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Cover vignette from item 31

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WITH POEMS ON SLAVERY BY HANNAH MORE AND THE 'LISPING SAPPHOS'

1) ADAMS, John. For the Amusement and Instruction of Youth of both Sexes. The English Parnassus: being a new Selection of didactic, descriptive, pathetic, plaintive, and pastoral Poetry, extracted from the works of the latest and most celebrated Poets; such as Dr. Beattie, Dr. Johnson [etc., etc.] ... London, Printed for G. Kearsley ... 1789.

12mo., pp. [16], 352, [16, publisher's advertisements], with a half-title; I5-8 loose, some scattered foxing, else a good copy in contemporary speckled sheep, front joint breaking.

£650

First edition, scarce, of a poetical miscellany for young readers, with poems or extracts from writers as diverse as Milton, Pope, Samuel Johnson (an extract from *London*), Ben Jonson, and Cowper.

There are some particularly early anthologisations of Robert Burns, including one stanza of 'Despondency: an Ode', curiously repackaged as 'On the happiness of an active life'. Female poets are not ignored either, with contributions included by Hannah More ('An Appeal to our Feelings, with respect to the Negroes'), Mrs Barbauld, Elizabeth Carter, and most frequently (and unusually), the teenage songstresses Maria and Harriet Falconar, known as the 'lispings sapphos', whose *Poems and Poems on Slavery* (both rare) had been published in 1788, when they were 17 and 14 respectively. One of Harriet Falconar's poems 'On Slavery' is printed in full here.

Evidently an obsessive anthologiser, Adams also published in 1788-96 several collections of *Anecdotes* and *Curious Thoughts*, as well as *The Flowers of Modern Travels, ... of Modern History*, and *... of Ancient History*, and a collection simply titled *Woman*. Kearsley was known for publishing this kind of thing and many are advertised at the rear of this volume, along with the fifth edition of *Baron Munchausen's Travels*.

ESTC shows nine copies.

PORT WINE AND BRAZILIAN DIAMONDS

2) [ANGLO-PORTUGUESE TRADE.] Os Privilegios do Inglez nos Reinos e Dominios de Portugal ... // The Privileges of an Englishman in the Kingdoms and Dominions of Portugal. Contain'd in the Treaty of Peace concluded by Oliver Cromwell; and various Laws, Decrees, &c at sundry Times, and on divers Occasions, made by the Kings of Portugal, in favour of the English Nation ... to which is added the King of Portugal's new Law, concerning the Diamonds found in the Brasils. Done in Portugueze and English. London: Printed for the Translator, and sold at the Portugal Coffee-House ... 1736.

8vo., pp. xv, [1], 117, [1], with Portuguese and English text on facing pages throughout; woodcut initials and head- and tail-pieces; first few leaves browned at edges, else a very good copy in contemporary mottled calf, rear cover scraped, foot of spine chipped; printed book label of Philippe-Jérôme Gaucher de Passac (1765-1830), a soldier and author, who spent several years in Portugal after the French Revolution, and translated several works from English.

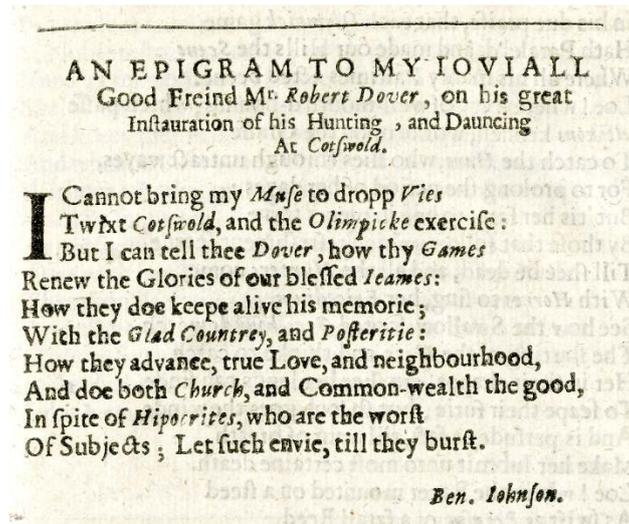
£750

First edition, scarce, of a collection of trade legislation between England and Portugal (or affecting the Portugal trade), printed in both English and Portuguese. Included are the preliminary articles and treaty of 1652-4, which gave British merchants a very favourable status (and allowed for religious toleration), the Treaty of Methuen (1703), a defence treaty that confirmed low or no duties for the trade of Portuguese wine and British textiles, and a summary of any other relevant laws and decrees 1450-1717.

At the end is printed a new law on diamonds from Brazil passed in 1734, by which all diamonds over 20 carats were claimed by King John of Portugal (the finder would receive 400 milréis compensation, or their freedom if a slave). Diamonds had been discovered in Belo Horizonte in the late 1720s, inspiring a diamond rush.

This is one of only a handful of works printed in Portuguese in eighteenth-century London, the others being grammars or the works of the exiled physician Jacob de Castro Sarmento.

ESTC lists seven copies in five locations: BL (2 copies), King's College London (2 copies, in the FCO Collection); Indiana, New York Historical Society, and Minnesota.



JONSON, DRAYTON, HEYWOOD AT THE OLYMPICS

3) **ANNALIA DUBRENSIA.** Upon the yeerely Celebration of Mr Robert Dovers Olimpick Games upon Cotswold-Hills ... London: Printed by Robert Raworth, for Mathewe Walbancke, 1636.

Small 4to., pp. [70], wanting the frontispiece as often, and without the later dedication leaf added to some copies; printing flaw to title-page, without loss, a few faint pen marks to title-page; a very good copy in nineteenth-century half morocco; bookplates of Hugh Duke of Westminster and Robert S Pirie, with his note 'From the private library of Dr Rosenbach'.

£750

First edition, a poetical miscellany celebrating the famous Cotswold 'Olimpick' Games' begun by Robert Dover near Chipping-Camden sometime in the first quarter of the seventeenth century. The title-page lists contributions by some thirty-three poets, including Jonson, Drayton, Heywood, Marmion, and Randolph, to which Dover adds his own verse acknowledgment. The games of 1636 were evidently of particular note, and were attended by Prince Rupert.

The myriad activities and competitions that composed Dover's games included 'horse-racing, coursing, backswords, wrestling, jumping, tumbling, spurning the bar, throwing the sledge-hammer, and pike exercises', as well as dancing for the ladies, and, somewhat less athletically, feasting (*Oxford DNB*). A castle was erected on a nearby hillside from which guns were fired to introduce events. Robert Dover, who is remembered as a jovial, mirth-making figure, was widely supposed him to have instituted the games, but it is more likely that he elaborated traditional Whitsun festivities. Whatever the games' humble origins, the poets assembled here are confident that they mark the beginning of a tradition as important as the original Olympics. Indeed, the British Olympic Association has recognised Dover's games as 'the first stirrings of Britain's Olympic beginnings'.

The poems are remarkably various in their forms, which include epigrams, anagrams, eclogues, acrostics and 'Syrinx', which is composed of lines decreasing in length from nineteen syllables to one, making the shape of a pan-pipe. There is an important political dimension to the book, which was conceived at least partly in support of James I's *Booke of Sports* which had been reissued by Charles I three years previously to howls of Puritan protest. The poets are agreed in their condemnation of Puritans, who appear as 'melancholy Swaines', 'Hypocrites', and 'Zealous Brothers'. The games were discontinued in 1644 after the outbreak of civil war, but were reinstated after the Restoration and continue to the present day.

A facsimile reprint of *Annalia Dubrensia* appeared at the beginning of the eighteenth century, distinguished by a note on A2^v. The frontispiece is wanting or supplied in at least six copies listed in ESTC, either extracted for its inherent interest or not issued with all copies.

STC 24954; Case 84.

MIDDLE HILL PROOF, PHILLIPPS'S OWN COPIES

4) [AUSTRALIANA.] South Australia 1861. Fellenberg Commercial School. In Colony. [Middle Hill Press, 1861]. [*Bound with:*] South Australia 1861. Fellenberg Commercial School. In the City of Adelaide. [Middle Hill Press, 1861].

Two pamphlets, 8vo., both with drop-head titles; pp. 2, [2 blank], with several manuscript corrections on p. 2, loose; and pp. 3, [1], in contemporary stiff paper wrappers; very good copies from the library of the bibliophile Thomas Phillipps. **£400**

The corrected proof and the first edition of this record of the academic achievements of the pupils at the Fellenberg Commercial School in Adelaide, printed at Thomas Phillipps's Middle Hill Press.

Prominent is one Herbert Phillipps who 'proved himself a philosopher', and carried off prizes for scripture and drawing, as well as a 'Vocal Music Certificate'. This is the same Sir Herbert Phillipps who would later pursue a successful career as a businessman and philanthropist. In later life he would claim kinship with Thomas Phillipps and came to possess a portrait of him. A footnote describes him as the son of James Phillipps of Adelaide (information which is added in manuscript in the proof) and the grandson of William Phillipps of Gloucester. His exact relation to Thomas Phillipps is difficult to ascertain, though the fact that this pamphlet was printed at his Middle Hill Press suggests a connection.

OCLC records only one copy in the UK, at the BL; two in America, at Yale (where there is also a copy of the proof) and the Grolier; two in Australia, at Flinders and the NLA.

VORTIGERN, PENDRAGON, ETC

5) **BLENERHASSET, Thomas.** The seconde Part of the Mirrour for Magistrates, containing the Falles of the infortunate Princes of this Lande. From the Conquest of Caesar, unto the commyng of Duke William the Conqueror. Imprinted by Richard Webster, Anno Domini, 1578.

Small 4to., ff., [6], 66, woodcut border to title-page (right edge cropped); outer margin of **1 torn away, repaired with slight loss of text, foot of A1 torn away, repaired with loss of catchword to recto and touching the catchword on verso, else a good copy in calf antique. **£1800**

First edition of this 'seconde part' of the *Mirror for Magistrates*, covering the period from the Roman Conquest to William the Conqueror.

'Few works of Tudor literature were as long-lived or influential in early modern England' as the *Mirror for Magistrates* series (*Oxford Companion to Tudor Literature*) which took the form of a series of historical verse tragedies describing the reigns of various rulers from English history and provided source material for Shakespeare, Spencer, and numerous others. The first instalment, which dealt with episodes in English history from the time of Richard II, was compiled (and partly authored by) William Baldwin during the reign of Mary I. It was banned for the anti-Catholic tone of some of the poems and was only published after the accession of Elizabeth I, in 1559. The book was an immediate success and Baldwin began compiling a sequel; he died before this project could be completed and the work was taken over by the printer Thomas Marshe who added eight new tragedies in 1563; a new *Firste Parte* by John Higgins (so called because the stories were chronologically earlier) appeared in 1575.

Thomas Blenerhasset picks up where Higgins left off: he deals with the legends of 'Guidericus, Carassus, Queen Hellina, Vortiger, Uter Pendragon, Cadwallader, Sigebert, Lady Ebbe, Alurede, Elgured, Edricus, and King Harolde'. He follows Higgins, in a change of emphasis from the earlier instalments. Where Baldwin had used episodes from English history to reflect on the present, Blenerhasset and Higgins simply tell patriotic stories of England's past. In 1610 ten of Blenerhasset's poems were included in a complete reprint of the various parts of the *Mirroure for Magistrates* undertaken by Richard Niccols.

Blenerhasset authored his contribution while stationed as a captain at Guernsey Castle. In the introductory 'Epistle unto his Friend' he claims he intended the work only as a private amusement, not to be published. There is also an interesting description of the difficulties of literary endeavour in such a remote location, 'sitting on a rock in the sea' without access to a library, and 'where although there be learned men, yet none which spend their time so vainly as in poetry'. Among his four only books was the 'unperfect *Mirror for Magistrates*'.

STC 3131; Pforzheimer 736.

BOOKS OF COMMON PRAYER:

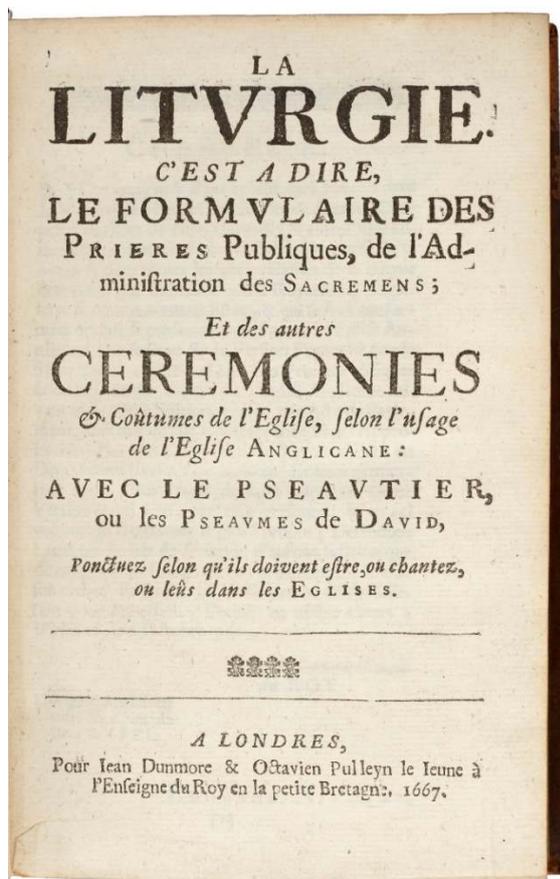
FOR THE CHANNEL ISLANDS AND THE SAVOY ...

6) [BOOK OF COMMON PRAYER.] La Liturgie. C'est a dire, le formulaire des Prieres publiques, de l'Administrations des Sacremens; at des autres Ceremonies ... avec le Pseautier, ou les Pseaumes de David ... A Londres, pour Jean Dunmore & Octavien Pulleyn le Jeune ... 1667.

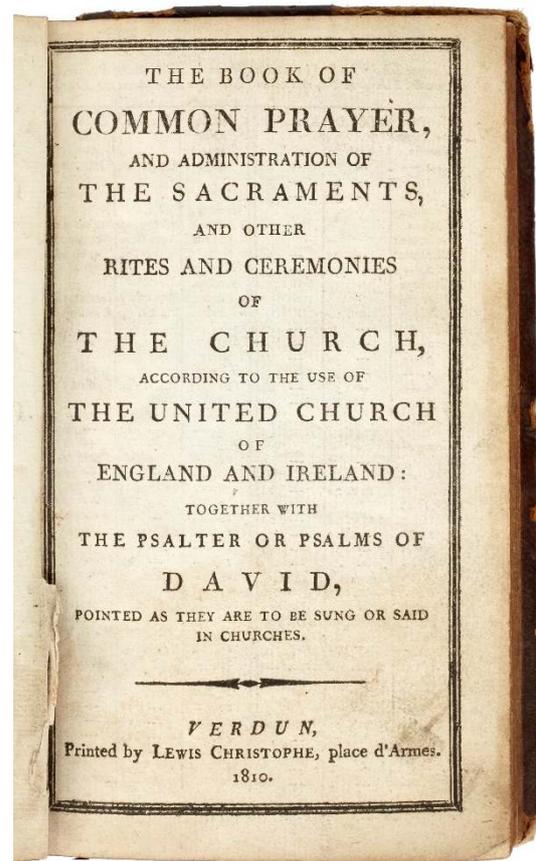
8vo., pp. [8], 15, [25, calendar and tables], 444, [4], with the initial blank and two terminal blanks; 'Le Pseautier' and 'Articles de la Confession de Foy' have separate title-pages dated 1667 naming Pulleyn only in the imprint; a fine copy in contemporary speckled calf, spine gilt, covers scraped; armorial bookplate of John Rolle, first Baron Rolle, later bookplates of Fritz Ponsonby and George Rainbird. **£750**

First edition of this translation, printed for the use of 'toutes les Eglisses Paroissiales & dans les Chapelles de Isles de Jersey, Guernsey, & autres Isles adjacentes', as well as for the French congregation at the Savoy in London.

The Jersey-born John Durel (1625-1683), established a French Anglican congregation at the Savoy (the residence of the Bishop of London) with royal approval in 1661. He immediately organised a reprinting of Pierre Delaune's 1616 French translation of the Book of Common Prayer, and in 1662 was granted a monopoly on its printing (here the approbations include one from Durel granting



[6]



[8]

Octavius Pulleyn permission to print). 'A revised text, completed before 1665, retained much of Delaune's original, but incorporated changes embodied in the Act of Uniformity and Durel's translation of the Thirty-Nine Articles; it was published eight times between 1666 and 1695' (*Oxford DNB*).

Wing B 3633D; Griffiths p. 488 (36:6).

... FOR ITALIAN ÉMIGRÉS

7) **[BOOK OF COMMON PRAYER.]** Il Libro delle Preghiere pubbliche ed Amministrazione de Sacramenti, ed altri Riti e Cerimonie della Chiesa, secondo l'Uso della Chiesa Anglicana; insieme col Saltero over i Salmi di David, come hanno da esser recitati nelle Chiese. E la Forma e Modo di fare, ordinare e consacrare Vescovi, Presbiteri e Diaconi. Londra, Appresso Moise Pitt Libraro ... 1685.

12mo., pp. [72], 312, 289-550, [3 blank], 2-24, with the medial blank 2A12; a very good copy in handsome contemporary black morocco, panelled gilt, gilt edges; bookplate of the Bibliotheca Lindesiana. **£1250**

First edition of the first translation of the Book of Common Prayer into Italian. The project was begun by Edward Browne while chaplain to Sir John Finch in Constantinople, perhaps incorporating an earlier, unpublished translation by William Bedell (the manuscript being listed in Griffiths' *Bibliography of the Book of Common Prayer* as Italian 1). Back in London, the work was completed by the Italian émigré merchant Giovan-Battista Capello (John Capell), a friend of Hobbes.

Griffiths, Italian 2; Wing B 3675B.

8) **BOOK OF COMMON PRAYER (The)**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the United Church of England and Ireland: together with the Psalter or Psalms of David, pointed as they are to be Sung or said in Churches. Verdun, Printed by Lewis Christophe ... 1810.

12mo., ff. [144]; ruled border to title-page; slightly dusty but a very good copy in contemporary panelled calf, rather worn, spine chipped; later bookplates of Fritz Ponsonby (1867-1935, of the Grenadier Guards, with the calling card of his wife laid in), and of George Rainbird. **£1200**

First edition thus, very scarce, edited by John Barnabas Maude, and printed for the use of English prisoners detained at Verdun during the Napoleonic wars.

In 1803 Napoleon issued an unexpected edict ordering the arrest of any British citizen found on French soil. Nearly one thousand British, for the most part wealthy tourists, were sent to Verdun, but once there they enjoyed many freedoms, allowed to mix with general populace, stage amateur dramatics, form whist clubs etc., and establish a church, until their final release in 1814. Officers captured during the conflict later swelled their ranks. Among the detainees was Maude (c. 1780-1850), of Queen's College Oxford, who appears to have arranged for the printing of this edition of *Book of Common Prayer*.

There are a number of topical omissions, including that of the 'Prayer in time of war and tumults', here present *in absentia* in the form of a blank space.

COPAC shows copies at the British Library, Cambridge, Bodley, and Queen's Oxford; to which OCLC adds Southern Methodist only.

Griffiths 1810: 16



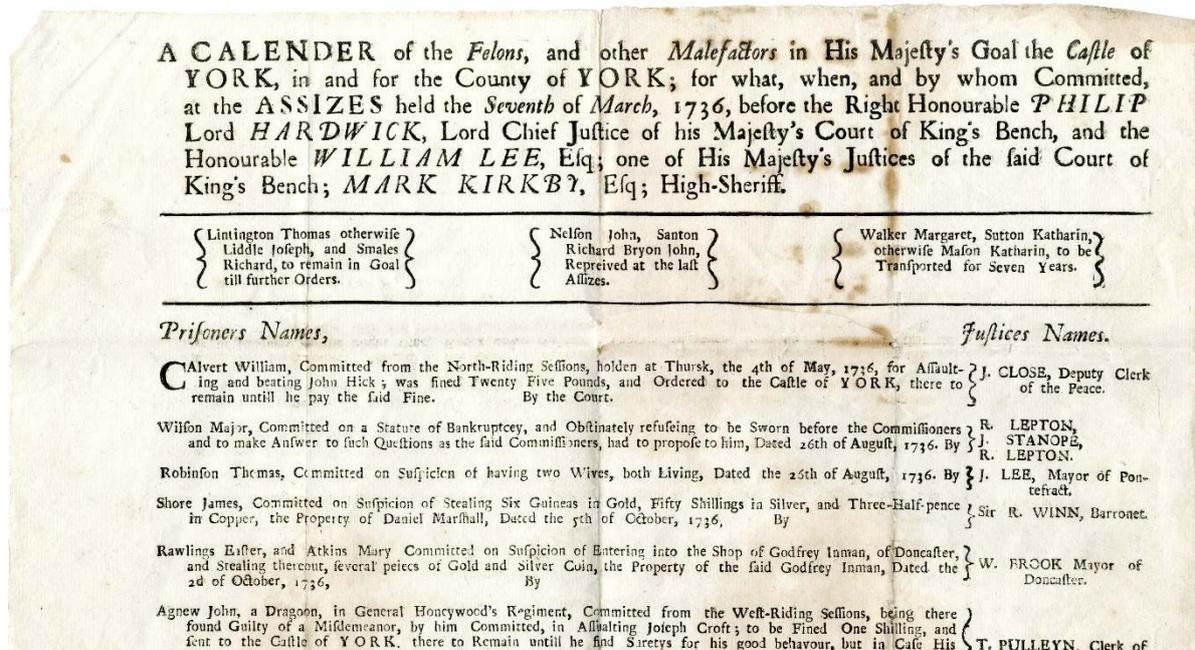
9) **[BURTON, Francis, attributed author]**. The fierie Tryall of Gods Saints; (These suffered for the witness of Jesus, and for the Word of God (under Queene Mary,) who did not worship the Beast, nor his Image, nor had taken his Marke upon their Foreheads ...) ... And the detestable Ends of Popish Traytors: (These are of Sathans Synagogue ...) ... At London, Printed by T: P: for Arthur Johnson. 1612.

Small 4to., pp. [4], 10 [postscript, normally bound at the end], 40, [24], with woodcuts of martyrs being burned at the stake (G1^v) and of 'The Popes charge to his Brattes' ('Goe kill your Prince') (H2^v repeated on I4^r); wanting the terminal blank; some browning, edges a little frayed, marginal repair to ²A1 slightly affecting sidenotes, but withal a good copy; recent quarter morocco by Sangorski & Sutcliffe; bookplates of Bent Juel-Jensen and Robert S Pirie. £500

Reissue of the very rare first edition of 1611, omitting the dedication to the late Lord Salisbury, and with the dedication to Prince Henry reset. Burton, a London stationer, has been identified by a monogram on the verso of the title-page and at the end of the dedication.

The fierie Tryall was written in answer to the Roman Catholic *English Martyrologe* (1608) by John Wilson, the supervisor of the College Press, Saint-Omer. Wilson appended *A Catalogue of those, who have suffered death in England for Defence of the Catholicke Cause, since King Henry the 8. his Breach with the Sea Apostolicke, unto this Day*. Burton countered with a Protestant appendix, *A briefe Collection of such Martyrs as within the (lesse than six Years) bloody Raigne of Queene Mary were burned in England for the Profession of the Gospell of Christ Jesus*.

STC 24270.



BIGAMY, ARSON, LARCENY AND CHILD-MURDER

10) CALENDAR (A) of the Felons and other Malefactors in His Majesty's Goal [sic] the Castle of York, in and for the County of York; for what, when, and by whom committed at the Assizes held the seventh of March, 1736[/7], before the Right Honourable Philip Lord Hardwick, Lord Chief Justice of his Majesty's Court of the King's Bench, and the honourable William Lee, Esq; one of His Majesty's Justices of the said Court of King's Bench; Mark Kirkby, Esq; High-Sheriff. [York, 1736/7].

Folio broadside (38.5 x 31 cm); some rust staining at head, crease marks where folded, good condition. £500

Unrecorded broadside detailing the crimes of 'felons and other malefactors' imprisoned at York castle, committed at the assizes on 7 March 1736/7.

There are all kinds of unsavoury and unfortunate characters listed here: a bigamist, Thomas Robinson is 'committed on suspicion of having two wives, both living'; an arsonist, Richard Caulter is 'charged with setting fire to the House of William Bell ... and burning the same to the ground'; and a sheep-rustler, Thomas Thorpe allegedly carried off three sheep belonging to one William Burden. Other miscreants are accused of stealing clothes, brandy, silver drinking vessels, and furniture. The most tragic case is that of Elener Sikes who was 'committed on suspicion of murdering her bastard child'.

Not in ESTC, COPAC or OCLC. ESTC records only one earlier example of a calendar of prisoners for York (1732, British Library only).

IDIOCY, DESERTION, AND THE SALE OF UNSTAMPED ALMANACS

11) CALENDAR (A) of all the Prisoners in the House of Correction at Wakefield, in the County of York, for What, When, and by Whom committed, in order to take their Trials at the next General Quarter Sessions of the Peace. [York?, 1779].

Double folio broadside (53.5 x 43.5 cm); two small closed tears along fold with loss of a couple of letters, larger tear along the bottom without loss, creased where folded, else a good copy, manuscript notes to verso. **£550**

Unrecorded broadside calendar of prisoners in gaol at Wakefield, awaiting trial at the next quarter sessions in Wetherby, Wakefield and Doncaster. There is also a list of 'prisoners remaining in gaol'.

The criminals recorded here are mostly petty thieves accused of stealing from private homes and market stalls. Typical of these thefts are items such as 'leather shoes', a 'copper kettle', a 'great coat', and a 'linen smock frock'; the more enterprising William Pottage is accused of stealing lead from a fire engine. Three inmates are held on charges of assault; another is a suspected poacher who went

A CALENDAR of all the PRISONERS in the House of Correction at Wakefield, in the West-Riding of the County of York, for What, When, and by Whom committed, in order to take their TRIALS at the next General Quarter Sessions of the Peace.

WETHERBY SESSIONS, January 12th, 1779.

| | | |
|--|--|--------------------------|
| Prisoners NAMES. | | JUSTICES NAMES. |
| ANN, the Wife of ROBERT BENSON, and her Son, - - - | COMMITTED the Seventeenth of October, for Vagrancy | Sir J. GOODRICKE, Bart. |
| ELIZ. WINTERBURN, - - - | Committed the Thirty-first of October, for assaulting and beating the Son of Owen Yates, of Pannel, and therefore prays Sureties of the Peace against her. | RICHARD THOMPSON, Clerk. |

WAKEFIELD SESSIONS, January 15th.

| | | |
|--|--|-------------------------|
| JAMES LEWIS, and JOHN CHAPEL, - - - | Committed the sixth of November, charged upon the Oath of Richard Crawshaw, Deputy Constable of Dewsbury, with violently assaulting him in the Execution of his Office. | P. MILNES, Esq; |
| THOMAS HUET, - - - | Committed the seventeenth of November, charged by Thomas Shuttleworth, his Master, with being an idle, disorderly Boy, and guilty of great Misdemeanors. | J. WILSON, Esq; |
| NATHANIEL ATKINSON, - - - | Committed the Twelfth of December, charged by John Clark, Constable of Camblesforth, with violently assaulting him in the Execution of his Office. | J. WILSON, Esq; |
| RICHARD GREENWOOD, - - - | Committed the seventh of January, refusing to find Sureties to indemnify the Township of Wadsworth from a Bastard-Child, or for his Appearance at Wakefield Sessions. | Sir ROWLAND WINN, Bart; |
| BARBARA NAYLOR, and MARTHA HYDE, - - - | Committed the seventeenth Day of December, charged on the Oath of John Priest, of Denby, Cordwainer, with Suspicion of feloniously stealing from off a Stall in Huddersfield Market, three Pair of Leather Shoes, his Property; Martha Hyde, also stands further charged by Thomas Hudson, of Huddersfield, Hardware-Man, with suspicion of feloniously stealing from his Dwelling-House in Huddersfield aforesaid, one Copper Tea-Kettle, the Property of the said Thomas Hudson. | P. MILNES, Esq; |

DONCASTER SESSIONS, January 20th.

| | | |
|--|--|-------------------------|
| WILLIAM MOODY, - - - | Committed the seventeenth of November, charged with Vagrancy. | J. STOVIN, Esq; |
| ANN, the Wife of John Smith, and ESTHER their Daughter | Committed the ninth of November, charged with Vagrancy | J. WILKINSON, Clerk. |
| ELIZ. BIRKINSHAW, - - - | Committed the fourteenth of October from Sheffield Sessions, till she finds Surety for her good Behaviour. | By the COURT. |
| WILL. DUCKENFIELD, - - - | Committed the Thirtieth of October, charged with defrauding William Turner, of Sheffield, of a Silver Watch. | LORD JOHN MURRAY. |
| JOSEPH LORD, - - - - - | Committed the sixth of November, charged on Oath by Mary Lingard, with feloniously stealing a Great-Coat from the Dwelling-house of Ellen Lingard, of Sheffield, Widow, the Property of Christ. Butcher, of Bradwell, in the County of Derby, Husbandman | LORD JOHN MURRAY. |
| JOSHUA PEACE, - - - - - | Committed the fifth of December, refusing to enter into Recognizance to indemnify the Town from a Bastard Child, or for his Appearance at the next General Quarter Sessions of the Peace. | JAMES WILKINSON, Clerk. |
| RICHARD ROLLITT, - - - | Committed the twenty-eighth of December, refusing to find Sureties for his keeping the Peace towards Robt. Atthorp, Esq; of Dimington. | A. St. LEGER, Esq; |
| SAMUEL WEBSTER, - - - | Committed the ninth of December, charged on Oath of Thomas Hundsfield, of Brinsford, Husbandman, and William Watson, of ... out of a Barn belonging to the said Thomas Hundsfield in the ... | JAMES WILKINSON, Clerk. |

about with 'three dogs and a gun' with the intention of killing game. There are also seven suspected deserters, mostly infantryman trying to avoid service in the Revolutionary War in America; and one Thomas Mosely is in Prison for 21 days for 'selling unstamped Almanacks'.

Vagrants, idlers, and fallen women are well represented too. One 'Unknown Woman' is a 'vagrant and an idiot', a 'lewd woman' has three bastard children. Ann Ainley is guilty of being 'idle and disorderly' and assaulting the overseers and Governor of the Workhouse. Some charges are less specific: Thomas Huet is charged with being 'an idle, disorderly boy', and is rather vaguely suspected of 'great misdemeanors'; another woman is merely unable to 'give any account of herself'.

Not in ESTC, COPAC, or OCLC. We can trace no other example of a calendar of prisoners for Wakefield.

THE MYTH OF VENICE

A SOURCE FOR *OTHELLO* AND *VOLPONE*

12) CONTARINI, Gasparo. The Common-Wealth and Government of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian, by Lewis Lewkenor Esquire ... With sundry other Collections annexed by the Translator for the more cleere and exact Satisfaction of the Reader. With a short Chronicle in the End, of the Lives and Raignes of the Venetian Dukes, from the very Beginnings of their Citie. London, Imprinted by John Windet for Edmund Mattes, and are to be sold at his Shop ... 1599.

4to., pp. [16], 201, '208'-'209', '201'-'203', '212'-'213', 206-230; woodcut head- and tail-pieces and initials; foot of Gg3 partly torn away, touching one letter, but **a fine, crisp copy, in contemporary limp vellum**, ties partly intact, spine and fore-edge lettered in manuscript, front hinge detached; early 18th-century engraved bookplate of Charles, Viscount Bruce of Ampthill to title-page verso; the Houghton copy; slipcase. **£4250**

First edition in English of *De Magistratibus et Republica Venetorum* (1543), translated by Lewis Lewkenor and with prefatory verses by Edmund Spenser and John Harington.

Lewkenor's *Common-Wealth and Government of Venice* was 'one of the central documents through which the myth [of Venice] was transmitted to England' (Macpherson), and was drawn on by Shakespeare for *Othello* (both for information about Venice and for Othello's defence against the charge of witchcraft) and by Jonson for *Volpone*, where Sir Politic Would-be reads 'Contarene' to prepare for Venetian life. Shakespeare may even have made use of a manuscript version for *The Merchant of Venice*, a possibility made the more plausible by Lewkenor's strong connections to the theatre (see below).

As well as translating Contarini, who dealt with the politics and government of Venice, Lewkenor provided summaries (pp. 150-230) of five other works on the city, by Gianotti (with his note that the captain general, like Othello, is 'always a stranger borne'); Giustiniani; Sebastian Muenster; an anonymous guide book *Delle cosi notabili della città di Venetia*; and Sansovino (see David Macpherson, 'Lewkenor's Venice and its Sources', *Renaissance Quarterly*, 41:3, 1988).

Lewkenor, from a prominent recusant family, had travelled and soldiered on the Continent (though he never visited Venice), operating as one of Burghley spies on English Catholics abroad in the 1580s, perhaps to assert his loyalty and aid his return. The present work assured his place at court – he was knighted by James I in 1603 and appointed the first Master of Ceremonies for ambassadorial visits in 1605, a post he held until 1626. As early as 1599 he was serving in this capacity unofficially when he escorted the ambassador of the Spanish Netherlands to a feast put on by the Lord Chamberlain, with a performance of *Henry IV* (or *Sir John Oldcastle*) by the Chamberlain's Men; and in the following year when he attended the first performance of *Twelfth Night* with Duke Virginio Orsino. On both

occasions Shakespeare would have been among the performers. On one occasion in 1609, Lewkenor arranged for a private theatrical in the garden-house of the Goldsmith's company; and among his later diplomat charges was Count Gondomar, the only foreign subscriber to Shakespeare's First Folio.

For the use of Lewkenor by Shakespeare and Jonson, see Gillespie, *Shakespeare's Books*; Muir, 'Shakespeare and Lewkenor', *Review of English Studies*; and a series of articles in *Notes & Queries*.

STC 5642.

THE FEMALE POPE

13) COOKE, Alexander. Pope Joane. A Dialogue betweene a Protestant and a Papist. Manifestly proving that a Woman called Joane was Pope of Rome: against the Surmises and Objections made to the Contrary by Robert Bellarmine and Caesar Baronius Cardinals: Florimondus Raemondus, N. D. and other Popish Writers, impudently denying the Same ... London, Printed for Ed. Blunt and W. Barret. 1610.

Small 4to., pp. [8], 128; first and last leaves slightly soiled, else a very good copy in contemporary speckled calf, rebounded; contemporary ownership inscription of 'Stephan (?)Hagg[ard]' to title-page (partly cropped); from the Tittenhanger Library of the Earls of Hardwicke, with shelfmark, bookplates of E. Hubert Litchfield, Bent Juel-Jensen, and Robert S Pirie. **£1250**

First edition of Cooke's dialogue 'proving' that the legend of Joan the female Pope is true. It was the most comprehensive defence of the myth in the early modern period, significant for anti-Catholic propagandists because the existence of a female Pope would undermine the Papal succession.

The book takes the form of an argument between a 'Protestant' and a 'Papist'. Supported by 'a cloude of witnesses', the Protestant repeats many of the popular stories about Pope Joan. He is especially eager to recount the tale that after his election, the Pope must sit on a chair with a strategically placed hole allowing a deacon to establish whether he has testicles. According to the Protestant, if the Pope passes this test the deacon must cry out 'we have a man Pope'! Cooke's Papist counters that this chair represents a toilet, a solemn reminder to the Pope that, like all men, he is subject to the call of nature. Cooke also has fun with the tale that all Papal processions avoid the street where Joan gave birth. The story of Joan was a popular subject for Protestant jibes but was increasingly ignored by Catholics, in large part thanks to the debunking scholarship of Robert Bellarmine, Florimond de Raemond, and Cesare Baronio (all of whom are singled out for attack by Cooke).

Alexander Cooke was the vicar of Leeds and a famously intransigent puritan. In the sermons he preached to his flock he denounced Christmas, alehouses, and other sinful distractions. He was also known to call out by name members of his congregation who did not meet his exacting standards of godliness.

STC 5659.

THE CHAWTON COPY, READ BY JANE AUSTEN?
WITH JOHN NEWTON'S SUPPRESSED PREFACE

14) **COWPER, William.** Poems ... London: printed for J. Johnson ... 1782. [*With:*]

COWPER, William. The Task, a Poem, in six Books ... To which is added ... An Epistle to Joseph Hill ... Tirocinium, or a Review of Schools, and the History of John Gilpin. London: Printed for J. Johnson ... 1785.

2 vols., 8vo., pp. [4], 'vii' [*i.e.* viii, misnumbered], 367, [1, errata]; [8], 359, [1, advertisement for *Poems* 1782], *Poems* with the suppressed Preface, E6 and I6 are cancels as usual, *The Task* with half-title ('Poems ... Vol. II'); title-page to *The Task* shaved at foot touching the date, else good copies in contemporary tree calf, morocco spine labels; joints cracking, spines dry and rubbed; the Chawton copy, with the large roundel bookplate of Montagu George Knight and with the earlier Knight family shelf tickets 'J 9 27-8'; scattered underlining or marks in the margin in pencil and occasionally pen or red crayon. **£8000**

First editions, ***Poems* with the notoriously rare suppressed preface by John Newton.**

This copy comes from the library of Chawton House, with an early shelf label and the bookplate of Jane Austen's great-nephew George Montagu Knight. Austen's 'favourite moral writers were Johnson in prose, and Cowper in verse' ('Biographical Notice', *Northanger Abbey*), and Cowper provides the moral framework for much of her writing, is referred to or quoted in ***Sense and Sensibility*, *Northanger Abbey*, *Emma*, and, in particular, *Mansfield Park***, and mentioned several times in her letters.

Jane's father, himself a clergyman, 'bought a copy of Cowper's works in 1798 and Jane described him reading them aloud to the family in the evening; ten years later she bought a copy of a new edition as a present for her niece Fanny' (David Selwyn, *Jane Austen and Leisure*, 1999). The Austens moved to Chawton Cottage, in the grounds of Chawton House, in 1809, after her brother Edward, who took the name of Knight, had inherited the estate. It was here that she revised her early novels for publication, and here that she wrote *Emma* and *Mansfield Park*. Jane regularly used the library at the 'Great House', as well as that at Godmersham, Edward's other estate (the libraries were later merged). There are no editions of Cowper in the 1818 Godmersham Park catalogue compiled by Edward, so this set was almost certainly already *in situ* at Chawton by the time Austen was using the library. It has been carefully read, and numerous passages marked, especially in the poems quoted by Austen ('Tirocinium', 'The Truth' etc.), though almost certainly not by Austen herself. The markings do however express the canonicity of Cowper in the Austen family and it is hard to imagine she would not have turned through the pages while at Chawton.

Poems, published at the age of 50, was Cowper's first and most important collection. The suppressed Preface by the reformed slave trader John Newton is notoriously rare. As curate of Olney, Buckinghamshire, Newton was a neighbour of Cowper for seven years and became a close friend. They collaborated on *Olney Hymns* in 1779, Newton's contributions including 'Amazing Grace'. His Preface was 'not designed to commend the Poems to which it is prefixed', but to provide testimony to Cowper's (and his own) religious experience. In the poems, he writes, Cowper's 'satire, if it may be called so, is benevolent ... dictated by a just regard for the honour of God, an indignant grief excited by the profligacy of the age, and a tender compassion for the souls of men ... He aims to communicate his own perceptions of the truth, beauty, and influence of the religion of the Bible. – A religion, which ... alone can relieve the mind of man from painful and unavoidable anxieties'. The publisher, no doubt rightly, was alarmed that such an evangelical Preface might prejudice the sale of the book, and, with Cowper's reluctant consent, withdrew it a week before publication.

The Task was written at the suggestion of Cowper's friend and neighbour Lady Austen (no relation). She had encouraged him to attempt blank verse, and he agreed provided that she would supply the

subject. 'O', she replied, 'you can never be in want of a subject: –you can write upon any. Write upon this sofa!' And so he did, hence the wry title, *The Task* ('I sing the Sofa. I who lately sang / Truth, Hope and Charity, and touch'd with awe / The solemn chords, and with a trembling hand, / Escap'd with pain from that advent'rous flight, / Now seek repose upon a humbler theme'). Fearing that a poem about a sofa might not sell, Cowper added a revised text of his popular *History of John Gilpin*, which had previously appeared only in newspapers and anthologies.

Of 40 copies of *Poems* listed by Russell in 1963 only eight had the preface: BL (2, including Newton's own copy); Keynes, Huntington, Harvard, NYPL Berg, Texas, and a presentation copy sold at auction in 1960. Another copy was sold at Sotheby's New York in 1975.

Russell 68 and 69; Hayward 191 (the Geoffrey Keynes copy, with Preface); Rothschild 681 (without Preface).

15) COWPER, William. Memoir of the early Life ... written by himself and never before published. With an Appendix containing some interesting Letters, and other authentic Documents, illustrative of the Memoir. Second edition. London: Printed for R. Edwards ... 1816.

16mo., pp. 130, [6, advertisements, including one large folding leaf bound at the foot], with the frontispiece, and a folding advertisement leaf; a very good copy, uncut, in the original drab boards, foot of spine worn, joints rubbed. **£175**

Second edition (published in the same year as the first) of Cowper's painfully frank autobiographical account of his madness and attempts at suicide in the years before he found 'a place of rest' and security in the home of the Unwins in Huntingdon in 1765. Written in the following months, this tormented spiritual autobiography was shown by Cowper to only a few private friends; the work was eventually published sixteen years after his death.

The final advertisement leaves, which consist of a large folding advertisement for books published by H. D. Symonds and a (repeated) leaf announcing the publication of *Walks through London*, are not called for by Russell. None of the books advertised seem to be in anyway associated with the publisher or the content of the present work.

Russell 305.

'THE DARK BLACK CLOUD OF NIGHT
SHALL FLEE BEFORE THE BRIGHT MORNING STAR'

CROMWELL ON THE EVE OF THE PROTECTORATE

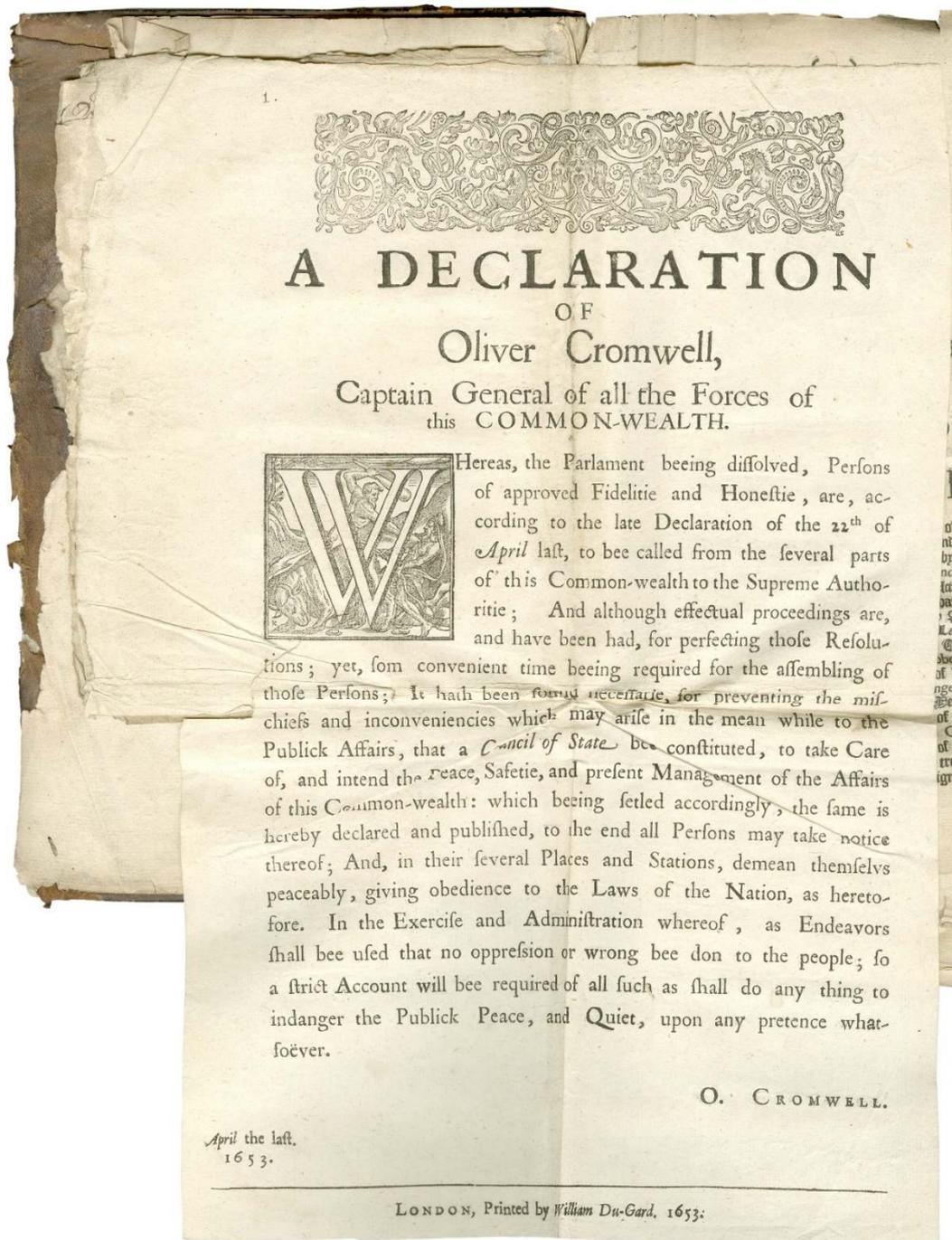
16) [CROMWELL AND BAREBONE'S PARLIAMENT.] A collection of 33 Parliamentary Acts and Declarations. London, various printers, April–December 1653.

6 broadsides and 27 pamphlets (one 4to, the rest folio), plus two more imperfect; mostly printed in black letter, some with drop-head titles, most with the woodcut arms of the Commonwealth; the first six items are separately paginated, the following 22, though printed individually, are part of a through-paginated set, near-complete up to p. 284; five of the broadsides now loose, the bound acts thumbed at the edges, some dampstains; bound in contemporary calf, very worn, spine defective; foliated in a contemporary hand. **£6500**

A fine contemporary assembly of Parliamentary acts and declarations, many rare, issued by Cromwell's interim Council of State and its successor, 'Barebone's Parliament', which governed

between the dissolution of the Rump Parliament in April 1653 and the declaration of Cromwell as Lord Protector in December the same year. The topics covered are diverse, including tobacco, highwaymen, the High Court and the Admiralty, public debt, recusants, and the remuneration of Cromwell's Irish army.

The collection opens with *A Declaration ... shewing the Grounds and Reasons of the Dissolution of the late Parliament* which bears the imprimatur date 22 April, only two days after the Rump Parliament was formally dissolved. It describes the Rump's members as guilty of 'corruption ... jealousie ... non-attendance and negligence', and announces the appointment of a new group of 'men fearing God, and of approved integrity'. The next *Declaration*, a broadside of 31 April, announced the appointment of an interim Council of State: over the next weeks a body of 140 representatives was nominated and chosen, and the new Parliament (soon satirically christened 'Barebone's Parliament' after a fanatic member, Praisegod Barbon) sat for the first time on 4 July. In the meantime the Council of State issued a number of official documents, of which three are included here, mostly to do with lands seized by Parliamentary forces in Ireland.



1.



A DECLARATION

OF

Oliver Cromwell,

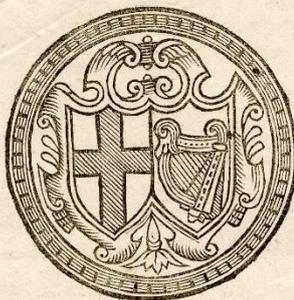
Captain General of all the Forces of
this COMMON-WEALTH.



Hereas, the Parliament being dissolved, Persons of approved Fidelitie and Honestie, are, according to the late Declaration of the 22th of April last, to bee called from the severall parts of this Common-wealth to the Supreme Authority; And although effectual proceedings are, and have been had, for perfecting those Resolutions; yet, som convenient time being required for the assembling of those Persons; It hath been found necessarie, for preventing the mischiefs and inconveniencies which may arise in the mean while to the Publick Affairs, that a *Council of State* bee constituted, to take Care of, and intend the Peace, Safetie, and present Management of the Affairs of this Common-wealth: which being settled accordingly, the same is hereby declared and published, to the end all Persons may take notice thereof; And, in their severall Places and Stations, demean themselves peaceably, giving obedience to the Laws of the Nation, as heretofore. In the Exercise and Administration whereof, as Endeavors shall bee used that no oppression or wrong bee don to the people; so a strict Account will bee required of all such as shall do any thing to indanger the Publick Peace, and Quiet, upon any pretence whatsoever.

O. CROMWELL.

April the last.
1653.



At the Council of State at White-Hall.



THE Parliament having lately intrusted this Council to take care that the good People of *England, Scotland, and Ireland*, be protected in their peaceable Assemblies for the Worship of GOD; (not intending thereby any Sufferance, Protection, or Countenance to any *Popish* or *Idolatrous* Worship.)

It is hereby declared, in pursuance of the said Trust, That this Council will so protect all the good People of these Nations; And that no Disturbance may be offered to any such, in their peaceable Assemblies for the Worship of GOD, It is expected and required of all Ministers of Justice to proceed against Offenders herein as Disturbers of the Publique Peace, and of all other Persons whatsoever to take notice hereof.

Saturday November 12. 1653. At the Council of State at White-Hall, Ordered, That this Declaration be forthwith printed and published.

JOHN THURLOE, Secr.

London, Printed by Henry Hills, Printer to the Council of State, MDCLIII.

The first declaration of the new Parliament, dated 12 July, is an idealistic and poetic proclamation of its aims, announcing the 'Birth of Peace' after 'bitter pangs and throws'. 'And although we do not see it fully brought forth, yet we do not despair but in Gods due time it shall be so; and that the dark black Clouds of the Night shall flie before the bright morning Star, and the Shakings of Heaven and Earth make way for the desire of all Nations ... **we see the Clouds begin to scatter, and the dark shadows flie away; streams of light and appear, and the Day is surely dawned**'.

The following declarations and acts are a near-complete record of Parliament's work until its dissolution on 12 December. Its ambitious aims are evident in a number of pieces of legislation here – *At the Council of State at White-Hall* (12 November, 1653) ensures freedom of religious assembly for all Christians, as long as they are neither 'Popish or Idolatrous'; and there are acts *for the Relief of Creditors and Poor Prisoners* and for the sale (or return to common land) of royal forests.

Among the other acts is one imposing a tax of three pence on every pound of tobacco; another offers a reward of ten pounds for the apprehension of thieves, highwaymen, and especially 'Moss-Troopers' (brigands who operated on the Scottish border). Among the acts appended to *An Act for the Establishing an High Court of Justice* is the 1648/9 Act 'prohibiting the proclaiming of any person to

be King of England or Ireland, or the Dominions thereof', especially 'Charls, commonly called, The Prince of Wales', originally promulgated on the same day as the execution of Charles I. In general the Parliament was beset with infighting and failed to achieve any radical reform, a situation that made Cromwell increasingly frustrated.

An Act for constituting Commissioners for ordering and managing the Affairs of the Admiralty and Navy (dated the 3 December, only twelve days before Cromwell was officially appointed Lord Protector) is an unrecorded addendum to a previous act of 28 July (also collected here) appointing new naval commissioners. Several commissions are renewed, including those of including those of John Desborough, who was instrumental in the dissolution of Barebone's Parliament, and Richard Monck, who had distinguished himself in the wars against the Dutch that year. Richard Salway's commission is not renewed (earlier that year he had withdrawn from all dealings with Cromwell's interim state council); neither is that of the regicide John Carew – he would later be imprisoned for his opposition to Cromwell's protectorate. Among the other documents relating to the Commonwealth navy is a declaration of a 'time of Publique Thanksgiving ... for the great Victory' achieved over the Dutch fleet at the Battle of Scheveningen, which was the final, conclusive battle of the Anglo-Dutch War and resulted in the Dutch capitulating to several of the Commonwealth's demands. *An Additional Article to the Laws of War and Ordinances of the Sea*, issued two months later, in October, warns recently discharged sailors that any attempts at mutiny or sedition will be met with death.

A full list of the contents is available on request.

WITH 'A DEFENCE OF RYME'

17) DANIEL, Samuel. A Panegyrike congratatorie delivered to the Kings most excellent Majestie at Burleigh Harrington in Rutlandshire ... Also certaine Epistles, with a Defence of Ryme heretofore written and now published by the Author ... At London, Imprinted for Edward Blount. 1603.

Small 8vo., pp. [126], wanting the initial blank, but with the medial blanks B8, C8, D8, and E4, separate title-page to 'A Defence of Ryme'; a very good copy in nineteenth-century red morocco, gilt, green morocco doublures, elaborately gilt; bookplates of Thomas Jefferson McKee, Clarence S. Bement, and Robert S Pirie. **£3500**

Second edition of the panegyric Daniel delivered to King James I during his triumphal progress south to claim the English throne. The first edition was published earlier in the same year in folio, designed to be bound with the folio *Works* (1601 and 1602); 'the present edition, as is usual in this poet's works, contains several altered passages' (Pforzheimer) and adopts the more pocketable format later used for his *Certaine Small Poems* (1605).

Daniel owed this important commission to the influence of his friend Lucy, Countess of Bedford who was already in Scotland establishing herself in the favour of the new queen, Anne of Denmark. In his poem, Daniel hymns the unification of the two countries:

Shake hands with Union, ô thou mightie State,
Now thou art all great *Brittaine*, and no more,
No Scot, no English now, nor no debate:
No Borders but the Ocean, and the Shore

Though he did not gain James's patronage as he had hoped, Daniel did win the favour of Queen Anne, who was to become his most important patron, commissioning him to write court masques, including *The Vision of the twelve Goddesses* (1604) which was famously scorned by a jealous Ben Jonson.

Daniel's small critical masterpiece 'A Defence of Ryme' had its genesis in a series of letters which he exchanged with a 'a great friend of mine, then in Court' (probably Fulke Greville), discussing Thomas Campion's contention in his *Observations in the Art of English Poesie* (1602) that English verse

should be reformed according to Classical principles. Daniel deftly takes apart this argument, pointing out along the way that Campion's own best lyrics were written in a wholly English manner. It was Daniel's only formal work of criticism. The 'Certaine Epistles' are written in verse to a variety of Daniel's wealthy and aristocratic friends. Recipients include Henry Wriothesley, Earl of Southampton; Lucy, Countess of Bedford; and Sir Thomas Egerton.

STC 6260; Pforzheimer 244.



THE CIVIL WARS – A SOURCE FOR *HENRY IV*

18) DANIEL, Samuel. *The Civile Wares betwene the Howses of Lancaster and Yorke corrected and continued ...* Printed at London by Simon Waterfonne, 1609.

4to., pp. [8], 231, [1], with an engraved title-page by T. Cockson, and the conjugate blank A4 (folded round to precede the title-page); E4 is a cancel (with the side-note reading 'shire that'); a fine copy in contemporary limp vellum, yapp edges, ties wanting, spine lettered in manuscript; early purchase note to head of title of the Dutch diplomat and historian Gerard Pietersz Schaep (1599-1654) – 'Ex Libris Gerardi Schapij P. F. [Petrus filii?] Empt. Londini XV ags A^o MDCXXII'; the Jones-Terry-Greenhill-Bradley Martin-Pirie copy **£7500**

First complete edition of Daniel's epic verse history of the Wars of the Roses, a substantial source for his friend Shakespeare, here revised and with books seven and eight (pp. 173-231) appearing for the first time.

The first four books (of eight) of Daniel's work were first published in 1595, and their impact, 'as with Daniel's other poetry, was felt throughout the literary scene at once. This time, however, it was not just his writing that contemporaries remarked upon, but the depth and subtlety of his exposition of kingship, matters of state, and the causes of rebellion. Shakespeare was drawing on it for aspects of *Richard II* within weeks of the poem going on sale (probably November 1595), and Spenser took notice of it too, if his reference in the *Prothalamion* to a coming "brave muse" (a writer capable of a heroic poem on Lord Essex) can be read as an allusion to Daniel' (*Oxford DNB*).

Around 1600 the publisher Waterson asked Daniel to continue with *The Civil Wars*, and in 1601 included six revised books in Daniel's folio *Works*. A few years on, the project still unfinished, Daniel's work on a history of the Norman Conquest, 'rekindled his interest in *The Civil Wars* itself. He added new material to the poem, continuing the narrative as far as the marriage of Edward IV to Lady Grey, and he published it, now in eight books, in 1609, with a dedication to one of his earliest patrons, Lady Pembroke' who had 'revived' his verse by her 'Goodnes' (*ibid.*). Daniel's intended finishing point was the death of Richard III, but he progressed no further than this volume.

Shakespeare certainly read the first four books in 1595, but, as a friend and regular visitor, must have encountered most of Daniel's work in manuscript: *Henry IV* draws heavily on the 1609 text, 'owing to Daniel a substantial number of pieces of diction and imagery, plays on words, incidents including the failure of the Welsh to appear at the Battle of Shrewsbury, plot elements such as Hotspur's being made a contemporary of Prince Henry, the emphatically sad and remorseful character of Henry IV ...' (Gillespie).

The purchase note on the title-page is almost certainly that of Gerard Pietersz Schaepe (1599-1654), who later came to London again as ambassador extraordinary of the Netherlands to the Commonwealth (1650-3). His early life was devoted to history and genealogy, and he began assembling materials for a history of Amsterdam, never published, in 1624. He is sometimes confused with his uncle Gerard Simonsz Schaepe, an ambassador to Denmark in the 1640s.

STC 6245; *Langland to Wither* 54; Stuart Gillespie, *Shakespeare's Books* (2001), pp. 126-9.



THE TRUE 'PRIVATE IMPRESSION' OF 1612:
LARGE PAPER, HEAVILY ANNOTATED

19) **DANIEL, Samuel.** *The First Part of the Historie of England ...* London, Printed by Nicholas Okes ... 1612.

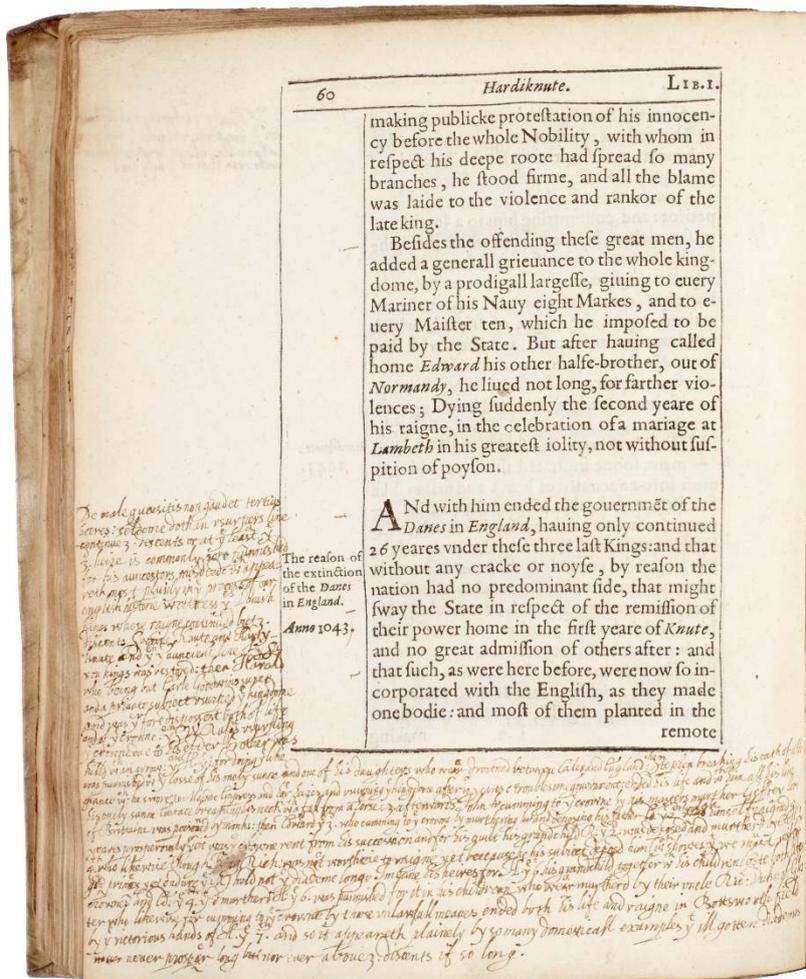
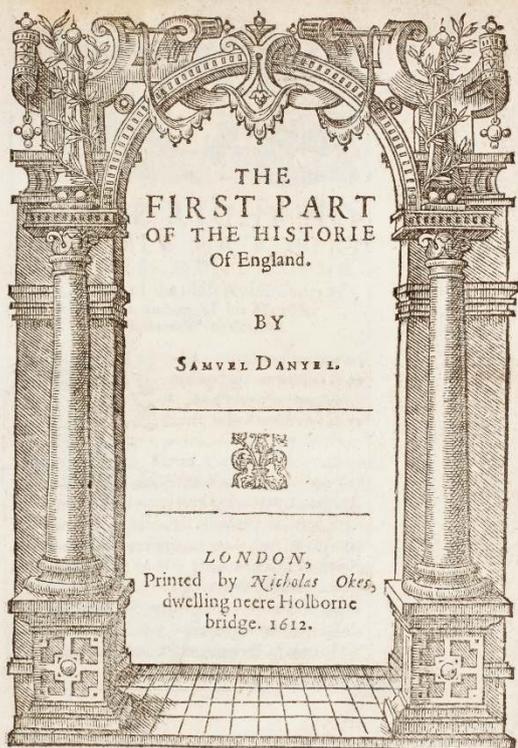
4to., pp. [8], 184, 189-228, 237-240, [4], with both terminal blanks (the second employed as the rear pastedown); title-page within a woodcut border (McKerrow & Ferguson 248); a fine copy in contemporary limp vellum; contemporary ownership inscription 'JHolle' of Sir John Holles (1567-1637), with underlining throughout and marginal annotations, often lengthy, on c. 17 pages, a couple in his hand but most in the neat italic hand of his son, also Sir John Holles (1595-1666); later sale note to front endpaper 'The price is -4^s', and to inner margin of final blank 'Em[p]tus 18^o Martij 1691/2 ad biblia deaurata in agris Lincolniensibus minoribus solidi unci pretio' – evidently a fixed-price sale of which we cannot find record. **£13,500**

First edition, the first part of Daniel's influential prose history, from the Saxons just prior to the Norman Conquest to the death of Stephen in 1154. **This is from the true 'private impression, which is but of a few coppies for my friends', printed on large paper with a crown watermark** (see below). Such copies were apparently given to Camden, Cotton, Peter Manwood and others including, evidently, Sir John Holles, who later also received a copy of Daniel's *Collection of the History of England* (1618, now at the Bodleian, annotated 'The author Sam. Daniel gave me this book').

Sir John Holles (c. 1567-1637), MP for Nottinghamshire, later Baron Houghton and first Earl of Clare, had a successful military career (in the Netherlands and in Hungary), before turning diplomat and courtier. For his brief rise at court he relied on the same unfortunate patrons as Daniel – Prince Henry (for whom Daniel wrote *Tethys Festival*), and Robert Carr, Earl of Somerset, dedicatee of the present work. 'Eloquent, courteous, and affable, [Holles] was remarkable for his "felicity of conversation" and "cheerful gravity" ... He was also capable of writing letters in most of the principal western languages' (*History of Parliament*). In 1610 Holles was appointed to the important position of Comptroller of Prince Henry's household, but the young prince's unexpected death in late 1612, and Carr's implication in the murder of Thomas Overbury in 1615-6, scuppered his ambitions. Holles's son, the second Earl (1595-1666), was a precocious child who accompanied his father to the Netherlands in 1605, at the age of nine or ten, and drew up some manuscript observations of his journey; during c. 1614-6 he was on an embassy in Paris, and he later served as an MP. Holles senior seems to have employed his son as an amanuensis or secretary – a commonplace- and letter-book book from the Portland papers (now British Library Add MS 70505) that begins in his hand is continued mid-sentence by his son, in whose hand is preserved another letterbook covering his father's correspondence of 1598-1617.

Two minor marginal annotations here are in the hand of Holles senior, the rest in that of his son, but quite plausibly with his father's input. They were careful readers, and the marginal glosses are often substantial and lengthy, with a strong element of commentary on the duties of princes – **'Love and liberality ar y^e best meanes to strengthen and establish a young king in a new gotten kingdome'** – treachery – Edric 'played wth his faith as children do wth sticks and was like y^e fish sepia w^{ch} is said to trouble all y^e waters he comes in' – and tyranny – **'A tirants peace is blood, usurpers are never quiet in their mind till th^y have made all away th^t have any title to their usurped state.'** A passage on the death of Hardicanute elicits the further observation that 'seldome doth an usurpers line continue 3 descents', followed by a long list of examples from William Rufus up to Richard III.

Although the entire edition of *The First Part* was claimed as Daniel as 'a private impression', subsequent copyright wrangles reveal that Okes must printed a larger number of copies than is plausible for private distribution (most copies being on small paper with mixed crown and pot watermarks). Okes registered the *History* with the Stationers in April 1612, but on 22 June Daniel



brought outside influence (namely the Archbishop of Canterbury) to bear and the *History* was re-entered to his usual publisher Simon Waterson. The Stationers were evidently suspicious of such heavy-handed interference, and when they discovered that Daniel had deposited copies, presumably for sale, with the Oxford bookseller Elizabeth Crossley, they struck back. In January 1613, Daniel was ordered by the Stationers to deliver into their hands '200 perfect bookes, whereof 40 be in the hands of the wydowe Crosley'. Because Waterson had colluded in the deception, his copyright was void, and the work was quickly reprinted in early 1613 'for the Company of Stationers'. The Stationers also stipulated that the copyright of any corrected or updated edition would remain vested with the Company; Daniel predictably sought a way round for the final text, the 1618 *Collection of the History of England*, which was published with a special royal patent.

'Daniel's public reputation, whatever knocks it had taken over the masques and court plays, reached a high point again ... because of the history. His contemporaries saw, as have modern historians, that he had broken free of the Tudor chroniclers, the antiquarians, and those who sought the shapes of history in divine providence or a political orthodoxy. Daniel was every inch a new historian, minutely examining sources and citing them for his readers ... and he wrote a prose as lucid as anything the later seventeenth century could manage ... So great was his fame as a historian in the decades before and after the Civil War (when he was read and admired by both sides) that his achievements as a poet were almost forgotten' (*Oxford DNB*).

Very scarce. ESTC records a total of 15 copies, of which **only two are recorded as on large paper** (both at Folger, one imperfect).

STC 6246; cf. Pforzheimer 242 (the 1613 reissue), and Jackson, *Court Book C*, p. 57; see also Joseph Loewenstein, *The Author's Due: printing and the prehistory of copyright*, 2002.

20) DEKKER, Thomas. The second Part of the honest Whore, with the Humours of the Patient Man, the impatient Wife: the honest Whore, perswaded by strong Arguments to turne Curtizan againe: her brave refuting those Arguments. And lastly, the comicall Passages of an Italian Bridewell, where the Scæne ends ... London, Printed by Elizabeth All-de [*sic*], for Nathaniel Butter. An. Dom. 1630.

4to., pp. [86], wanting the terminal blank L4; slightly toned, headlines cropped throughout, but a good copy in recent period calf. **£2600**

First and only edition, a dramatic exploration of real and seeming virtue written in sequel to the Middleton–Dekker collaboration *The Honest Whore* (1604). It is believed to have been written shortly after the first part, with Middleton making only minor contributions, but it was not published until 1630.

Set ostensibly in Milan (a thin disguise for London), the plot of the first play had been woven around the ‘patient man’, Candido, whose wife tries increasingly wild schemes to arouse his anger, and the ‘honest whore’, Bellafront, who falls in love with Hippolito, a suitor to the daughter of the Duke of Milan. Candido ends up incarcerated in Bedlam (and winning his wife’s admiration and sympathy), Bellafront is spurned and reforms her ways, agreeing in the end to marry her first seducer Matteo.

The second Part resumes the story at this point, and untwists the plot of the first: Matteo returns to his life as a rake, and Hippolito falls in lust with Bellafront, who faces challenges to her resolve from all directions – the abusive behaviour of her husband, the persistent rhetorical arguments of Hippolito, and the assumptions of all society that panthers cannot ‘change their spots’. A new character is also introduced: Bellafront’s estranged father Orlando, who ‘tests’ all three characters in disguise as the servant Pacheco – inciting Matteo to his own ruin, and exposing Hippolito’s attempted infidelity. The final scene of part I, among the madmen of Bedlam, finds its counterpart here among the whores of Bridewell.

STC 6506; Greg, II, 435; Pforzheimer 278.

JOHN DONNE FOR CHILDREN AND SERVANTS

21) [DONNE.] WILLIS, Thomas. The Key of Knowledg, opening the Principles of Religion; and the Path of Life, directing the Practice of true Pietie: design’d for the Conduct of Children and Servants, in the right way to Heaven and Happiness ... London. Printed for Tho. Parkhurst ... 1682.

12mo., pp. [22], 170; shaken, first few leaves soiled and worn, title-page loose, upper margin of A2 torn away with loss of running title, offsetting to the last few leaves from the turn-ins; in contemporary sheep, rubbed and chipped, spine partly defective; bookplate of Robert S Pirie. **£850**

First edition, very rare, of this book of religious instruction, which includes at the end a collection of divine poems under the heading ‘Apples of Gold in Pictures of Silver, for the Use and Delight of Children and Servants’. Among these are Donne’s holy sonnets ‘Death be not proud’ and ‘At the round earth’s imagined corners’ as well as poems by Crashaw, Quarles, George Herbert, Giles Fletcher, George Sandys, and Abraham Cowley.

The work also includes devotional aids: a catechism, a scheme of self-examination, and several prayers.

ESTC records only one copy, at the British Library.

Wing W 122.



WITH AN IMPRESSION OF DONNE'S SEAL

22) [DONNE.] [GOODWIN, Thomas]. *Romanae Historiae Anthologia recognita et aucta*. An English Exposition of the Roman Antiquities wherein many Roman and English Offices are paralleld, and divers obscure Phrases explained. For the use of Abingdon Schoole. Newly revised and enlarged by the Author. London, Printed by Robert White, for Henry Cripps. A. Dom. 1648. [*Bound with:*]

GOODWIN, Thomas. *Moses and Aaron*. Civil and ecclesiastical Rites used by the ancient Hebrewes; observed, and at large opened, for the clearing of many obscure Texts thorowout the whole Scripture. Which Texts are now added at the end of the Booke ... The sixth Edition. London, Printed by E. G[riffin] and are to be sold by John Williams ... 1641. [*and:*]

ROUS, Francis. *Archaeologiae Atticae Libri septem*. Seven Books of the Attick Antiquities. Containing, the Description of the Citties Glory, Government, Division of the People, and Townes within the Athenian Territories, their Religion, Superstition, Sacrifices, Account of the Yeare, a full Relation of their Judicatories ... With an Addition of their Customes in Marriage, Burialls, Feastings, Divinations, &c. in the foure last Bookes. By Zachary Bogan Scholler of C. C. C. in Oxon. The fourth Edition, corrected and enlarged with a twofold Index Rerum & Vocabulorum. Oxford ... Printed by Leo. Lichfield, and Hen. Hall for John Adams and Ed. Forrest. 1654.

Three works, 4to., bound together; pp. [8], 277, [2], woodcut border to title-page; pp. [8], 264 [*i.e.* 270], [10]; and pp. [12], 374, [10]; faint water-stain to inner margin of the title-page of *Romanae Historiae* and to gatherings A-D of *Archaeologiae Atticae*, else very good copies, bound together in contemporary blind-tooled calf, red morocco spine label; occasional underlining in red pencil in *Romanae Historiae* and the first 100 pages of *Moses and Aaron*; black wax impression of John Donne's 'Christ crucified on an anchor' seal to the front free endpaper; bookplate of Robert S Pirie. **£1800**

Twelfth edition, revised and expanded of *Romanae Historiae Anthologia* (first published 1614); sixth edition of his *Moses and Aaron* (first published 1625); fourth edition of Francis Rous's *Archaeologiae Atticae* (first published 1637).

These three classic school text-books on Roman, Greek, and Hebrew civilisation, are often found bound together. By 1685 the three works were being issued together under a general title-page, in recognition of their long association as a complete course of ancient history and its relation to modern institutions.

The present volume bears an impression of Donne's seal in black wax to the front free endpaper. Donne adopted the seal, which shows Christ crucified on an anchor, shortly after his ordination as a

mark of having embarked on a new phase of his life; he had previously used a seal depicting a sheaf of snakes. In the poem 'A Sheaf of Snakes used heretofore to be my Seal' addressed to George Herbert, he explains the new emblem's symbolism:

The Cross – my seal at baptism – spread below
Does, by that form, into an Anchor grow.
Crosses grow Anchors; bear, as thou shouldest do
Thy Cross, and that Cross grows an Anchor too.
But He that makes our Crosses Anchors thus,
Is Christ, who there is crucified for us.

A note by Robert Pirie suggests that this is Izaak Walton's copy. Walton was indeed bequeathed Donne's signet ring and occasionally employed wax impressions from it in his books or those given as presents. In fact Donne made a number of copies of the seal ring to be sent to close friends. Walton owned a copy of *Romanae Historiae Anthologia* (1620) and *Moses and Aaron* (1628), signed and dated by Walton 1669, now at Salisbury Cathedral; which makes him perhaps less plausible as the owner of present volume.

AUSTRALIA

23) [DUNN, Edward]. [*Drop head title:*] *The Bell Post. A Tale of the early Days of Geelong.* Dedicated to Miss D. [Middle Hill Press, 1865].

8vo., pp. 4; printed on blue-tinted paper; creased where once folded, but a very good copy in contemporary stiff paper wrappers from the library of the bibliophile Thomas Phillipps. **£350**

First edition of this scarce Australian poem, published by Thomas Phillipps's Middle Hill Press – Phillipps's own copy.

The poem relates how a group of settlers from Melbourne pitch their tents near Corio Bay and become involved in a feud with the local aborigines. A wise elder settler proposes the erection of a signal bell to alert the men to raids. In the dramatic climax, a band of natives catch the settlers off guard whilst bathing and are only dispersed by the ferocious pealing of the bell which they mistake for the 'Spirit of Evil'. The elder settler is angry that his fellows – 'recreant knaves' – were caught off guard and pushes the bell into the sea, where its mournful tones may be heard to this day.

The Bell Post survives in a manuscript collection of poems by Edward Dunn at the National Library of Australia, apparently presented by him in 1862 to 'J. P. Bt.' and with a hand written title-page possibly by Thomas Phillipps. We have been unable to uncover any further information about Dunn, but the manuscript contains other poems by him on antipodean themes: 'Ode to Australia', 'Evening in the Bush', 'Elmada, the New Zealand Girl', etc.

FIVE PLAYS IN A TRACT VOLUME

24) [EARLY DRAMA.] An attractive contemporary tract volume of five Caroline plays, including three first editions. 1638-40 and 1658. *Comprising:*

CHAPMAN, George, and James SHIRLEY. *The Tragedie of Chabot admirall of France: as it was presented by her Majesties Servants at the private House in Drury-Lane ... London, Printed by Tho. Cotes, for Andrew Croke, and William Cooke. 1639. pp. [70], wanting the terminal blank. First and only early edition. STC 4996; Bentley V, 1088-91; Greg 550(A); Pforzheimer 161.*

RAWLINS, Thomas. *The Rebellion: A Tragedy: as it was acted nine Dayes together, and divers Times since with good Applause, by his Majesties Company of Revells ...* London: Printed by J. Okes, for Daniell Frere ... 1640. pp. [80]. First edition. STC 20770; Greg, II, 582 (AI); Pforzheimer 831.

SHIRLEY, James. *The Dukes Mistris, as it was presented by her Majesties Servants at the private House in Drury-Lane ...* London, Printed by John Norton, for Andrew Crooke, and William Cooke. 1638. pp. [76]. First edition, the first and rarest of three imprint variants; A2 correctly signed, sheet I in its uncorrected state. STC 22441b; Greg, II, 536(*); Pforzheimer 925 (variant imprint).

M[AYNE], J[asper]. *Two Plaies[:] the City Match. A Comoedy. And the amorous Warre a Tragy-Comoedy.* Both long since written, by J. M. of Ch. Ch. in Oxon. Oxford. Re-printed by Hen. Hall, for Ric. Davis, 1658. pp. [8], 68; [2], 84, [2, blank], with the Epilogue to *The amorous Warre* bound, where printed, after the general title-page. First collected edition, scarce, employing the original sheets of *The Amorous Warre*, 1648 (Wing M 1463) (a pasted slip-cancel imprint has here been removed), along with a reprint of *The Citye Match* (1639). Wing M 1480; Madan III, 2395.

Four works (with five plays), 4to., bound together; title-pages slightly dusty, but generally in excellent condition with generous margins, lower edge sometimes untrimmed, in contemporary or early dark calf, manuscript contents list to front pastedown, bookplates of the Skene Library of the Duke of Fife, and of Robert S Pirie. **£4500**

A fine tract volume (and very scarce thus) of pre-Restoration drama, including the important Chapman/Shirley play *The Tragedie of Chabot* and the scarce political one-off *The Rebellion*, by the author and engraver Thomas Rawlins.

The Tragedie of Chabot is a late tragedy by the poet and playwright George Chapman, the translator of Homer, author of *Bussy D'Ambois*, and collaborator with Jonson and Marston on *Eastward Ho!* *Chabot* is said to have been left unfinished by Chapman at his death in 1634 and completed by James Shirley, in whose name it was licensed by Herbert. The principal source for the play, whose plot turns on suspected treason in the court of Francis I, is Estienne Pasquier's *Les Recherches de la France*; the additions made to the French account have led some commentators to suggest that Chapman wrote *Chabot* as an allegory of the political fall of his patron Robert Carr, the Earl of Somerset, who was displaced by George Villiers in 1614, and of the later fall of Bacon in 1621. If so it would have been too controversial to be staged immediately after composition.

Rawlins's *The Rebellion* trod a similarly fine line, though was evidently successful, being 'acted nine dayes together, and divers Times since' in 1637-9. The revolt is a Spanish one, led against the largely absent and unaware King Philip, by the machinating Machvile (clearly intended to conjure Machiavelli) and his wife Auristella. Both are executed at the end, but it is hard not to read the work, despite Rawlins's royalist sympathies, as a warning to Charles not to ignore unrest. Rawlins was part of the circle of Richard Brome that also included Thomas Nabbes, Robert Chamberlain and Humphrey Mill. *The Rebellion* was the only play published by him in his lifetime – 'I have no desire to bee knowne by a thread-bare Cloake, having a Calling that will maintaine it woolly' – the calling in question being that of an engraver and medallist, working under Nicholas Briot at the Royal Mint.

The Dukes Mistris was the last of Shirley's plays to be staged before the closure of the theatres due to plague and his departure for Ireland, where he spent four years. The plot revolves around three love intrigues – the Duke of Parma's attempts to dismiss his wife and win Ardelia as a mistress; his kinsman Leontio's love for the Duchess, for which he is prepared to murder the Duke; and a comic sub-plot involving a servant Horatio's successive wooing of two ugly women. There is sexual blackmail, attempted rape and murder, but order, and the marital status quo is restored at the end.

Jasper Mayne is perhaps best known for his contribution of commendatory verses to the Second Folio of Shakespeare (1632), and his elegies on Donne (in Donne's *Poems* 1633) and Jonson (in *Jonsonus virbius*, 1638), but *The Citye Match* was a lively domestic farce performed before the King and Queen at Whitehall. Both it and *The Amorous Warre*, a complicated piece apparently never staged, were first published anonymously.

It is extremely unusual to find a volume of pre-Restoration plays that has not since been broken up to sell individually.

THE ORIGINAL, UNEDITED VERSION

25) FIELDING, Henry. *The Journal of a Voyage to Lisbon.* London: A. Millar, 1755.

12mo., pp. [2], iv, xv, [16]-245, [1], wanting the half-title and the terminal blank; a very good copy in contemporary tree calf, morocco spine label; slightly rubbed, front joint cracked; bookplates of Thomas Greene, the bibliographer Graham Pollard, and Louis and Anne Marie Davidson. **£2250**

First edition of Fielding's last work, the rare unexpurgated version.

Two different editions were printed by William Strahan for Andrew Millar in January 1755, after Henry Fielding's death in Portugal. The present one, printed first, with 245 pages, offered Fielding's text substantially as he wrote it; the other, with '228' pages (*see next*), was discreetly edited by John Fielding (or perhaps by Margaret Collier or Sarah Fielding) to modify 'offensive' passages, some reflecting the physical misery of Fielding's last days. The unedited text was held back, and might never have seen the light but for the demand caused by interest in the Lisbon earthquake in November. Copies were then (apparently) put on the market, but perhaps not all that many, given its conspicuous rarity.

Fielding set out for Portugal by ship in June 1754 in the vain hope of recovering his health. This daily journal of his voyage is a kind of 'novel without a plot' (Cross), reflecting his shifting moods. The preface, probably the last words that Fielding wrote for publication, is a delightful essay on the art of travel writing.

Cross, *Fielding*, III, 326; not in Rothschild.

26) FIELDING, Henry. *The Journal of a Voyage to Lisbon ...* London: Printed for A. Millar ... 1755.

12mo., pp. [4], '228' [*i.e.* 276], with the half-title; a very good copy in contemporary speckled calf, morocco label; armorial bookplate (to half-title verso) and contemporary ownership inscription of Ambrose Isted of Ecton, later blue 'Ecton' stamp to half-title and final page. **£350**

First published edition of Fielding's final book, discreetly edited by John Fielding (or perhaps by Margaret Collier or Sarah Fielding) to modify 'offensive' passages, some reflecting the physical misery of Fielding's last days.

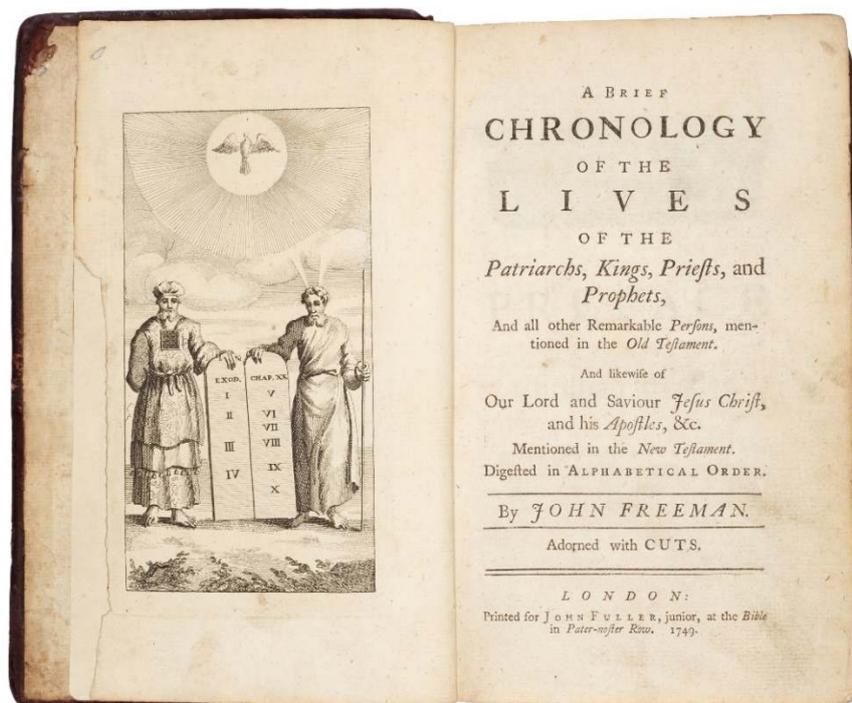
Ambrose Isted began his redevelopment of Ecton Hall in the Strawberry Hill style the year the present book was published. Samuel Johnson and Thomas Percy visited in 1764, and Percy's daughter later married Ambrose's son.

Cross, *Fielding*, III, 326; Rothschild 857.

27) **FORDYCE, James.** *Addresses to young Men ...* The second Edition. London: Printed for T. Cadell ... 1777.

Two vols., small 8vo, pp. [4], viii, 329, [3, ads]; [4], 368; offset from turn-ins to title-pages else a fine copy in contemporary speckled calf, spines gilt, red morocco labels. **£200**

Second edition, uncommon, of Fordyce's popular conduct book for young men. The work was published as a sequel to his *Sermons to young Women* (1766), a work probably best known for its censure by Mary Wollstonecraft and its pointed appearance in the hands of Mr Collins in *Pride & Prejudice*. Here, similarly unenlightened chapters deal with 'the Respect due to Young Men', 'On a Manly Spirit, as opposed to Effeminacy' etc. If Mr Collins chooses the *Sermons* to be read aloud to the women of the Bennet family, it is the *Addresses* that he takes as his own moral compass.



28) **FREEMAN, John.** *A brief Chronology of the Lives of the Patriarchs, Kings, Priests, and Prophets, and all other remarkable Persons, mentioned in the Old Testament. And likewise of our Lord and Saviour Jesus Christ, and his Apostles, &c. Mentioned in the New Testament. Digested in Alphabetical Order ... Adorned with Cuts.* London, Printed for John Fuller, junior ... 1749.

8vo., pp. vii, [1], 503, [1], wanting the initial blank, with an engraved frontispiece and ten engraved plates depicting the apostles; leaves O1-4 duplicated, tear to outer margin of frontispiece not touching image, repaired; lower corner of bb1 torn away with some loss to text, sense recoverable; a good copy in contemporary calf, rubbed, rebacked; contemporary ownership 'Tho^s Adcocke His Book' to front endpaper. **£350**

First and only edition, very rare, of a biblical Who's Who, organised alphabetically from Aaron to Zorobabel. Freeman is nothing if not comprehensive: alongside familiar faces like Herod and Goliath, there are lesser known characters like Abishag, the virgin who kept the aging King David

warm, and Og the giant king of Bashan. A single mention by an apostle or prophet is enough to earn a place in the *Chronology*.

The plates, though all listed in the 'Directions for the placing of cuts' seem to come from two distinct sources: three are printed on smaller, cheaper paper, are finer in execution, and have a line of explanatory text below.

ESTC records only one copy, at Cambridge.

FIRST BOOK

29) FULLER, Thomas. Davids hainous Sinne. Heartie Repentance. Heavie Punishment ... London, Printed by Tho. Cotes, for John Bellamie ... 1631.

Small 8vo., pp. 78, wanting the terminal blank; tiny restoration to blank upper corner of title-page and lower corner of A4-5, A2 shaved at outer margin with the loss of a few letters, else a handsome copy in early nineteenth-century straight grain olive morocco, joints slightly rubbed; Thomas Thorpe's pencilled note ('fine copy, extremely rare 8/8/0?'), the Bute copy with his Cardiff Castle bookplate; bookplates of J. O. Edwards and Robert S Pirie. **£3750**

First and only edition of Fuller's first book, and his only volume of verse. It is a three-part poem written in a variation of rhyme royal, recounting King David's adultery with Bathsheba and its consequences.

Shunning the tale's opportunities for erotic (and later military) description, Fuller instead 'anticipates Milton's method of appropriating the matter of Biblical narrative: he interiorises epic action by making internal moral deliberation ... the sphere of heroic accomplishment' (Raymond-Jean Fontaine, in *The Sacred and Profane in English Renaissance Literature*). When David catches sight of Bathsheba bathing, Fuller is careful to remind his readers that however beautiful she may be, she is surpassed by God's creation:

Her skinne, as is the skie not halfe so cleare,
Her curious veines, for colour come not neare
Those azure streaks, that in the Heavens appeare.

Lest any have been inadvertently titillated, Fuller warns 'let no lustfull thoughts lodge in thy minde ... they must be kill'd'. The story goes on to relate how David had Bathsheba's husband, Uriah, killed, how he was reproved by 'plaine-dealing' Nathan the prophet, and how dire consequences fell upon him and his children.

Rare. ESTC records only ten copies: six in the UK, four in North America (Folger, Huntington, Harvard, and Yale).

STC 11463; Gibson and Keynes I.

AN ASTROLOGER'S COPY, WITH ANNOTATIONS

30) GADBURY, John. Γενεθλιαλογία. Or the Doctrine of Nativities, containing the whole Art of Directions, and annual Revolutions: whereby, any Man (even of an ordinary Capacity) may be enable to discover the most remarkable and occult Accidents of his Life, as they shall occur to him in the whole Course thereof, either for Good or Evil. Also Tables for calculating the Planets Places for any Time, either past, present, or to come ... London, Printed for William Miller ... 1661 [*corrected in manuscript to 1659*].

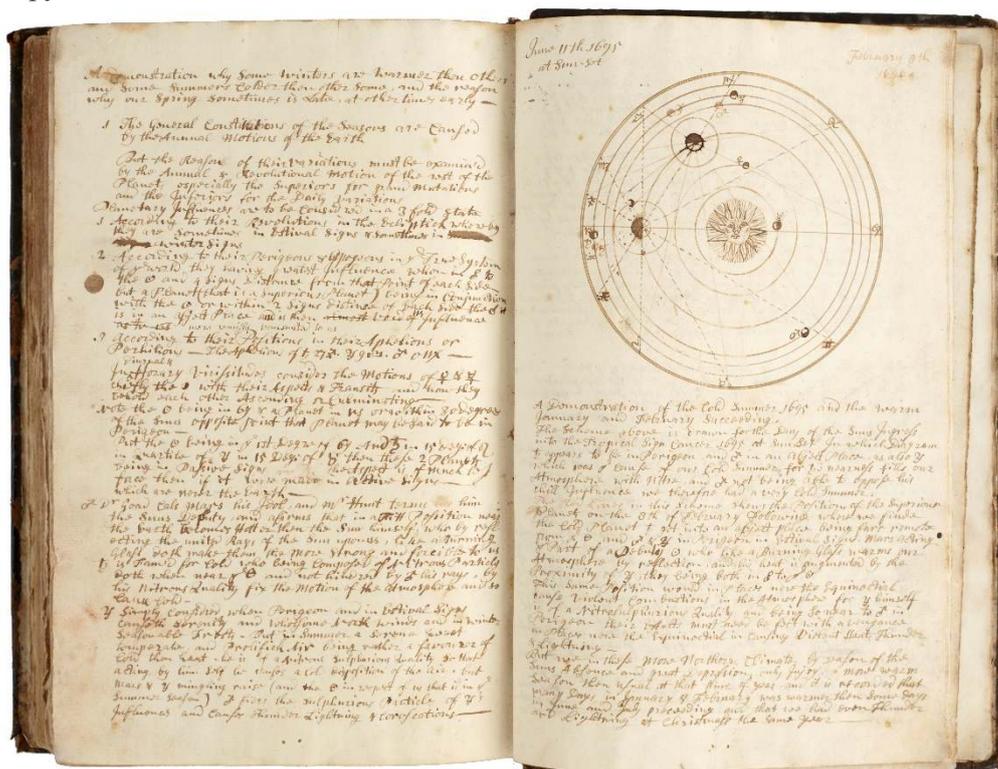
| | | | |
|------|----|-----------------------------|-------------|
| 1679 | 52 | Imprison'd for High Treason | ad t. h 42 |
| 1680 | 53 | ad corp. 440. | ad t. 3 33. |
| 1681 | 54 | | ad * Q 17 |

Folio., pp. [18], 276, [2], 38, [4], '41', [2], 42-294, [10], wanting the portrait frontispiece, the title-page (a cancel) worn at the edges and laid down; engraved and woodcut diagrams throughout; fore-margin of A-B⁴ thumbled and worn, scattered ink-stains, insect damage to the margin of Aa3-B1; Ii1-4 working loose; withal a good copy contemporary panelled dark calf, head of spine chipped; scattered marginal annotations and corrections (mostly of a technical nature) in a contemporary or early hand (perhaps that of Vincent or John Wing); ownership inscriptions to endpapers and title-page of Tycho Wing, with a total of four pages of manuscript notes by him on the endpapers c. 1723-9. **£1850**

First edition, the rare second issue, employing the sheets of 1658 with a cancel title dated (we think mis-dated) 1661.

The tailor-turned-astrologer John Gadbury (1617-1704) became acquainted with William Lilly in the 1640s when they were neighbours, later studying the subject more seriously with Nicholas Fiske and issuing his first almanac in 1655 (*Speculum Astrologicum*). *Genethliologia*, a fairly traditional study of judicial astrology focusing on natal horoscopes, was built upon William Lilly's *Christian Astrology* of 1647, and appeared with a generous preface by Lilly 'To the Reader, upon my esteemed Friend', in which he called the book 'The most accomplished Work of this subject I ever yet beheld in any Language or Author'.

'By the Restoration two years later, however, [Gadbury] had broken with the radicalism of Lilly, and set out his stall as a royalist and high Anglican ... Accordingly, in 1659 he attacked Lilly rancorously in *The Novice-Astrologer Instructed* and issued a regretful analysis of *The Nativity of the Late King Charls*, while *Britain's Royal Star* (1661) found promising portents in the planetary positions at the accession of Charles II' (*Oxford DNB*). Lilly's own copy of *Genethliologia*, now at the Bodleian, is larded with malignant annotations at his betrayal by this 'Taylor; & monster of ingratitude'. It seems to us very likely that the contemporary correction of the date from MDCLXI to 1659 (*i.e.* MDCLIX) in this copy is therefore correct.



Having broken with Lilly, Gadbury ‘formed friendships with the more conservative and (as they would now be termed) scientifically inclined astrologers, such as Vincent Wing, whom he commemorated in *A Brief Relation of the Life and Death of ... Mr Vincent Wing* (1669)’ (*ibid.*). Vincent Wing (1619-1668) was the first of a long line of astronomer-astrologers, self-taught and heavily influenced by Copernicus and Tycho Brahe. He corresponded with Flamsteed, Wallis, Pell, Wingate and others, and published annual almanacks from 1641, later revived by his nephew John Wing in 1680, and then by John’s son, Tycho Wing (1696-1750), a surveyor and mathematician.

Tycho has added to this copy a page of ‘Directions according to Ptolomy’ signed and dated London 1723, a two-page ‘demonstration why some winters are warmer than others and some summers colder’ with a diagram referring to the winter of 1695-6, and a page ‘Of the Great and unparallel’d Frost 1683’, and on the winter of 1728-9; this last, apparently written on 9 January 1729, also predicts snow in February and March and a cold summer.

Scattered throughout the text (some 20+ pages) in an earlier hand are corrections (‘beneath’ for ‘above’ etc.), and some comments that suggest a less respectful attitude to Gadbury. In Lilly’s preface, the phrase ‘abundantly compleated ... with most material and pertinent Aphorisms’ is altered to read ‘*immaterial and impertinent*’; and on p. 258 we find the marginal note ‘nonsense’. Gadbury included a cast of his own horoscope in *Genethliologia*; it has been drily updated here with the notes ‘Imprison’d for High Treason’ 1679, ‘married a 2d time’ c. 1685-6, ‘again imprisoned in Summer’ 1690, and ‘Dyed April 1704’ – Gadbury spent two spells in jail, firstly during the Popish Plot and secondly for supposed conspiracy against William III.

ESTC shows four copies only of this issue: Advocates Library, Royal College of Physicians of Edinburgh; Huntington and UCLA.

Wing G 84A.

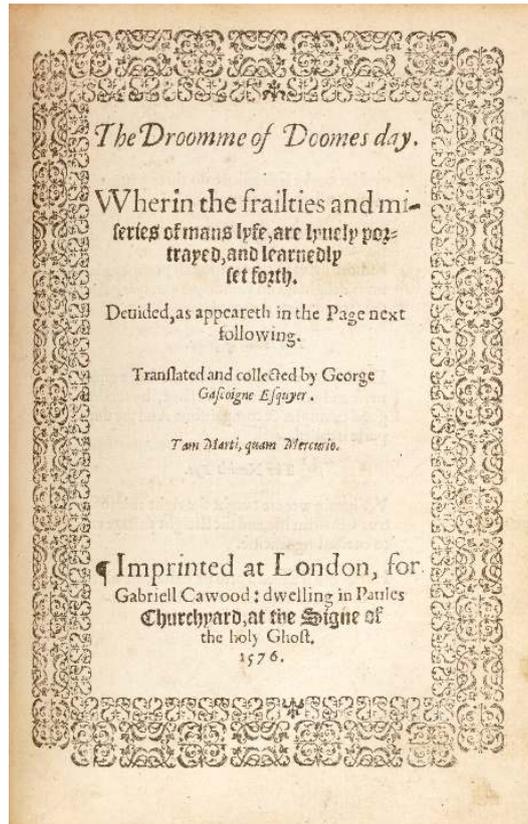
MORTALITY CONSIDERED

31) GASCOIGNE, George. *The Droomme of Doomes Day. Wherein the Frailties and Miseries of Mans Lyfe are lyvely portrayed and learnedly set forth. Devided, as appeareth in the Page next following ...* Imprinted at London, for Gabriel Cawood ... 1576. [*Bound after:*]

PETRARCH. TWYNNE, Thomas, translator. *Phisicke against Fortune, aswell prosperous, as adverse, conteyned in two Bookes. Whereby Men are instructed, with lyke indifferencie to remedie theyr Affections, aswel in Tyme of the bryght shynyng Sunne of Prosperitie, as also the foule lowryng Stounes of adversitie. Expedient for all Men, but most necessary for such as be subject to any notable Insult of eyther Extremitie ...* At London, Printed by Richard Watkyns. An Dom. 1579.

Two volumes, 4to., bound together, *Droomme*: ff. [274], wanting the blank leaves **4 and ??2; with a border of type-ornaments to title-page, and a large woodcut of Hell on D8^r, some minor worming and rust-stains in gatherings Q-R⁸; *Phisicke*: ff. [7], 191, 193-342, [2], wanting Ee8 and the terminal blank, titlepage worn and laid down; good copies bound together in nineteenth-century half black morocco and marbled boards, edges stained black; late seventeenth–early eighteenth century manuscript notes and ownership inscriptions to endpapers (see below); bookplate of Robert S Pirie. **£22,500**

First editions, both very rare. George Gascoigne published *The Droomme of Doomes Day* in May 1576, the last major work from an enormously prolific period since February 1575 that saw the publication of *Posies*, *A Glasse of Government*, the *Noble Art of Venerie*, and *A Steele Glas*, as well as



the writing of a masque to be performed at Kenilworth during Queen Elizabeth's progress. He was ill when *The Droomme* went to the press, as the errata leaf notes, and died in October the following year.

The Droomme of Dcomes Day is a collection of three disparate works: 'The viewe of worldly vanities' is a loose translation of *De Contemptu Mundi* by Pope Innocent III, a diatribe against all the situations that might draw one away from God; 'The Shame of Sinne', is Puritan or Calvinistic in tone; and 'The Needles Eye' promises to establish 'the right rewls of a chrystian lyfe'. 'The viewe of worldly vanities' is of particular note, for the manner in which Gascoigne luxuriates in the poetry of his translation, even as the text condemns worldliness:

Men rove and roame about, by high waies, and by pathes, they clyme the hilles, and passe over the mountaynes, they flye over the rockes, and cowrce over the Alpes, go thorough caves, and enter into dreadfull dennes. They rifle up the bowels of the earth, and the bottom of the sea. They mark the tydes of the floodes, and wander in the woodes and wildernesses ... They melt and sta[m]pe mettalls, they grave and polish stones, cut and carve woodes, weave and warp webbs, make and weare garments, buyld houses, plant orchardes, till feildes, dresse viniards, heat fornaces, and set milles on worke ... They thinck and muse, they councell and ordaine, they stryve and complayne ... With innumerable other such things, to heape up riches, and multiply gaynes ... and behold all these are but a labour & vexation of the mynde.

It has traditionally been claimed that the *Droomme* was written by Gascoigne in an attempt to distance himself from his profligate reputation, and in particular from *A Hundreth Sundrie Flowres* (1573), which was denounced as lascivious and was taken to have been written with the intention of 'scandalising some worthie personages'. It is likely however to have had more a practical motive, that of securing patronage from its dedicatee, the wealthy, and very Protestant, Earl of Bedford. 'Even though he could work very quickly, to have the *Droomme* ready for publication in May 1576, Gascoigne must either have had substantial amounts of the translation done already, or have worked on it intermittently alongside not only the *Steele Glas and Complaynte of Phylomene*, but also his best courtly opportunities to date.' It was, in other words, 'a long-planned exercise to consolidate links

with a particular patron, rather than the spontaneous expression of repentance which Prouty and others have assumed it to be' (*ibid.*).

In the 'Epistle Dedicatorie', addressed to Bedford, Gascoigne reproaches himself for his frivolous early works ('giltie of much time mispent ... in penning and endyghting sundrie toyes and trifles') and promises to apply himself to serious and moral matters in the future. He also explains how he came upon the idea for the translation: 'tossyng and retossyng in my small Lybrarie, amongst some books which had not felte my fyngers endes in xv. yeares ... I chaunced to light upon a small volume scarce comely covered, and wel worse handled'. This was probably a useful fiction, the 'anonymity' of his source text disguising the presentation of a papal text to a Protestant patron.

The Droomme of Doomes Day, by the 'English Petrarch', is found here bound appropriately enough with *Phisicke against Fortune*, the first translation into English of Petrarch's *De Remediis utriusque Fortunae*. *De Remediis* is a series of 254 dialogues in which Reason advises equanimity in the face of good and bad fortune, against the arguments of Joy, Hope, Sorrow and Fear. The most popular of Petrarch's Latin works in the early modern period book, it is almost an 'encyclopaedic catalogue of the things that human beings have been known to desire (nice clothes, academic degrees, popularity) or dread (poverty, an unchaste wife, getting robbed)' (Boswell and Braden, *Petrarch's English Laurels*). A partial translation into Middle English circulated during the fifteenth century and Catherine of Aragon pressured Thomas Wyatt to make a translation but he demurred on account of its length. Twynne, who took on the task, would have known Gascoigne and the other Inns of Court poets of the day (Googe and Turbeville). He was also a skilled astrologer and a friend of John Dee.

Provenance: manuscript notes on the endpapers record this copy's colourful history. A note dated 'London May 4:5 : 1713', states that 'Dis Book [was] bout in Fanches Streat in Cornwel near the Si[g]n of the Buck tarvan [tavern].' Fairly swiftly after that it was in the possession of one '**John Dafforne, leving in boston in Newengland**', who later pawned the book to Mrs Patience Copp (née Short, m. 1694), who ran a tavern in Boston with her husband, and then as a widow, until about 1723. Presumably at Copp's request, another local, Roger Faulkner, has inscribed the work with a two-page diatribe against Dafforne, condemning him for this transaction. 'This Unparralleld Book Ought to be as precious in the Eyes of men as the most fine gold or Silver', but 'the principall Owner exposed [it] for the filthy Lucre of money'. Later notes pasted onto the front endpaper record ownership by several members of the Salter family, also of Boston.

Both works are scarce, the Gascoigne extremely so. Only the present copy and one other (Borowitz, 1978), appear in auctions records in the last eighty years.

STC 11641 and 19809; Pforzheimer 400. *See front cover illustration.*

A NEGLECTED PROSE EXPERIMENTALIST

32) GAULE, John. Distractions, or the holy Madnesse. Fervently (not furiously) intraged against evill Men; or against their evils. Wherein the Naughty are discovered to Themselves, and Others: and may see at once, who they are; what they doe; and how they ought. Somewhat delightfull, but fruitfull altogether: as ordered to please a little; but aymed to profit much ... London, Printed by John Haviland, for Robert Allot. 1629.

12mo., pp. [28], 489, '489, 490, 490' [*i.e.* 490-2], [2], wanting the blanks A1-2 and the terminal blank Y8; leaf A12 mis-signed A6 and the leaf following A7 (as always, suggesting perhaps that the prelims had been reimposed as an afterthought, perhaps to accommodate the dedicatory epistle); small flaws in O10, S1, and S9 with slight loss and a small rust hole in P12, but basically a fine copy in the original limp vellum binding, gilt fillets, royal arms gilt on each cover (endpapers renewed); ownership inscription inside front cover of William Gresham, 1651.

£2800

First edition, scarce. The *DNB* made short work of Gaule (*fl.* 1628-1660): ‘a divine, studied at both Oxford and Cambridge but did not graduate ... an unlearned and wearisome ranter’. But this is unfair. Anyone whose *Select Cases of Conscience touching Witches and Witchcraft* (1646) exposed and helped to terminate the predatory career of Matthew Hopkins, the infamous ‘Witch-Finder General’, deserves more sympathetic attention.

Distractions, or the Holy Madness (1629), Gaule’s second book, comprises three long prose characters – ‘The Proud’, ‘The Ireful’, ‘The Covetous’. The characters are preceded by a long preface ‘apologeticall ... and somewhat satyricall’, an epistle to ‘The Wise, and the Good’, and a dedication to Lord Camden, who employed Gaule as chaplain. Each section ends with an odd little summary in Bunyanesque verse, and is broken into various sub-portraits anatomising the various forms of pride, anger and covetise. Pride, for example, is seen in the persons of Sir Haughty Heart and Lady Goe-Gay (‘how trimly deckt in her purple and fine linnen! ... Earth, and wormes, and beasts, and nations, there are, that live, and labour, for what she soyles, and teares, and spends’), as well as the man of ‘fained humility’.

What is beauty, but a superficies of colour and proportion, or a shadowed shape and hue? a red clay, mingled with snow; a flower, which, ere it yet flourishes, is prone to fade ...

Gaule writes a kind of urgent experimental prose, staccato and punning, full of questions, hardly paralleled in its time. He is very much an ‘original’, cited by the OED for the first use of some 224 words, and neither the unsympathetic token biography in *DNB*, nor its less judgemental successor in the *Oxford DNB*, gives any inkling of his special merits.

Flock here my pretty Birds; heres an ill fac’t Owle [the miser], will find you all worke to Wonder at. See how stridling he stands; hee couches and crouches upon his Staffe; nor looks he at you but under his elbow ... Come on then, looke and laugh, and hollow, and whoot, and whistle and hisse; and gibe and jest, frumpe and flour, point and play: heres a broad Butt to hit ... Loe the Covetous Carle! What a needy Niggard it is? Oh tis a scraping Churle!

STC 11689.





MASANIELLO

33) **GIRAFFI, Alessandro.** An exact Historie of the late Revolutions in Naples, and of their monstrous Successes, not to be parallel'd by any in ancient or modern History ... Published ... in Italian; and (for the Rareness of the Subject) rendered to English by J[ames] H[owell] Esq. London, Printed for R. Lowndes. 1650.

Small 8vo., pp. [6], 146, [1], **with a woodcut frontispiece coloured in a contemporary hand** showing the revolutionary reader Masaniello, title-page in red and black; small hole to A6 with the loss of a couple of letters, tear to foot of C1 without loss, printing flaw to C2 and C3, else a very good copy in contemporary sheep, morocco spine label; joints slightly cracked, spine with old repair at foot; eighteenth-century armorial bookplate of the Isham family; bookplate of Robert S Pirie. **£750**

One of two editions (with several variants) printed in 1650, the first English translation (by James Howell) of Alessandro Giraffi's account of the Neapolitan revolution of 1647.

The uprising in Naples was a reaction against the harsh government imposed on the city by its Spanish viceroy, especially a tax on fruit which was the principle food of the poor. The rebels were led by the fishmonger Tommaso Aniello, known as Masaniello, who was quickly appointed dictator of the city; however, the strain of the situation apparently proved too much for him, and he grew violent and unstable. He was eventually assassinated by a group of grain merchants. These events resounded around Europe: epigrams were composed on the subject, commemorative medals were struck in Amsterdam, and in Paris an angry mob took up 'Naples, Naples!' as its chant.

In the dedication of his *Exact Historie* Howell, a royalist, expresses his horror that a 'petty bare-footed fisherman' should become ruler of an orderly city like Naples, an event which he reckons is 'unmatched since discord first entered into the world'. Throughout his work, Howell cautions against

the dangers of social upheaval, espousing the view that some sort of aristocratic influence is necessary to ward off chaos. The uprising in Naples was of particular interest to readers in the new Commonwealth of England, and it is hard to imagine Howell wasn't encouraging a covert comparison between Aniello and Cromwell.

James Howell was one of the first English authors to earn his living solely by from his writing (*Oxford DNB*). His output was diverse: poetry, translations, political tracts, a travel guide, a history of London, and books on proverbs, grammar, and orthography all flowed from his pen. The present work was probably written at the end of his eight year spell in the Fleet prison, his most fertile period of literary production (though Howell would later claim he was imprisoned for his loyalty to the monarchy, it probably had more to do with his debts).

Wing G 785A.

UNCUT

34) GLAPTHORNE, Henry. *The Hollander.* A Comedy written in 1635 ... and now printed as it was then acted at the Cock-pit in Drury Lane, by their Majesties Servants, with good Allowance. And at the Court before both their Majesties. London: Printed by J. Okes, for A. Wilson ... 1640.

Small 4to., pp. 70, unnumbered, wanting the preliminary blank; title page slightly frayed, inner margin of A4 torn and mended with slight loss, ink spot on last page, else a very good copy, untrimmed; disbound (modern wrappers), cloth case. **£3500**

First edition of a realistic City comedy set in London with characters reminiscent of Jonson including the physician Dr Artlesse, Urinal, his man, Mixum, his apothecary, and Sconce, a 'Gallant naturaliz'd [*sic*] Dutchman'. Artlesse, whose main trade is in cures for venereal disease, hopes to gull the wealthy Sconce, who has come in search of the mythical 'weapon salve', into marrying his daughter Dalinea. In the meantime Artlesse is playing host to Lady Yellow, whose husband Sir Martin suffers from extravagantly poetic, and equally invidious, jealousy. Various plots behind the scenes turn the tables – Sconce ends up married to a serving-maid and Sir Martin unwittingly committing adultery.

There is much low comedy and double-entendre, as well as explicit references to Holland's Leaguer, a famous brothel and subject of a play of that title by Shackerley Marmion (1632). The depiction of Sconce gives full vent to the anti-Dutch sentiments of the time. Licensed by the master of the revels to Queen Henrietta's Company on 12 March 1635/6 as *Love's Tryall, or the Hollander*, it was evidently inherited by Their Majesties Servants (Beeston's Boys).

Glapthorne is known as the author of six extant plays and several collections of poems – his plays, written for several different companies, also ranged across several genres – romance, City comedy, tragicomedy. In 1634 *Whitehall*, a poem, landed the printer and possibly its author in the Fleet prison and Glapthorne disappears from the record thereafter.

STC 11909; Greg 594(A).

ELIZABETHAN SONNETS

35) GREVILLE, Fulke, Baron Brooke. *Certaine Learned and Elegant Workes of the Right Honorable Fulke, Lord Brooke,* written in his Youth, and familiar Exercise with Sir Philip Sidney ... London: Printed by E. P. for Henry Seyle ... 1633.

Small folio, pp. [2], 23-82, 298, wanting the preliminary and final blanks, and, as in all known copies, beginning at page 23 because one long poem, *A Treatise of Religion*, was

suppressed; a very good copy in contemporary calf, neatly rebacked, gilt Pegasus device of Heneage Finch, third Earl of Winchilsea (1628-82) on both covers, bookplate of Richard Shuttleworth Streatfield. £2250

First edition. This is the definitive printing of the poems and plays of an attractive minor Elizabethan – the ‘Servant to Queen Elizabeth, Councillor to King James, Friend to Sir Philip Sidney’ (to quote his epitaph). Like Sidney, Greville never published his poetry in his lifetime; and, apart from a few anthologized poems and a pirated edition of *Mustapha*, these *Workes*, though written mainly in the 1570s-1590s, are printed here for the first time.

In all known copies the text begins at p. 23. The Licenser’s entry makes it clear that *A Treatise of Religion* originally stood first in the manuscript; and Malone plausibly suggested that its anti-prelatical tenor led to censorship by Archbishop Laud. This poem and *A Treatise of Monarchy* were eventually published in Fulke Greville’s *Remains* (1670), completing the verse canon.

As issued, the volume begins with three long reflective poems (*Of Humane Learning, Upon Fame and Honour, and Of Warres*), followed by the verse dramas *Alaham* and *Mustapha*, and the irregular ‘sonnet’ sequence *Caelica* comprising 109 sonnets and other short poems. There are a few selected letters at the end.

‘Oh wearisome Condition of Humanity’, Greville’s most famous poem, forms the final chorus to *Mustapha*. Like *Alaham*, *Mustapha* was ‘no Plaie for the Stage’, but a Senecan examination of power, tyranny, ambition, and deceit. Greville wrote one other tragedy in the same vein, *Antonie and Cleopatra*, but thought it prudent to destroy the manuscript in about 1601, ‘the Earle of Essex then falling’.

STC 12361; Greg III, 1068-9; Pforzheimer 437; Hayward 68.

ROYAL ARMS

36) HALL, Joseph. Epistles, the first Volume: contening two Decads ... London, Printed by A. H. for Eleazar Edgar & Samuel Macham ... Anno 1608. [*Bound with:*]

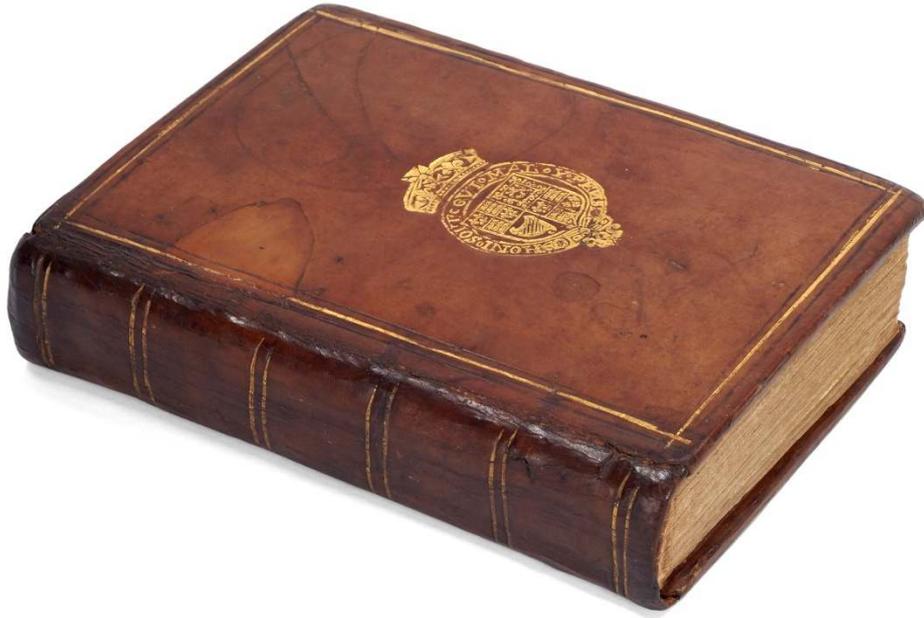
HALL, Joseph. Epistles, the second Volume: contening two Decads ... London, Printed by A. H. for Eleazar Edgar & Samuel Macham ... Anno 1608. [*And with:*]

HALL, Joseph. Epistles, the third and last Volume. Containing two Decades ... London, Printed for E. Edgar and A. Gaybrand ... 1611.

Three works. bound together, 8vo., pp. [14], 190, [2]; [8], 215, [1] ; [12], 124; [2], 78, 77-114, [2], title-pages within woodcut borders, separate title-page to each decad, woodcut initials, head and tail-pieces throughout; lower corner of F1 torn away without loss, else a very good copy in contemporary calf, **royal arms stamped in gilt to covers**; joints rubbed, unobtrusive repair to front board, spine restored; bookplate of Robert S Pirie. £950

A complete set of Hall’s *Epistles*: first editions of the second and third volumes, second edition of the first volume (printed in the same year as the first edition). **An early reader has read the volume carefully, marking passages in the margin with a device of five small dots and noting after the ‘Finis’ of the third volume, ‘Read hitherto’.**

Hall’s *Epistles*, addressed to public and private correspondents and dedicated to James’s son *Prince Henry*, range over miracles, death, sorrow, faith, Russian affairs, duelling, French ‘occurents’, education, apostasy, and martyrdom. One of the more famous letters is addressed to John Mole who



[36]



[37]

was imprisoned by the Inquisition at Rome for thirty years. The publication of *Epistles* ‘marks the first lengthy single-author epistolary document ... by a living, native Englishman’ (Schneider, *The Culture of Epistolarity*). In the dedicatory letter, Hall himself describes the work as exhibiting ‘a new fashion of discourse; new to our language, usual to others’.

Bishop Hall is one of the most remarkable of literary clergymen in English history, notable for his literary innovation. He was a distinguished poet, satirist and preacher and the author of one of the first English ‘Utopias’ (*Mundus Alter et Idem*) and of the first original Theophrastan ‘characters’ in English. His collection of satires *Virgidemiarum* (1597) is famous as the first collection of satires on the Latin to model to be published in England.

STC 12662, 12663.2, and 12663.4.

A NEW YEAR’S GIFT TO JAMES I

37) [HALL, Joseph]. [Salomons divine Arts, of 1. Ethickes, 2. Politickes, 3. Oeconomicks. Drawne into method, out of his Proverbs & Ecclesiastes. With an open and plaine Paraphrase, upon the Song of Songs ... At London: Printed by H[umphrey] L[ownes] for Eleazar Edgar, and Samuel Macham, 1609.]

8vo., pp. [2], 174, [2], [6], 87, [1] (with separate title-pages to each part), wanting (see below) the general title-page and dedication and the terminal blank; portion of the margin of G1 torn away with loss to the ruled border, the corners of a few leaves clipped without loss, unobtrusive wormhole to gatherings G-K without loss, small hole to E8 with the loss of a letter; in contemporary brown morocco, covers gilt with the arms of James I, stamped ‘1608 / Strenula [*i.e.* a little new year’s gift] / Radulphi Ewens’ to front board, later paper spine label; ties wanting, joints sometime repaired; bookplate of Robert S Pirie; cloth box. **£3250**

First edition, bound in contemporary morocco and given as a new year’s gift for 1608/9 to James I by Ralph Ewens (*d.* 1611), an old retainer and MP who had also served as clerk of the Commons and auditor to the estates of Queen Anne since 1603. Although *Salomon’s Divine Arts* was not published until 1609, it was entered by the Stationer’s Company on 5 December 1608 and it is probable advance copies were available for New Year’s gifts by the end of that month. Hall himself appears to have given one to Lady Drury (see R. C. Bold, *Donne and the Drurys*, 1959, p. 63). The general title-page and the dedication (to Essex, presumably thought extraneous in a copy being given to the King) are not here present.

The first parts of *Salomons divine Arts* consist of wise sayings from Proverbs and Ecclesiastes (which were traditionally attributed to Solomon), organised under three headings: ‘Ethickes’, ‘Politickes’, and ‘Oeconomicks’. The last part of the book is a prose paraphrase of the *Song of Songs* with a separate dedication to Sir Edward Denny. The book is a subtle compliment to James I, ‘England’s Solomon’, and its structure deliberately echoes that of James’s *Basilikon Doron* (1599), which was divided into three similar sections.

A decade earlier Hall had in fact ridiculed the art of Biblical verse paraphrase in his collection of satires *Virgidemiarum* (1597). Among John Marston’s many vicious criticisms of the book was the suggestion that Hall’s disparaging views on Biblical paraphrase were an offence to ‘the Scottish King’ (James VI was himself the author of a paraphrase of the psalms). Perhaps seeking to allay any lingering suggestion of an insult, Hall later dedicated a translation of ten psalms to the King in 1607. He quickly rose high in James’s favour and was appointed chaplain to Prince Henry.

STC 12712.

BOOKS TO RUSSIA, DIPLOMACY IN THE HAGUE

38) HARRIS, James, *diplomat, later first Earl of Malmesbury (1746-1820)*. A small group of documents, comprising: an invoice and part-printed bill of lading for ‘One Box Conta^s Printed Books’ from Messrs Thomas Payne & Son, June 1783; a manuscript receipt of payment for said shipment (£5.6.6 for the books and 9s 9d for the shipping), signed by Payne; an invoice and receipt for a ‘superf. Ratteen Suit Lined with pink Sattin compleat’ and a total of 60 ‘Rich Mother of Pearl & Gold But[ton]s’ (£13.2.0) from P. Bataille, 8 July 1779; and an autograph letter, signed, from Harris to his lawyer and friend Thomas Batt, written from the Hague, dated 25 October 1785, 4pp, 4to., with envelope.

In excellent condition, creased where folded, some external faces slightly dusty.

£325 + VAT in EU

Harris was ‘the leading British diplomatist of the final quarter of the eighteenth century’, noted for his skills as a linguist, and his popularity and easy social skills. After stints at Madrid and Berlin, he served as envoy-extraordinary to the court of Catherine the Great in St Petersburg from 1777 to 1783, and then to the Hague 1784-8, where he was ‘at the peak of his powers’ (*Oxford DNB*) and was instrumental in forging the triple alliance with the Netherlands and Prussia.

The contents of the box of books sent to Harris in St Petersburg in the last few months of his mission are unfortunately not stated, ‘The Contents Unknown to me’ according the captain of the *Providence*.

Harris’s letter here notes that ‘the business of the Hague is certainly not more difficult than that I have been used to, but the manner of doing it requires so much more time, that it employs a day here to effect what I could have done in a Petersburg in one hour’. In his political negotiations ‘I do not go backward, I do not gain ground – numberless circumstances make compleat success absolutely impossible’.

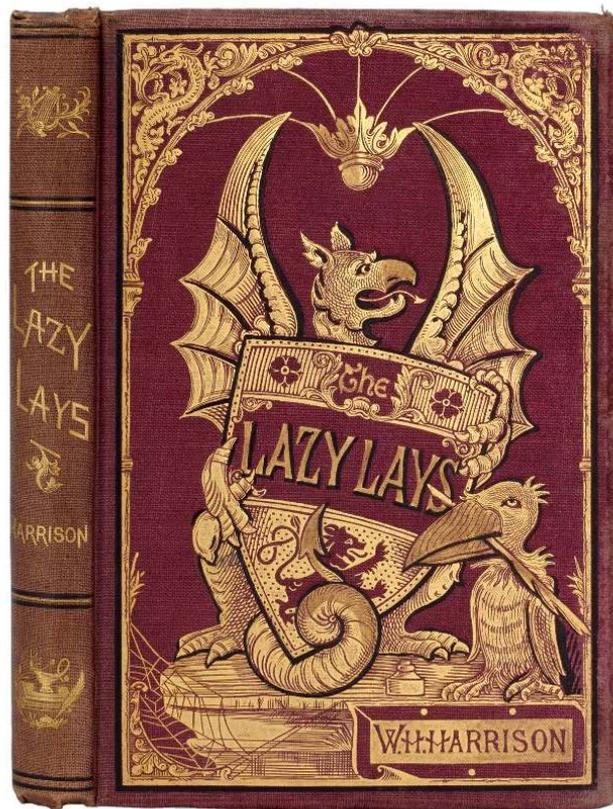
PHOTOGRAPHIC VERSE – BROMIDES, PERHAPS?

39) HARRISON, William. *The lazy Lays, and Prose Imaginings ... A.D. 1877 (Popular Chronology;)* A.M. 5877 (*Torquemada;*) A.M. 50,800,077 (*Huxley.*) ... London.

8vo., pp. 156; a fine copy in the publisher’s maroon cloth, upper board blocked in black and gilt with an elaborate design by Florence Claxton, lower board blocked in blind; corners slightly bumped; dedicatory inscription to title-page ‘To the authoress of “Serious Letters to Serious Friends”, with the sincere regards of Mr W. H. Harrison Oct. 5th 1877.’ **£850**

First edition, a presentation copy, of this eccentric collection of verse and prose by the photographer, spiritualist and journalist William Henry Harrison.

Harrison was a regular contributor to the *British Journal of Photography*, and several pieces here evidence his passion. For photography. ‘The Lay of the Photographer’ is a mock heroic describing the preparation of photographic plates, with the important chemicals personified as the elegant Bromide, the adventurous young Pyroxyline etc. Harrison claimed to have invented a bromide emulsion dry plate, and the poem touts the superiority of his process: if you mention the outmoded iodine method to a photographer, he is liable to ‘shriek and turn pallid with fear’. A second piece in an orientalist mode, ‘How Hadji Al Shacabac was Photographed’, describes his visit to a mysterious wizard skilled in the art of instantly producing pictures of people with the aid of a small ‘cannon’.



The other pieces include verse in praise of a 'Broad-Brimmed Hat', as well as the imagined lamentations of a 'Fat Man' and a 'Mother-in-Law'. The prose story 'Our Raven' describes the author's trials as the hands (or claws) of a demonically possessed Raven with a passion for gardening. Other more serious essays include 'How to double the Utility of the Printing Press' and 'Materialistic Religion'.

The elaborate cover design by Florence Claxton depicts a griffin, accompanied by a rather disgruntled pelican-like bird holding a pen in its beak. A prefatory note explains that the choice of a griffin emblem for the front of the book is a reference to the monster that protected its treasure from 'the one eyed Arimaspians': this griffin, apparently, guards the book from opportunistic American publishers; the pelican, perhaps, represents the author.

William Henry Harrison was notable for his close involvement in the nineteenth-century craze for spiritualism. He was the founder of the *Spiritualist Newspaper*, and later of the British National Association of Spiritualists. Marie Sinclair, the 'authoress of "Serious Letters to serious Friends"', to whom this book is inscribed was vice-president of the Association. Her *Letters on a serious Subject to serious Friends* (1875) was an ambitious attempt to reconcile theosophy, spiritualism, and Catholicism.

ACTED AT THE COCK-PIT

40) HEYWOOD, Thomas. The English Traveller. As it hath beene publikely acted at the Cock-pit in Drury-lane: by Her Majesties servants ... London, Printed by Robert Raworth ... 1633.

Small 4to., pp. [80], unpaginated; a few headlines just shaved, small rust hole in K2 touching three letters but effectively without loss, else a very good, clean copy in nineteenth century

A LIFETIME IN DIARIES

42) HODSON (later WOOD), Catherine (1774-1855). A collection of forty annual printed almanacs and pocket books, all completed in manuscript with a social and personal diary, accounts etc. Various publishers, London and elsewhere, 1787 to 1854.

Forty printed almanacs, many with engraved plates, all but one in contemporary wallet bindings (sheep and calf in various colours); in varying condition but generally very good; some engravings cut out for scrapbooking, and a few diary leaves torn out; scattered printed and manuscript ephemera tucked into the wallets; the first diary signed at the front 'Catherine Hodson'; the manuscript portions with occasional show-through and browning, but in general legible throughout. **£10,000**

An exceptional survival: an extensive run of annual diaries charting the entire adult life, from the age of 13 to the year before her death, of Catherine Wood (née Hodson) of Ockley and Twineham Park, Sussex. **Of the seven almanacs printed before 1801, none are in ESTC; five of these have no examples for any year in ESTC.**

Catherine Hodson was the daughter of Anthony William Hodson (d. 1809) of Westmeston. In 1799 she married John Wood III (1772-1818) – heir to the estates of Ockley, Drewitts in Cowfold, Windham and Mercers, Wapses and Collwells, and Furzelds. They later (in 1797) purchased Twineham Park, and the union bore fruit in seven children, five daughters and two sons – her first son James (1811-1897) inherited Hickstead Place from his uncle in 1832, whence the collection comes, dispersed in the middle of the last century.

The diaries present an extraordinary window onto the lives of the minor English gentry at the turn of the nineteenth century, following Catherine Hodson/Wood as she progresses from debutante to housewife to widow. She meticulously records the weekly social round, noting visitors and visits made by both herself and other members of the family, and recording local (and familial) marriages, births and deaths ('My sister brought to bed of a girl', 'Miss Wood & Mr John King were married', 'James Christened'), and letters written and received. Alongside these are more practical notes, recording when she baked, ironed, had a slop wash, killed a hog (often recording its weight), 'Had the little Hams put up the Chimney', lost or won at cards, 'put up a Hammock for Tom Wicking to sleep in', had the windows and roof fixed, 'had the Sparrow ketchers'; as well as occasional notes on the weather: 'the clothes froze on the lines' etc. Small pieces of ephemera tucked into the wallets generally comprise bills or receipts, but also include on one touching occasion a scrap of black cloth kept as a memorial of her husband after his death in 1818.

Before her marriage in 1799, Catherine made several extended trips to London, the first from October 1790 until the new year, when she saw a number of plays – *The Dramatical Provocation* [?], *A School for Scandal*, *Don Juan* (a pantomime by Carlo Delpini), *The Beggar's Opera*, *The Widow of Malabar* (by Mariana Starke), the 'Uppolsterer a Devertisment' (presumably the farce by Murphy), and *The Woodman* (an opera), as well as buying 'this Pocket Book' on New Year's day, and a 'Common Prayer Book 5s'. On the second London trip, in November 1792, she saw *The Road to Ruin*, 'My uncle dined at the Jamaka coffee House', and 'Anna & I went to Parliament Street to see the King go to the House'. It was apparently not until many years later, in 1840, that she returned to a much-altered London – this time staying in Holborn, visiting Hay Market and a china shop, seeing an 'exhibition of water colours in Pall Mall', the 'Royal Academy' and 'Sr John Soans Exhibition in Lincolns Inn Fields', and taking 'my place in the Union at the Bk Bull Holborn'.

A complete list of the almanacs and pocket books included:

1787. Ladies complete Pocket-Book. London, Carnan. Wanting pp. 7-10 (country dances?), and two leaves in the calendar. **Not in ESTC.**
1790. Ladies annual Journal. London, Walker. Frontispiece with large sections cut out (for a scrapbook), several leaves partly torn away. **No examples in ESTC.**
1791. New and elegant Pocket Book. London, Axtell. Frontispiece. Engraved title, vignette cut out for scrapbook. **No examples in ESTC.** No covers.
1792. The Ladies new and elegant Pocket Book ... London, Axtell. Two frontispieces, excellent condition. Blue wallet binding, gilt. **No examples in ESTC.**
1794. Gedge's Town and Country Ladies own memorandum Book. Bury St Edmund's, Gedge. Two frontispieces. Covers very insect damaged. L1-2 torn out. **No examples in ESTC.**
1796. The Lady's polite Remembrancer. London, Longman, Seeley etc. Engraved tp, frontis. **No examples in ESTC.**
1799. The Lady's Pocket Diary. London, Hodgson. Frontis. **No examples in ESTC.**
1801. Hinckesman's Imperial Ladies Pocket-Book. London, Hinckesman. Engraved tp, wanting frontis.
1802. The Ladies' annual Journal, or complete Pocket Book. London, Walker.
1803. The Lady's Pocket Diary. London, Lane & Newman. Wanting frontis. **Not in Blakey.**
1804. The General Companion for the Ladies. London, Minerva Press. Frontis, but wanting plate? **Not in Blakey.**
1805. The Ladies' complete Pocket Book. Buckingham, Seeley. Frontispiece and folding plate.
1807. The Ladies Museum. London, Minerva Press. Wanting frontis? Engraved tp. **Not in Blakey.**
1808. The Sussex Pocket Book. Lewes, Baxter. Folding frontis and engraved tp.
1811. The Ladies' Pocket Journal, or Toilet Assistant. London, Whittingham and Rowland. Frontis and folding plate of Denbigh Castle.
1812. Baxters Lady's Sussex pocket Book. Lewes, Baxter. Frontis. Folding plate cut away.
1814. Wayland's Ladies annual Pressent (*sic*). London, Suttaby. Engraved tp, frontis torn away but laid in loose.
1816. Poole's Gentleman's pocket memorandum Book. London, Poole. Engraved tp.]
1817. The imperial pocket Book and Albion's Lady's Companion. London, Hinckesman. Frontis cut away.
1819. The Ladies' annual Journal. London, Scatchard and Letterman. Two hand-coloured plates.
1820. The Ladies Mirror or mental Companion. London, Minerva Press. Engraved tp, folding plate. **Not in Blakey.**
1823. The Ladies' complete pocket Book. Buckingham, Seeley. Frontis.
1824. Raw's Ladies fashionable Repository. Ipswich, Raw. Engraved tp and folding frontis.
1826. The Lady's and Gentleman's annual pocket Ledger. London, Peacock & Bampton. Engraved tp and frontis of the construction of London Bridge.
1827. Annually, la belle Assemblée. London, Peacock & Bampton.
1828. The Lady's and Gentleman's annual pocket Ledger. London, Peacock & Bampton. Engraved tp, frontis, and two plates.
1829. Gedge's Town and Country Ladies own Memorandum Book. Bury St Edmund's, Gedge. Engraved tp. Frontis torn away. With a cash account book, completed.
1830. Gedge's Town and Country Ladies own Memorandum Book. Bury St Edmund's, Gedge. Engraved tp, folding frontis, 8 plates. With a cash account book, completed.
1833. Ruffy's improved Series ... The Ladies new daily Remembrancer. London, Ruffy. Engraved tp, frontis, and two plates. With a cash account book, completed.
1836. The Gentleman's pocket Remembrancer. London, Seeley. Engraved tp, frontis and six plates.
1838. Annually, la belle Assemblée. London, Peacock & Mansfield. Engraved tp, frontis and 8 plates.
1840. Carnan's Ladies complete Pocket Book. London, Suttaby. Engraved tp, frontis and 8 plates.
1842. Poole's Gentleman's pocket memorandum Book. London, Poole. Engraved tp and frontis.
1843. Poole's Gentleman's pocket memorandum Book. London, Poole. Engraved tp and frontis.
1847. The Gentleman's pocket daily Companion. London, Peacock & Mansfield. Engraved tp and frontis.
1849. Poole's Gentleman's pocket memorandum Book. London, Suttaby. Engraved tp and frontis.
1850. Poole's Gentleman's pocket memorandum Book. London, Suttaby. Engraved tp and frontis.
1851. Poole's Gentleman's pocket memorandum Book. London, Suttaby. Engraved tp and frontis.
1852. Marshall's Gentleman's pocket memorandum Book. London, Suttaby. Engraved tp and frontis.
1854. Poole's Gentleman's pocket memorandum Book. London, Suttaby. Engraved tp and frontis.



LARGE PAPER

43) **JONSON, Ben.** The Workes ... London: Printed by Richard Bishop [and Robert Young], and are to be sold by Andrew Crooke ... An^o D. 1640.

Folio., pp. [12], 668; 228, with an engraved title-page by William Hole (the same plate as 1616 with the imprint altered), and frontispiece portrait of Jonson after Vaughan; some spotting and soiling, neat restoration to lower outer corners at end, else a very good copy in contemporary dark, calf, rubbed, neat repairs, red morocco spine label lettered 'O. RARE. BEN. :IONSON.', edges stained red; contemporary ownership inscription of Henry Washington, later inscriptions of Charles Palmer and George Parker, modern bookplate of W. Lanier Washington. £7500

Second edition, **one of five? known copies on large paper.**

Workes 1640 was the first posthumous edition of Jonson's works, to which Richard Bishop had acquired the rights after purchasing the business of Williams Stansby in 1636. It is often described as a reprint of the first Jonson folio of 1616, but it is in fact edited, evidently set from a marked-up copy of the first edition with the texts in mixed states. There is no direct evidence for authorial involvement, but spelling and punctuation have been modernised through, abbreviations expanded, and there are a few changes (in for example *Every Man in his Humour*), that reflect the more rigorous anti-profanity statutes introduced since 1616. It contains most of the work for which Jonson is now

famous, including *Volpone*, *The Alchemist*, and the masque 'Of Blacknesse'. The famous portrait of Jonson by Vaughan is added to this edition, though it had been published separately around fifteen years earlier.

A very small number of copies were printed on large paper (33 x 21.5 cm rather than *c.* 29 x 19 cm). One appeared as item 158, in Myers & Co. Catalogue 260 in 1927, and we know also of large paper copies at the Bodleian and at Cambridge (two copies). The 1640 folio is often found as a set with the *Second Volume* of 1640 (comprising plays printed in 1631, assembled with a new general title-page), and a 'Third volume' of late plays and poems deriving from manuscripts left by Jonson to Kenelm Digby. However, all three portions had different, indeed competing, publishers, and there are no known copies of the *Second Volume* on large paper.

Provenance: Sir Henry Washington (*c.* 1615-1664), was a royalist soldier who distinguished himself at Bristol in 1643 and was Governor of Worcester during the siege by Parliamentary forces in 1646. His uncles John and Lawrence Washington emigrated to America in 1657, his cousin was George Washington's grandfather. Later in the possession of a descendent, William Lanier Washington, a descendent of the President, best known for the collection of 'relics and memorabilia' that he brought to market in 1920, apparently Washington heirlooms.

'O rare Ben Jonson' is the dramatist's epitaph in Westminster Abbey, erected according to Aubrey at the charge of Jack Young.

STC 14753; Greg III, p. 1073-5.



44) LAMBETH FAIRE: wherein you have all the Bishops Trinkets set to Sale ... [London,] Printed in the Yeare, M. DC. XLI [1641].

Small 4to., pp. [8], unnumbered; striking woodcut to title of prelates including the Pope seated around a table, three smaller woodcuts (one repeated) in the text; one line trimmed from fore-edge of the title-page, else a very good copy but printed on thin paper with consequent show-through; half brown morocco by Bedford; the Britwell copy with shelf mark (lot 411 in sale March 1923); bookplate of Robert S Pirie. **£1350**

First edition (?), rare, of an anti-episcopal tract in verse issued in the year that Archbishop Laud was imprisoned in the Tower and that Milton wrote *Of Reformation* and *Of prelatical Episcopacy*. There were three quarto editions in 1641 and a broadside, but there is no evidence of priority; of the other quartos one has two very small vignettes to the title-page, the other a single woodcut of the Pope enthroned.

Bishops, faced with a choice between 'Rome or Tyburn', flock to Lambeth Fair to sell their 'Popish Garments, that were out of date', mitres, crosses, mass books, *Common Prayer-Bookes*, licences, and all the trappings of episcopacy.

Come hither friend and buy this silken Gowne,
 I'm sure you cannot match't in LAMBETH Towne:
 In this same Gowne did CANTERBURIES *Grace*,
 At *HIGH COMMISSION* shew his graceless face;
 Many a storme and shower it will abide,
 Yea and a world of knaverie t'will hide

But there are no buyers. In verses explaining the woodcut on the title-page the Pope laments 'to heare / How cheap his knacks are sold in Lambeth Faire'.



The title-page woodcut was also used as part of the frontispiece of *A Conspiracie discovered* (1641), but the smaller woodcuts appear to be unique to this edition; they show the bishops in stalls selling 'canon' and 'licens', cross and crozier, while Laud is led away to the Tower.

Wing L 246 (not differentiating between different printings). ESTC does distinguish, and shows copies of this edition at Worcester College (Oxford), in a private UK collection; California State Library (Sutro), Huntington (also a Britwell copy), and Texas.



PYGMIES, AMAZONS, AND MEN WITH TAILS

45) LLUELYN, Martin. Men-Miracles. With other Poems ... [Oxford,] Printed in the Yeare 1646.

Small 8vo., pp. [16], 77, 80-152, with the initial blank A1; wormhole up to E6, touching the odd letter on the versos, sense always recoverable; else a very good, fresh copy in contemporary limp vellum, later endpapers, modern typed spine label. **£1750**

First edition of a scarce volume of Cavalier verse by the royalist soldier Martin Lluelyn, late of Christ Church, Oxford, 'a poet of fanciful humour, rural realism, and metaphysical wit'. The title poem, a Hudibrastic satire on Mandeville, Coryat, and other wild-eyed travellers, describes twenty-two such 'Men-Miracles' as pygmies, amazons, and men with tails.

Many of the shorter pieces are occasional poems with an Oxford colouring, reflecting Lluelyn's student days and his services as a captain in the King's army at Oxford during the Civil War. These poems include: 'A Curse to Vulcan, occasioned by a great Fire in Oxford, which began at the roasting of a Pigge 1643'; 'To my Lord B. of Ch. when I presented him a Play'; 'An Elegie' on Archbishop Laud; the well-known 'Song, At the Holly Bush Guard' – one of the sentinel posts in Oxford – and five carols 'sung to his Majesty'.

Lluelyn later practised as a physician in London, though he continued to write poetry, including a commendatory poem to William Harvey's *Anatomical Exercitations* (1653).

Wing L 2625; Madan 1884.

CONTEMPORARY ARMORIAL VELLUM

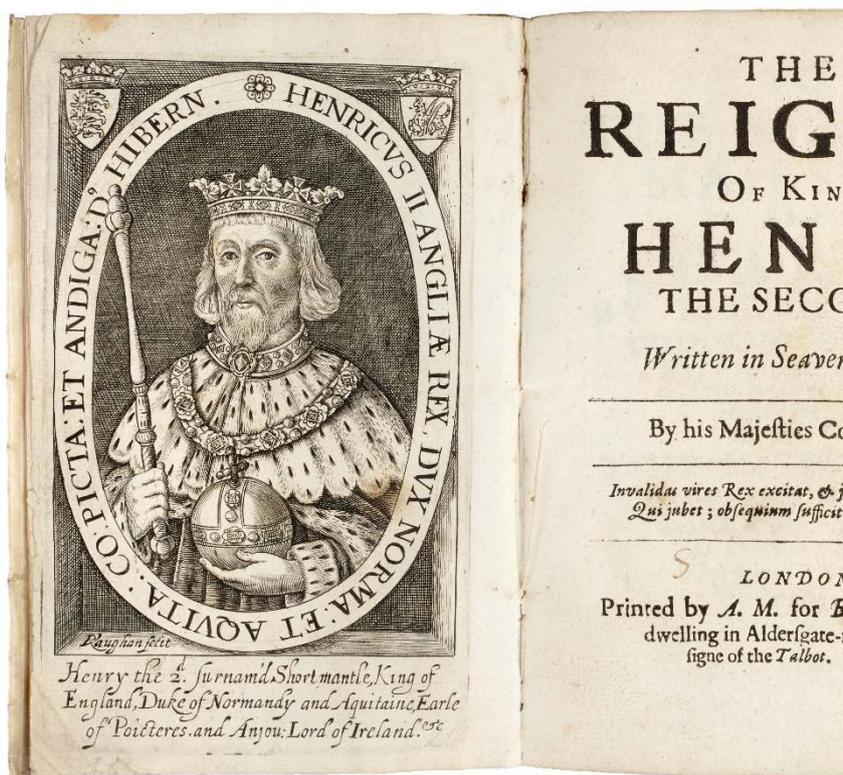
46) MAY, Thomas. The Reigne of King Henry the Second, written in seaven Bookes. By His Majesties Command. London: Printed by A. M. and John Beale for Benjamin Fisher ... 1633.

8vo., pp. [216], with the engraved frontispiece portrait by Robert Vaughan (A2), and with the initial and medial blanks, but wanting the terminal blank O8; central section of A1 (blank, previously used as the front pastedown) repaired, lower corner of O7 restored (no loss); a very good copy in contemporary limp vellum, with the gilt arms of Robert Kemp, first Baronet of Gissing, within a wreath, to front cover; new endpapers, silk ties replaced; preserved in a cloth box. **£1950**

First edition of a verse history dedicated to Charles I. May's literary career had begun with his translation of Lucan's strongly anti-imperial *Pharsalia* (1626-7), which also influenced several of his stage tragedies. But his republicanism was muted thereafter, and indeed his *Continuation of Lucan* (1630) was dedicated to King Charles, who then commissioned May's verse histories of Henry II (1633) and Edward III (1635). 'These poems, while they do not follow an obvious Caroline propaganda purpose, are sympathetic to the dilemmas of royal power' (*Oxford DNB*). Charles purportedly came to May's defence in 1634 after an altercation at court with the Lord Chamberlain, calling May 'his poet'; but his loyalty was not rewarded, and May sided with Parliament in the 1640s, turning propagandist.

Provenance: Robert Kemp (d. 1647), admitted to Gray's Inn in 1605 (as was May himself in 1615), was appointed Gentleman of the Bedchamber to Charles I in 1631, making his ownership of this book 'borne by his [Charles's] command, and not to live but by his gracious acceptation' all the more appropriate; Kemp was created a baronet in 1642.

STC 17715; Pforzheimer 686.



[46]

THE FIRST ENGLISH BOOK PRINTED IN MEXICO

47) [MEXICO.] [*Caption title:*] A Short Abridgement fo (*sic*) Christian Doctrine. [Mexico City, 1787.]

8vo, pp. 41, [1], with a drop-head title on p. 3, preceded by a licence leaf in Spanish ('Nos los Inquisidores Apostólicos contra la Heretica Pravedad, y Apostasia en esta Ciudad, y Arzobispado de Mexico ...'); a very good copy, edges stained red, in early wrappers, later manuscript inscription to front cover. **£8750**

First edition, rare, the first and indeed only English book to be printed in Mexico during the 300 years of Spanish colonial rule. It was probably printed for the burgeoning population of Irish Catholic immigrants arriving into Mexico (and the Spanish-controlled territories of Florida) in the latter part of the eighteenth century.

Medina, *Mexico*, 7705; Harper, *Americana Iberica* XIV:1787: 'One of the rarest and most interesting productions of the press in colonial Mexico.'

A MAD, MAD WORLD

48) **M[IDDLETON], T[homas]**. *A Mad World my Masters: a Comedy*. As it hath bin often acted at the private House in Salisbury Court, by her Majesties Servants ... London: Printed for J. S. and are to be sold by James Becket ... 1640.

4to., pp. [78], wanting the initial blank A1; first line of title just shaved, a few headlines slightly cropped, lightly washed, withal a very good copy in full green crushed morocco, gilt, by Sangorski and Sutcliffe, gilt edges; bookplate of Robert S Pirie, but not part of the recent dispersal at auction. **£3750**

Second edition (first 1608) of one of Middleton's finest comedies, second only in fame to *A Tricke to catch the old one* (1608).

It is a 'mad world' indeed, full subversion and disguise, central to which is the prodigal Richard Folly-wit, future heir to his uncle Sir Bounteous Progresse but with no present access to those funds. Folly-wit's attempts to finagle (and indeed rob) money from his uncle lead him to a series of more and more extravagant deceptions, in which he masquerades as 'Lord Overmuch', then the masked robber of said Lord, and even as his uncle's mistress ('I gave her a kiss at bottome o'th staires', says Sir Bounteous, 'and by th'masse me thought her breath ... compounded ... of Wine, Beer, and Tobacco'). These culminate in a play-within-a-play, 'The Slip', in which Folly-wit (now disguised as a player) convinces his audience that a constable sent to arrest him is in fact an actor.

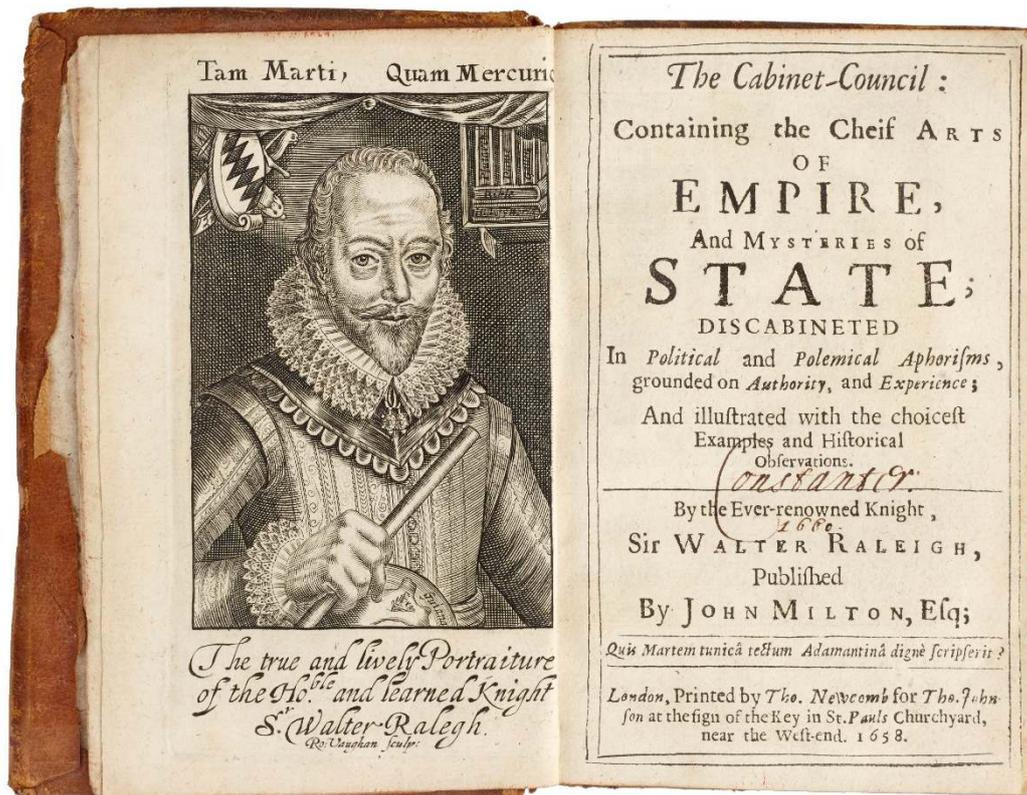
Why, art not thou the constable i'th comedy?
I'th comedy? why I am the constable i'th common wealth sir.

In the subplot, a courtesan, Franke Gulman (also Sir Bounteous Progresse's mistress), helps Penitent Brothell seduce Mistress Harebraine under the nose of her jealous husband. Penitent Brothell succeeds in his aim by posing as a doctor, the sounds of their amours covered by a monologue, in which the courtesan pretends to give Mistress Harebraine moral advice, while her husband listens on through a keyhole. The two plots are united when Folly-wit himself falls for Gulman's feigned innocence and marries her on the spot.

Shakespearean analogues and echoes abound. The play was first performed in 1605, by the Children of St Paul's, the same year as the Middleton-Shakespeare collaboration *Timon of Athens*, which can be seen as an exploration of the flip-side of the same coin – Timon's tragic benevolence as a transformation of Sir Bounteous's comic benevolence. Master Harebraine is a comic take on *Othello* (1603), a victim of his own jealousy, and invokes Shakespeare directly – in an effort to prevent his wife's waywardness he has 'conveyed away all her wanton Pamphlets, as *Hero* and *Leander*, *Venus* and *Adonis*, oh two lushious mary-bone pies for a yong married wife'.

Middleton excelled in realistic comedies with a background of low life in the metropolis. The characters here remind one on places of Jonson, while the plot provided models for later plays including Aphra Behn's *The City Heiress*.

STC 17889; Greg, I, 276 (b); Pforzheimer 696.



CONSTANTIJN HUYGENS'S COPY

49) **MILTON, John, editor.** *The Cabinet-Council: containing the chief Arts of Empire, and Mysteries of State; discabineted in political and polemical Aphorisms, grounded on Authority, and Experience; an illustrated with the choicest Examples and historical Observations.* By the ever-renowned Knight, Sir Walter Raleigh, published by John Milton, Esq; ... London, Printed by Tho. Newcombe for Tho. Johnson ... 1658.

8vo., pp. [8], 199, [1], with an engraved frontispiece portrait of Raleigh by Robert Vaughan; a very good, clean copy in contemporary sheep, rubbed, spine worn; with the motto, 'Constanter', of Constantijn Huygens to the title-page, dated 1660. **£2850**

First edition of a collection of political aphorisms, the manuscript of which had been owned for 'many years' by Milton but was only brought to press, in the closing months of Cromwell's life, in the context of war with Spain. Milton considered it the work of Sir Walter Raleigh, though it was in fact compilation of c. 1590-1600 by one 'T. B.', whose most important source was Machiavelli. *Cabinet-Council* was reprinted after the Restoration as *Aphorisms of State*, suppressing both Milton's short preface and indeed his name.

It was almost certainly as a work of Raleigh's that this copy was acquired by Constantijn Huygens (1596-1687), the Dutch diplomat poet and composer. In 1618 the young Huygens had noted with regret the downfall of 'povre viel cavalier Sir Walter Rawley'; four years later, on a diplomatic mission in London, he made the acquaintance of the Killigrew family, who introduced him both to the poetry of John Donne (which he later translated in Dutch) and to Elizabeth Throgmorton, Lady Raleigh. He much admired the elder lady for her loyalty and courage in sharing her husband's quarters in prison. There are no documented connections between Milton and Huygens, though it is just plausible they crossed paths in Italy in 1638, when Huygens failed, and Milton succeeded, in visiting the ailing Galileo.

Wing R 156l; Pforzheimer 817; Sabin 67599; Brushfield 268; Parker 516-7 and 1066-7.

TO GARRICK: 'EAT YR SUGAR CANDY IN QUIET,
BE ASSURED I WILL SET ALL THIS RIGHT'

50) MONTAGU, Elizabeth. Autograph letter, initialled at the foot, to David Garrick.
[1760s?]

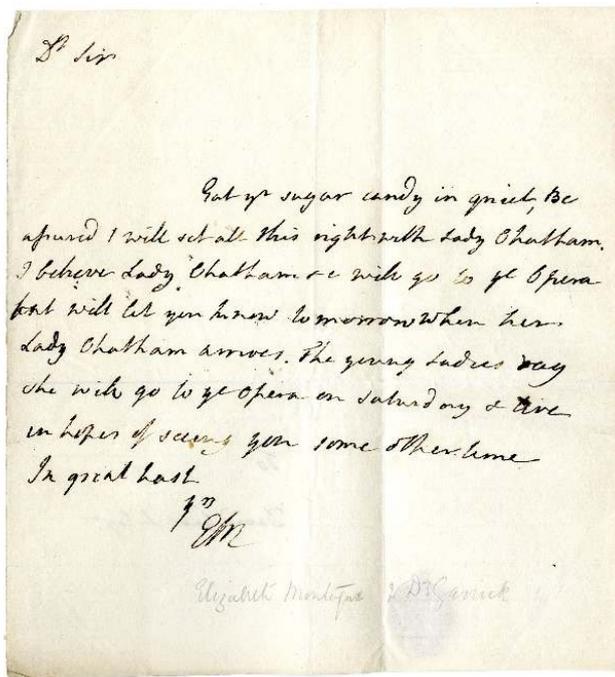
1 page, 4to., with address panel on the verso; wax seal; in excellent condition.

£500 + VAT in EU

A chatty letter, written 'in great hast', from a leading blue-stocking to her friend David Garrick, one of the attendees of her famous literary salons, along with Johnson, Burke, Walpole and others.

Montagu had some correspondence with Lady Chatham, wife of William Pitt the elder, in the 1760s, before her politics diverged from Pitt's, and the present letter seems to relate to one recording an intended visit: 'Lady Chatham will bring up all her family to attend you on Saturday' (*The private Correspondence of David Garrick*, II, 371).

Evidently plans had changed, to Garrick's chagrin; Montagu playfully admonishes him here: 'Eat y^r sugar candy in quiet, Be assured I will set all this right with Lady Chatham. I believe Lady Chatham &c will go to y^e Opera but will let you know tomorrow when her Lady Chatham arrives. The young Ladies say she will go to y^e Opera on Saturday & live in hopes of seeing you some other time ...'.



[50]



[51]

51) MORE, Hannah. Autograph note to the bookseller and publisher Thomas Cadell. Dated ‘Tuesday’, but with no month or year [but *c.* 1782?]; along with publishers’ accounts for More’s *Strictures on Female Education* (second edition), 27 April 1799, and some press cuttings (laid down).

1page, 10 lines, integral address panel, central hole where spindle-filed; the publisher’s accounts leaf rather soiled and stained. **£650 + VAT in EU**

Hannah More requests that Thomas Cadell ‘send her immediately Enfield’s Family Prayers – also send another Copy of Enfield’s Family Prayers and Jortin’s Sermons neatly bound and letter’d these for Mrs Garrick, which with Ramsay’s book Mr Cadell will make a bill of and send to Mrs Garrick...’. More met David and Eva Garrick on her first trip to London in 1773-4. She read Jortin’s *Sermons* in 1782 (see *Memoirs of the Life and Correspondence*). Enfield was a Unitarian minister and friend of John Aitkin who wrote positive reviews of a number of bluestocking publications; his *Prayers for the use of Families* (1770) had several further provincial editions.

Cadell did not publish either Enfield or Jortin, though he did act for Hannah More. Her *Strictures on the Modern System of Female Education* (1799) was a phenomenal success, with seven editions in the first year alone. Trade sales of the second edition listed here amount to 386 copies.

Also included is a proof of the engraved title-page to More’s *Poems* 1816, published by Cadell & Davies, and four periodical cuttings for More’s plays *Percy* (1777, the hit of the season) and *The Fatal Falshood* (1779, a critical failure, acted only three nights).

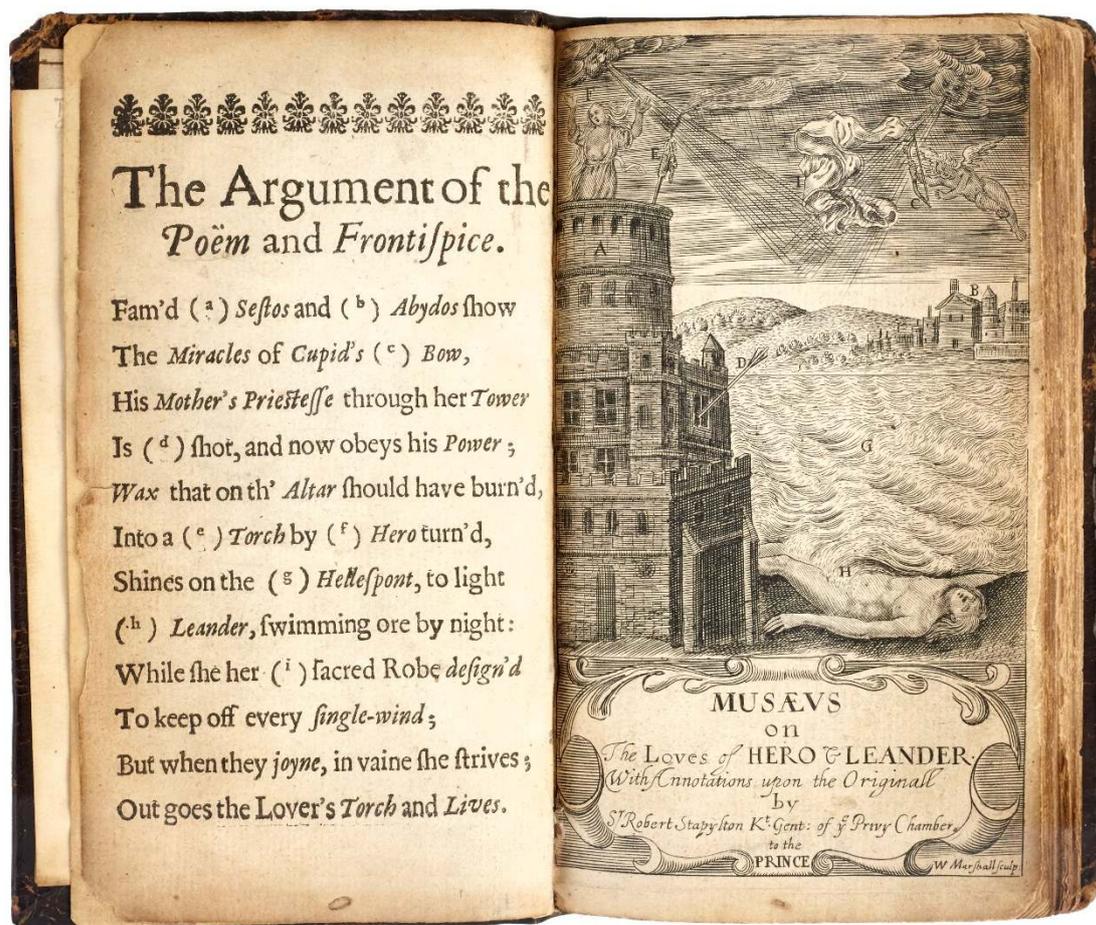
52) MUSAEUS. STAPYLTON, Sir Robert. Musaeus, on the Loves of Hero and Leander. With Annotations upon the Originall ... London, Printed by F. B. for Humphrey Mosely ... 1647.

12mo., pp. [144], with an additional engraved title-page by William Marshall, a facing leaf of verse (‘The Argument of the Poem and the Frontispiece’) and the medial blanks B4 and E7; separate title-page to ‘Leander’s Letter to Hero and her Answer’; worm-track to gatherings B-C with some loss of text; slightly browned but a good copy in contemporary calf, later gilt spine label, old reback; bookplates of Fairfax of Cameron and Robert S Pirie. **£1200**

Second edition, greatly expanded, of Stapylton’s translation of the famous epyllion by Musaeus. It was first published in 1645 in quarto as *Erotopaignion* (known in only three copies). Here Stapylton revised the translation of Musaeus, and added a translation of the letters between Hero and Leander from Ovid’s *Heroides* (dedicated to Stapylton’s ‘deare wife’ ‘to show the world how sensible I am of thy love’), as well as a wealth of prefatory material, and many pages of annotations. The engraved title-page by Marshall and its accompanying poem are also new.

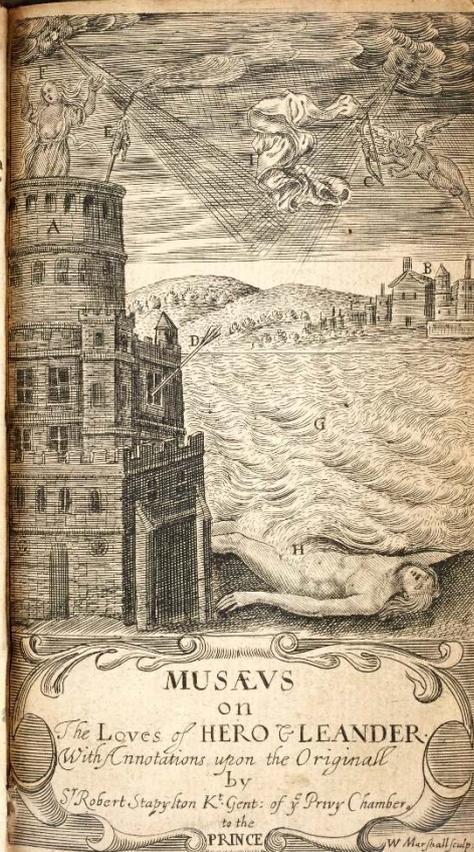
The new preliminary material includes introductory addresses ‘To the Ladies’ and ‘To the Gentlemen’. The ladies are entreated to keep the book in ‘your richest cabinet’ (presumably because of the lightly erotic content), and the gentlemen are informed that ‘if Musaeus had writ what Homer did, our judgement is, he would have writ it far better’. Stapylton seems to have maintained a certain fondness for his translation of Musaeus: he published a play based on it 1669 (though it was never performed).

The myth of Hero and Leander, the tragic lovers separated by the Hellespont, attracted the attention of many of the period’s poets: references to the story abound in the works of Shakespeare, Jonson, Donne and the like. Marlowe’s poem (completed by George Chapman) drew heavily on Musaeus; Chapman later produced his own translation.



The Argument of the Poem and Frontispice.

Fam'd (^a) *Sestos* and (^b) *Abydos* show
 The *Miracles* of *Cupid's* (^c) *Bow*,
 His *Mother's Priestesse* through her *Tower*
 Is (^d) shot, and now obeys his *Power* ;
 Wax that on th' *Altar* should have burn'd,
 Into a (^e) *Torch* by (^f) *Hero* turn'd,
 Shines on the (^g) *Hellespont*, to light
 (^h) *Leander*, swimming ore by night :
 While she her (ⁱ) *sacred Robe* design'd
 To keep off every *single-wind* ;
 But when they *joyne*, in vaine she strives ;
 Out goes the *Lover's Torch* and *Lives*.



MUSEVS

on

The Loves of HERO & LEANDER.

With Annotations upon the Originall

by

St Robert Stapylton K^t Gent: of \int Privy Chamber,

is the

PRINCE

W Marshall sculp.

The identity of Musaeus was the source of some dispute. A legendary figure of that name was traditionally identified as a pupil or relative of Orpheus, but by the seventeenth century it was generally agreed that Musaeus Grammaticus who lived in the sixth century BC was more likely. Stapylton lists a variety of contenders and graciously concludes that, though he is unable to determine which one is the true author of the poem, he is sure that whoever it is combined the good qualities of all the possible candidates.

Wing M 3134.

53) NABBES, Thomas. *The Bride, a Comedie.* Acted in the Yeere 1638. at the private House in Drury-lane by their Majesties Servants ... London. Printed by R. H. for Laurence Blaikelocke ... 1640.

Small 4to., pp. [72], unnumbered, with the preliminary blank and the terminal Imprimatur leaf; small rust hole in G3 but a very good copy in olive crushed levant by Riviere, finely rebacked by Aquarius; descriptive label of the Rosenbach collection, bookplate of Robert S Pirie. £1850

First edition of a London comedy acted by Beeston's company at the Cockpit or Phoenix in Drury Lane, usually the home of more aristocratic plays but short of patrons during the summer vacation of the law courts.

Vacation still: so little custome comes
 To buy our Merchandise, and fill our rooms,

It would perswade us but for after hope
Of better takings quite to shut up shop.

To please a citizen audience the hero, Theophilus, is not the usual gentleman's son but the son of a wealthy merchant; the father, Goodlove, is not the usual satirized citizen but a kind parent. At birth Theophilus was exchanged for his cousin Raven, by Raven's mother, looking for wealth for her son. All this is untangled at the end, when a penitent Raven confesses and is forgiven. The cast is sprinkled with other Jonsonian characters, notably Mistresse Ferret, 'recalling the immortal Mistress Otter' (A. H. Bullen), Kickshaw, a French cook (his name meaning a showy dish with little substance), and Squirell, a vintner.

One minor character of interest is Horten, 'an owner of rarities and antiquities', who is approached by two merchants – 'Antiquities sir are grown of late good merchandise'. Kickshaw inadvertently robs his museum of several prize specimens.

Laid in is a photocopy of a Rosenbach catalogue of 1940 describing minor typographical variants in this copy (\$68.50) and another. Here, for example, E3 recto, line 10, reads *clwdy* (*cloudy*) and G4 verso, line 24, reads *jentelman* (*jentelvman*). There are two contemporary corrections, rectifying the omission of a verb on G1^r and of a character name on H4^r

STC 18338; Greg 576(A); Pforzheimer 753.

See illustration at end.

54) OVERBURY, Sir Thomas. His Observations in his Travailes upon the State of the XVII Provinces as they stood Anno Dom. 1609. The Treatie of Peace being then on Foote. Printed 1626.

Small 4to., pp. [2], 28, [2, blank]; a very good copy in modern half calf and marbled boards; bookplate of Robert S Pirie. **£500**

First edition. Overbury's *Observations* were made during a trip to France and the Netherlands in 1609, when he was 28, during negotiations for what would be the Twelve Years' Truce during the Dutch revolt against Spanish occupation. Less a travel journal than a series of notes on government, economy, military capacity and society, the 'Observations' are divided into sections on the United Provinces, the 'Arch-Dukes Contrey' [the Spanish Netherlands], and 'France ... under Henry 4th', actively compared and contrasted as a 'Commonwealthe', a 'Province' or colony, and a 'Monarchie, one of the most absolute of these parts'. The work, circulated initially in manuscript, was entered in the Stationers' Register in 1616, but was not published until 1626. Anthony Wood noted that '[t]his goes under his [Overbury's] name, but doubted by some, whether he wrote it' (Wood, II, 135).

Sir Thomas Overbury (1581-1613) was educated at Queens' College, Oxford, and the Middle Temple, where he knew Ben Jonson. His friendship with Robert Carr, who became a favourite of James, brought both his rise in fortunes – he was knighted in 1608 – and his subsequent fall. After opposing the match between Carr and Lady Frances Howard, he was detained in the Tower for what was supposed to be a temporary incarceration, and mysteriously poisoned over five months. Who was responsible is still a matter of debate.

STC 18903.

55) PARKES, W. The Curtaine-Drawer of the World: or, the Chamberlaine of that great Inne of Iniquity. Where Vice in a rich embroidered Gowne of Velvet, rides a horse-backe like a Judge, and Vertue in a thrid-bare Cloake full of Patches goes a Foote like a Drudge. Where he that hath most Money may best merry and he that hath none at all, wants a Friend, he shal daily have Cause to remember to grieve for ... London, Printed for Leonard Becket ... 1612.

Small 4to., pp. [8], 62, wanting the terminal blank; partially printed in black-letter; two small wormholes to the head of gathering F repaired without loss, marginal repair to final leaf; a very good copy, albeit washed, in nineteenth century black morocco, gilt; the Crawford–White–Rosenbach–Houghton–Pirie copy. **£8500**

First and only edition, very rare, of an idiosyncratic, encyclopaedic and undeservedly neglected satire, written in a helter-skelter tumble of verse and prose, by the otherwise unknown W. Parkes; at the end he includes two short verses, possibly by Sir John Davies ('S. I. R.') and Samuel Rowlands ('S. R.'), neither elsewhere printed.

Parkes takes as his subject 'no lesse ... Then the whole world'. His 'curtaine-drawer' is of course the Devil, whose curtain conceals (so allowing Parkes to reveal) the actions of all his servant 'drawers' – harlots, usurers, lawyers, physicians etc. – in its other, Jacobean, sense of the word, parters of men from their money and their souls. 'Hee's totall mischiefe, fallacy, deceit ... he in-venomes all the eares that heare him'.

If the in-venoming of ears strikes a note of *Hamlet*, it is not alone here in a text that seems to brim with contemporary allusions. 'Sometime she [Deceit] allures in the habit of a Citizen, and sometime like a Jugler, that I [the world] am made a right *Englands Joy*, a Theatre of delusion', *Englands Joy* being the lost play of that title by Richard Vennor. Elsewhere there is mention of the 'pirate tyrant' apostate John Ward, and his shipwreck – an event which occurred not in real life but in the play *A Christian turn'd Turke* (1612) by Robert Daborne. While at the end the short poem by 'S. R.' *In Vulponem*, elegy to a fox, contains an indisputable reference to Jonson's *Volpone* (1607):

The Fox is earthed now in ground
Of whose successe-full thriving wit,
Bookes have been made, and playes beene writ ...

Despite this, theatres are the Devil's playground: 'Each Play-house advanceth his flagge in the aire, whither quickly, at the waving thereof, are summoned whole troopes of men women and children'.

Parkes opens with the lament of the 'World to her Children', in which her original Eden has been despoiled – 'Then Noblemens chimneys sued to smoake & not their noses ... for then Tobacco was an Indian, unpickt and unpiped ... Turne-bull-street had not then one whoore, not two Ale-houses, that hath now almost nothing else.' Houndsditch is full of brokers, and the world now overflowing with 'Brothels & Bowling-allies', 'puling Ballet-mongers', poets and tailors, 'Idle Pamphlets' and 'Pamphlet stitchers', cuckolds, and, worst of all, lawyers.

Then the Devil himself enters, alternating between pseudo-legalistic prose and ornate verse, and providing a lengthy anatomy of famous drunkards and lechers, and an elaborate take on the wheel of Fortune, in which a plow-man is turned gentleman then brought low by dice, wine, and women. Elsewhere Parkes lays into false measures, rackrenting landlords and the unequal application of justice:

The poore harlot must be stript and whipt for the crime that the Courtly-wanton, and y^e Citie-sinner rustle out, and passe over, and glory in, and account as nothing. The poore theife is hanged many times that hath stolne but the prise of a dinner, when

sometimes hee that robbes both Church and Common-wealth is seene to ride on his
foot-cloth ...

All the world in fact approaches Hell: 'Never was the world so full of dangerous spectacles & poysonous baits and allurements as it now is'; men act like women, women act like men, or 'are transformed into the Ostrich and Peacocke'. 'Words now a dayes do not stand to their words, when the promise and performance walke chaine together'. Almost at fever pitch, Parkes rounds off with a series of verse epitaphs, with prose explanations, upon a lawyer, usurer, citizen, countryman, harlot etc., and a gloriously gruesome 'Meditation of the vanity of all vanity' by Death himself, a verse *memento mori* replete with 'flesh in whole lumps dropping from the bone'.

There are several passing references to Virginia (mentioning 'the naked Savadges' and the demands of the new colony), and to other topical events, such as the hanging of a pickpocket who operated with impunity even in the King's Chapel.

Apart from brief notice by Francis Douce and Payne-Collier in the nineteenth-century the work has received surprisingly little critical attention. About W. Parkes, next to nothing is known, beyond his self-description as a 'Gentleman, and sometimes student in Barnard's Inne' on the title-page; certainly his venom towards lawyers and scribes flows unchecked.

ESTC records five copies only: British Library, Bodley; Folger, Huntington, and Williams College.

STC 19298.

SENT TO SAMUEL RICHARDSON?

56) PENNINGTON, Elizabeth. 'A Riddle', an autograph poem of 40 lines in rhyming couplets. London, 1750s.

2 pages, 4to., in an attractive hand on laid paper, creased where folded, some pale stains, but in good condition; annotated at the head by the autograph collector William Upcott: 'in the handwriting of Miss Elizabeth Pennington, and was sent to Sam^l Richardson'.

£600 + VAT in EU

A very rare survival. Pennington (1732-1759) moved to London from Cambridgeshire with her family in the 1750s, where she was one of the female writers Richardson took under his wing, and became particularly close to him and to Frances Sheridan (known as 'Penny' to them both) before her early death at 25. Very little of her work has survived; only one piece, 'Ode on a Thrush', was published in her lifetime, in volume V (1758) of Dodsley's *Collection*. A few more appeared posthumously in anthologies such as William Woty's *Poetical Calendar* (1763).

The present 'Riddle' appeared in a version four-lines shorter in John Nichols's *Select Collection of Poems*, vol VI, pp. 29-30 (1780), either silently edited by him or taken from a different manuscript source. As well as numerous difference in vocabulary and sense ('often' for 'sometimes', 'pleasing' for 'flowery' etc.), four lines appear here but not in print:

To Play-House Scenes sometimes repair,
My mimic beauty pleases there...
And when each Flower is withered seen
I'll still be fadeless, still be Green.

57) PERCY, Thomas, editor. Reliques of ancient English Poetry. Consisting of old heroic Ballads, Songs, and other Pieces of our earlier Poets, together with some few of later Date. The fourth Edition ... London. Printed by John Nichols, for F. and C. Rivington. 1794.

3 vols., with a frontispiece in volume I, an engraved plate of music in volume II, and a half-title in each volume, with the cancels E7 in volume I and Z8 in volume II; the cancel H8 in volume II bound as printed as d4 in volume III, with the cancelland left in place, the cancel O6 in volume II wrongly placed after O2; engraved vignettes to title-pages and divisional title-pages; a fine copy in contemporary speckled calf, red and blue morocco labels; scuff mark to lower board of volume II. **£450**

Fourth edition, revised and with a new 'Advertisement' in which Percy defends himself against accusations of forgery and asserts the existence of his major source, known as the Percy Folio Manuscript (British Library Additional MS 27879). The Preface (slightly revised) acknowledges help and encouragement from several contemporaries, including Shenstone and Dr Johnson, who provided the Dedication to the Countess of Northumberland.

Chief among Percy's critics was Joseph Ritson who accused him of printing scarcely 'a single poem ... fairly or honestly' and of practising 'every kind of forgery and imposture', alleging that no manuscript in fact existed, an assertion encouraged by the fact that Percy refused to allow access to it or to publish it in full. In rebuttal the 'Advertisement', offers an exact physical description of the manuscript, 'a long narrow folio volume', and defends Percy's alterations, pointing out that the original copyist seems to have grown 'so weary of his labour' that he has turned long sections into 'trash and nonsense'. Now Bishop of Dromore and somewhat embarrassed by the popular success of his *Reliques*, Percy brought this edition to press under the ostensible editorship of his nephew, also Thomas Percy.

A harbinger of the Romantic movement, Percy's *Reliques* was to become an inspiration and source for the Romantic poets. When Wordsworth, Dorothy Wordsworth, and Coleridge left for Germany in 1798, having seen *Lyrical Ballads* through the press, 'almost the first thing they did on arriving at Hamburg was to buy a copy of [this edition] of Percy's *Reliques*. It is as if they had forgotten to take their own copy and could not bear to be without it' (Groom). Coleridge later annotated that copy, which is now at Harvard.

Our copy preserves both the original leaf H8 in volume II, and the cancel which corrects the assertion in the prefatory note that the ballad *Hardyknute* was forged by Elizabeth Wardlaw, reattributing it (wrongly) to her brother-in-law James Bruce. It also removes the reference by name to James Pinkerton, the forger of a continuation of the ballad and a fellow enemy of Joseph Ritson, referring to him instead as an unnamed 'Editor'.

Nick Groom, *The Making of Percy's Reliques*; Bertrand Bronson, *Joseph Ritson: Scholar at Arms*.

58) PETLEY, Elias. The Royall Receipt: or, Hezekiahs Physicke. A Sermon delivered at Pauls-Crosse, on Michaelmas Day, 1622 ... London, Printed by B[ernard]. A[lsop]. for Edward Blackmore ... 1623.

Small 4to., pp. [4], 49, [1]; first word of title slightly shaved, headlines and page numbers cropped throughout, else a good copy in recent boards; bookplate of Robert S Pirie. **£450**

First and only edition, dedicated to John Donne.

Petley preached this sermon at St Paul's when Donne was Dean there, possibly on his recommendation. It is largely an extended comparison of James I to the Biblical Hezekiah, who is presented as a pattern of kingly virtue. He emphasises particularly the human weaknesses of kings, who are 'frail, mortal, mutable gods'. Donne himself would later use the example of Hezekiah in his *Devotions* (1624), indeed Jeanne Shami suggests that he may have been directly influenced by Petley's treatment of the king (Shami, *John Donne and Conformity in Crisis in the Late Jacobean Pulpit*). Petley's sermon wisely follows royal orthodoxy; only two weeks previously Donne had preached a defence of the new directions to preachers, issued by James I, which severely restricted the subjects, political and doctrinal, that could be treated by ordinary clergy.

Elias Petley was the rector of a parish in Lincolnshire; his delivery of this sermon and its publication is the only known event of his career.

STC 19801.

59) PETRONIUS ARBITER. BURNABY [William], *translator*. The Satyr ... With its Fragments, recover'd at Belgrade ... London, Printed for Samuel Briscoe ... 1694.

8vo., pp. [16], 136, 140, [4, advertisements]; traces of bookplate to title verso (long since removed), a very good copy in contemporary speckled calf; bookplate of Robert S Pirie.

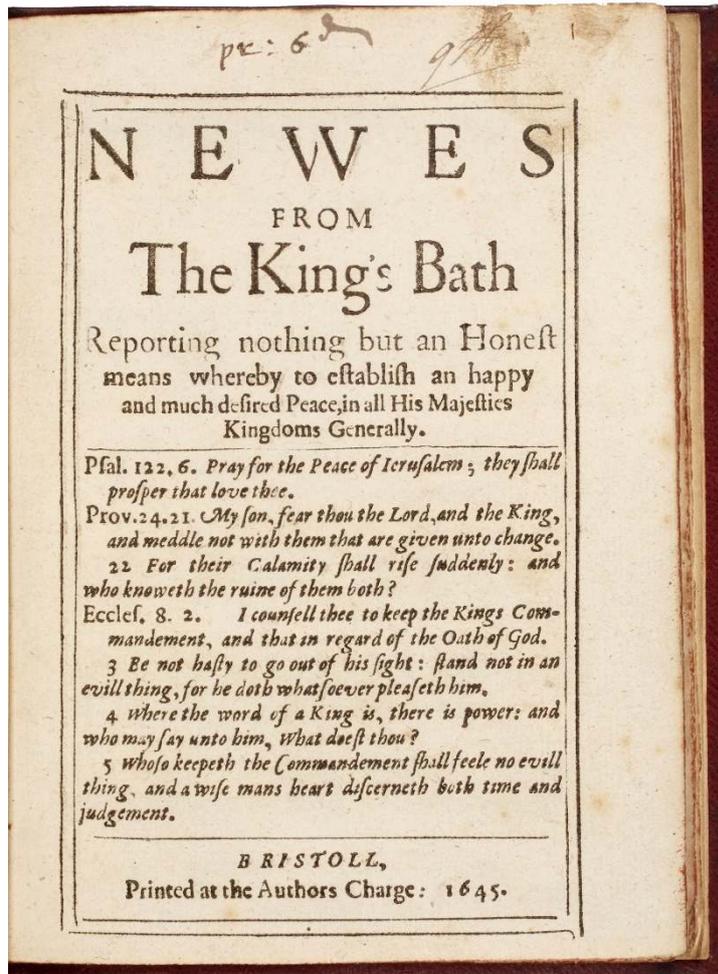
£850

First edition of the first translation of Petronius's *Satyricon* in English, by William Burnaby.

Working with the help of 'another hand' whose identity is unknown, Burnaby produced a version of Petronius's novel characterised by its undiluted Restoration flavour. The *Satyricon*, one of only two surviving Roman 'novels' (with Apuleius' *Golden Ass*), follows the escapades of the former gladiator Encolpius and his boy-lover Giton, dwelling especially on the lavish parties and orgies they attend. Mixing poetry and prose, it ranges from satire on the pretensions of the middle classes in Nero's Rome, to pure nostalgia (especially in the dinner scene of Trimalchio's estate).

141 continuous sections of the narrative survive, though the original work is thought to have been far longer – the surviving fragments, in medieval transcriptions, were not reunited until the sixteenth century, and gave rise to several attempts to complete the text, passed off as authentic. In 1690 François Nodot announced the 'discovery' of new fragments brought back from the sack of Belgrade, which he published in 1693. Firmly discredited in the early eighteenth century (though they appeared in editions through to the nineteenth), the 'Belgrade fragments' are printed in Italics here, the translator acknowledging that 'the New is suspected to be Illegitimate'.

William Burnaby was an acquaintance of Vanbrugh, Wycherley, and Congreve. His own endeavours to forge a career in the theatre were hardly more successful than his attempts to convert base metals into gold (a favourite project in the last years of his life). Changing tastes and a more prudish mood insured that Burnaby's Restoration-style comedies flopped annually from 1700-1703. Here he was rather more successful: 'There is an attractive inventiveness to the way in which Burnaby plays off one linguistic register against another. His control of long sentences is real, and for the most part assured, though with a winning air of improvisation about it ... Only a few omissions are made by way of concession to the original's supposed obscenity' (*Oxford History of Literary Translation in English*).



THE RIP-VAN WINKLE OF ENGLISH POETS

60) [PRICKET, Robert]. *Newes from the King's Bath* reporting Nothing but an honest Means whereby to establish an happy and much desired Peace, in all His Majesties Kingdoms generally ... Bristol, Printed at the Authors Charge: 1645.

Small 4to., pp. [2], 82; marginal repair to F2, I2 trimmed touching the sidenotes, without loss, small hole to H4 with the loss of a couple of letters; a very good copy in mid-nineteenth-century brown hard-grain morocco; the Philip Bliss–Fairfax–Huth–Pirie copy, with Bliss's typical ownership mark on B1 and the note bought 'of Rodd'. £2750

First and only edition, rare, of a remarkable late flowering: Pricket's final work, published thirty eight years after his last book. **It is one of the earliest books, and indeed the first literary work of any sort, printed at Bristol.**

Pricket had served as a soldier in the reign of Elizabeth, and in the period 1603-1607 he turned author, publishing four volumes of polemical verse and two prose effusions. His zeal was principally anti-Papist (*Times Anotomie*, *The Jesuits Miracles*), but an ill-advised eulogy of the Earl of Essex just after his execution (*Honors Fame in Triumph Riding*, 1604), brought him temporary imprisonment. Pricket then abandoned literature for the Church, finding some preferment in Ireland, where he remained until the rebellion of 1641. He re-emigrated, destitute, to Bath, where in 1645, 'alive as buried in my grave with wofull misery / Of honest, poore, dispised Poverty', he broke his long silence.

Newes from the King's Bath is a kind of time-capsule of Elizabethan workaday poetry: an autobiographical verse 'Epistle' followed by seven long adversarial 'Songs', addressed to famous Roundheads. Pricket's rhyme and prosody have remained untouched by forty years of literary fashion:

Through devious wayes & sundry suddain fears
My Pilgrimage in this sad vale of tears
Hath past, in Schools, Camp, and Court, poor I
Have seen the change of times variety
And learn'd to know world's best prosperity
Is but a state of wretched misery...

We could as easily be reading late Thomas Churchyard, or a slack part of *The Mirror for Magistrates*. The subjects of the 'Songs' likewise summon Pricket's venerable memories, the present Earl of 'SX' compared with his rebellious father ('His Fall I mourn'd, and from the dust did raise / His castdown Honour'), the Earl of Manchester with a 'noble Father ... [who] For Fourty yeers I all his wayes observ'd', and most strikingly, the Leveller William Browne with his namesake Robert the 'Brownist', and the Puritan controversialists of Pricket's youth (Greenway, Barrow, Udall and Penry, the 'Marprelate' anti-hero).

ESTC records seven copies, including the present one (Fairfax, dispersed), the others being at British Library, Bodley, Cambridge, Trinity College Dublin; Huntington and Folger.

BUTE, PITT AND HOGARTH

61) [PRINTS – SATIRE.] A wonderful collection of 11 rare satirical prints and broadsides, including engravings and etchings by Hogarth, Sandby and Townshend, five with accompanying letterpress verse, mainly in connection with peace-negotiations with France in 1762; assembled by a contemporary French collector and interleaved with manuscript translations into French of all the printed texts, and explanatory keys to the figures and scenes depicted. London, various publishers, 1761-2.

6 engraved prints and 5 folio broadsides with engraved or etched scenes; **numbered I-XI, keyed in manuscript and bound with 21 leaves of contemporary manuscript explanation and translation in French**; most prints folded (one with a tear at the inner margin, no loss, and one with a tear repaired), otherwise excellent impressions in very good condition; disbound. **£6000**

When William Pitt resigned as Prime Minister in October 1761 it had been some time coming. The new King, George III, thought him 'a true snake in the grass', he had refused conciliatory gestures from George's closest adviser the Earl of Bute, and, against the wishes of his ministers, he was determined to strike the French a finishing blow even if it meant the resumption of hostilities. Nevertheless public opinion decided that Pitt had been forced out for political reasons, and the new Prime Minister, John Stuart, Earl of Bute, bore the brunt, facing accusations that he planned to return to the French all the territories seized from them during the war (Martinique, Guadeloupe, Quebec ...). 'By the spring Bute was the most unpopular man in the country. Maligned, insulted, and manhandled wherever he went, he suffered threats of assassination, incurred the wrath of brilliant polemicists such as John Wilkes and Charles Churchill, and was lampooned in over 400 prints and broadsheets. In addition, Bute's emblem, the "jackboot", was regularly burned alongside that of his reputed lover, the "pettycoat", Princess Augusta' (*Oxford DNB*).

The present collection includes eleven fine examples of these broadsides, mostly satires against Bute and his followers (Henry Fox, leader of the Commons, and the Duke of Bedford, who led the negotiations with France), with the notable exception of William Hogarth's *The Times Plate I*.

‘Hogarth, unlike many of his peers, was unmoved by the “new politics” of William Pitt and later of John Wilkes, which were expansionist, warlike, populist, and anti-court. Instead he drew closer to the court and to the King’s unpopular adviser, the Earl of Bute, even making an unexpected return to party political satire by issuing ‘The Times’, pl. I (Paulson, *Graphic Works*, no. 211) in September 1762 ... It was an answer to an anonymous print, *John Bull’s House Sett in Flames* ... and it shows Pitt fanning the flames of the war, and the government trying to put out the fire. Pitt is shown as a figure on stilts with bellows, in the first two states as Henry VIII [*as here*], adored by the aldermen and mob of the City of London’ (*ibid*). The print led to a breach between Hogarth and John Wilkes, who published a vicious rejoinder in no. 17 of his anti-Bute periodical the *North-Briton*, accusing Hogarth of vanity and greed in accepting a Government pension. *The Times* was parodied by the anti-Bute camp in *The Raree Show* (item VIII), in which Hogarth himself appears as a sign-painting ape; he was also satirised as a sign-painter in *A Wonderful Sight* (item II). Other figures appearing include Charles Churchill, Tobias Smollett, the Duke of Cumberland, and the Methodist preacher George Whitefield.

The French owner and annotator, unfortunately unidentified, has an unusually keen grasp of contemporary British politics of the period and a strong command of the English language.

The prints included are as follows:

I) [SANDBY, Paul]. The Flying Machine from Edinburgh in one Day, perform’d by Moggy Mackenzie at the Thistle and Crown. Publish’d according to Act of Parliam^t. [1762.]

Etching, printed area *c.* 270 x 230 mm. A satire against influx of Scotsmen to London under Bute’s patronage. The French commentary here suggests the witch is intended as the Princess dowager (mother of George III), and her first passenger as Bute. BM Satires 3859.

II) A Wonderful Sight. Publish’d according to Act, 1762.

Engraving, plate size *c.* 190 x 295 mm. Lord Camden, Lord May, the Duke of York and Pitt are on the balcony. Bute and the Princess drag the British Lion blinded by Bute’s jackboot – Pitt tries to remove it, while the Duke of Cumberland, in Roman costume, impedes them. Hogarth features as a sign-painter. BM Satires 3885.

III) The Windsor Apparition, or the Knight of the blazing Star. A Song ... Sold by the Printsellers of London and Westminster. [1762.]

Folio broadside, with an engraved scene at the head; drop-head title and 10 quatrains in letterpress below. A satire on investiture of Bute with the Order of the Garter at Windsor along with Prince William Henry. The Ghost of Edward III appears to Bute while Cumberland and Britannia look on. The French commentator here suggests picture on the wall behind is ‘a scene in a tragedy of Shakespeare in which there is the ghost of a king’. BM Satires 3897. **ESTC shows BL and Huntington only.**

IV) HOWARD, H[enry]. The Peace-Soup-Makers. Or, a new Mess at the Bedford Head. A loyal Song addressed to the People of England ... Sold by the Author, opposite the Union Coffee-House ... and by the Print and Pamphlet-Sellers, &c [1762].

Folio broadside, with an engraved scene at the head; drop-head title and 9 quatrains in letterpress below. The ‘Bedford Head’ is a reference to the said Duke. The French commentator names the centre Scotsman as Bute, with Lord Egremont to his right. Pitt is the centre figure on the right. **Not in ESTC**, which lists only a variant with printed lacunae in the title and throughout (*The Pe**ce-soup-Makers. Or, a new Mess at the B-d-d Head*) at BL (mutilated), Huntington, and Bodley. BM Satires 3882 (also the variant).

IX) [TOWNSHEND, George?] Mon^r Bussy^s secret Embassy discoverd. [London, 1761?]

Etching, cut within plate mark (sheet size 200 x 300 mm). Bussy was in London May to October 1761 as informal negotiator without credentials. Published before Pitt's resignation, and showing Bute on the far left voicing his support for Pitt. BM Satires 3810.



X) HOGARTH, William. The Times / Plate I. [London,] Published as the Act directs Sep^r 7 1762.

Engraving, plate size c. 248 x 305 mm. Second state (of three) – in the third the figure of Henry VIII on stilts is replaced with that of Pitt. Pitt (as Henry VIII, *i.e.* a tyrant) fans the flames of war, worshipped by City officials; France and Germany are ruined buildings behind, refugees gather in the shadowy foreground. The Government (in the form of the 'Union Office' fire engine) attempts to put out the flames, impeded by Churchill, Wilkes and Lord Temple and other 'Patriots'. BM Satires 3970.

XI) TRINGHAM, W[illiam]. The Grumbler of Great Britain; a new humorous Political Song. By a Grumbletonian ... [London,] Sold by W. Tringham, Engraver ... And by all the Print and Pamphlet-Shops. [1762]

Folio broadside, with an engraved scene at the head; drop-head title and 9 quatrains in letterpress below. An even-handed satire – 'D–m the War' and 'D–m the Peace'. The verses below refer to 'Hogarth's new Print', as well as *The Queen's Ass*. **Not in ESTC**. BM Satires 3900.

See also illustration at end.

62) RAWLET, John. Poetick Miscellanies ... London, Printed for Samuel Tidmarsh ... 1687.

8vo., pp. [4], ii, [2], 143, [1], with a frontispiece portrait of Rawlet; contemporary pen trials and ownership inscription 'Susanna Katherine Bardolf' to verso of frontispiece; a very good copy in contemporary speckled calf, joints rubbed, a couple of small chips to the front board; bookplate of Robert S Pirie. **£1100**

First edition. Writing from the isolation of Newcastle, then a rural parish in fell country, Rawlet developed a mode of religious and descriptive poetry distinctly out of step with his own age, as is acknowledged by the editor in a verse preface: 'Reader, expect not here, the filth of th' Stage, / Poems that please, but more debauch the Age.' Rawlet's poems, such as 'On a great Thunder and Storm', 'On a Cross with a Crown upon it, in Burton, betwixt Lancashire and Kendale', and 'On the sight of Furness Fells', while looking back to Herbert in their weaving of the spiritual and the physical, please more by their anticipation of the topographical and sentimental concerns of the succeeding century.

John Rawlet (1642-1686) spent much of his life in the North, working as a curate in Wigan, Lancashire, and later holding the lectureship at St Nicholas's, Newcastle. In 'An Account of my Life in the North', he compares the honesty of a rural Northern life, with Southern artificiality (though he concludes that if life in the North has a certain 'want of joy' then at least 'Death ... will seem less bitter'). In his lifetime he published two devotional works intended for poor readers.

Wing R 358.

A NEW ATTRIBUTION

63) ROKEBY, Morris Robinson-Morris, *third Baron*. Autograph letter, signed 'Rokeby', to Cadell & Davies, introducing changes to a poem. [1803-4].

1 page, 4to., with the address leaf torn away, else in good condition. **£125 + VAT in EU**

'I have made some alteration in the beginning of my work which I will request your attention to before it shall go to the Press. The beginning

Say what does Pedigree avail to boast
On the worn vellum th'illuminated Host

Those two first lines I would not wish to have altered but to have immediately afterwards introduc'd, Where cas'd in armor – down to Cloth of gold & then to go on as in the Manuscript ...'

These are the opening lines of the hitherto anonymous *Imitation of the Eighth Satire of Juvenal* (Cadell & Davies, 1804). Robinson-Morris (1757-1829), nephew of the bluestocking writers Elizabeth Montagu and Sarah Scott, was an MP with a rebellious and literary streak. As a politician he consistently voted with the opposition; he was also the author of the verse tragedy, *The Fall of Mortimer* (1806).

'LOOKE WHAT A BLOODY PAGEANT THOU HAST MADE'

64) ROWLEY, William. A Tragedy called All's Lost by Lust ... Divers times acted by the Lady Elizabeths Servants. And now lately by her Maiesties Servants, with great applause, at the Phoenix in Drury Lane ... London: Printed by Thomas Harper, 1633.

Small 4to, pp. [70], wanting the final blank; some very pale spotting to the extremities, but a very good copy in modern straight-grain morocco by Wallis; from the library of Robert S Pirie, with his bookplate £3850

First edition of a play probably written about 1619-20 (when it appears in a waste list from the Revels Office) and originally performed by Prince Charles's Men (the predecessor of Lady Elizabeth's company at the Phoenix), with Rowley in the role of Jaques, the 'simple clownish Gentleman'.

All's Lost by Lust is a revenge tragedy based on an old Spanish legend of singular bloodiness set at the time of the Moorish conquest. It has the common merit of Rowley's writings that it is theatrically very effective in a not very subtle way. The two revivals at the Phoenix testify to its popularity, and in 1661 Pepys saw it acted (badly) at the Red Bull.

'Roderigo, King of Spaine, being deeply enamored upon Jacynta', the beautiful daughter of Julianus, the commander of the King's army against the Moors, not prevailing by solicitations and gifts, 'resolves to enjoy her by force'. The ravished maid 'flyes to her Father in the Camp, who hearing the storie', makes common cause with the Moorish army he has just defeated 'to drive Roderigo out of his Kingdom'. Roderigo flees into Biscany while Mulymumen, now enthroned in Spain, so likes Jacynta that he begs her father for her, but she scorns him. In revenge he 'calls for Julianus (her Father) commanding his eyes to be put out, and her tongue to be cut out In the end, the Barbarian to shorten Julianus his misery, gives him a weapon, the Moore hath another, with intent to runne full-butte at one another', but when they are both ready to run 'the Moore snatches Jacynta before him, and so the Father kills his own Daughter, and is presently by the Moore slaine', his treachery destroying himself, his daughter, and the Christian state in Spain.

Rowley was the author of a large number of plays, but usually in collaboration with one or another of his contemporaries, Middleton, Ford, Dekker, Webster, and possibly others. Because the canon contains so much collaboration, and perhaps also because 'Rowley, as an actor, was in a good position to touch up old plays and add required comic material to new ones', he has been 'a favourite candidate for the disintegrators' (G. E. Bentley). This gives an added importance to *All's Lost by Lust*, **the only extant play entirely of Rowley's own authorship**. It shows what qualities he brought to the joint creations – a gift for broad humour and at the same time a rather exaggerated love of high and noble emotion, also a very distinctive style of versification, frequent use of inverted feet, and other characteristics which are often the only way we have of knowing what parts he wrote of *The Changeling*, *The Witch of Edmonton*, and other plays he is known to have had a hand in.

Greg 471; Pforzheimer 840; STC 21425.

JOHNSONIAN ANECDOTIST

65) SEWARD, William. Autograph letter, signed, to John Wright. Tuesday, [17 January 1797]. Forwarded by Wright to Cadell & Davies with a note by him, signed, dated 20 January 1797.

Two letters, each 1 page, 8vo., on a bifolium; wax seals, in very good condition.

£100 + VAT in EU

'I will if you please take your family dinner tomorrow & we will afterwards settle about the supplement. Let us be alone, I shall bring some papers with me'.

Son of a London brewer, Seward sold his family interest to pursue a literary life, becoming a 'great favourite' of that other brewing family the Thrales (he apparently proposed to Hester after her husband's death in 1781). Though then he became an intimate friend of Samuel Johnson, in whose footsteps he followed on a Scottish tour, armed with introductory letters by Johnson to Boswell and Beattie. His wide circle of acquaintance included Tom Paine, Fanny and Charles Burney, and he

began to collect anecdotes in a commonplace book, contributing to periodicals and eventually assembling a five-volume collection of *Anecdotes of some distinguished Persons* (1789). Seward's *Supplement to the Anecdotes* appeared in 1797.

The recipient is possibly John Wright, publisher of the *Anti-Jacobin* later in 1797, or more likely the printer of the same name (c. 1769-1807). His note to Cadell & Davies explains that though he has 'been extremely ill', he has agreed to see Seward 'being unwilling that the Business sh^d be longer delayed'.

M^{rs} S-n to R. June 21. 1756.
 I have had a long debate with myself whether I should address good Mr Richardson or not (the truth is I have been afraid of lowering myself in his good opinion which I own I am prouder of than I should be of any Body's in England, & tho it has thus raised my vanity I think it a vanity of a salutary kind for it will make me cautious how I forfeit it. Woud not one think now after this fine preamble that I woud not descend to any thing which woud lessen me with you? & yet behold what poor creatures we women are when we are left to ourselves! I am going to complain, I am going to confess my weakness, nay my selfishness, & to beg your compassion: I know no Body has more of it than your self nor is readier to dispense it; do then Dr. spare me a little of it & let Penny be the bearer. I am almost ashamed to tell you how lowspirited I have been since you all deserted London, but I hope you will not wonder at this when I inform you that I have not one single female acquaintance now here except my sister who! poor Invalid as she is! I can't often see. Some unforeseen troublesome affairs still detain Mr Sheridan at the other side the water, & I doubt are likely to do so for at least this fortnight, so that I shall have more time for meditation than my Philosophy will enable me to find employment for, unless you send Penny to comfort some of my Solitary Hours. Indeed I ought to make many apologies for this request, but yet I think 'tis to Penny they are all due; to beg your Pardon & Mr Richardson's and the rest of your

TO 'GOOD MR RICHARDSON'

66) **SHERIDAN, Frances.** Autograph letter, signed, to Samuel Richardson. Dated at the foot 'Monday June 21st [1756]'

1½ pages, quarto, on a single leaf, written in brown ink, the address leaf sometime torn away; annotated in pen at the head 'Mrs S-n to R.', editorial mark in pencil cutting eight lines at the beginning of the letter, probably by John Nichols, though we cannot trace publication.

£950 + VAT in EU

A fine and personal letter to Samuel Richardson from one of his most important literary protégées, the Irish novelist and playwright Frances Sheridan, wife of the actor-manager Thomas Sheridan (*see next*).

‘I have had a long debate with myself whether I should address good Mr Richardson or not’, as his good opinion has made her prouder ‘than I should be of any Bodys in England’. She begs his compassion – ‘I am almost ashamed to tell you how low spirited I have been since you all deserted London, but I hope you will not wonder at this when I inform you that I have not one single Female acquaintance now here except my Sister ...’. ‘Some unforeseen troublesome affairs still detain Mr Sheridan at the other side of the water ... so that I shall have more time for meditation than my Philosophy will enable me to find employment for unless you send Penny to comfort some of my solitary hours’. ‘Penny’ was their mutual friend, the poet Elizabeth Pennington (1732-1759, *see item 56*).

Frances Sheridan née Chamberlaine (1724-1766) married Thomas Sheridan in around 1747, after having come to his defence with some verses (‘The Owls: a Fable’) during the ‘Cato affair’. After their move to London in 1754, she met Richardson who read an early romance she had penned at fifteen and encouraged her to write another. The result was *Memoirs of Miss Sidney Bidulph* (1761), an enormously popular epistolary novel modelled in part on *Pamela*, which she dedicated to Richardson. It was admired by Johnson and influenced the work of Charlotte Smith, Elizabeth Inchbald, and Amelia Opie. Her equally popular *History of Nourjahad* was published posthumously in 1767. Both are considered important works of early feminist fiction.

Not published in *The Correspondence of Samuel Richardson* (1804), edited by Anna Laetitia Barbauld, the only attempt to collect his letters until the Cambridge edition presently underway (Barbauld’s edition includes several other letters from her). Autograph material by Frances Sheridan is extremely scarce – there is no surviving archive of note and we can trace no examples in auction records since at least 1975.

67) SHERIDAN, Thomas, and John HENDERSON. Printed ticket to ‘A Course of English Reading ... to commence on Monday the 5th of April. At Hickford’s Great-Room, Brewer-Street.’ [1779 or 1784?]

Small ticket (*c.* 7.5 x 12 cm), printed in red, initialled by Sheridan in the lower right corner; window-mounted, but in good condition. **£125**

A fine item uniting two of the great stage figures of the late eighteenth-century, the actor-manager Thomas Sheridan and the tragedian John Henderson, second only to Garrick in his day, though much maligned by him. Henderson made his London debut in 1777 and was engaged for the autumn season by Sheridan’s son, Richard Brinsley Sheridan.

Sheridan and Henderson are known to have collaborated on a series of readings during the Lenten season in 1785 at Freemason’s Hall in London, ‘which were highly successful and stimulated sales in the book shops’ of the works declaimed (including *John Gilpin’s Ride* by Cowper) (Highfill, Burnim and Langhans). The present series, in the smaller but no less prestigious venue of Hickford’s Great Rooms, must precede it, and does not appear to be recorded. 1779 and 1784 are the only plausible years in which 5 April is a Monday.

WRITTEN IN IRELAND

68) SHIRLEY, James. *St Patrick for Ireland. The first Part* [*all published*] ... London, Printed by J. Raworth, for R, Whitaker. 1640.

4to., pp. [72]; title-page slightly foxed, mild dampstain at foot throughout, but a good copy in early nineteenth-century half black morocco and marbled boards rubbed; purchase note 'July 1820 [Giles's] Sale by Evans 10.6', bookplates of Edmund Gosse and Robert S Pirie. **£1750**

First edition. After a severe plague entailed the closing of the London theatres in May 1636, Shirley moved to Ireland along with John Ogilby. He stayed in Dublin for four years, bringing the plays of Fletcher, Jonson and Middleton to the St Wesburgh Street theatre, and writing as many as eight new plays. *St Patrick for Ireland* was the only one of these with an Irish theme, dealing with St Patrick's early years in Ireland.

Shirley's take on a miracle play, it opens with an Ireland in dread of Patrick's prophesied arrival, expecting an invasion that proves to be rhetorical only; and closes with Patrick's expulsion of the snakes, which have been summoned by the chief druid Archimagus ('*Enter Serpents, &c. creeping*'), and the conversion of King Leogarius to Christianity. First performed in 1639 in Dublin (and never on the London stage), it was in fact a resolutely British rather than Irish play, with Patrick as a bringer of civilisation. Both the Prologue and Epilogue solicit support for a second part, but none was apparently ever written.

Provenance: the critic Edmund Gosse (1849-1928), who wrote an introduction to the *Mermaid Series* edition of Shirley, in which he characterised this play as 'an extraordinary work, to which due attention has never been paid. The first act ... is full of the most elevated poetry that Shirley has written; the second act might have been taken from any of the author's amatory comedies; in the third he stoops to buffooneries that are most unusual with him, and then finishes off with a ghost. The fourth act is a farrago of everything, farce and tragedy, masque and high comedy; while the fifth recovers much of the spiritual dignity of the first act.'

STC 22455; Greg, II, 593; *The Library of Edmund Gosse* (1924), p. 242.

WILLIAM BECKFORD'S COPY

69) SIMPSON, Arthur. *Secret Memoirs of Madame Catalani* ... Bath: Printed for the Author, by M. Gye ... and sold by every Bookseller in the United Kingdom. 1811.

8vo., pp. vii, [1], 46, with the half-title but wanting the final blank; a fine copy, untrimmed, in the original red paper-covered boards, spine gilt with Beckford's cinquefoil and cross patté devices, superficial cracking to joint repaired; the Beckford-Rosebery copy, Hamilton Palace sale 1883, lot 2011. **£1850**

First edition, very scarce, of a sympathetic account of the early years of the Italian opera singer Angelica Catalani, a work in marked contrast to the usual salacious theatrical memoirs of the time. 'The leading events were collected from our heroine's own mouth, though she is unconscious that they are about to be published ...'.

Angelica Catalani (1780-1849), the foremost soprano of her age, received her first musical training in a convent school, and was barely sixteen when she made her operatic debut. After touring Italy she was engaged by the Prince Regent of Portugal, and at Lisbon she fell in love with the French attaché, De Valle Bregue. Angelica's father forbade marriage, but they eloped. 'Offers from England were at this time so considerable, that it would have been a folly to reject them', and in 1806 she embarked on

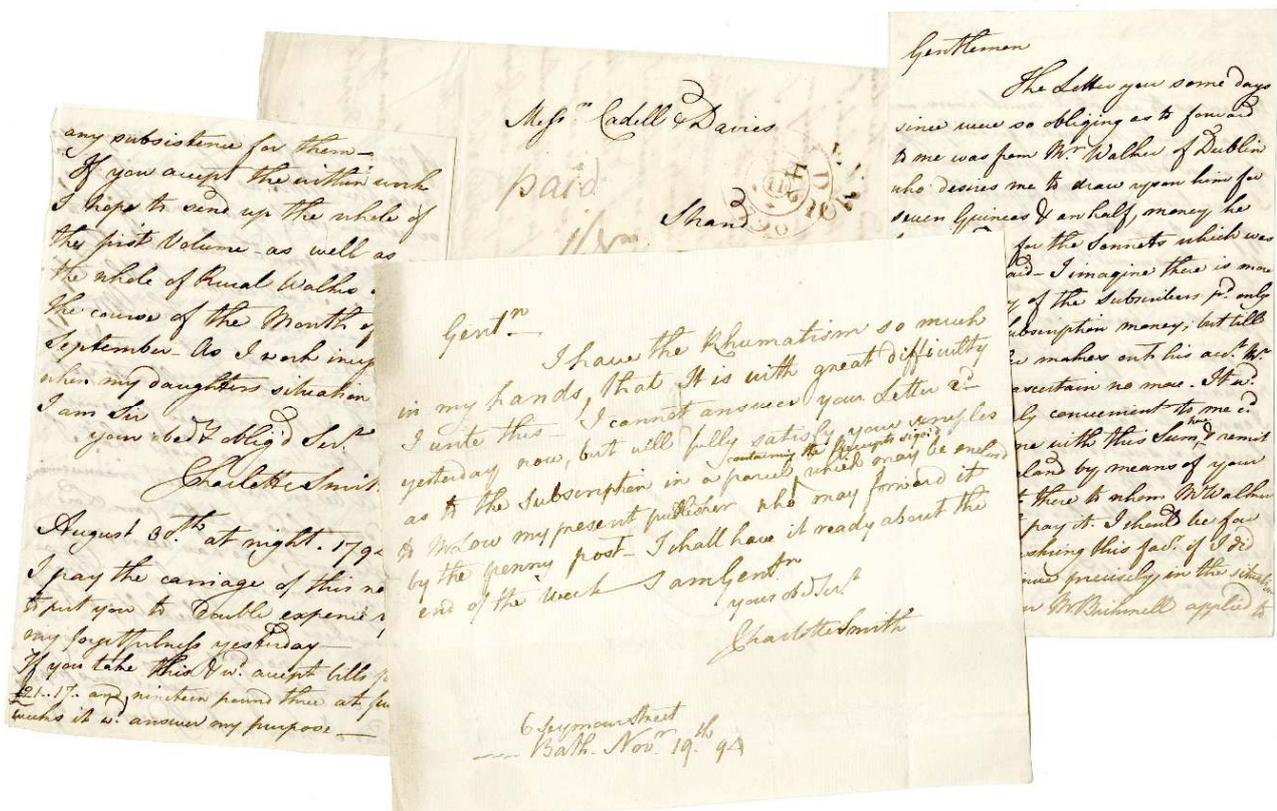
a season at the King's Theatre, where 'she absolutely electrified' Regency London 'by the unparalleled powers of her voice.'

Unfortunately over the next years admiration was mingled with unpleasant gossip and Catalani and De Valle Bregue were accused of 'a mercenary disposition' for demanding unconscionably high fees. Simpson seeks to mitigate these aspersions. 'It is a justice due to her and her husband that, the public should accurately comprehend the characters they are continually criticising.'

William Beckford had more than a passing interest in music, was a competent pianist, and indeed wrote a number of minor compositions himself, though his claim that he composed the melody of 'Non piu andrai' in a lesson with Mozart at the age of five can probably be dismissed.

COPAC and OCLC show four copies only: British Library, Manchester University; Columbia, and Texas.

Lowe, Arnott, and Robinson 2538.



'I WORK INCESSENTLY', BESET BY 'PETTY MISERIES'

70) SMITH, Charlotte. Five autograph letters, signed, to her publishers Cadell & Davies, discussing, among other things, *Rural Walks* (1795) and its sequel *Rambles Farther* (1796), *Montalbert* (1795), and *The Young Philosopher* (1798), and her recurrent financial and legal troubles; along with a letter written on Smith's behalf by Georgiana, Duchess of Devonshire, and publishers' accounts for trade sales of *Celestina* (1791), *A Second Volume of Elegiac Sonnets* (1797), and *The Young Philosopher* (1798). 1794-1798.

Five letters, 4to and 8vo., in total 13½ pages, in a very legible hand, and in very good condition, two with integral address labels; 4 leaves 12mo. of sales accounts for Cadell & Davies in various clerks' hands, central holes where spindle-filed; plus several minor items.

£7500 + VAT in EU

Unpublished. Charlotte Smith was one of the most influential writers of her generation. Her literary debut, *Elegiac Sonnets* (1784, and much reprinted), sparked the ‘sonnet revival’ and was praised by Wordsworth and Coleridge, but it was her novels, written at a rate of nearly one a year out of financial necessity, that brought her contemporary renown and lasting fame. Within the realm of the sentimental Gothic she sought to explore serious social themes, from *Desmond*, set against the backdrop of the French Revolution, to *The Young Philosopher*, in which a disillusioned idealist seeks refuge in America. Her early works were published by Thomas Cadell Sr, but he rejected *Desmond* as too radical; when he retired in 1793, Cadell junior took over and resumed the relationship.

Well-educated as a child, Smith was forced into an early marriage to an irresponsible and spendthrift husband, to whom she bore twelve children. He was eventually imprisoned for debt in 1783 and the pair officially separated in 1787; her father-in-law meanwhile had sought to exclude his son in favour of his many grandchildren, but an over-complicated will meant the estate was tied up in Chancery for the rest of Charlotte’s life – there are repeated references here to her hope for remittances, her inability to obtain money due her from intransigent solicitors, and her pleas for advances from her publishers.

The contents of this small but fascinating archive, nothing of which is published in the *Collected Letters of Charlotte Smith*, are as follows:

a) Autograph letter, signed. 30 August 1794. 4 pages, 8vo.

CS went yesterday to Bristol and ‘pack’d up the two first dialogues of “Rural Walks” to bring back with me’ but was side-tracked when ‘Mrs De Foville was seiz’d with a fainting fit’ [Smith’s daughter Anna Augusta, who died the following year], and forgot the MS. [*Rural Walks*, 1795, was a children’s book in 2 volume of dialogues]. **‘I wish to see a specimen of the Printing, which I rather meant to be something like Mrs Barbaulds Evenings at home’. ‘I send you up three Chapters ... of the work I mention’d.** – I have about thirty pages more done but not corrected ... If you agree for it, you may either keep the MMS. as far as it goes or return it, if you do not object to its being printed here’. [This was the novel ‘Rosalie’, which was rejected by Cadell & Davies and afterwards published by Sampson Low as *Montalbert* (1795)]. Money troubles continue assail her. Lord Egremont is assisting with the trustees but without much hope. ‘The whole of the first volume, as well as the whole of Rural Walks’ will follow within the month – **‘I work incessantly when my daughters situations admits’.**

b) Autograph letter, signed. 6 Seymour St, Bath, 19 November 1794. 1 page 4to., with an integral address panel.

‘I have the Rhumatism so much in my hands, that it is with great difficulty that I write this.’ CS ‘will fully satisfy your scruples as to the Subscription in a parcel containing the receipts sign’d which may be enclos’d to Mr Low my present publisher’. Smith published several works by subscription including her *Second Volume of Elegiac Sonnets* 1797.

c) Autograph letter, signed. 8 Jan ‘1795’ but postmarked 11 Jan 1796. 1 page 4to., with an integral address panel.

‘I send you the close of Dialogue the 5th [presumably of *Rambles Farther*, the sequel to *Rural Walks*] which I have re-written so closely on purpose to save carriage. I apprehend there is at least 4 pages of any ordinary writing – the 2nd volume dialogue by dialogue shall follow as quickly as I can write it out’. A post-script adds that the Bengal ships have arrived, so please forward any post to her.

d) Autograph letter, signed. 20 Dec [1797?]. 3 pages 8vo.

‘I have to day re^d a Letter from Mr Hayley highly approving the first part of “the Young Philosopher”’ Hayley had been a constant supporter of Smith’s, the dedicatee of the first edition of *Elegiac Sonnets*. CS requests that someone might arrange to take him the rest of the manuscript. The ships have come in from India – CS hopes that they bear her remittance; ‘If I should be disappointed in this hope ... wd you lend me 10 Gs for Mr Daynell has not yet prevaild on Parkin to transfer to me the 200£ belonging to me’ Also, can you lend or borrow Edward’s or Long’s *History of Jamaica*?

e) Autograph letter, signed with initials. 14 May 1798. 4½ pages 8vo.

Mr Walker of Dublin has written desiring her 'to draw upon him for seven Guineas & an half, money he has received for the *Sonnets* which he was not before paid'. Could they forward her that sum and remit the bill to Ireland? At present CS is in dire straits with creditors, '& I am now trying to remove to the house I have taken in upper Baker Street of which I [have] some time been in possession without the power of paying for the most necessary articles of removal.' **'I expect to have such books as I have here, seized, & not to be suffered to remove at all – unless it is to the King's Bench** – but all this is beyond any remedy that my own industry or its product, or the friends it may have rais'd me can be suppos'd to afford' Dilatory lawyers: 'the effect to me, is the most ruinous, the most dreadful that can be imagined'. She returns several books and will return others in a few days. **'My work [on *The Young Philosopher?*] draws so near its conclusion that if I could command three days repose unembarrass'd with petty miseries, it wd be all in the printers hands save the preface'**. In a postscript she mentions her sister 'Mrs Dorsets botanical work, which she is getting on with' – she has 'specimens of her painting for it, which I have lately receiv'd'.

f) DEVONSHIRE, Georgiana Cavendish, *Duchess of*. Autograph letter, written in the third person. 3 June [1796?]. 1¼ pages 8vo.

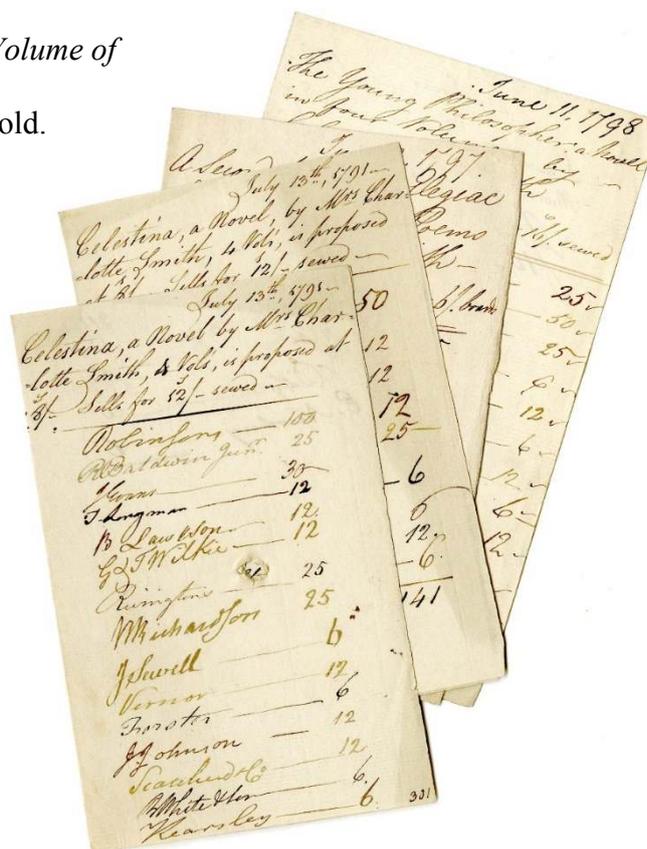
She 'will esteem it a particular favour if they will comply with Mrs Smiths present request' – £50 for the second volume of *Rural Walks* [*i.e. Rambles Farther*], with an advance of £30. 'If they knew the very great distress of mind Mrs Smith labours under, they would not hesitate in an advance which will enable her to go to the sea & perhaps restore her health'. She 'repeats her engagement of taking 40 copys'. *Rambles Farther* had been undertaken at the request of the Duchess of Devonshire and was to be dedicated to her eldest daughter.

g) Receipt for £18 13 2 from Cadell and Davies signed by Charlotte Mary Smith on behalf of her mother. 31 January 1798.

h) Accounts for trade sales of *Celestina* 'proposed at 8s/- Sells for 12s/- sewed'. 13 July 1791. 2 loose bifolia, 1½ pages, and 1 page. 331 copies, and 141 copies sold.

i) Accounts for trade sales of *A Second Volume of Elegiac Sonnets*. 9 June 1797. 1¼ pages, on a bifolium. 189 copies sold.

j) Accounts for trade sales of *The Young Philosopher*. 11 June 1798. 1½ pages. 220 copies sold.



THE BOOK OF MORMON

71) [SMITH, Joseph]. *Il Libro di Mormon: ragguaglio scritto per mano di Mormon, sopra tavole prese fra le tavole di Nefi*. London, William Bowden, 1852.

16mo, pp. viii, 580; an excellent copy bound in the publisher's later (c. 1927) blue pebbled cloth (*see below*), spine lettered gilt. **£3250**

First edition, second issue, very rare, of the first Italian translation of *The Book of Mormon*.

The first attempt to introduce Mormonism into Italy goes back to the mid nineteenth century, led by Elder Lorenzo Snow, who arrived there in 1850. Piedmont was identified as potentially the most fertile territory due to the high number of Waldensians living there, though most of the small number of converts were French-speaking. In effort to expand the mission, Snow returned to England in 1851 to arrange the translation and printing of the *Book of Mormon*. A thousand copies of the book were printed in London to avoid Italian censorship, but only 192 copies were bound and distributed at the time, 25 in blue morocco for the American heads of the Church and 167 for the Italian adepts.

On his return Snow dispatched missionaries to Turin, Nice and Genoa. However, the door-to-door proselytism of the Mormons was soon denounced by don Margotti, a local Catholic priest and journalist, and the project was abandoned – the Italian mission closed in 1867. The remaining 808 copies of *Il Libro di Mormon* were kept in sheets at the headquarters of the European Mission in London until 1927, when they were bound in blue pebbled cloth (as here) and a second (clandestine) attempt to place them Italy was undertaken. One section, pp. 397–432, was found at that time to have been damaged while in storage and had to be reprinted (the different paper stock is noticeable here).

COPAC and OCLC record copies at the Bibliothèque nationale de France, the Huntington and Michigan only.

Flake 731a; Sabin 83134. See L. R. Jacobs, *Mormon non-English scriptures, hymnals, and periodicals, 1830–1986. A descriptive bibliography* (Ithaca, N.Y., 1986).

‘THE RUDE AND EARLY EFFORTS OF PROGRESSIVE YOUTH’

WITH AN UNPUBLISHED MANUSCRIPT POEM

72) SOUTHEY, Robert, Robert LOVELL, [and Samuel Taylor COLERIDGE]. *Poems: containing the Retrospect, Odes, Elegies, Sonnets, &c. ...* Bath, Printed by R. Crutwell, and sold by C. Dilly ... London. 1795.

8vo., pp. viii, 131, [1], with a half title; a very good copy in contemporary tree calf, rebacked preserving the original spine; presentation inscription ‘**To Sarah Cottle from Edith Southey**’ to front pastedown, with a 12-line verse dedication by Robert Southey ‘To Sarah Cottle’ on the front free endpaper; a fragment of later, unrelated ALs by Robert Southey laid in loose; bookplates of John Davidson, and Louis and Anne Marie Davidson. **£4500**

First edition of Southey's first book of original verse, a **presentation copy from Southey's wife Edith to Sarah Cottle, with a transcription in Edith's hand of an unpublished poem ‘To Sarah Cottle’ by Robert Southey**.

Sarah Cottle was the sister of Joseph Cottle, the Bristol publisher who went on to publish Southey's *Poems* (1797), his *Letters Written ... in Spain and Portugal* (1797), and the *Annual Anthology* (1799-1800), but is most famous as the publisher of *Lyrical Ballads* (1798). He got to know Southey, Lovell, and Coleridge in 1794 when the three men were living in Bristol, starting out on their poetic careers and plotting the foundation of a Pantisocratic colony on the banks of the Susquehanna River.

When Southey married Edith Fricker in 1795 (Lovell and Coleridge would later marry her sisters), Cottle not only helped him buy the ring, but also agreed to cover the costs of the ceremony. Joseph and his sister Sarah were the witnesses to the marriage, and when Southey travelled alone to Portugal immediately after the wedding, Edith stayed with Sarah.

The poem inscribed in the front of this book (in Edith's hand) was evidently composed shortly after his return from Portugal. It is an interesting piece, evoking both his recent absence, and a distant future in which Sarah might fondly revisit the present volume – 'these rhymes, the rude / And early efforts of progressive youth'.

Lady! When far away beyond the seas
I journeyed, still my heart remembered you.
Still from a land of strangers turn'd to you
As to its home, nor now that I have found
The Port of Peace shall I forgetfully
Let pass the memory of my distant friends;
For often seated by our evening hearth
We will, of other days & other scenes
Remindful, think of you ...

The three longer poems in *Poems* 1795 ('The Retrospect', 'Romance', and 'Rosamund to Henry'), and most of the sonnets and odes, are by Southey, signed with his poetic alias 'Bion'. Robert Lovell, signing as 'Moschus', contributed two elegies and six sonnets. 'The Faded Flower', although signed 'Bion', was actually by Coleridge, his second appearance in print. The work belongs to a series of joint literary ventures between the young poets which began with a cooperative play, *The Fall of Robespierre*, to which all three contributed (1794). Though Coleridge and Southey suffered a rift, following Southey's defection to Portugal and Coleridge's marriage, they collaborated again in *The Annual Anthology* (Bristol, 1799-1800); and Coleridge went on to share the most famous of all Romantic literary partnerships, with Wordsworth in *Lyrical Ballads* (Bristol 1798). In many ways this early Bath volume is the prototype of the others.

The loose ALs fragment, dated 30 September 1826, is addressed by Southey to a 'Dear Sir', and refers to the translation of his epic poem *Roderick* into Dutch.

A handwritten signature in cursive script, appearing to read 'R. Southey', written in dark ink on a light-colored background.

THE PUTATIVE AUTHOR'S COPY

73) [SOUTHEY, Robert]. *The Doctor &c.* Vol I [-VII]. London: Longman, Rees, Orme, Brown, Green and Longman. 1834 [-1847].

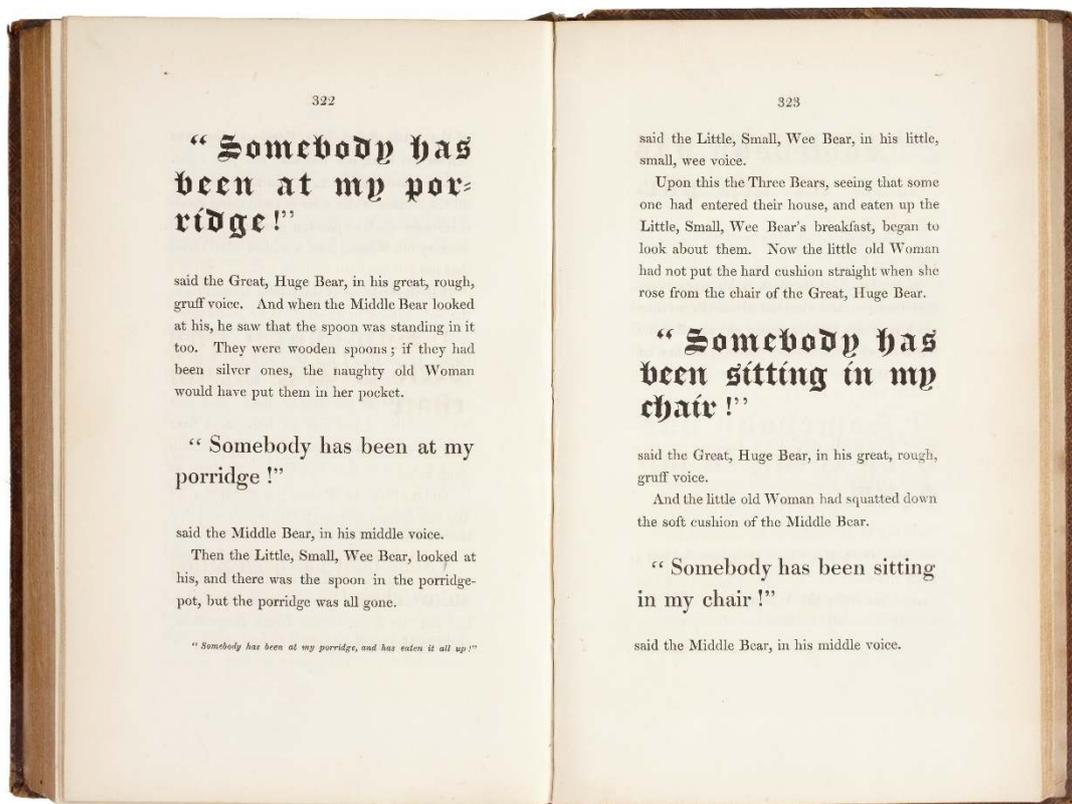
Seven vols., 12mo., with half titles, and a coloured aquatint frontispiece by J. Glover in volume VII; title-pages printed in red and black (the lettering in red); a very good copy in uniform contemporary polished calf, spines gilt, red and green morocco spine labels, occasional scuff marks to boards, joints rubbed; ownership inscription of Henry Taylor to the front endpaper of each volume. **£1350**

A fine complete set of Southey's rambling and whimsical novel-cum-miscellany, famously **containing the first appearance of the 'Story of the Three Bears'**, in volume IV. Volume III is a second edition; volumes VI-VII were published posthumously from Southey's manuscripts in 1847.

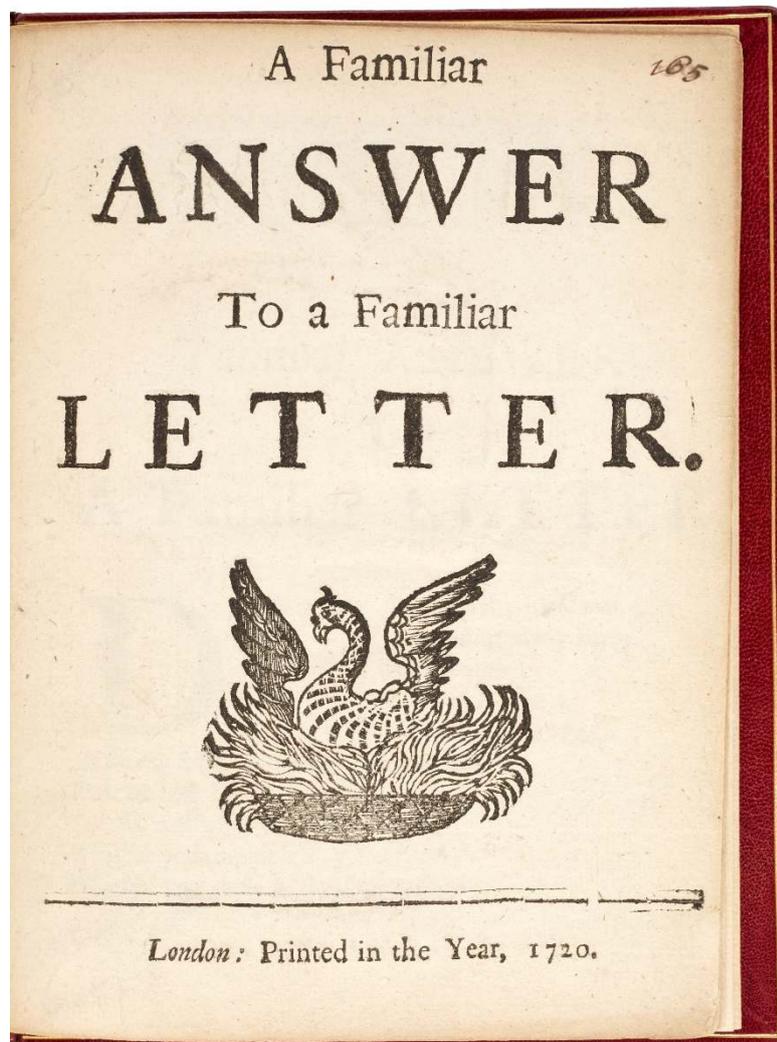
The present copy belonged to Southey's close friend Henry Taylor, 'the only one, now living, of a generation younger than yours and mine, whom I have taken into my heart of hearts' (letter to Grosvenor Bedford, 8 July 1834). In the same letter Southey suggests that **'it will not be amiss to throw out hints that Henry Taylor may have been the author'** of *The Doctor*. Henry Taylor was also a friend of Wordsworth and Coleridge but his relationship with Southey was particularly close. They travelled together on the Continent in 1825 and 1826; Taylor offered to take charge of the Southey children after Edith's institutionalisation in 1834; and he later served as Southey's executor. In later life he was one of the favourite photographic models of Julia Margaret Cameron.

The Doctor was published anonymously, and although a number of people assumed Southey's authorship he took 'extreme pains and trouble' to conceal it, 'the publication of this book, and the mystification about it ... being one of his chief sources of amusement ... during his later years' (Charles Cuthbert Southey, *Life of Robert Southey*). Indeed, as he explained to Taylor (letter 12 August 1837), 'some of my nearest relations and oldest friends have not been entrusted with the secret'. Taylor was his favourite choice as fictional author – amusingly, Southey even arranged to have a 'presentation' copy sent to himself 'from the author', as if from Taylor. The present set almost certainly came to Taylor on Southey's instruction. Taylor must have been involved, as executor, in the publication of the posthumous volumes, and his ownership inscription in volume VI (1847) is dated 16 December 1846, only three weeks after the Preface was written.

The Doctor was Southey's only work of fiction and had its origins in a proposal for a book of nonsense which he made to his friend Grosvenor Bedford. According to Southey, the book resembled a 'trifle, where you have whipt cream at the top, sweetmeats below, and a good solid foundation of cake'. This is an apt description of the enjoyable variety of the work's ingredients, which are just about united by the meandering tale of Dr Daniel Dove, a learned young man to whom not a great deal happens. He goes to Holland and gets married, but mainly passes his time relating anecdotes, stories, and interesting trivia. The book owes a lot to *Tristram Shandy* in its endlessly detouring plot and narrative quirks (the first volume begins at chapter VII and works backwards), and even in the unusual title-page.



Sterne's influence is also evident in the story of the three bears in which each bear's speech is reported in an appropriate font. The story belongs to oral tradition; Southey probably heard it from his uncle William Tyler, and is recorded telling it as early as 1813. After Southey published the story in *The Doctor* its popularity exploded. Twelve years later Joseph Cundall replaced Southey's evil old woman with a young girl, who would eventually develop into the character Goldilocks.



74) [SWIFT, Jonathan, *attributed author*]. A familiar Answer to a familiar Letter. London: Printed in the Year, 1720.

Small 4to., pp. 7, [1]; woodcut device of a phoenix on the title-page, outer margin of A2 cut close just shaving the first letter of a few lines on the verso (wholly legible); full red crushed levant by Sangorski & Sutcliffe; book-label of Louis and Anne Marie Davidson. **£1850**

First edition, very rare, of a verse satire prompted by Jonathan Smedley's *A familiar Epistle to His Excellency Charles Earl of Sunderland* (1720). Relations between Swift and 'the rascal' Smedley, the Dean of Killala, had been hostile at least since 1713 when Smedley attacked Swift's appointment as Dean of St. Patrick by posting mocking verses on the door of the cathedral. Later he supported Wood's half-pence against Swift's *Drapier's Letters*, and his attack on both Swift and Pope in *Gulliveriana* earned him a place in the 1729 *Dunciad*, replacing Laurence Eusden. Always a terrible

poet, he wrote some extravagant verses in Latin to be engraved under his portrait, which Swift parodied in Latin and English ('The very Reverend *Dean Smedley*, / Of *Dullness, Pride, Conceit*, a medley, / Was equally allowed to shine / As *Poet, Scholar*, and *Divine*').

Smedley was constantly pestering successive Lords Lieutenant for promotion, and in *A familiar Epistle* he asks the Earl of Sunderland to make him 'an English Dean, or Irish Bishop'. *A familiar Answer* mocks both his ambition and his pretensions to poetry:

Check not your *Muse*'s tow'ring flight,
Nor do not think before you write.
Thy lines with so much Musick fall,
That they require no thought at all
By all Means, *let her write in haste*
In spight of *Judgment* and of *Taste*.
For what have either Sir to do
Either with what you write; or You

A similar verse petition in 1724, *An Epistle to his Grace the Duke of Grafton*, was answered by Swift in the canonical *His Grace's Answer to Jonathan*, but this earlier *Familiar Answer*, although plausibly also by Swift, was ignored by both Teerink and Harold Williams or unknown to them. Herbert Davis (copy of letter, enclosed) wrote that on a first reading he 'found the text of the *Answer*, by itself, quite unreadable, and such nonsense that I could not believe that Swift had anything to do with it But when you read the two pieces [*Epistle* and *Answer*] together and note the burlesquing of Smedley's words and phrases, you can't help being reminded of the tricks Swift plays upon him in *His Graces Answer to Jonathan* Swift has an extraordinary range of parody and burlesque, and ... the verses may well be attributed to him'.

ESTC locates only two copies, British Library and Princeton.

Foxon F53 ('very roughly printed, probably at Dublin').

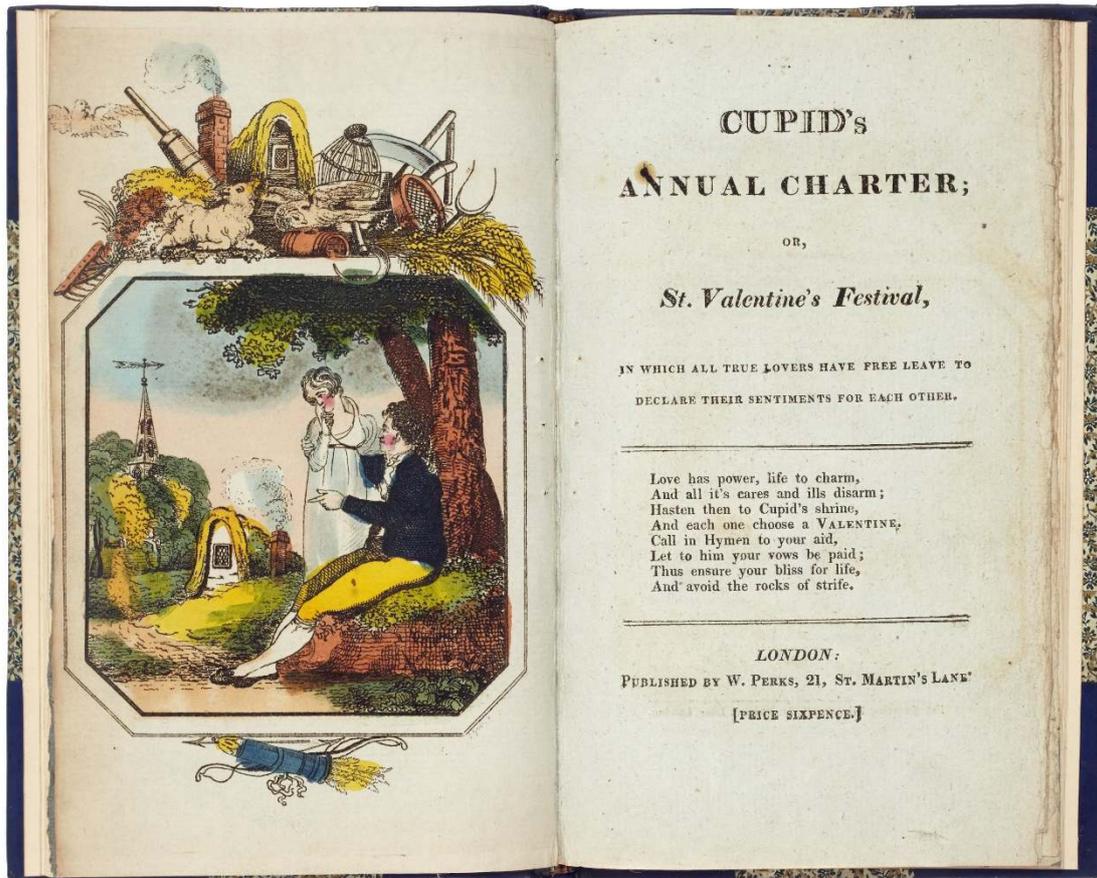
75) TAYLOR, Isaac, of Ongar. Beginnings of Biography. Being the Lives of one hundred Persons eminent in British Story. Illustrated with forty-eight Engravings ... London: J. Harris and Son ... 1824.

2 vols., 12mo., pp. [iii]-viii, [2], 246, [2, advertisements]; [4], 224, with a frontispiece in each volume and twenty-two additional plates engraved by the author, each with two numbered vignette scenes, dated 20 April 1824; a very good copy in the original quarter red roan and yellow printed boards, edges worn, covers somewhat soiled; contemporary booksellers' ticket of Bowdery and Kerby Jr, Oxford Street. **£250**

First edition, written and illustrated by Taylor, comprising biographies of the 'greats' of English history from Caractacus and Hengist up to George III. Taylor's attractive vignettes pick out scenes such as 'Arthur at his round Table', 'The Discovery of North America' (by Cabot), 'The humble Situation of Shakespeare', 'Penn's treaty with the Indians', and 'Nelson at the Nile'; and there are portraits of Bede, Chaucer, Marvell, and Milton.

Taylor (1759-1829) had achieved notable success as an engraver in the 1780s and 90s, working for Boydell and others, but suffered a 'grievous reverse of fortune' at the end of the century and was reduced to engraving dog collars. In 1811 the family moved to Ongar, where Taylor was an Independent minister. He turned later in life to a series of educational books including his popular *Scenes in Europe, ... Africa, ... Asia* etc., and his literary projects eventually became a family enterprise that encompassed his three sons and two daughters, Ann and Jane.

Moon, *Harris*, 854 (1).



‘GUESS WHO I AM, OR WHENCE I CAME,
FOR I WILL NOT REVEAL MY NAME’

76) [VALENTINE.] Cupid’s annual Charter; or St. Valentine’s Festival, in which all true Lovers have free Leave to declare their Sentiments for each other ... London: Published by W. Perks ... [c. 1810].

8vo., pp. 24, with a hand-coloured engraved frontispiece of two lovers under a tree; a fine copy, uncut, bound, preserving the original printed blue drab paper wrappers, in later half blue calf and floral cloth. £600

First and only edition of an attractive early commercial ‘valentine writer’, comprising sixty-five sample verse Valentines and Answers, and a coloured frontispiece. An innovation of the late eighteenth century, such chapbooks were designed to be dismantled – the frontispiece used as a card, and the chosen verses copied out by hand. ‘Valentine writers’ were deliberately undated so that unsold copies could be reused year after year. Perks was at 21 St. Martin’s Lane from about 1810, and published at least one other such work, *The Turtle Dove; or Cupid’s Artillery levelled at human Hearts, being a new and original Valentine Writer*, by Sarah Wilkinson.

Here a wide potential market is catered for, with Valentines ‘To an Old Maid’, ‘with a Book’, ‘From a Sailor’, ‘To a Prude’ etc. The Answers are both positive and negative, often amusingly so; young ladies, for example, are provided with the following reply to a Valentine ‘To a Coquette’: ‘I did receive your valentine / Your hints are very free, / Nor do I think the character, / At all belongs to me’. The mildly risqué elements of some of the verses are exploited in the frontispiece, where the rural lovers are surrounded by emblems of successful harvest, and, at the foot, an unabashedly phallic quiver of arrows.

It was during the first half of the nineteenth century that Valentine's Day, a long-standing occasion for the gallant exchange of verses and gifts, evolved into the substantial commercial industry that it is today. Publishers of Valentine chapbooks such as Perks were among the first to use cheap mass-printing to exploit mankind's desire to express love with as little personal inconvenience as possible. Two hundred years (and counting) of tacky cards would follow.

BROUGHT TO PRESS BY DIGBY, HIS OWN COPY OF HIS MENTOR'S BOOK

77) [WHITE, Thomas]. A Catechisme of Christian Doctrine ... Printed at Paris [by the widow of J. Blagaert], 1637.

24mo., pp. [2], 318, with an engraved vignette of SS Peter and Paul on the title-page, the approbation leaf (printed as V8) bound here after the title-page; a fine copy, ruled in red throughout, in contemporary red morocco, covers ruled gilt and with the central gilt arms of Sir Kenelm Digby, spine with his cipher ('KVD', in memory of his wife) repeated in each compartment, gilt turn-ins, gilt edges, leather and metal clasps intact; later signatures to endpapers of Robert Stanford; bookplate of Robert S Pirie. **£10,000**

First edition, very rare, the first published work of the secular priest and natural philosopher Thomas White, with a ten-page address 'To the Reader' by his intimate friend Sir Kenelm Digby, then wrestling with his conversion to Catholicism: 'This Catechisme having luckily arrived into my handes, I thought it became me ... to be a meanes that others should have the like contentment and profit ... The Authors name alone (would he take it well to have it here mentioned) were enough to justify thus much: who for profoundnesse of scie[n]ce, and consumateness in all partes of litterature, both divine and humane, is the honour of our times'.

After the sudden death of his wife Venetia in 1633, Digby spent two years in hermetic mourning at Gresham College, then moved to Paris, arriving in September 1635. He quickly confirmed his reconversion to Catholicism, but spent several years working through his intellectual position, debates that resulted in 1638 in *A Conference with a Lady about Choice of Religion*, printed on the same press and in the same format as the present work.

Thomas White, alias 'Blacklo', was Digby's mentor in both spiritual and scientific matters, and they both mixed in the same circles in Paris, where they knew Mersenne, and were visited by Hobbes. Mersenne introduced Digby to the works of Descartes, and Digby sent a copy of *Discours de la méthode* to Hobbes in 1637; in 1638 Digby himself wrote to Descartes, enclosing a refutation of the philosopher's proof of the existence of God, almost certainly written by White. White's major work of natural philosophy, *De mundo dialogi tres* (1642), heavily influenced own Digby's *Two Treatises* (and elicited a critique from Hobbes).

White's *Catechisme*, which had several further editions, is a characteristically philosophical work in fifteen 'conferences' between a master and student, plus an appendix on the use of prayer beads. Rigorous intellectual endeavour is the shown as the means to acquire faith – 'the understanding infinitely surpasseth the bodye, because as Philosophers say it seeth at once all particulars'.

This is Digby's own copy, with the smallest version of his arms stamped to the covers and the 'KVD' monogram that he used on books acquired and bound in Paris in memory of his late wife.

ESTC shows six copies only, including the present one, the others at Bodley, Heythrop College, St Edmund's College (Ware) (imperfect), St Mary's Seminary (New Oscott), and in a private collection (Marquess of Bute).

STC 25403.5; Allison & Rogers, II, 801.

A
CATECHISME
OF
CHRISTIAN
DOCTRINE.

*Vna fides vigeat, prisco que
condita templo est,*

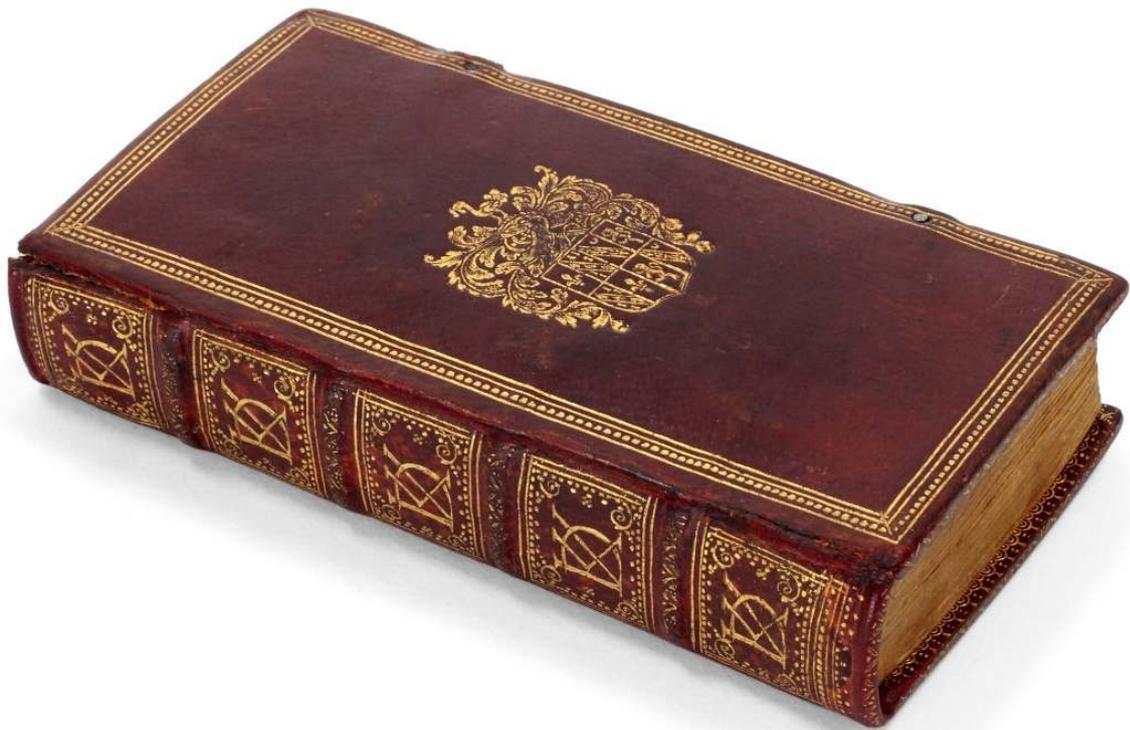
*Quam Paulus retinet
quamque cathedra Petri.*

PRVDENT.



PRINTED AT PARIS;

1637.



in sheet H - worked off
The last leaf

Mr Wilberforce presents his
Compt. to Messrs Cadell & Da-
:vis & returns them another
proof - He forgot to strike out
a note at some little distance
back, (abt the 118th Page) con-
:taining these words - "of true
Love it may be affirmed
as of Eloquence *materia alitur
& motibus excitatur &c &c*"
If it be not too late, Mr.
W. will thank Messrs C. &
D. if they will expunge
the note - If the ~~impres-
sions~~ be struck off, it will not
be worth while on this

SUBMITTING A STOP-PRESS CORRECTION

78) WILBERFORCE, William. Autograph letter, written in the third person, to Cadell & Davies. 'Tuesday Night, Pal[ace] Yard' [early 1797].

3 pages, 8vo., on a bifolium; annotated at the head by the printer 'in sheet H / the last leaf - worked off', and with a note at the end 'Mr Hansard will be so good as inable Messrs C & D to answer this Note'; in very good condition, offered with an unrelated envelope, dated 1824 and signed with Wilberforce's franking signature 'W free Wilberforce'. **£850 + VAT in EU**

Wilberforce returns 'another proof' of his *Practical View of the prevailing religious System of professed Christians* (1797) to his publishers, but has spotted an error in earlier sheets. 'He forgot to strike out a note at some little distance back ... containing these words - "of true Love it may be affirmed as of Eloquence *materia alitur, motibus excitatur &c &c*" - If it be not too late, Mr W- will thank Messrs C. & D. if they will expunge the note'. The change is not worth reprinting the whole run for, 'but if a few copies of that sheet only are struck off. Mr W- begs Messrs C. & D. will stop the farther impressions of that sheet, & send him word how many have been struck off', so that he may decide how to proceed.

Wilberforce had perhaps spotted that he re-used the same Latin motto in a different context ('political vitality' rather than love) later in the book. In any case, too many copies of sheet H had already

passed through the press at Hansard's, for the footnote in question can still be found in the first edition on H8v. It was removed in the second edition, published later in the same year.

Wilberforce had begun to write his *Practical View* as a shorter work in 1793, but by the time of its eventual publication in April 1797, it had grown into a lengthy 'critique of the lukewarm and inadequate practice of Christianity he observed around him. He called for religious revival as an essential means of reversing national moral decline. Despite its unfashionable theme and diffuse and discursive style, the book was extensively read and very influential. It was repeatedly reprinted and translated' (*Oxford DNB*).

'THIS IS JOHN TRADESCANT HIS BOOKE',
WITH A MEMORANDUM WRITTEN ON HIS VOYAGE BACK FROM RUSSIA:
ONE BRANCH OF LARCH, TWO BIRD SKINS, ONE SHARK

79) WILLIAMS, Sir Roger. *The Actions of the Lowe Countries ...* London, Printed by Humfrey Lownes, for Matthew Lownes. 1618.

Small 4to., pp. [12], 133, [1]; with the rare leaf before the title, signed only with a fleuron (with a long inscription, see below), but wanting C4 (a cancel never inserted); else a very good, crisp copy in contemporary limp vellum; booklabel of Bent Juel-Jensen, bookplate of Robert S Pirie. £5000

First edition, a presentation copy from Peter Manwood to John Tradescant the elder, inscribed by the recipient 'Given By the Right-worshipfull Sr Petter Manwood / this is John Tradescant his Booke', and with a 15-line 'Memorandum' by Tradescant detailing some of the items collected on his famous voyage to Archangel in 1618 with Sir Dudley Digges.

Roger Williams (1539/40-1595), born into genteel poverty in Monmouthshire, entered the military early, and was a veteran by 1572 when Thomas Morgan raised volunteers to serve in the Netherlands, as part of England's unofficial support of the Protestant rebellion against the Spanish. Having been captured in 1573, Williams spent three years in Spanish service, though his immediate employment by Walsingham on his return to England suggests he may have been an intelligence agent. Redeployed abroad, he became a confidant of William of Orange and, later, of Henri de Navarre, led the gallant defence of Sluys against the Duke of Parma, was knighted by his patron Robert Devereux, Earl of Essex, in 1586, and, despite a 'penchant for heroic exhibitionism' (cavalry charges, jousts, single combat) 'was still among the most advance practitioners of the art of war in the sixteenth century'. A convincing case can be made for Williams as the figure on whom Shakespeare modelled Fluellen in *Henry V*. (*Oxford DNB*).

The Actions of the Lowe Countries, covering his Netherlands campaigns, was published posthumously from the author's manuscript by the antiquarian Peter Manwood, who found it 'in a ragged hand, much maimed, both in sense and in phrase' and hence had it edited by the historian John Hayward, who 'restored it so neere as I could, both to the stile and meaning of the Authour' (*ibid.*, 56, 59). The printed dedication here is dated 1617 (1618 in most copies).

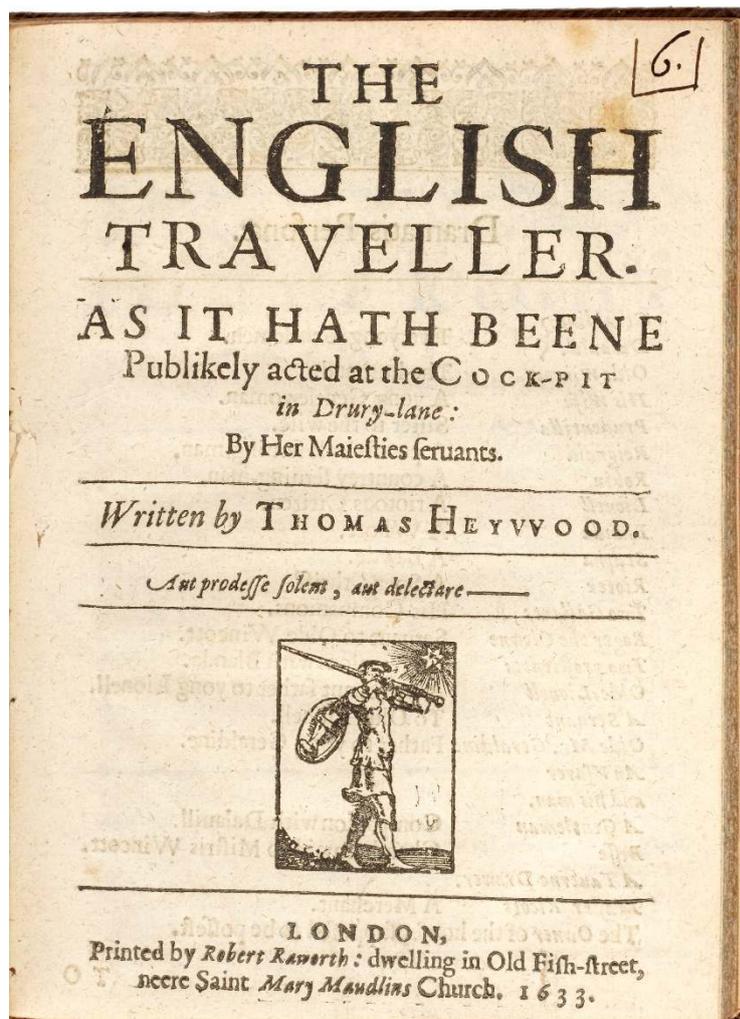
The gardener and collector John Tradescant the Elder (d. 1638) had himself travelled to the Low Countries in 1611 on behalf his first important client, Robert Cecil, buying plants for Hatfield House; and he would visit again in 1623, in the pay of George Villiers, Duke of Buckingham. But, intriguingly, the present book seems to have accompanied Tradescant on another, more famous voyage. In 1618 Tradescant was released by his then employer Henry Wotton to accompany Sir Dudley Digges on an embassy to Tsar Michael Feodorovich. They took the northern sea-route, and Tradescant's diary, 'A Viag of Ambusad', which survives in rough manuscript in the Ashmolean Museum, records his observations en route and in Russia. While there, he conducted the first recorded botanical and ethnographic fieldwork in Russia, bringing home plant and animal samples,

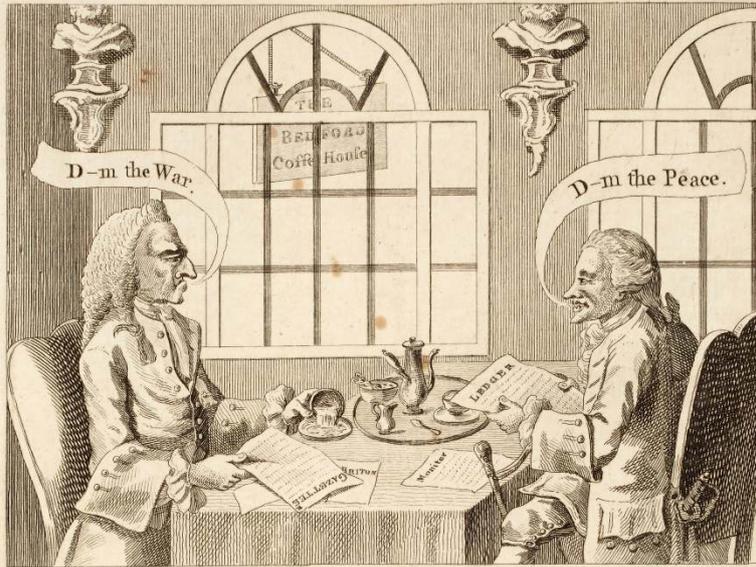
including the *rosa moscovita* that he later grew in his garden in Lambeth. In the ‘Memorandum of my Lords’ here, which mentions ‘Mr Leake’, Digges’s secretary, and ‘Mr Spiks’ [Spyke], Tradescant lists some of the ship’s contents cabin by cabin: as well as ‘bottells’ and ‘runlets’ of mead (both full and ‘emtty’), there are:

an ould Croby – with the Eggs [beaver skin, with testicles] ...
 on[e] Branche of Larix tree [larch] under the Guners Mate Cabin ...
 on[e] Sicthe two Bowes on[e] Boul & Arrows ...
 In the Cookroom two Bird Skins
 Two Drie Salmons two Phakons [falcons?] on[e] fox
 On[e] Silver Chark [shark] in Mr Spiks Cabbin

Tradescant noted larch in particular around Archangel and the surrounding islands; several sea birds were caught during the voyage and presented to Tradescant, who preserved the skins and the bow and arrows may have been of Samoyed origin – certainly he noted their use. For the others, the 1656 catalogue of his collection, *Musæum Tradescantianum*, lists among the birds ‘The Gorara or Colymbus from *Muscovy*’, among the fishes ‘A Sharke’, and among the fourfooted beasts ‘Beavers skin, teeth, testicles’. The ‘Museum’, kept at Tradescant’s Ark in Lambeth and expanded by his son, passed to Elias Ashmole in 1662 and became the basis of the Ashmolean collections.

STC 25731.





Published according to Act of Parliament, 4th 13. 1762.

The GRUMBLERS of GREAT BRITAIN;
 A New Humorous POLITICAL SONG.
 By a GRUMBLETONIAN.

TUNE. *The Roast Beef of England.*

| | |
|---|--|
| <p>I. GOOD People attend (if you can but spare Time) To a Grumbling Poet, who grumbles in Rhyme, To fit down in Silence—is now deem'd a Crime. <i>O the rum Grumblers of England!</i> <i>And O the Old English Grumblers!</i></p> <p>II. When St^{ately}n miscarry and Things go awry The Coffee-House Grumblers their Rancour let fly, And snarl, snap and worry—yet know not for why. <i>O the rum Grumblers, &c.</i></p> <p>III. Muckle Glee fills the Heart of brave Sawney the Scot, Because he has illy the upper Hand got. The Englishman grumbles—because he has not. <i>O the rum Grumblers, &c.</i></p> <p>IV. Some Grumblers possess'd of more Money than Sense, Complain of the Land-Tax, the War and Expence, That Conquest brings Ruin—they plead for Defence. <i>O the rum Grumblers, &c.</i></p> <p>V. The poor People grumble about the Strong Beer, Our Soldiers and Sailors too grumble for Fear, Of losing the Dollars—they hope to bring here. <i>O the rum Grumblers, &c.</i></p> | <p>VI. The Pittamites grumble at Hogarth's new Print, With Countenance crabbed, they just take a Squint, And swear from * John Bull—he has pilfer'd the Hint, <i>O the rum Grumblers, &c.</i></p> <p>VII. Old Formal exclaims thus against the Q—n's A—, "What Pity the Author unpunish'd should pass?" "Let them grumble, cries Hal—while I add to the [Mafs.] <i>O the rum Grumblers, &c.</i></p> <p>VIII. Thus grumbling and growling from Morning till Night The Nation remains in a terrible Plight; For Grumbling will never—set Matters to right. <i>O the rum Grumblers, &c.</i></p> <p>IX. Then let us not into such strange Madnefs fall, And loudly for Peace, and no Peace rave and bawl; But pray for a Good One—or else none at all. <i>O the rum Grumblers of England!</i> <i>And O ye Old English Grumblers!</i></p> |
|---|--|

* John Bull's House in Flames.

Sold by W. TRINGHAM, Engraver in Castle-Alley, Royal Exchange, and at the Print-Shop under St. Dunstan's-Church. And by all the Print and Pamphlet-Shops.

[Price SIX-PENCE.]

THE
BRIDE,
A
COMEDIE.

Acted in the yeere 1638. at the private
house in *Drury-lane* by their
Majesties Servants.

The Author, THOMAS NABBES.

Ovid. epist Herm. ad Orest.

——— *Nec turpe marito est
Apera pro charo bella tulisse thoro.*

LONDON.

Printed by R. H. for Lawrence Blaikelocke and are to be sold
at his shop at the signe of the Sugar-loafe next
Temple barre in Fleet-Street. 1640.