

The Seven Deadly
SINS



BERNARD QUARITCH LTD



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I

LUST

THE STATISTICS OF DEBAUCHERY

1) [BARNAUD, Nicolas]. *Le Cabinet du Roy de France, dans lequel il y a trois perles precieuses d'ineestimable valeur: par le moyen desquelles sa Majesté s'en va le premier monarque du monde, & ses sujets du tout soulagez.* [No place or printer], 1581.

8vo, pp. [xvi], 647, [11], [2, blank]; lightly browned or spotted in places, the final 6 leaves with small wormholes at inner margins; a very good copy in contemporary vellum with yapp edges; from the library of the Princes of Liechtenstein, with armorial bookplate on front paste-down. **£2200**

First edition, first issue, of this harsh criticism of the debauched church and rotten nobility and the resulting bad finances of France, anonymously published by a well-travelled Protestant physician, and writer on alchemy who was to become an associate of the reformer Fausto Paolo Sozzini, better known as Socinus, the founder of the reformist school influential in Poland. Barnaud was accused of atheism and excommunicated in 1604. He is one of the real historical figures, on which the Doctor Faustus legend is based.

This 'violent pamphlet against the clergy (translated from *Dictionnaire de biographie française*) is divided into three books, symbolized by pearls, as mentioned in the title. In the first book Barnaud gives an account and precise numbers of sodomites, illegitimate children, prostitutes etc. associated with the clergy, specified by towns and religious orders. He further lists the amount of wine consumed, delves into the numbers of servants and how many prostitutes, male and female, they include, and paints a devastating picture of the Catholic church. One chapter is a historical comparison of the state of affairs during Caligula's reign and the present state, showing that 16th-century France is clearly leading in terms of debauchery. He claims that there are more than ten thousand atheists and Epicureans in the French church. In the second book he applies the same statistics of debauchery to the court and the nobility. The third book sums up the devastating economic effect of the rotten state. 'The work was suppressed and rigorously destroyed as soon as it appeared, because it revealed several secrets concerning the King and the state' (translated from Gay-Lemonnier).

Adams B 219; Barbier I, col. 470; Einaudi 296; Gay-Lemonnier, *Bibliographie des Ouvrages relatifs à l'amour, aux femmes et au mariage*, I, col. 441; Goldsmiths' 213; INED 226; Kress 213; STC French, p. 88.

HIS COAT WAS OFF AND HIS BREECHES DOWN
AND HE LAID MADAM ON THE GROUND!

2) **[BAWDY BALLAD.] PEAR TREE (The).** A new Song. [*London, c. 1780?*]

Narrow folio slip song (38.5 x 12 cm); printed on one side, with a woodcut illustration at the head (not entirely relevant, depicting three women 'attending' a half-naked man lying on a bed); small tear and a hole at the head, traces of old mount, withal in very good condition. £600

An unrecorded bawdy ballad. Two young men climb a pear tree with the intention of stealing its fruit but catch sight of a couple in a compromising position: 'His coat was off and his breeches down / And he laid Madam on the ground.' The thieves pelt the couple with pears, which come 'rattling down like thunder'. The couple flee, and the narrator seizes his chance and steals the unlucky lover's coat, selling it later for a crown.

The incident is reported to have taken place in 'Gallows Dyot Street', not an area known for its pear-trees but an insalubrious part of St. Giles in London, and the ballad perhaps contains reference to one of the area's better known residents, Simon Edy, whose attachment to his coats was such that he wore them all at once.

Unusually for slip ballads of this sort, we can trace no record of the poem in print in any form. **Not in ESTC, COPAC, or OCLC.**

RUSTY, DUSTY, LUSTY MILLER

3) **[BAWDY BALLAD.] RUSTY DUSTY MILLER (The).** A New Song. [*London, c. 1780*]

Narrow folio slip song (36.5 x 14.5 cm); printed on one side, with a woodcut illustration at the head (of a mill, with three women standing in it and a miller in the doorway saying 'Ralph loves Sue'); small tear to left margin, not affecting text, traces of old mount, but in very good condition. £600

Another unrecorded ballad, even cruder than the last and so execrably printed as to verge on nonsense: 'It's did you never hear of a Rusty Dusty Miller ...' Said miller promises a young maiden that he will 'grind your grits so free, and welcome your desire'. On her way to the mill,

... she met a lad that was both brisk and willing
To lay on her back while she began to mutter,
He never minded that, for he drove it in the farther ...

Apparently well pleased with the encounter, the maiden goes 'skipping home' singing of the miller's 'pindle'. The poem concludes with some advice to female readers: 'To keep your maidenheads young girls it is a folly / Repair into the mill and trip into Tom Jolly.'

A number of lusty miller ballads seem to have circulated in the eighteenth century (and probably earlier). Another, with echoes of the present, was adapted from a popular manuscript source by Robert Burns, becoming 'Hey, the dusty miller and his dusty coat'.

Of this iteration, there is no mention in ESTC, OCLC, or COPAC.



T H E

Pear Tree

A new Song.

COME Gentlemen listen to my Ditty,
My Song is true and very pretty,
If you'll attention give a while,
I'm sure my song will make you to smile.
Fal de ral, &c.

It's of two young Men went robbing a Pear Tree,
The Fruit it was as sweet as may be,
To get some Pears was their design,
One of them up the Tree did climb.

As he up the Tree was climbing,
His Pal from him he was absconding,
For the worst of all that affrighted me,
Was a man and maid under the Tree.

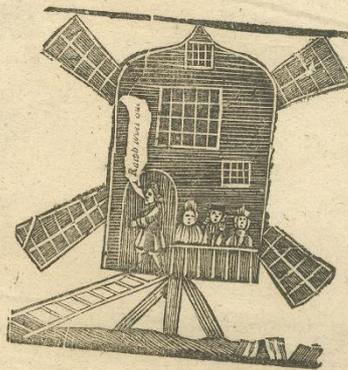
At first I thought they had been united,
But then I found they were affrighted,
His Coat was off and his breeches down
And he laid Madam on the ground.

And when he'd done, he sat down by her,
Says he my dear I am no nigher,
The Young man vanish'd all their Fears,
For he chuck'd them down a peck of pears.

The pears came rattling down like thunder,
The two ran away, whilst I went to plunder,
But indeed the Pears I did not Mind,
The Man he left his coat behind.

The coat was new likewise well dy'd,
I went straightway and had it cried,
The owner of it ne'er was found,
So I fenc'd this Coat all for a Crown.

And now my song is almost ended,
And by this new Coat I was befriended,
It's all as true as I can speak,
It was done in Gallow's Dyot Street.



T H E

Rusty Dusty MILLER.

A New Song.

IT's did you never hear of a Rusty Dusty
Miller,
How he had a wife and could never rule her,
For the wheels went round and round, and the
cocks began to tremble,
And so the kick'd him out because he was not
nimble.

Fal de ral, &c.

It's O you little rogue, are you the Dusty Miller?
She is my dear, says he, and began to kiss her;
Resolved then was he for to drive on the battle,
For the wheels went round, and the stones began
to rattle.

It's O my little rogue, are you the Dusty Miller,
Jack shall be Drawer, and Nan shall be the
filler;

Had I a bag of gold, and another full of silver,
I'd freely give all to the Rusty Dusty Miller.

This maid went to the mill for me to enquire,
I'll grind your grits so free, and welcome your
desire,

I thank you, Sir, says she, for now my mind is
eased,
Both of my maidenhead, and I the Miller pleased.

This maiden went to the mill all for to get some
shillings,

There she met a lad that was both brisk and willing
To lay her on her back while she began to mutter,
He never minded that, for he drove it in the farther

Then she went skipping home, she walk'd both
brisk and nimble,
Singing a song about the Miller's pindle,
To keep your maidenheads young girls it is a folly
Repair into the Mill, and trip into Tom Jolly.

QUENTIN BELL'S COPY
AN 'AMBITIOUS LITERARY EFFORT'
FROM A SCANDALOUS ILLUSTRATOR

4) **BEARDSLEY, Aubrey.** *The Story of Venus and Tannhäuser: A Romantic Novel.* London, *For Private Circulation*, 1907.

4to, pp. [13], 14-88; a little light foxing and dust-soiling; grey paper-covered boards, printed paper label on upper board; lacking spine-piece, boards faded and somewhat marked; **Quentin Bell's ownership inscription** on front free endpaper. £120

Unnumbered copy of the first complete edition, of which 300 numbered copies were issued.

This is the 'most ambitious literary effort' from the English illustrator known for his rendering of the grotesque, the erotic, and the decadent in striking black-line compositions. It was under the advice of Edward Burne-Jones that Aubrey Beardsley embarked on a career in illustration: he attended evening classes at the Westminster School of Art and by 1892 had begun to develop his signature style of black ink lines and blocks of strong contrast. Beardsley's first major work was the illustrations for a published edition of Oscar Wilde's controversial play, *Salome*: these were commissioned after Wilde admired a drawing of Beardsley's published in *The Studio*. The young artist became associated with the Aesthetic movement that included Wilde, and cultivated a persona and a career based on the *succès de scandale* this involved. *The Yellow Book*, for which Beardsley was art editor, featured several of his drawings and, after being critiqued in *The Times* for its 'repulsiveness and insolence', sold out its first run of 5000 copies in just five days. Beardsley continued to work and to attract controversy with his dark Art Nouveau aesthetic up to his death from tuberculosis at the age of just twenty-five.

The Story of Venus and Tannhäuser is Beardsley's most significant attempt at writing. Like his best known drawings, it takes its theme from history and mythology; the original story, the Tannhäuserlied, had attracted the illustrator with its themes of sex, sin, and forgiveness. Beardsley's manuscript of *Venus and Tannhäuser* was published first in expurgated and unfinished form by his close friend Leonard Smithers in *The Savoy*. It was later issued in book form by Smithers under the title *Under the Hill* and then again by Smithers in this 1907 edition. The Foreword to the volume states: 'The present work is a complete transcript of the whole of the manuscript as originally projected by Beardsley. It has been deemed advisable, owing to the freedom of several passages, to issue only a limited number of copies for the use of those literary students who are also admirers of Beardsley's wayward genius.'

LEWDNESS ON THE ENGLISH STAGE

5) **COLLIER, Jeremy.** *A short View of the Immorality, and Profaneness of the English Stage, together with the Sense of Antiquity upon this Argument ...* London, *Printed for S. Keble ... R. Sare ... and H. Hindmarch ...* 1698.

8vo., pp. [16], 288; some browning and spotting, else a very good copy in contemporary gilt-panelled black morocco, rebaked; contemporary ownership inscription of 'Richard Bowater' to the title-page. £150

First edition of Collier's thundering attack on the Restoration stage. Quoting frequently from Dryden, Congreve, Vanbrugh and others, he condemns 'The immodesty of the stage', 'The profaneness of the stage', the way 'The clergy [are] abused by the stage', and the fact that 'The stage-poets make their principal persons vicious and reward them at the end of the play'. There are remarks on *Amphytrion*, *King Arthur*, *Don Quixote*, and the *Relapse*. Despite replies by Congreve and other dramatists, the book was widely applauded upon its publication, and in fact instigated in a marked improvement in 'decency'.

Wing C5263; Pforzheimer 189; Lowe, Arnott, and Robinson 284.

AVOIDING PROFANE LITERATURE AND CARNAL LOVE

6) **CRSPET, Pierre.** *La pomme de grenade mystique ou institution d'une vierge Chrestienne, & de l'ame deuote, qui faict profession de la vie continente, & de l'estat de perfection, pour se disposer à l'aduenement de son espoux Iesus Christ, de l'appareil, racueil, traictement, giste, & logis que elle luy doit preparer ... Troisiesme edition. Paris, Guillaume de la Nove, 1595.*

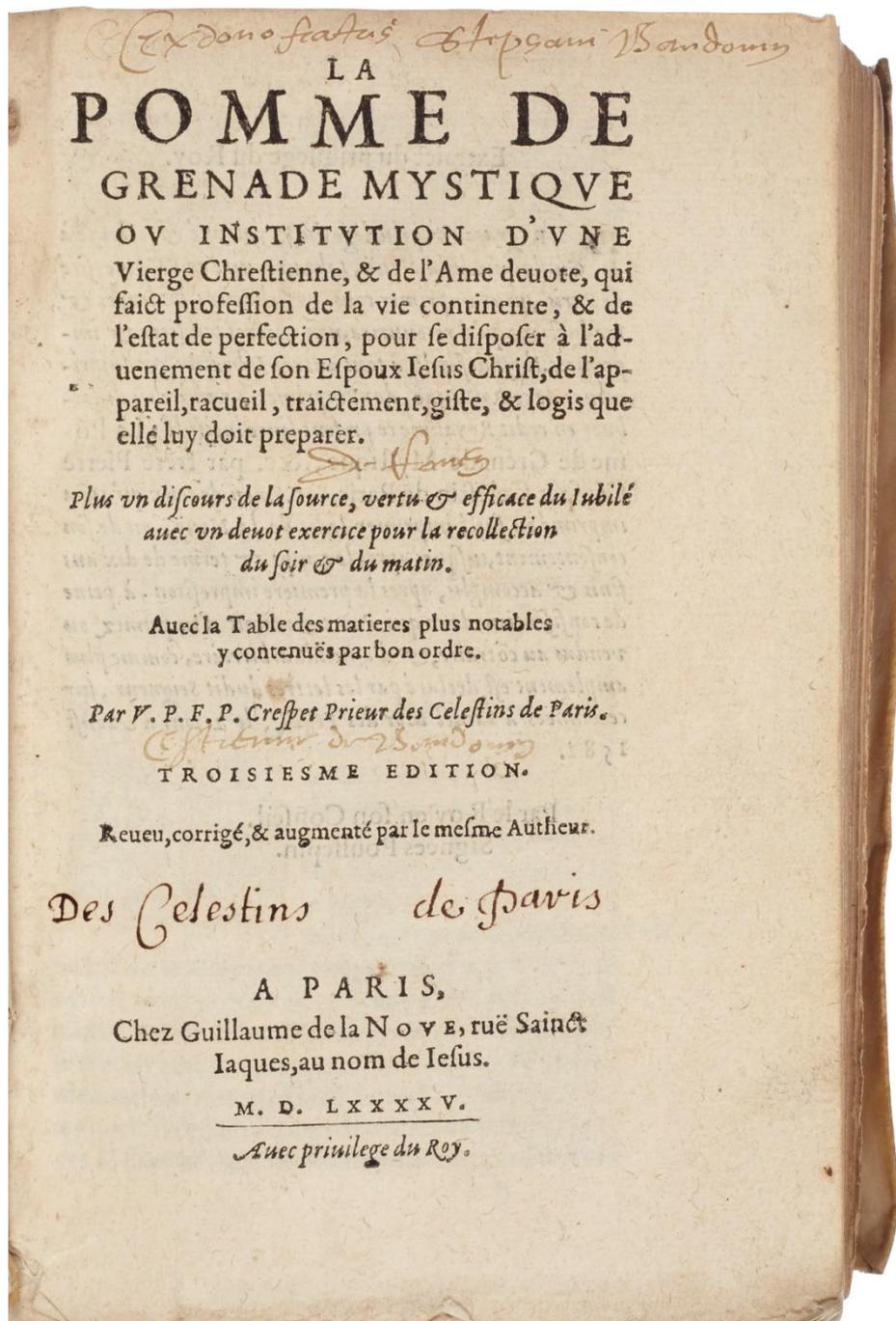
8vo, ff. [xx], 297, [15 with final blank]; woodcut head- and tail-pieces and initials; a little light damp staining to lower margins, small worm track to lower margin of quire N; a very good copy in contemporary limp vellum, remains of one leather tie, overlapping edges, title and date inked to spine; a few small marks to covers; bookplates of Mary Barbara Hales and of Ramsgate Abbey to front endpapers, inscriptions 'Estienn du Baudomy', 'Ex dono fratris Stephani Baudomy' and 'Des Celestins de Paris' on title-page, Latin annotations to ff. 151v-152r and to final free endpapers. £1800

Third edition of Crespet's work, first published in 1586, instructing nuns on their espousal of Jesus Christ, with sections on combatting luxury, pride and avarice, wearing appropriate dress, penitence, and preparing the spirit to receive the holy trinity, with references to a host of historical virgins. Crespet advises his readers to avoid profane, heretical and lascivious literature 'like the plague', and gives counsel on 'extinguishing the fire of carnal love'. The work abounds in biblical and classical references, and ends with devotional exercises for evening and morning.

Crespet (1543-1594) was a Celestine monk, well-known in his day as a preacher, and as a fervent supporter of the Catholic League from its inception in 1576. He rose to become prior of the Celestine Abbey in Paris, and undertook a tour of Celestine houses in Naples. His numerous works on theology and demonology include *Deux livres de la hayne de Sathan* (1590). For Crespet the troubles of his times were all attributable to the devil and his supporters, the Protestant heretics. He advocated severe punishment of witches and heretics as the only way to save France.

Mary Hales (1835-1885), whose bookplate appears in this copy, inherited Hales Place, Canterbury, and transformed it first into a Carmelite and then into a Benedictine nunnery.

A rare work: no copies are recorded on COPAC and only two copies are to be found on OCLC (at the universities of Antwerp and Mannheim).



'HE SPARES NEITHER WIDOWS NOR WIVES':
AMOROUS ADVENTURES OF A BAWDY BARONET

7) **FAGG HIM SALLEY:** So I will, when my Month's up. Being the Case of a certain Sussex Baronet (as remarkable for his memorable Atcheivements among the Female Part of the Creation, as for the many Races he has won at New-market) and Miss Salley R-----. To which is added, the Fox caught in his own Trap: or, the Jew roasted. Inscrib'd to a certain Jew on his late Tryal at Guild-Hall. *London: Printed and sold by J. Dormer ... 1734.*

Folio, pp. 8; a good copy, disbound.

£2100

First edition, rare, of two scurrilous poems. The first is a satirical account of the sexual escapades of Sir Robert Fagge (1673-1736), 3rd Baronet of Wiston and MP for the rotten borough of Steyning, on the family interest. Fagge, 'a batt'r'd old Knight / In Hunting and Whoring grown old', is presented as an insatiable if unappealing lover:

The Knight is for Wenches so mad,
He spares neither Widows nor Wives;
And Maidens are always afraid,
And run as if 'twere for their Lives.

Despite his wife's protests against his infidelities and the abuse of the townspeople, who 'fetch'd him about / For breaches of conjugal Troth', Fagge manages to conduct several illicit affairs, culminating here in an alarming incident with a pregnant woman. Fagge, miserly, eccentric, and fat, was a well-known presence at the Newmarket Races, and his reputation made him a figure of fun: he appears in Hogarth's *The Beggar's Opera*, and in a painting by James Seymour (on horseback, propositioning a gypsy girl). The occasion for this poem is presumably his election as MP for Steyning.

The second poem is a licentious anti-Semitic satire. The mistress of a Jew named Mendez da Costa claims that he is the father of her child. He denies paternity but his mistress swears that 'no other had Finger i'th Pye' and takes him to court. Mendez da Costa is ordered to pay 150 pounds, and the poet extracts a moral from the tale: 'If this comes of Whoring O give me a Wife, / Altho' she should prove the worst plague of my life'. The story appears entirely fictitious, though there was in fact a notable trial in 1734 involving one of the Mendes da Costa dynasty: the Jacob (or Philip) Mendes da Costa in question attempted to sue his cousin, the fabulously wealthy heiress Catherine (Kitty) da Costa Real, for breach of promise after her parents refused a match.

ESTC lists five copies: BL; New York Public Library (two copies), Texas; and Alexander Turnbull.

Foxon F 26.

VIRGINS OF LESBOS

8) **MÉRY, Joseph, illustrated by Auguste Nicolas BERTSCH and Camille d'ARNAUD, photographers, after Jean-Louis HAMON, artist.** *Les vierges de Lesbos.* Poème antique. Dessins par L. Hamon. Photographiées par Bertsch et Arnaud. Paris, Georges Bell, 1858.

4to, pp. 24 + 3 plates of salt print photographs after signed paintings by Hamon; in good, clean condition with only a few small ink stains to margins, plates foxed due to paper stock, not affecting prints; in plain printed covers, some rubs and marks, crease to upper cover; signed by Bell on verso of half-title. £950

Rare first illustrated edition, one of three hundred copies, signed by the editor and friend of the author, Georges Bell. The first edition, unillustrated, was published together with Méry's *Nuit lesbienne* and, according to Monselet (*Catalogue ... d'une jolie collection de livres rares*, Paris, 1871, n. 215), was printed in an edition of only five or six copies for friends, as it was too racy to be published in France at that time.

Described by his contemporary William Rossetti as 'one of the most delicious of idyllic painters', Hamon presents a dreamlike visual accompaniment to Méry's text. In the first plate, *Cupid*, the small god sits on the ground between two young women, gently pulling them towards each other and, in the process, further undressing one while the other glances over surreptitiously. In the second plate, a woman plays with the string of beads around the other's neck while Cupid, holding his bow and arrow, observes the nude couple. The final painting, *La Nuit*, shows Cupid travelling through the night sky on the backs of two intertwined sleeping girls, as if on a chariot, with their hair as reins and a whip in his hands. An oil-on-canvas painting of *La Nuit*, signed by Hamon and inscribed 'Capri 1866' (and thus apparently made, or completed, after the artwork illustrated here) was sold at Sotheby's New York in 2008 for \$31,250.

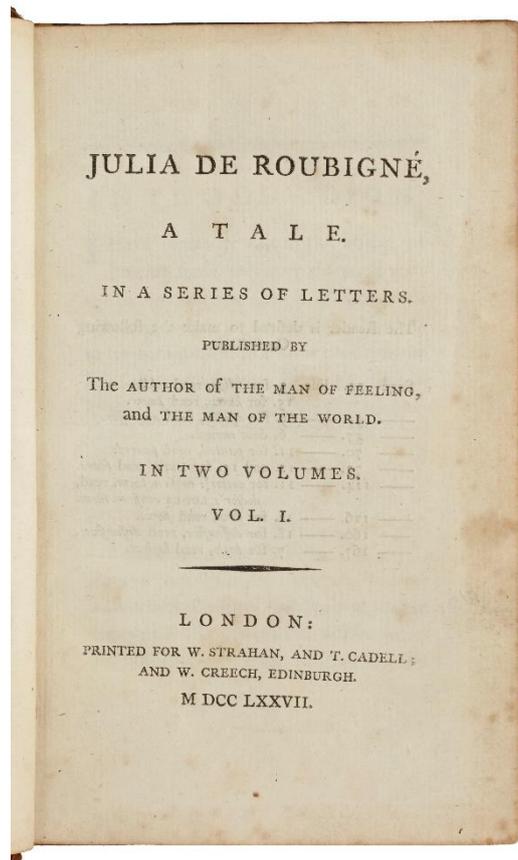
In 1854 Bertsch became a founder as well as a member of the Société française de photographie, and was on the board of directors from 1858–1870. Sometime before 1855 he began a collaboration with Arnaud – ex-director of *L'Artiste* and member of the Société Héliographique – at his studio at 27 rue Fontaine Saint Georges, Paris. This partnership, which lasted until 1857, proved profitable, in particular in their reproduction of artwork. They exhibited salt prints after drawings and engravings by Da Vinci, Leseur and Bida at the Société in 1854 (Jacobson, *Etude d'Après Nature*).

COPAC lists British Library only. WorldCat shows copies at Rijksmuseum, Bibliothèque nationale de France, and three copies in the US: Cornell, Syracuse, and Northwestern.

Not in Roosens & Salu. This illustrated edition not in Carteret. Gay-Lemonnyer, *Bibliographie des ouvrages relatifs à l'amour* (1899), III 1356; *Catalogue de la bibliothèque de M. Félix Solar* (Paris, Techener, 1860) 1379. For *Les vierges de Lesbos. Poème antique suivi du poème inédit "Nuit lesbienne"*, par le même auteur (Ems, L. J. Kischberger, n.d.) see Carteret II, p. 162.



[See also title page illustration]



SEXUAL PASSION IN THE WEST INDIES

9) [MACKENZIE, Henry]. *Julia de Roubigné, a Tale. In a Series of Letters. Published by the Author of the Man of Feeling, and the Man of the World. In two Volumes ... London: Printed for W. Strahan, and T. Cadell; and W. Creech, Edinburgh. 1777.*

2 vols., 12mo., with a half-title in each volume and a final advertisement leaf in volume II; slight offsetting from the binding turn-ins on the first and last leaves, but a very good, clean copy in contemporary polished calf, red morocco labels, a little stained, spine and joints worn; early nineteenth-century bookplate of Maria Janet Sempill, 16th Baroness Sempill (1790-1884).

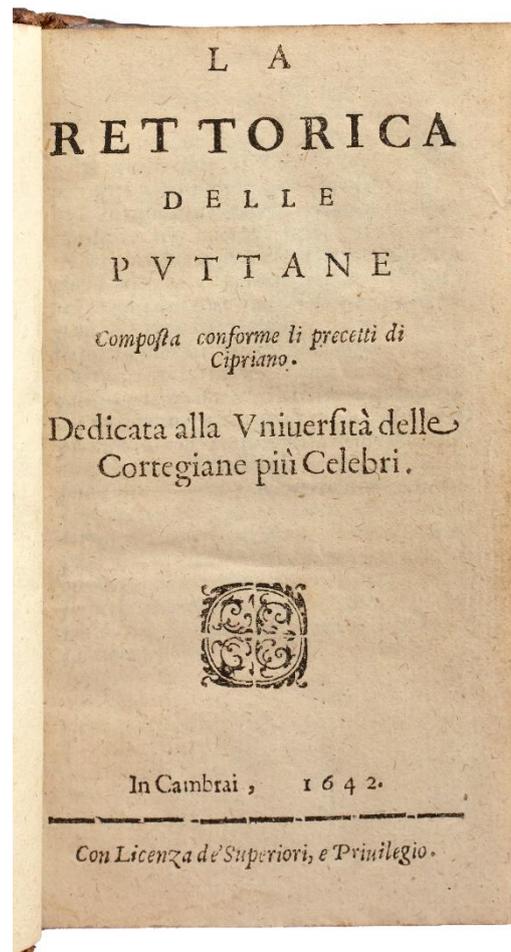
£850

First edition of an epistolary novel by the 'Northern Addison', influenced by Rousseau's *Julie, ou la nouvelle Héloïse* (1761). Set partly in the West Indies, the novel is notably abolitionist in sentiment – 'I have often been tempted to doubt whether there is not an error in the whole plan of negro servitude' – though themes of sexual passion and jealousy dominate.

Julia de Roubigné was an immediate success, with second and Dublin editions within the year, and French and German translations within two. The *Monthly Review* praised it for 'the same richness of invention, pathos of sentiment and simplicity of language, which distinguished the Author's former productions' and Walter Scott called it 'one of the most heart-wringing histories that has ever been written'; the work was one of four presented by Robert Burns to the Dumfries public library founded in his honour. Its subsequent fame has, however, been

eclipsed by Mackenzie's important sentimental novel, *The Man of Feeling* (1771), though it offers a more complex and reflective consideration of sensibility than the earlier work, and recent criticism has suggested that it broke new ground in the depiction of emotional disturbance.

Garside, Raven and Schöwerling 1777: 13; Tinker 1510; Black 601 ('15 editions by 1825').



THE RHETORIC OF WHORES

10) [PALLAVICINO, Ferrante]. *La rettorica delle puttane. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (but Venice), [no printer], 1642.*

12mo (136 x 72 mm), pp. [ii], 138, [4, blank]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. £7500

Extremely rare first edition, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644).

Published anonymously in Venice with a fictitious Cambrai imprint, *The rhetoric of whores* is a ferocious anti-Jesuit work in which the 15 lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced old prostitute to her young disciple.

'More than any of his other books, *The rhetoric of whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire, scepticism, and naturalistic morality Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Edward Muir, *The culture wars of the late Renaissance: skeptics, libertines and opera*, 2007, pp. 90–94).

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but managed to be released from prison after only six months thanks to the help of powerful friends. After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, today the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P' and 'V'), with a total of only eight copies recorded. Examples of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (for a complete census, see Laura Coci, 'Bibliografia di F. Pallavicino', in *Studi seicenteschi*, vol. XXIV, 1983, pp. 221–306, at pp. 250–251, and F. Pallavicino, *La rettorica delle puttane*, ed. L. Coci, Parma, 1992, pp. 133–135).

Gay-Lemonnyer, *Bibliographie des ouvrages relatifs à l'amour*, III 1012.

DEDICATED TO THE LIBERTINES OF PARIS

11) [PROSTITUTION.] Code, ou nouveau règlement sur les lieux de prostitutions dans la ville de Paris. 'A Londres' [Paris?], 1775.

12mo, pp. xx, [4 blank], 191, [1 blank]; some light toning and spotting throughout, otherwise a good clean copy in early nineteenth-century quarter calf over marbled boards, gilt lettering and decoration to spine. **£1500**

First edition of this work proposing strict regulation of prostitution in Paris, dedicated by the anonymous author to the city's libertines in the express hope of turning them from the path

of vice to that of virtue. His solution to the proliferation of prostitution in the capital is a draconian code creating a restricted number of closely-regulated brothels in which prostitutes were arranged hierarchically by class and, in effect, interned. According to the preface, the author was motivated to write his *Code* in response to reading Restif de la Bretonne's 1769 work *Le Pornographe, ou idées d'un honnête homme sur un projet de règlement pour les prostituées*, and by conversations with a surgeon friend at the hôpital de Bicêtre on cases of venereal disease, of which he gives a few examples.

The proposed regulation comprises 49 articles, restricting places of prostitution in Paris to 24 in number, divided into 3 hierarchical classes. These are to be governed by 'supérieures' of at least 40 years of age, approved by the Lieutenant-General of Police, and are to house a restricted number of registered prostitutes, above a minimum age, who are not to be from good families and who are to take regular baths. The articles detail the fees chargeable at each class of establishment, the prostitutes' housing and clothing, when they are allowed out, and what is to happen in the event of disease, pregnancy, religious conversion, the onset of middle age, or proposals of marriage. Security at each establishment would be tight, with doormen to keep the peace, regular police monitoring, and punishments for transgressions, including fines, whipping, branding, and imprisonment.

Copac records copies in six UK libraries, and ESTC notes four copies in the US. ESTC T63164; Gay-Lemonnyer I, 608; Goldsmiths'-Kress 11349; Higgs 6465.

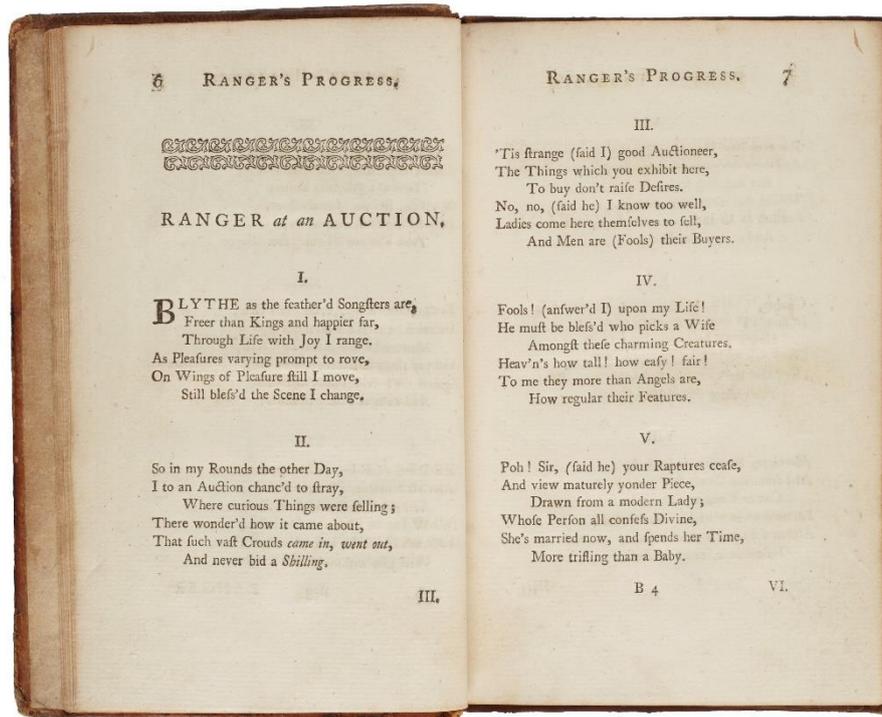
AN AUCTION OF WOMEN

12) **RANGER'S PROGRESS:** consisting of a variety of poetical Essays, moral, serious, comic, and satirical. By Honest Ranger of Bedford-Row ... *London: Printed for the Author; and sold by T. Kinnersly ... and to be had of all other Booksellers in Town and Country.* 1760.

8vo., pp. vi, [2], 120; some offsetting from the turn-ins; closed tears to D4 and E3 without loss; but a very good copy in contemporary speckled sheep, morocco label; slightly rubbed, rear joint cracked; 'Ranger' in a contemporary hand on the front board. **£450**

First edition of a sort of *Rake's Progress* in verse, variously attributed to Arthur Murphy or John Ingledew. 'Honest Ranger' describes his thoughts on London, his opinions of his enemies, and his wooing of various women. In the first poem, he explains that he has been delighted by women since early childhood. Another characteristic poem describes his experiences at an auction of seductive-looking women:

Around attentively I gazed,
With Beauties charm'd, but how amaz'd!
A *Naked Piece* was showing



There are also verse replies to Ranger by a variety of characters including 'a Fairy'; a dialogue between Death and Ranger, and at the end, an apocalyptic poem entitled 'The End of Time. A Vision'.

The pseudonym 'Honest Ranger' was of course also that of the publisher of the infamous *Harris's Covent Garden List*, a fact not unnoticed at the time. The latter 'Ranger' sent his 'Compliments to the Bedford-Row Honest Ranger' in the *Public Advertiser* in January 1760 (see Janet Ing Freeman, 'Jack Harris and "Honest Ranger"', *The Library*, 7th series 13:4).

In the preface the author announces that he does not think critics 'so dreadful as they have been reported', indeed he expects '*Justice with Good Nature*'. His optimism was misplaced: the *Critical Review* lambasted his 'indifferent, bad and detestable poetry', crying 'Enough, enough, Honest Ranger! We have done thee no injury, and are unjustly doomed to read thy verses'. Lowndes, though, thought it 'entertaining'.

UNNATURAL LUST

13) **SHELLEY, Percy Bysshe.** *The Cenci. A Tragedy, in five Acts ... Italy. Printed for C. and J. Ollier ... London. 1819.*

8vo., pp. [2], xiv, 104, with the initial blank, uncut in the original blue-grey boards, drab paper spine; tear to front joint, corners somewhat worn, but an exceptional copy, from the library of Simon Nowell-Smith. £5750

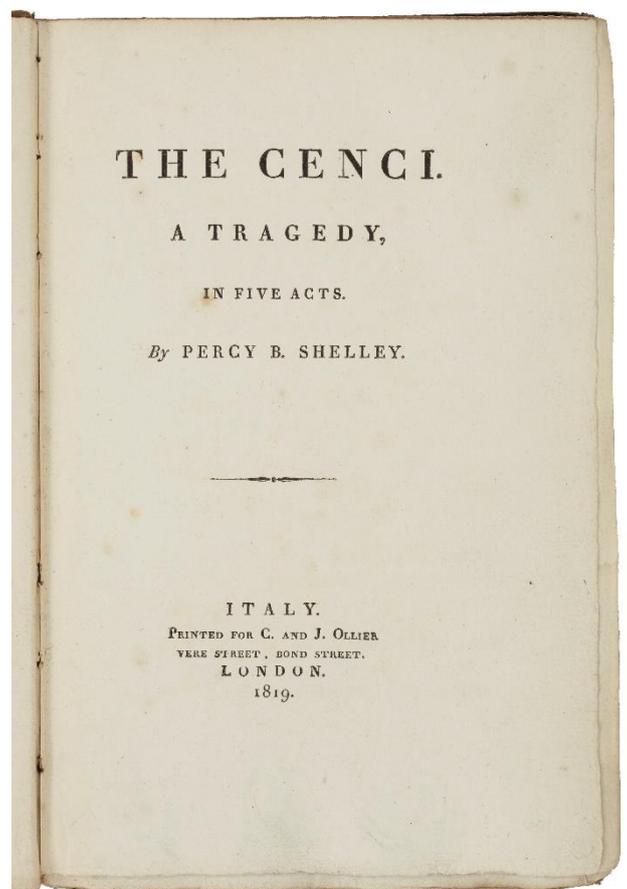
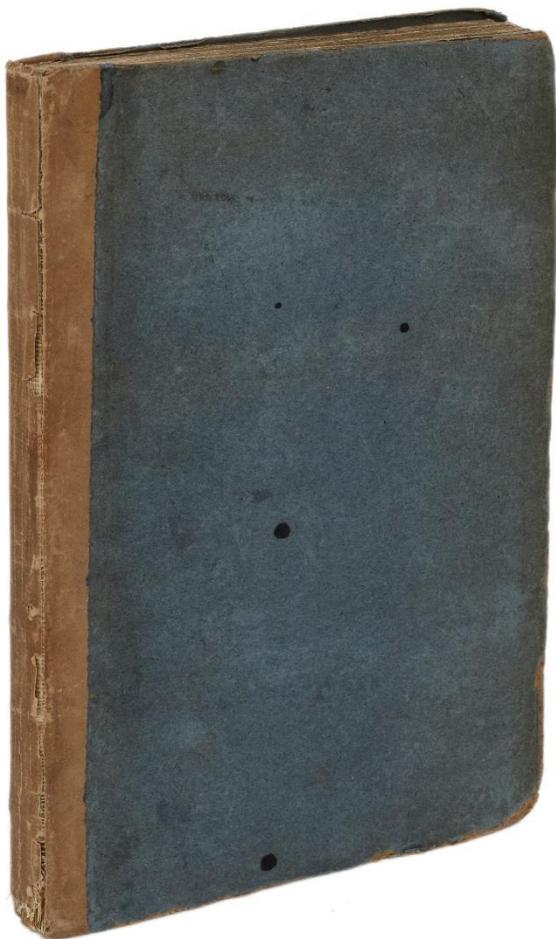
First edition, one of only 250 copies printed for Shelley at Livorno (Leghorn) and then sent to Ollier, his publishers, for sale in London. Shelley arranged for the printing himself, as he told

Peacock, because in Italy 'it costs, with all duties and freightage, about half of what it would cost in London'. Despite the desire to save money the paper and printing are of very high quality.

Shelley had been fascinated with the 'fixed and pale composure ... exquisite loveliness and deep sorrow' of the tragic Beatrice Cenci in Guido's portrait, which he saw in the Palazzo Colonna in Rome in 1818. The portrait fired his imagination and produced the most-enduring of Romantic verse dramas. The play abounds in sinners, most notoriously Count Cenci, who lusts after his own daughter. It is 'totally different from anything you might conjecture that I should write; of a more popular kind ... written for the multitude'. Perhaps only Shelley would have chosen the themes of atheism and incest for a play with which he expected to please the 'multitude'.

Thomas Love Peacock's efforts to procure the presentation of the play at Covent Garden were unsuccessful. It was first staged in a single private performance on 7 May 1886 – Robert Browning's birthday – under the auspices of the Shelley Society, with Browning as the guest of honour.

Buxton Forman 56; Granniss 50.



GOINGS ON IN AN ELEGANT LONDON BROTHEL

14) **TANNER, Anodyne, M.D., pseud.** *The Life of the late celebrated Mrs. Elizabeth Wisebourn, vulgarly call'd Mother Wybourn; containing secret Memoirs of several Ladies of the first Q---y, who held an Assembly at her House; together with her last Will and Testament ... London: Printed for A. Moore ... [1721?].*

8vo., pp. vii, [1], 54; sheets E and F reversed by the binder, title-page and last page dusty, else a good copy, disbound. £1850

First edition of a scurrilous account of Elizabeth Wisebourn[e], a famous bawd, and the goings-on in the gilded apartments of her elegant London brothel in Drury-Lane. Born in 1653 and educated in Rome under the tuition of a Lady Abbess to whom 'she ow'd all that she knew of her Business', Elizabeth made the acquaintance of ladies of first rank on her return to London, setting up a House where they could consort in private with the greatest variety of gallants. She also maintained a supply of the latest anti-venereal nostrums (a medical theme underlies the main narrative). Although her clients, female and male, are concealed by dashes and invented names, they must have been readily recognized by readers of the day. As her business increased she joined forces with the opera manager John James Heidegger (see item 42), and together they conceived scandalous masquerades 'to promote the Trade of *her House*'.

Among the amorous affairs of her 'society of ladies' are those of Monavaria and a Doctor, whose 'only Rival, if (which is much doubted) he has really any, is a Poet', unmistakably Pope. George Sherburn identifies the lady as the Duchess of Buckinghamshire (*The Early Career of Alexander Pope*, p. 295). Pope figures again in the story of the lady who stabbed herself to death 'for the Love of Mr. P--pe', and as the author of *Verses to the Memory of an unfortunate Lady*, and there are other passing references.

Elizabeth died in 1720, and her 'Last Will and Testament', in the manner of Curll, includes bequests to her ladies ('her Daughters') of mourning rings and to Dr. Anodyne Tanner, her executor, of all her Nostrums.

Authorship is a puzzle. Richard Savage in his *Author to be Lett* (1729) credits it to one 'Dick Morley', but this would appear to be another pseudonym. Whoever did write this remarkable pamphlet had considerable literary flair and an intimate knowledge of the world of the rich and famous. The printer's name is also fictitious, A. or Anne Moore being widely used in the 1720s to conceal the printer of licentious pamphlets.

ESTC lists five copies in three British libraries, and seven copies in North America. Guerinot, pp. 80-82. For more about 'Mother' Wisebourne see Dan Cruickshank, *The Secret History of Georgian London*.

II-III

GREED and GLUTTONY

THE MONEY GAME

- 15) **ANGELL, Sir Norman.** *The money game.* London, J.M. Dent & Sons Ltd, [c. 1942].

A game, including: Instructions & Rules. pp. 24, in the original printed paper wrappers, stab-sewn as issued; 8 scoring cards; 100 merchandise playing cards comprising 10 suits of 10; 2 insurance or catastrophe 'joker' cards; 142 (of 150) bank-notes; preserved in a book-effect card box, printed labels to spine and upper board; interior divided into six compartments with lifting ribbons; some wear to box, contents immaculate; inscription of Frank Brookes (1942) inside upper cover. £300

A later edition of an educational game, first, produced in 1928. 'The Money Game' aims to teach players the principles of economics, including the mechanisms of banking, barter, credit and currency exchange. For 5-10 players, it comprises 3 parts, all of which can be played independently of each other. Based around a fictitious island community, 'the principle of the game is that one person, the 'Banker' represents the Sailor-Engineer [who has recently arrived on the island and is attempting to develop a market economy in the previously money-free society] and the other players the Islanders' (preface to game no. 1). Sir (Ralph) Norman Angell (1872-1967) was convinced that the general populace knew worryingly little about economics; this was his most enjoyable answer to the problem. The game was marketed as suitable for all ages, from school children to business people.

Angell was one of the pioneers of the idea of the League of Nations. A prolific writer, his manifold works were well known on both sides of the Atlantic, and he was awarded the Nobel Peace prize in 1933.

GLUTTONY AND LUST: A RARE WORK ON APHRODISIAC FOODS

- 16) **[BAUDRICOURT, *Le Sire de*]. [ROMPINI, Omero, *transl.*?]** *La cucina dell'amore. Manuale culinario afrodisiaco per gli adulti dei due sessi.* Florence, Casa editrice Frascogna, 1910.

8vo, pp. [2, blanks], 135, [1]; a few woodcuts illustrations in the text; a fine copy, printed on pink paper, bound in contemporary marbled boards. £750

First Italian translation (the mention of 10th edition on the title page is false), **extremely rare** (only 1 copy recorded worldwide, at the Biblioteca Centrale Nazionale, Florence), **and in part original**, of Le Sire de Baudricourt's *Le manuel culinaire aphrodisiaque*, a collection of aphrodisiac recipes.

The book's introduction promises readers that certain combinations of spices, condiments, and sauces, prepared according to special historical formulae, possess the power of physical regeneration: endowing the diner with renewed virility and youth. These dishes have – unsurprisingly – an especially restorative effect on the libido. Baudricourt is eloquent in his descriptions of the prodigious aphrodisiacs, exciting scents, and suggestive tastes contained in his book. His descriptions of the 130 recipes are perhaps almost as arousing as the meals themselves.

This edition unknown to all bibliographies consulted.



IN PRAISE OF GIN: 'O SOVEREIGN DRAM!'

17) **BUCK, Stephen** (*pseud.*). Geneva. A Poem in blank Verse. Occasioned by the late Act of Parliament for allowing Liquors compound of English Spirits. Written in Imitation of Philips's *Splendid Shilling*. With a Dedication to all Gin Drinkers in Great Britain and Ireland ... London. Printed for T. Cooper ... 1734.

4to., pp. 16; a very good copy, disbound.

£2000

First edition of a rare mock panegyric to gin. The 1729 Gin Act had attempted to curb Britain's epidemic of gin drinking by requiring distillers to purchase expensive licences and imposing heavy duties on spirits. However, it had proved impossible to regulate the thousands of small gin shops around the country and in 1733, after extensive lobbying by the Company of Distillers, the government withdrew the legislation.

Geneva is characterised by a certain heavy handed sarcasm; the author praises gin in extravagant terms for comforting the impoverished, inspiring hope, and removing social inequalities. He is especially 'eloquent' on the subject of the spirit's physical benefits:

... *Juniper*, whose diuretic Force
Expels Stone, Gravel, or Wind pent up
In Cavities internal, which breaks forth
In fetid Gusts, like an Eruption strong,
From a Vulcano, or Discharge of a Gun.

The poem claims the influence of John Philips's popular *Splendid Shilling*, a work which parodied the orotund Miltonic style, applying it to humorously 'low' subjects. There is little resemblance, though, between the two works and it seems the poem's author was trying to capitalise on Philips's success.

The name 'Stephen Buck' appears to be a pseudonym (perhaps a reference to the lowly thresher poet Stephen Duck?).

ESTC records only three copies: at Cambridge, Oxford, and the Huntington Library.

Foxon B 554.

WITH A PREFACE BY BALZAC

18) **[GRIMOD DE LA REYNIÈRE et al.] LE GASTRONOME FRANÇAIS**, ou l'art de bien vivre, par les anciens auteurs du Journal des Gourmands ... Paris, [Imprimerie de Honoré de Balzac for] Charles-Béchet, 1828.

8vo, pp. viii, 503, [1, advertisements], with engraved frontispiece; occasional foxing; a good copy in contemporary marbled boards, extremities worn.

£750

FIRST EDITION OF A COLLECTION OF GASTROSOPHIC TEXTS, LARGELY BY GRIMOD DE LA REYNIÈRE, ONE OF THE FOREMOST GASTRONOMIC WRITERS OF THE NAPOLEONIC AND RESTORATION PERIOD.

Grimod de la Reynière is the creator of the literature of *gourmandise*. Son of a high official in agricultural administration who had made a fortune in the pork trade, Grimod gave extravagant *dîners philosophiques* during the Ancien Régime, was befriended by Restif de la Bretonne, and died on his country retreat after a long life of feasting at the age of 79. His most famous work is the *Almanach des gourmands*, which appeared annually from 1803 to 1810.

The charming frontispiece, titled 'Promenade nutritive', shows a gourmet shopping.

Bitting p. 555 (without frontispiece); Cagle 204; Simon, *Bibliotheca Gastronomica* 733; Vicaire 389-90.



19) **HOGARTH, William.** The lottery. [London], [n.p.], [after 1751].

Single sheet etching and engraving plus an explanation (383 x 290 mm), even light browning, else in very good condition, with the publication line erased from the plate; unmounted.

£750 + VAT in the EU

Ninth state of nine, the first dated to 1724, of this fine Hogarth engraving satirising the Lottery. The allegory of the print is explained by the caption:

The Explanation. 1. Upon the Pedestal National Credit leaning on a Pillar supported by Justice. 2. Apollo shewing Britannia a Picture representing the Earth receiving enriching Showers drawn from her self (an Emblem of State Lottery's). 3. Fortune Drawing the Blanks

and Prizes. 4. Wantonness Drawing y^e Numbr^s. 5. Before the Pedestal Suspence turn'd to & fro by Hope & Fear. 6. On one hand, Good Luck, being Elevated is seized by Pleasure & Folly; Fame perswading him to raise sinking Virtue, Arts &c. 7. On y^e other hand Misfortune opprest by Grief, Minerva supporting him, points to the Sweets of Industry. 8. Sloth hiding his head in y^e Curtain: 9. On y^e other side, Avarice hugging his Mony. 10. Fraud tempting Despair wth Mony at a Trap-door in the Pedestal.

'In general, Hogarth is utilizing his Ripa (*Iconologia*) here, but also the tradition of history painting. The philosopher derives from Heraclitus, as does Pleasure from Diogenes, in Raphael's *School of Athens* (Antal, p. 81). Indeed Hogarth's whole composition parodies that celebrated painting, widely distributed in engraved copies; he uses the *School of Athens* as the basis for the arrangement of his figures on the lower level, but for the figures on the stage he recalls the heavenly configuration around Christ in the *Disputa*. The figures of Fortune and Wantonness, one naked and one clothed, were probably suggested by the niched statues above the heads of the philosophers in *School of Athens*. Hogarth's most striking innovation was to make his setting a stage and his emblematic tableau a theatrical pantomime, with Apollo, Britannia, and the usual crew to be found in Smithfield or Rich pantomimes' (Paulson, p. 51).

British Museum Satires 1730; Paulson 53 (9).

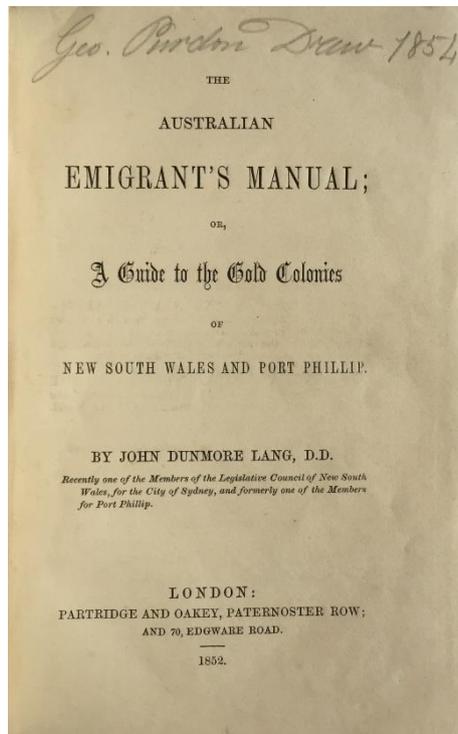


HANDBOOK TO THE GOLD RUSH

20) **LANG, John Dunmore.** *The Australian Emigrant's Manual; or, A Guide to the Gold Colonies of New South Wales and Port Phillip.* London: Partridge and Oakey, 1852.

8vo in 16s (169 x 104mm), pp. xvi, 93, [1 (imprint)], [2 (publisher's advertisements)]; very occasional very faint spotting; recent maroon morocco-backed cloth boards, spine gilt in compartments and lettered directly in one, uncut; a very good copy, retaining the half-title; *provenance*: George Purdon Drew, 1854 (dated ownership inscription in pencil on title and inscription in ink on advertisement 1., annotation and manicules in the text). **£300**

First edition, first issue. Scotsman John Dunmore Lang (1799-1878) was from 1823 onwards the first Presbyterian minister in Sydney, and also pursued a long parliamentary career from 1843 onwards. During his many visits to Britain he sought to gain the British government's support for colonial education and recruited both clergy and educators for his cause. His books and numerous contributions to other publications were often written on the journey. In the latter 1840s, Lang held that 'the grinding poverty of Britain could be relieved by the boundless opportunities in Australia. He proposed that reputable migrants who paid their own fares receive a grant of crown land' (*Oxford DNB*) – a controversial and, in fact, illegal promise, which nevertheless enabled him to dispatch six vessels with more than 1200 migrants before 1850.



In *The Australian Emigrant's Manual*, published a couple of years after this notorious move, Lang pontificates on the opportunities offered by very recent gold rush: 'the discovery of gold in Australia is [...] benefiting the mother country [...] by diminishing the three great national evils of enormous competition, wide-spread pauperism, and the recently alarming prevalence and increase of crime [...]. The Great Exhibition of the past year in London did nothing for

this country, in comparison with what the Great Exhibition of the past year at the gold fields in Australia is now doing' (pp. viii-ix). The individual chapters cover the areas of Port Phillip, Melbourne, Sydney and generally New South Wales, discussing aspects of religion and education, markets, prices and agriculture (including cotton growing), the goldfields, and an account of Lang's own visit to the mines, which includes his address to the miners. *The Australian Emigrant's Manual* also appeared in the following year in a translation by Justus Wohlgemuth in Germany, where Lang had obtained Lutheran missionaries and lay assistants in the 1830s, when he found his previously recruited ministers too prone to drinking to make an effective basis for proselytising.

The historical owner of this volume, George Purdon Drew has annotated a passage in which Lang dismisses the idea that a settler unsuccessful in gold digging might hire himself a shepherd to settle as a farmer: Drew considers this 'folly', asserting that 'the Shepherd's Life is far superior to other occupations, that fine Gentlemen are often glad to accept of in a New Country'.

Ferguson 11334.



21) **MACHIAVELLI, Niccolò.** De historische en politieke werken. 's Gravenhage, Boucquet, 1703-1705.

Five vols, 8vo; with two engraved title-pages (one for the Histories and one for the Prince) and a set of 12 engraved plates illustrating the Histories, each accompanied by a caption; a very good copy, in contemporary half vellum, boards with pink floral pattern, spines lettered in ink; modern pen ownership inscription to the front free endpaper of the first volume.

£4000

Rare first edition in Dutch of Machiavelli's complete works, preserved in all its five parts. The set includes the *Historie van Florence* (1703, translation of the *Istorie fiorentine*, two parts), *De Prins* (1705, the first appearance of a new translation of the *Prince*, after that of 1615 made by Adam van Zuylen van Nijvelt; it is followed here by other shorter works by Machiavelli) and *De Republicq* (1704, translation of the *Discorsi*, two parts).

The *Prince*, translated by Daniel Ghys, is prefaced by the commentary of the French translator Abraham Nicolas Amelot de la Houssaie, his dedication to the Grand Duke of Tuscany, Machiavelli's own letter to Lorenzo de' Medici, and Ghys's introduction.

This translation of the *Prince* marks a significant shift in the attitude towards Machiavelli which occurred at the beginning of the eighteenth century. Instead of excuses or rhetorical devices bent on distancing translators and editors from the stance of the compromising Florentine, which had been the case for the first Dutch translation of 1615, here Ghys begins with an outright defence of Machiavelli, who 'feared God, loved harmony, order, justice and discipline in the state, [and whose] intention was to rid mankind of idleness and voluptuousness. It was precisely Machiavelli who showed the activities of eminent persons in the "honest affairs of a republic"' (E. Haitsma Mulier, 'A controversial republican', in *Machiavelli and Republicanism*, Cambridge, Cambridge Univ. Press, 1999, p. 252). The *Prince* is embraced without embarrassment, and so is the nuanced, refined political science of the *Discorsi*, with its open republicanism.

Muller, 780 (2 parts of only); De Vries, 185; Scheepers I, 496. OCLC finds no copies in the US and, in the UK, a partial copy at the British Library (parts 1 and 2 only).

22) **SIMON, André Louis.** The Art of Good Living. A Contribution to the better Understanding of Food and Drink together with a Gastronomic Vocabulary and a Wine Dictionary ... with ... a Foreword by Maurice Healy. *London: Constable & Co Ltd, 1929.*

8vo (231 x 150mm), pp. xvi, 201, [1 (blank)], [2 (publisher's advertisement)]; colour-printed frontispiece after Bouchot, retaining tissue guard, and 11 half-tone illustrations after Grandville, Goya, Daumier, *et al.*, retaining tissue guards; small marginal mark on p. 129; original vellum-backed marbled boards, spine lettered in gilt, top edges gilt, others uncut; small area of upper board slightly faded, extremities very lightly rubbed and bumped, otherwise a very good copy; *provenance*: Henry Sotheran Ltd, London (bookseller's ticket on upper pastedown). £275

First edition, no. 93 of 300 copies signed by the author. Written by the distinguished bibliographer and historian of food and drink André Simon (1877-1970), who 'was regarded as the leading authority in the world on wine and gastronomy' (ODNB). Gabler comments that, '[t]his book is designed to help the reader better understand what constitutes good living by way of good food and good wine. The heart of the book consists of "A Wine Dictionary" and "A Gastronomic Vocabulary"'. There are descriptions of vintage port, sherry, claret and other wines and of foods from hors d'oeuvres to desserts. From a historical perspective,

connoisseurs may find the opening chapter on eating and drinking in the dining cars, hotels and restaurants of England to be of interest’.

An unlimited edition was also published by Constable in 1929 and an American edition by Knopf in 1930. Although the artist of the frontispiece is given on the title as Daumier, it is fact Bouchot, as is correctly stated below the image.

Gabler, *Wine into Words*, G36490; Cagle, *A Matter of Taste*, 988; Bitting, p. 436.



23) [SOUTH SEA BUBBLE.] Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbel en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX ... [N. p., but the Netherlands], 1720.

Folio, pp. [2], 25, [1] blank; 52; 26, 29-31, [1] blank; 8; with 76 plates, printed on paper of varying weights, most folding, comprising Muller numbers 1-45 (one of the four prints comprising Muller number 26 is missing and replaced with a non-listed alternative), 47-70, 72-73; Muller supplementary numbers 2-4 and 7; and another copy of Muller number 65 in a later state; title printed in red and black, browned, sporadic light foxing, small worm holes to the upper margin of plates 27, 28, 30 and 31, not affecting the prints, generally a very good copy bound in 18th century half vellum over marbled boards, spine lettered by hand in ink; somewhat worn, hinges cracked but joints in good condition, lower right-hand corner of front fly-leaf torn away; with an 8 page manuscript satirical poem in Dutch of 102 stanzas written on the rear fly-leaves. £10,500

First edition of the famous *Great Mirror of Folly*, with the title-page in its second state. 'Of the volume's significance in economic literature there can be no doubt. The South Sea Bubble in England and the Mississippi Bubble in France gave rise to extensive crops of controversial books and pamphlets, to modest groups of commemorative or satirical drawings, and, especially in France, to a number of poetic effusions. In neither of these countries, however, did there appear such a stout and extravagant piece as this Dutch volume. Constituted of folio size, its bulk is made up largely of satirical plates – perhaps the greater part of the drawings of this character that appeared as individual units in Holland during the period of speculative activity; but its text also embraces the charters of important companies which were floated in various Dutch cities during the period of bubble fever ...

'No less exciting is the *Tafereel* as a book. There is scarcely another item just like it. Not merely are the identity of the compiler and the places of publication unknown, and not merely is the date of original issuance uncertain, but the volume went through an evolutionary process over time unnoticeable by ordinary, superficial inspection ... Moreover, so strange was the mode of issuance that no two specimens, even of approximately the same actual issue date, are exactly the same. Neither the textual material nor the engraved prints are always identical, nor do they appear in the same sequence within the volume; or, at least, they would do so only by the rarest chance. In a sense, each copy of the *Tafereel* is unique' (Cole, p. 1f).

There are 76 total plates in this copy, comprising Muller numbers 1-45, 47-70, 72-73 and supplementary numbers 2-4 and 7. There is also a later form of the rare playing cards print, Muller number 65, entitled 'Pasquins windkaart, op de windnegotie van 't iaar 1720'. In addition, one of the four prints comprising Muller number 26 is absent and has been replaced by another small print entitled 'Le tourney dôs charmé et l'amie sans soubson', with text in Dutch, French and German.

For a full analysis of the work, see Arthur Cole's excellent survey, *The Great Mirror of Folly ... An Economic-Bibliographical Study* (1949), expanded and updated by Frans DeBruyn in his articles 'Reading *Het groote tafereel der dwaasheid*: An Emblem Book of the Folly of Speculation in the Bubble Year 1720' (2000) and '*Het groote tafereel der dwaasheid* ... A Bibliographical Enigma and an Economic Force' (2000).

Goldsmiths' 5879; Kress 3211; Sperling 205.

IV

SLOTH

FIGHTING THE SIN OF SLOTH

24) [ANON.] Manuscript diary. [England], 22 September 1805 – 28 January 1806.

Manuscript on paper, 8vo, pp. [81]; written in a neat hand in brown ink; very well preserved in original leather covers. £275

An extraordinary and psychologically intriguing diary of an English lady preoccupied with the proper use of her time, comprising in effect an account book of time spent on her daily activities, down to the quarter hour, including prayer, reading the scriptures, dressing, breakfast and dinner, instructing her children, conversation, meditation, gardening, divine service, and visiting schools and the sick. Beginning with a plea to God 'to spend my time as becomes a Christian', the author is highly self-critical: castigating herself as 'so inclined to sleep' for getting up at five past six, and for unedifying conversation with friends. 'How apt am I to trifle with time', she writes, 'not considering its great value to squander it away in sloth & indolence'. The activities she considers time well spent include a 'religious meeting with three serious friends', reading the Bible with her son and daughter, and a chat with the Rev. Tomlinson of Cambridge.

Although we do not know the author's name, she must have married into the military: there are references to attending military parades, to worrying about the 'colours of the reg[imen]t', to Captains Dodd and Cummings, to attending generals, and to receiving the Russian ambassador ('what a waste of time'). She also refers to the Battle of Trafalgar, spending an 'anxious night for the safety of our fleet' and then 'rejoicing for the victory'.

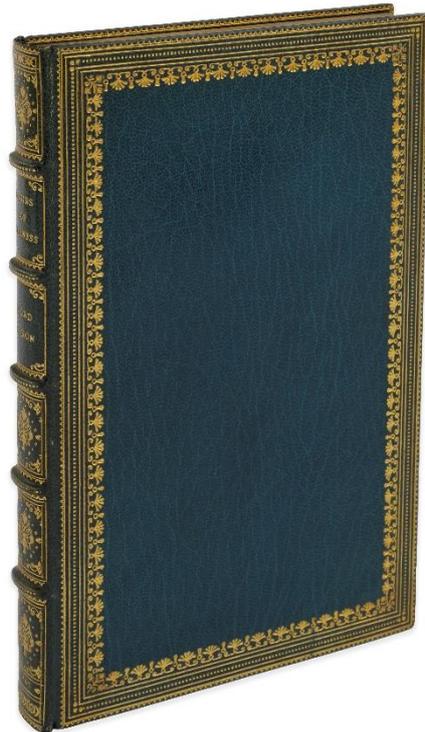
HOURS OF IDLENESS

25) **BYRON, George Gordon Noel, Lord.** *Hours of Idleness, a Series of Poems, original and translated, by George Gordon, Lord Byron, a Minor ... Newark: Printed and sold by S. and J. Ridge; sold also by B. Crosby and Co. ... Longman, Hurst, Rees, and Orme ... F. and C. Rivington ... and J. Mawman ... London. 1807.*

Crown 8vo. (190 x 120 mm), pp. xiii, [1], 187, [1], with half-title; D3 a cancel as usual (reading 'Those tissues of falsehood which Folly has wove': the cancellandum, known only from the Ashley copy, reads 'Those tissues of fancy which Moriah has wove'); a fine copy in pale blue-

green crushed levant by Sangorski & Sutcliffe for E. P. Dutton & Company, gilt fillets on covers, spine gilt within compartments, t.e.g., others untrimmed. £2000

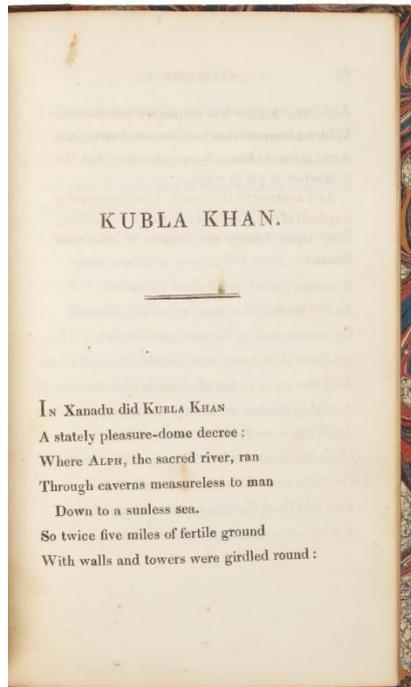
First edition, the genuine first printing of Byron's first regularly-published book. It may be distinguished from the deceptive 'large-paper' demy 8vo. 'first' edition – in fact a reprint, wholly reset, also the work of the ubiquitous Ridges – by typographical errors on pp. 114 ('thnnder') and 181 ('Thc'), and sometimes (but not always) by the correct numbering of p. 171 as here. A further distinction is, of course, the cancellation of D3, which was not necessary in the reprint. It was the discovery of the cancellandum which finally settled the question of priority.



Hours of Idleness rearranges Byron's 'juvenilia' from his privately-printed *Fugitive Pieces* (1806) and *Poems on Various Occasions* (1807), omitting twenty of the original poems and adding twelve others. Byron modestly calls it in his Preface a 'first, and last attempt' ('it is highly improbable ... that I should ever obtrude myself a second time on the Public'). He was, however, looking forward with excitement to an anticipated notice in the prestigious *Edinburgh Review*. When the notice came, in January 1808, it was devastating: 'The poesy of this young lord belongs to the class which neither gods nor men are said to permit [*i.e.*, mediocrity]. Indeed, we do not recollect to have seen a quantity of verse with so few deviations from that exact standard. His effusions are spread over a dead flat, and can no more get above or below the level, than if they were so much stagnant water.'

Byron at once took up a satire he had begun and set aside, entitled 'British Bards', and revised it into *English Bards and Scotch Reviewers* (see item 32). This splendid reply to a perfectly justified slating of his weak 'first fruits' was published in 1809, and set the manner and tone for much of his future achievement.

Wise, I, 7-8; Randolph, pp. 7-10; Hayward 218; Tinker 507-8.



COLERIDGE'S FAMOUS OPIUM DREAM

26) **COLERIDGE, Samuel Taylor.** *Christabel: Kubla Khan, a Vision; the Pains of Sleep ... Printed for John Murray ... by William Bulmer ... 1816.*

8vo., pp. vii, [1], 64, lacking the half title and the two terminal leaves of Murray advertisements; some damp-staining at foot, else a good copy in late twentieth-century quarter calf and marbled boards by Sotheran, front board almost detached. **£1000**

First edition of all three celebrated poems.

Wise, *Coleridge*, 32; Hayward 207; Tinker 693.

SINFUL LEISURE TIME

27) **COVARRUBIAS, Pedro de.** *Remedio de jugadores compuesto por el revere[n]do maestro en sancta theologia fray Pedro de Cobarrubias de la orden de los predicadores, co[n]fessor de la muy illustre señora don[ña] Maria de Tovar Duquesa de Frias etc. A instancia del muy yllustre señor don Yñigo Ferna[n]dez de Velasco Condestable de Castilla Duque de Frias etc. [Burgos, Alonso de Melgar, 1519.]*

4to, ff. 90, gothic letter, with a large woodcut coat of arms on title, three woodcut historiated initials; some early marginalia (slightly shaved); light dampstain in a few leaves, some headlines slightly shaved, but a very good copy in late nineteenth-century French red morocco, gilt inner dentelles, gilt edges, by Menard. **£14,000**

Rare first edition of this wide-ranging work on the morality of betting, gambling and leisure activities in general, one of the most comprehensive of the beginning of the sixteenth century regarding the Church's position on such matters.



Pedro de Covarrubias (c. 1470–1530) was a Dominican theologian. His treatise includes discussion of all types of games and entertainment, from dancing to betting, from the game of chess to board games, and from dice to cards. Hunting receives four chapters (part I, chapters 17–20; bull-fighting is condemned on the grounds of its danger to humans, rather than out of compassion for the bull). While recognising that play, sport and pastimes are necessary to relieve and refresh the spirit, Covarrubias creates three categories for games which are to be considered 'diabolical': those in which a player could unleash insults against an opponent so as to shame him mockingly, those which allowed the exclusive operation of fortune, such as dice and cards (these receive the strongest censure), and those where fortune went hand in hand with the need for ingenuity on the part of the players (board games such as backgammon, for example) and where a certain intelligence served in the use of the board, but fortune in the roll of the dice.

Provenance: sixteenth-century ownership inscription of 'Fraí Joan Beltran' on verso of final leaf.

Norton 323; Palau 64162. OCLC records copies at Augsburg, British Library, Cambridge, Catholic University of America, Cleveland, National Library of Scotland and Yale. Auction records show only a single, defective, copy.

A REMEDY FOR BOREDOM AND MELANCHOLY

28) **GREEN, Matthew.** *The Spleen. An Epistle inscribed to his particular Friend Mr. C. J. ... London; Printed: and sold by A. Dodd ... 1737.*

8vo., pp. iv, 46, [2], with the terminal blank and errata slip on p. iv; a fine copy, stitched as issued, uncut, in the original blue-grey wrappers (small defect to front cover); cloth box. **£600**

First edition of Green's best-known poem. In witty octosyllabics he describes the activities and pleasures of a rural life as the best remedy for the spleen – which at this time meant boredom and melancholy. The poem is addressed to his friend Cuthbert Jackson. It was published shortly after Green's death, with a brief preface by the MP and poet Richard Glover, to whom he had left his manuscripts. Foxon G283; Rothschild 1083.

LAZY LAYS

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

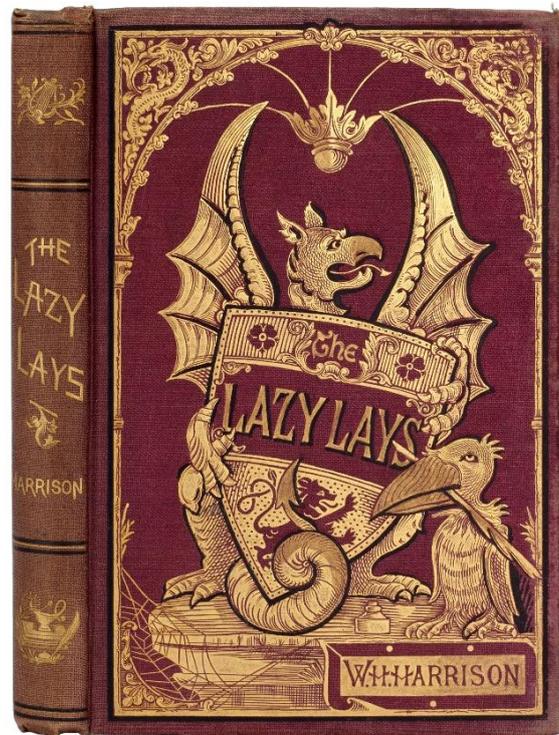
8vo., pp. 156; a fine copy in the publisher's maroon cloth, upper board blocked in black and gilt with an elaborate design by Florence Claxton, lower board blocked in blind; corners slightly bumped; dedicatory inscription to title-page 'To the authoress of "Serious Letters to Serious Friends", with the 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 eyes 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.

'EVERY MAN IS OR HOPES TO BE AN IDLER'

30) **JOHNSON, Samuel.** *The Idler*. In two Volumes ... London, Printed for J. Newberry ... 1761.

2 vols., 12mo., pp. [8], 294; [2], 285, [3]; lacking the advertisement leaf in vol. I and the contents leaves in vol II (A2-3); offset from turn-ins on title-pages, else a good copy in contemporary half calf, rubbed, rebacked; bookplate of the Baroness de Ponthieu. **£325**

First edition in book form. Johnson's popular series of 103 essays, written under the guise of 'the Idler', first appeared in *The Universal Chronicle*. Johnson's opening essay explains his choice of the name: 'every man is, or hopes to be, an Idler ... to be idle is the ultimate purpose of the busy'. More relaxed in style than *The Rambler*, the Idler's essays are often preoccupied with the absurdities of literary life. All but twelve of the essays are by Johnson; the other

contributors are Thomas Warton, Bennet Langton, and Joshua Reynolds. This edition excludes Johnson's anti-war satire 'the Vulture'; an essay on the imprisonment of debtors appears in its stead.

Fleeman 58.4Id/2a; Roscoe A264 (1).

WRITTEN TO RELIEVE THE ENNUI OF FASHIONABLE LIFE

31) **REEVE, Clara.** *The Exiles; or Memoirs of the Count de Cronstadt ... London: Printed for T. Hookham, New Bond Street, 1788.*

3 vols., 12mo.; lacking the half-titles (as with all the other copies we have handled), but with all the terminal ad leaves; a good copy in contemporary tree calf, rather worn, spines chipped, joints cracked. £2000

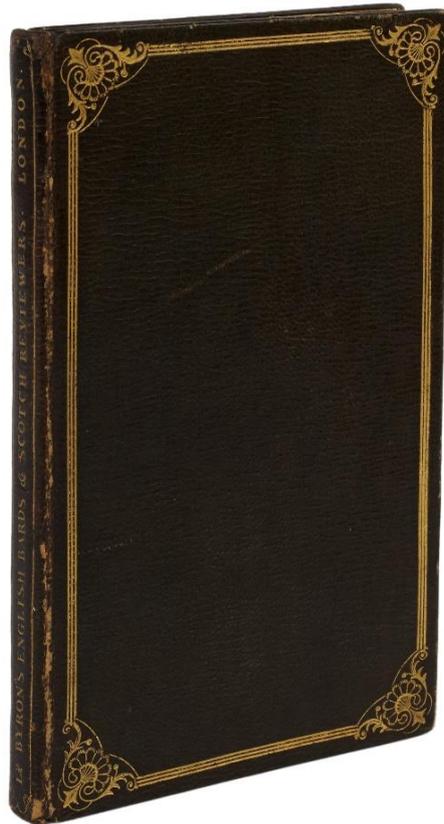
First edition, a gothic romance by the author of *The Old English Baron* (1777). In the preface Reeve explains the book's conception. A gentleman friend looking for a hobby to relieve the 'ennui' of fashionable life asked her to 'give him a share' in writing her next novel. Her solution was to plan a loosely-linked story of three acquaintances, a German, a Frenchman, and an Englishman, citizens of the world, 'men of cultivated minds and enlarged hearts', who meet in their travels 'and after they are separated, they are to give each other an account of their lives and adventures'. Reeve's friend asked to take the Frenchman and the Englishman, and she agreed to write the tale of the German. Conquered, perhaps, by his ennui her friend soon abandoned the project and Reeve laid aside her part of the tale, putting 'the MS. into a drawer, among other beginnings without ends'. After several years, having in the meantime published *The Progress of Romance* (1785) and written an Irish ghost story, *Castle Connor*, which was lost in manuscript in the Ipswich coach, she finally 'picked up the broken thread of her narration' and finished *The Exiles* as a German story, reducing the Frenchman and the Englishman to incidental figures. The preface which explains all this provides an unusually good picture of a professional author at work.

Like most of Reeve's novels *The Exiles* is a gothic romance with a conscientious moral tone. The Count de Cronstadt secretly marries a beautiful and virtuous woman, who is, however, the daughter of a peasant. His wealthy bachelor uncle, with firm ideas about the class of 'children that are to inherit my fortune', forces him into a second marriage with a noblewoman. 'Oh, how one false step leads to another!—the story of Cronstadt would be a warning to all that believe—Polygamy is capable of increasing a man's pleasure or happiness.' The broken-hearted first wife dies, and Cronstadt, overcome by remorse, soon follows her to the grave.

Garside, Raven, and Schöwerling, 1788:68.

V

WRATH



BYRON SAVAGES HIS CRITICS

32) **BYRON, George Gordon, Lord Byron.** *English Bards, and Scotch Reviewers. A Satire ... London: Printed for James Cawthorn, British Library ... [1809].*

12mo. in sixes, pp. vi, 54, with the half-title and the leaf of Preface; traces of original wrapper at inner margin of the half-title, but a very good copy in an attractive near contemporary binding of straight-grained dark green morocco, tooled gilt, gilt edges, by John Rutter, Shaftesbury, with his ticket; signature and armorial bookplate of John Gordon; from the library of B. E. Juel-Jensen. **£1200**

The true first edition, distinguishable by the watermark 'E & P 1805', seen here in alternate half sheets, on B3 (which is in its earlier state, reading 'Despatch' rather than 'Dispatch' in line 7, a press correction rather than an issue point), D1 and F1.

English Bards was Byron's reply to the unfavourable review of *Hours of Idleness* (see item 25) that had appeared in the *Edinburgh Review*, probably by the editor Brougham. It is a savage and inspired response, much more worthy of attention than the collection it defended and was an immediate success – Cawthorn quickly issued unauthorized reprints, but the first can be distinguished by the watermark. The binder here was the Quaker bookseller who published *Delineations of Fonthill Abbey* for William Beckford in 1823.

Wise argues that copies without the Preface (present here) represent an earlier state, a claim categorically dismissed by Randolph and Hayward, who assert that copies lacking the prefatory leaf are merely incomplete.

Wise I, 21; Hayward 219; Randolph, pp. 14-18.

DESTROYED BY WRATH

33) **CAMUS, Albert.** *Le Malentendu* [and] *Caligula*. [Paris], Gallimard, 1944.

8vo, pp. 214; browned; in the original printed wrappers; some browning and dust-soiling, a few tears and chips to head and foot of spine; previous ownership inscription to first leaf; **loose leaf autograph note to Sir Laurence Olivier from the publisher Jamie Hamilton laid in.** **£200**

First edition of both plays, although *Caligula* was written in 1938 and an earlier, three-act version appeared in 1941. Camus's *Caligula* is a man destroyed by wrath who cheats, manipulates and murders those around him, eventually conspiring in his own assassination. *Le Malentendu* centres on the murderous practices of a mother and daughter driven to killing by greed and anger, and the 'misunderstanding' which results in them drowning their own son and brother for his money.

The stage premier of *Caligula* was held in Paris in 1945 and Jamie Hamilton, reporting that it met with 'tremendous success', encourages Olivier who was at the time playing Oedipus with the Old Vic, to take on the role: 'I find it impressive & horrific & well worth your consideration, unless you feel that Oedipus is enough for a life time'. Olivier never appeared in either play but Hamilton published a translation of the two works in 1947.

THE GRUESOME FATE OF SINNERS

34) **[CHINESE SCHOOL.]** A painting depicting Yanluo (阎罗王) presiding over Hell. [China, Late Qing Dynasty].

206 x 43 cm (painted area 185.5 x 40 cm), ink and colour on paper; upper and lower margins secured around a piece of wood, for displaying; soiled, small marginal restoration to upper left corner, margins frayed. **£950**

A large scroll painting depicting scenes from the Chinese mythology of Hell (Diyu, 地獄). At the top is Yanluo (閻羅王), the King of Hell, presiding over a tribunal of the souls, while below sinners are subjected to various gruesome tortures, including disembowelment, dismemberment and being thrown into a cauldron of boiling oil by Ox-Head and Horse-Face, the two guardians of the Underworld.





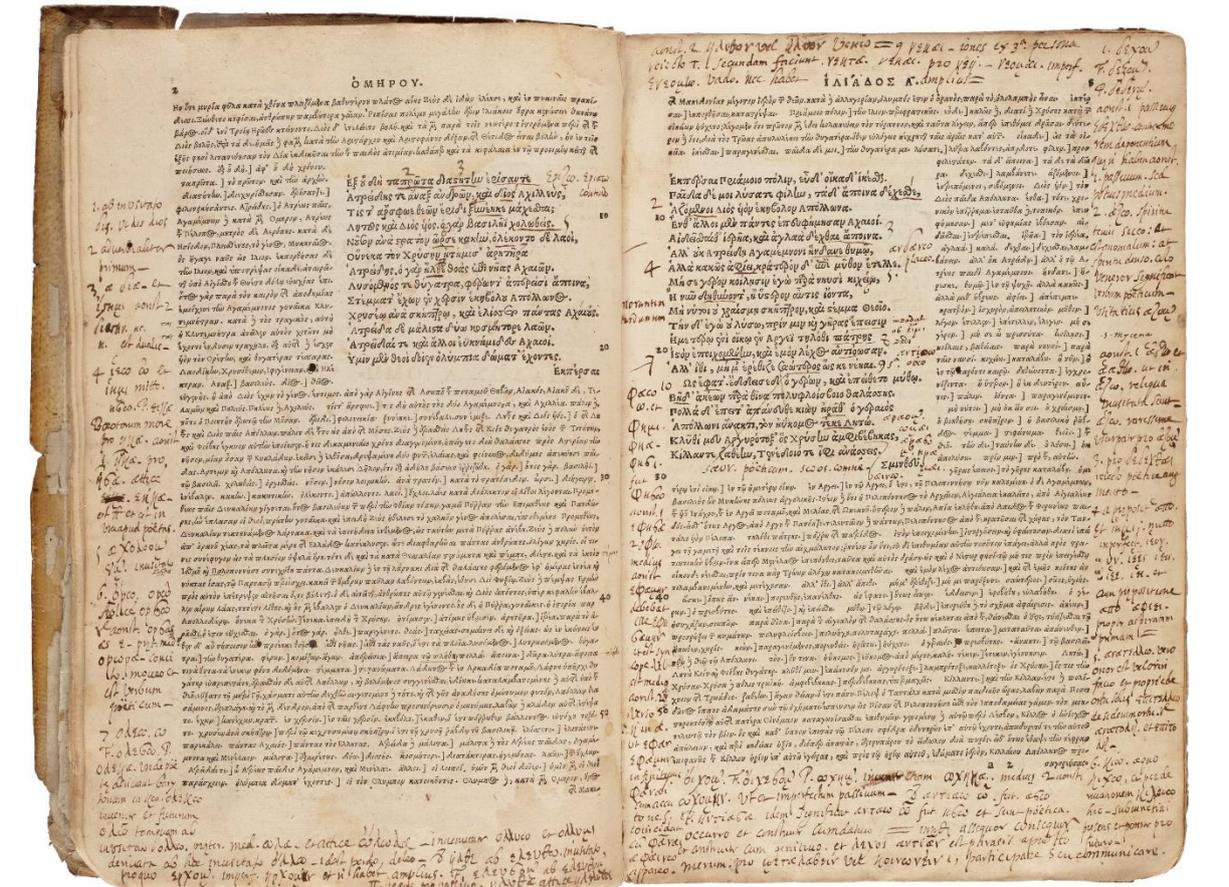
A MURDER ON THE STREETS OF ROME

35) [FAN.] [After VILLAMENA, Francesco]. A fan leaf drawing of a street fight in Rome. [Italy, late 18th century].

Drawing, fan shaped (165 x 510 mm), in pen and grey ink on woven paper, together with contemporary wooden backing board, with mss. inscription on backing board **'Brought over from Italy by Thomas Fonnereau Esq., esteemed very valuable'**; very good condition; mounted in fan-shaped green mount. **£2200**

A fine fan leaf drawing adapted from a print by Francesco Villamena of c. 1601. It depicts a politically-motivated street fight between Spanish and French factions in Rome, with a view of the villa Mattei in the background. The original copper engraving by Villamena was dedicated to the patron of the arts, Cardinal Mattei. The pro-Spanish 'Bruttobuono' (centre-left, facing out), apparently Cardinal Mattei's cook, is attacked (and killed) by stone-wielding French thugs and a cloaked figure with a sword. The gentleman behind, with the handkerchief and ruff, may be Mattei himself, looking helplessly on.

The drawing was purchased by the writer and artist Thomas George Fonnereau (1789-1850) while on tour through Italy in 1838/39. Fonnereau was for nearly twenty years a lawyer before he inherited a fortune which enabled him to live a life of pleasure dedicated to his interest in the arts. With one of his friends, the artist Clarkson Stanfield, Fonnereau travelled in Italy, and on his return he published for private distribution thirteen of his sketches of Italian scenery. In 1840 he built, with the assistance of the architect Decimus Burton 'a bachelor's kennel, an Italian villa with colonnade and campanile' at Haydon Hill, Bushey in Hertfordshire where he lived out his life among his art collection.



THE WRATH OF ACHILLES

36) HOMER (Jacob MICYLLUS and Joachim CAMERARIUS, editors). Poieseis Homērou amphō hēte Ilias kai hē Odysseia ... Opus utrumque Homeri Iliados et Odysseae ... Porphyrii philosophi Homericarum quaestionum liber. Eiusdem Nympharum antro in Odyssea opusculum. Basel, Johann Herwagen, 1541.

Two parts in one vol., fol., pp. [xxiv], 394 [i.e. 410], [2]; 237 [i.e. 307], [1]; text surrounded by commentary, separate title-page to the Odyssey, woodcut printer's devices and initials; some damp staining particularly to the first few quires, occasional light foxing and creasing, ink stain to s5, small marginal wormhole through quires y to E, tear to tail margin of uu4; in 16th-century limp vellum, later inked lettering to spine; some loss to spine, lower joint partly split, marked and worn; inscription 'Bernard Games Hisp domo Corduba' to title-page, extensive annotations and underlining in several hands. £1500

The first Micyllus and Camerarius edition of Homer, with extensive manuscript annotations by several early readers. The German scholars Jacob Micyllus (or Moltzer) and Joachim Camerarius became lifelong friends at the University of Erfurt before moving to Wittenberg where they became acquainted with Philip Melanchthon. Camerarius subsequently held classical professorships at Nuremberg, Tübingen, and Leipzig, and edited, annotated and translated a great many ancient authors, his work, according to Sandys, being 'characterised by acumen and good taste'. Johann Herwagen first began publishing in Strasbourg in 1522,

issuing many works by Luther, before moving to Basel where he married the widow of Johann Froben and published his first edition of Homer in 1535. This edition was published in a difficult year for Herwagen, during which he was accused of adultery with his stepson's wife.

Our copy contains extensive annotations in several near contemporary hands, in Latin, Greek, and Spanish, which demonstrate a close reading of Homer's epics, in particular of the *Iliad*. The annotations comprise grammatical and explanatory notes and translations from the Greek, and highlight Homeric similes.

Adams H750; BM STC German p. 412; Moss I, p. 484.

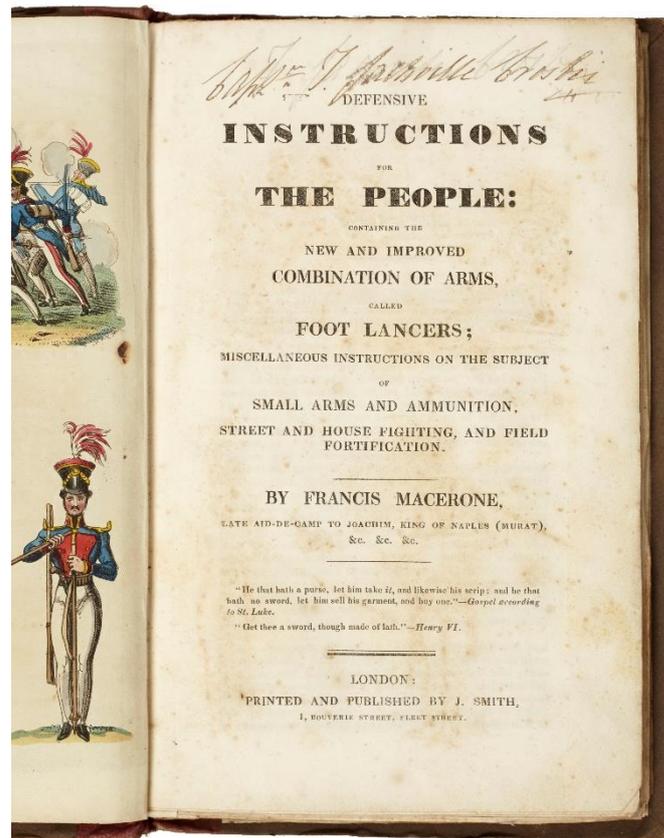
VIOLENT DEATHS OF TYRANTS

37) **IMBONATI, Carlo Giuseppe.** *Chronicon tragicum sive de eventibus tragicis principum, tyrannorum, virorumque fama vel nobilitate illustrium.* Rome, Heirs of Corbelletti, 1696.

Two parts bound in one volume, 4to, pp. [xvi], xlvi, 140, [8]; 364, [16]; additional title engraved by Arnold van Westerhout in each part; a fine copy, clean and crisp, bound in contemporary vellum, lightly soiled, title and imprint manuscript to spine, a few contemporary marginal annotations. **£700**

First and only edition of a *speculum principum* aiming to educate and guide princes and politicians 'seeking the truth' through the examples of many rulers of the past and the tragic events that led to their deaths. Divided into two parts, the first deals with tyrants and rulers from the beginning of the world to the birth of Christ (from Nimrod to Herod Antipas) while the second continues up to the late seventeenth century (including members of the royal families of England, Scotland, France, Russia, Italy, Spain and the Ottoman empire).

Chronicon tragicum is dedicated to Cardinal Celestino Sfondrati (1644–1696), Benedictine theologian and Prince-Abbot of St. Gall. It is the last known work by the Cistercian theologian and Hebrew scholar Carlo Giuseppe Imbonati.



STREET FIGHTING FOR POLITICAL ACTIVISTS

38) **MACERONI, Francis.** *Defensive Instructions for the People: Containing the New and Improved Combination of Arms, Called Foot Lancers; Miscellaneous Instructions on the Subject of Small Arms and Ammunition, Street and House Fighting, and Field Fortification.* London: J. Smith, [1832].

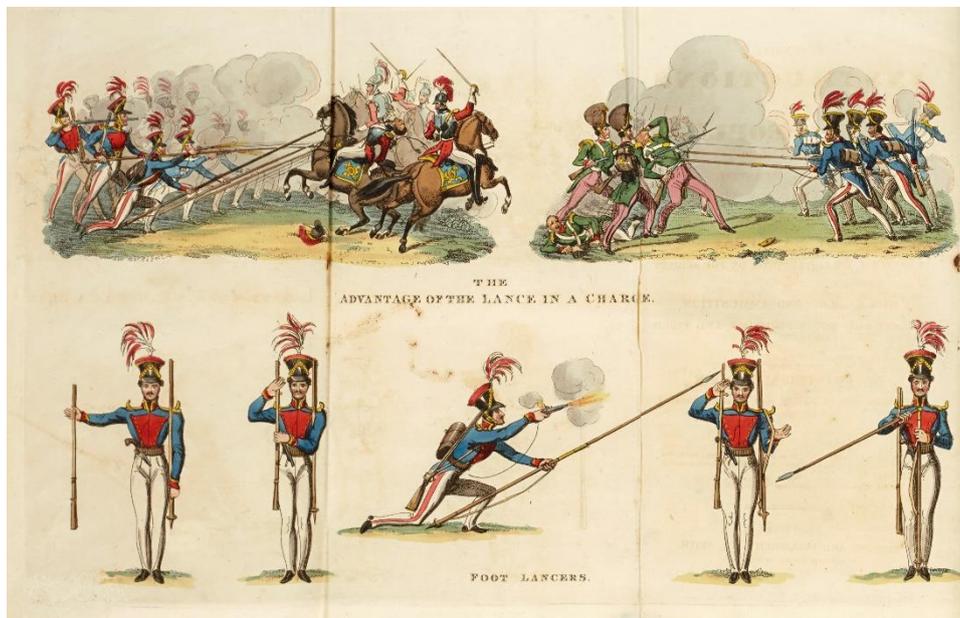
8vo (230 x 140mm), pp. [1]-8 (title, verso blank, preface), [1]-72; hand-coloured engraved folding frontispiece by Marks, 4 hand-coloured folding lithographic plates, and one folding engraved plate; letterpress diagram in the text; light offsetting, plates slightly creased, frontispiece and one plate with skilfully-repaired tears, one plate trimmed touching number; original cloth-backed boards, printed paper spine-label; spine slightly faded and label chipped, extremities rubbed and bumped, otherwise a very good copy; *provenance*: Captain T. Sackville Crosbie (ownership signature in ink, written over earlier pencil signature), possibly Thomas Cochrane's Flag-Captain in the Chilean Navy). **£800**

First edition of a rare work encouraging 'the people' to use physical force to push the Reform Bill through the House of Lords. Popular agitation in 1832 never developed into revolution but the threat of violence was sufficient to ensure that the Wellington-Sutton government was rejected and the Bill passed through the Lords. This radical manual enjoyed large sales, with *The Times*, the *Poor Man's Guardian*, and the *Morning Chronicle* devoting much space to it.

The *Defensive Instructions* was one of the earliest works on street fighting and defence of property in cases of civil unrest. It includes sections (and illustrations) on the lance, the rifle,

and ball and buckshot cartridges, as well as chapters on 'necessary preparations by the people of villages or towns on how to organise themselves and the town for defence', 'on the mode of defending a house, a church, or a public edifice', 'on the defense of a village or a town' (this includes sections on movable barricades, hand-grenades, and burning acids), 'a few brief hints on field fortification', and 'incendiary composition for shells'.

'Count' Maceroni (1788-1846), a well-travelled, Manchester-born soldier, sometime aide-de-camp to Joachim Murat, and mechanical inventor 'had great difficulty in finding a printer for the pamphlet, which he published without any return when he and his children were in great poverty' (*Oxford DNB*). In it he explained that 'It is essential for a free people to be armed. To hope that liberty and justice can be preserved with all the means of power and coercion, existing in the hands of the governing minority, is an infantine delusion! [...] An armed people cannot be subdued by any faction. They require no paid army to protect them; and none can coerce them. Arm, then, oh, British people, and you will be safe!' (p. 7). As in other copies known, this example includes a final engraved plate of fortifications, etc. not called for by Abbey, who describes all of the hand-coloured plates as etchings.



It seems likely that the signature on the title-page is that of Captain Thomas Sackville Crosbie (or Crosby), who entered the Royal Navy as a First-Class Volunteer in 1806, and saw service in South Africa, South America, the West Indies, the Mediterranean, and elsewhere. He was commissioned lieutenant in 1815, after which date he was not officially employed by the Royal Navy, and went onto the Half-Pay List in 1832. However, he then served as Flag Captain to Thomas Cochrane, while he was leading the Chilean Navy (1818-1821), and then followed Cochrane during his campaigns with the patriots in Brazil (1823-1825) and Greece (1827-1828); his engagement in the anti-colonial independence movements of the early nineteenth century suggests that Maceroni's work would have been of great interest to Crosbie.

Abbey, *Life*, 367.



SCRAPPING IN THE STREET

39) **MAYNE, Roger.** Fight (2) Edinburgh. 1958.

Gelatin silver print, 7 x 9½ inches (18.3 x 24.3 cm.) Signed, titled, dated, numbered 21192 and annotated *vintage press print* with photographer's *7a Addison Avenue* ink stamp (deleted) and *5 Chislehurst Road* address in crayon on verso. **£2000 + VAT**

'LOOKE WHAT A BLOODY PAGEANT THOU HAST MADE'

40) **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 Phœnix in Drury Lane ... *London: Printed by Thomas Harper, 1633.*

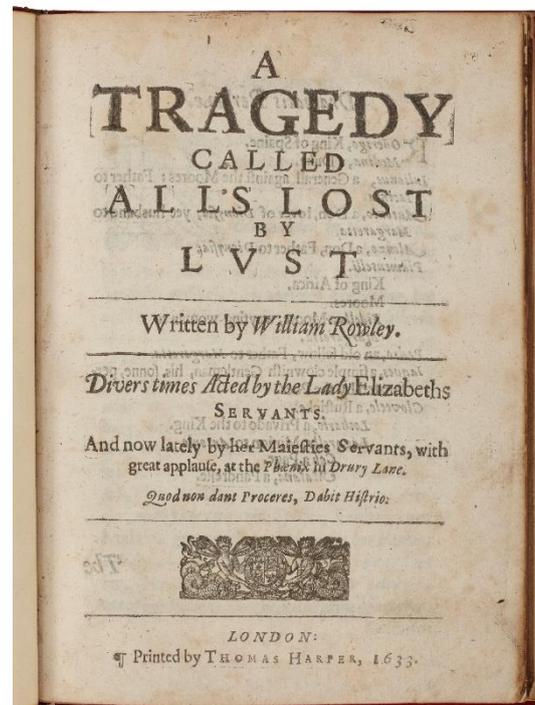
Small 4to, pp. [70], wanting the final blank; some very pale spotting to the extremities, but a very good copy in modern straight-grain morocco by Wallis; from the library of Robert S Pirie, with his bookplate. **£3750**

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 'flies 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 ful-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.

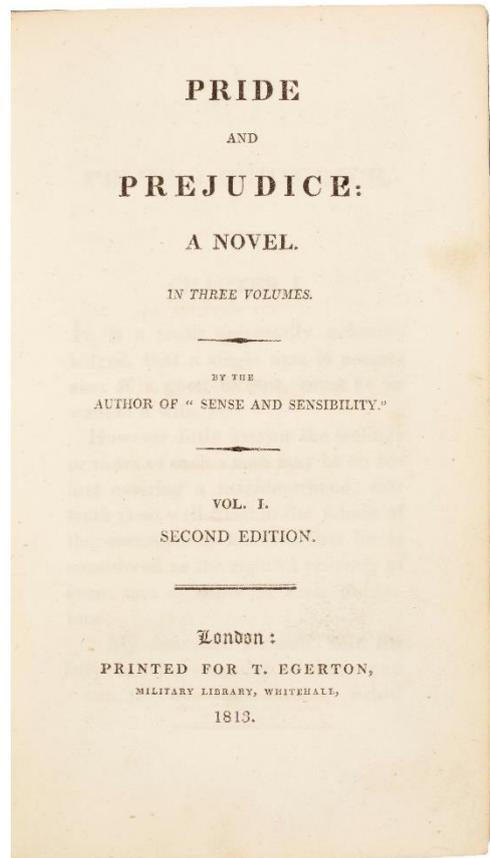


Rowley was the author of a large number of plays, but usually in collaboration with one or another of his contemporaries, Middleton, Ford, Dekker, Webster, and possibly others. Because the canon contains so much collaboration, and perhaps also because 'Rowley, as an actor, was in a good position to touch 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.

VI-VII

PRIDE and ENVY



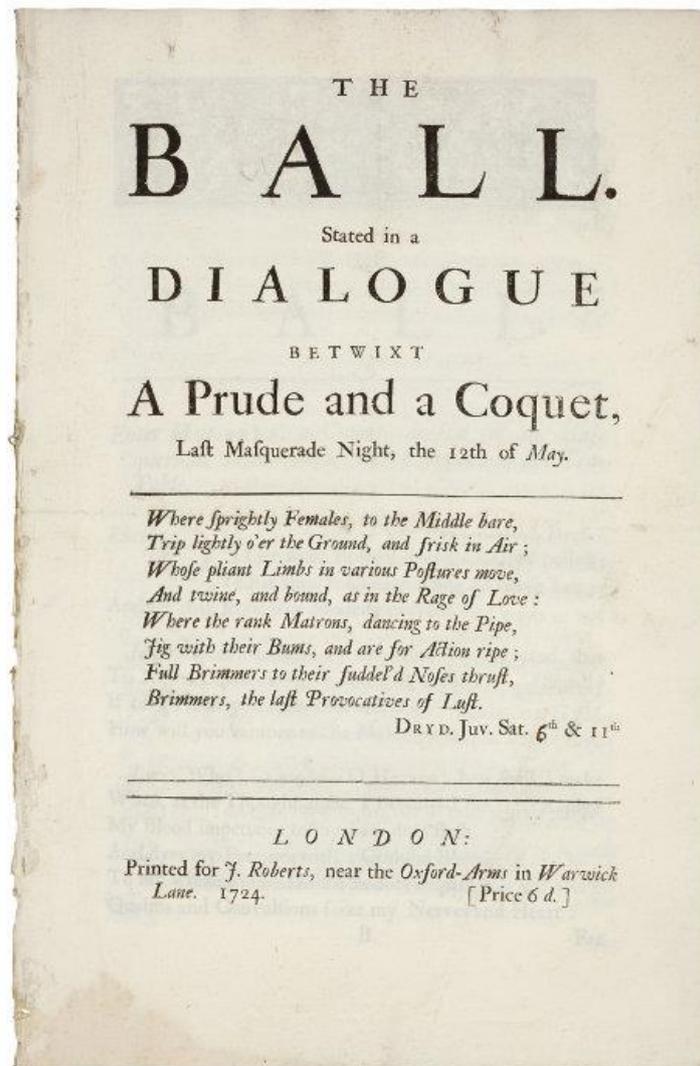
PRIDE AND PREJUDICE

41) **AUSTEN, Jane.** *Pride and Prejudice: a Novel. In three Volumes ... Second Edition. London: Printed for T. Egerton ... 1813.*

3 vols., 12mo., with the half titles, and the advertisements at the end of vol. III; a fine copy in modern quarter calf and marbled boards. **£5500**

Second edition. The first edition of *Pride and Prejudice* appeared in January 1813, and sold so quickly that this second edition followed only ten months later.

Keynes 4; Gilson A4.



PRIDE AND PRUDISHNESS

42) **BALL (The)**. Stated in a Dialogue betwixt a Prude and a Coquet, last Masquerade Night, the 12th of May ... London: Printed for J. Roberts ... 1724.

Folio, pp. [2], 8; a good copy, disbound.

£2500

First edition, rare, of an amusing verse dialogue between two women preparing to attend one of the popular masquerade balls staged by the Swiss impresario John James Heidegger. Hilaria, the coquette, is effusive about the pleasures of the imminent party and she offers a tempting vision of the delights of the masquerade: 'so vast the crowds, so num'rous are the lights / ... I Chat, – I Laugh, – I Dance, – with Coquet's Art, / Play over all my Tricks; – yet keep my heart.' Her friend Lucretia, the prude, is sceptical, though her warnings are somewhat undermined by the crude sexual puns in which she frames her advice:

The Fort of Chastity does shew some Strength,
Its Fossè too of goodly Depth and Length;

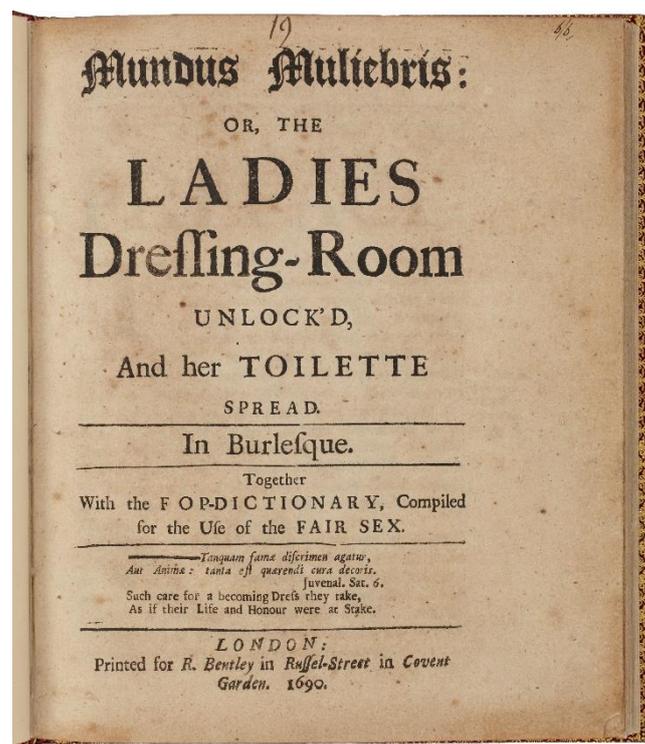
But then if Man produces one Great Gun,
The Fort's demolish'd, and our Sex undone.

The conversation ends with a comic twist: the prudish Lucretia, now converted by Hilaria, departs for the Ball to meet Philander (who, inconstant wretch, is sworn to Hilaria).

John James Heidegger (see also item 14) played a notable role in the introduction of Italian opera to London. His masked balls were hugely popular among the upper classes at the beginning of the eighteenth century, in part because of their notoriety for licentious behaviour, and tickets were sold for as much as a guinea and a half each. Success brought less welcome attention too, and Heidegger, who was also famed for his ugliness, was satirised in prints by Hogarth, in verse by Pope, and as 'Count Ugly' by Swift.

ESTC shows six copies: BL (2 copies), Manchester Central Library; Harvard, Texas, and Yale.

Foxon B 20; *Ashley Library*, IX, 80.



VANITY OF WOMEN

43) [EVELYN, Mary]. *Mundus Muliebris: or, the Ladies Dressing-Room unlock'd, and her Toilette spread. In Burlesque. Together with the Fop-Dictionary, compiled for the Use of the fair Sex ... London: Printed for R. Bentley ... 1690.*

Small 4to., pp. [8], 22, [2, blank]; apart from the inevitable slight browning and a small lower blank corner repair to D1, a very good, large copy, some edges uncut; full red crushed levant by Sangorski and Sutcliffe, inner dentelles gilt, g.e.; bookplate of Henry Cunliffe. £6000

First edition, first issue, a satirical poem published after the author's early death of smallpox in 1685. In this issue there is no hyphen after 'Covent' in the imprint and the reading 'Maryland' rather than 'Marryland' in the heading on B1.

Mary Evelyn (1665-1685) was the talented daughter of the diarist John Evelyn, learned and devout, well-read in the classics, skilled in music, dancing and languages. Theatre and cards she thought were a waste of time, but she read 'all the best Romances, & moderne Poemes'. Evelyn gives an affecting account of her accomplishments in his Diary, and was distraught at the 'unexpressable losse' when she died of smallpox just short of her twentieth year. It was five years before Evelyn felt he could send her poem to the printer, and then he probably provided the Preface.

Mundus Muliebris is a verse satire on the extravagance of modern French fashions, 'an enumeration of the immense variety of the Modes & ornaments belonging to the Sex' (*Diary*, IV, 424). It is built around the conceit of advising a young man on what attire he will have to furnish to entice a modern young lady on 'A Voyage to Maryland' [marriage] and parallels are drawn to fitting out a ship. The prospective merchant adventurer to the land of women must stock his bark with:

Twice twelve day Smocks of *Holland* fine,
With *Cambric* Sleeves, rich Point to joyn,
(For she despises *Colbertine*)
Twelve more for night, all *Flanders* lac'd,
Or else she'll think her self disgrac'd
In Pin-up Ruffles now she flaunts,
About her Sleeves are *Engageants*:
Of Ribbon, various *Echelles*,
Gloves trimm'd, and lac'd as fine as *Nell's*

But tir'd with numbers I give o're,
Arithmetick can add no more,
Thus Rigg'd the Vessel, and Equipp'd
She is for all Aventures Shipp'd....

Mary was proficient in French – 'the French tongue being as familiar to her as English' (*Diary*, IV, 421) – and the volume concludes with 'The Fop-Dictionary or, an alphabetical Catalogue of the hard and foreign Names, and Terms of the Art *cosmetick*, &c.' (pp. [13]-22 with a divisional title-page), a glossary of French words for styles of dress and modes of fashion.

Wing E 3521; Keynes, *John Evelyn* (second edition, 1968), pp. 215-221; Alston, IX, 265. An edition was produced for The Costume Society in 1977.

A TALE OF GREED AND PRIDE

44) **FARQUHAR, George, edited by Kenneth TYNAN.** *The Recruiting Officer: The National Theatre Production. London, Rupert-Hart Davis, 1965.*

Large 8vo, pp. 144, with black and white photographs from the 1965 production; faint browning, with waterstains to the upper corner of the first few leaves; original red cloth and printed dust-jacket; spine sunned, a couple of short tears; **inscribed by the editor 'To the boss [Laurence Olivier] - with my best – Ken'.** **£350**

First edition. A comedy of deceit and mistaken identity, driven by greed and pride. Worthy is in love with Melinda but only willing to take her as a mistress until he discovered she was an heiress. Melinda, offended by Worthy's initial offer, conspires with Brazen to hurt him but her maid, Lucy, wishes to marry Brazen herself and impersonates Melinda. Further confusion and underhand dealings eventually resolve themselves when disguises are dropped and offences forgiven.

The National Theatre, with Laurence Olivier as director and Ken Tynan as literary manager, produced *The Recruiting Officer* with Olivier as Captain Brazen, alongside an illustrious cast including Derek Jacobi and Maggie Smith. In the introduction to this edition, Tynan explains that it is 'not primarily meant to be a souvenir volume. Rather it is a detailed illustrated account of a production that did for an English classic the kind of service a National Theatre exists to provide – that of cleaning away the accretions of dust and overprinting with which time has disfigured the text'.

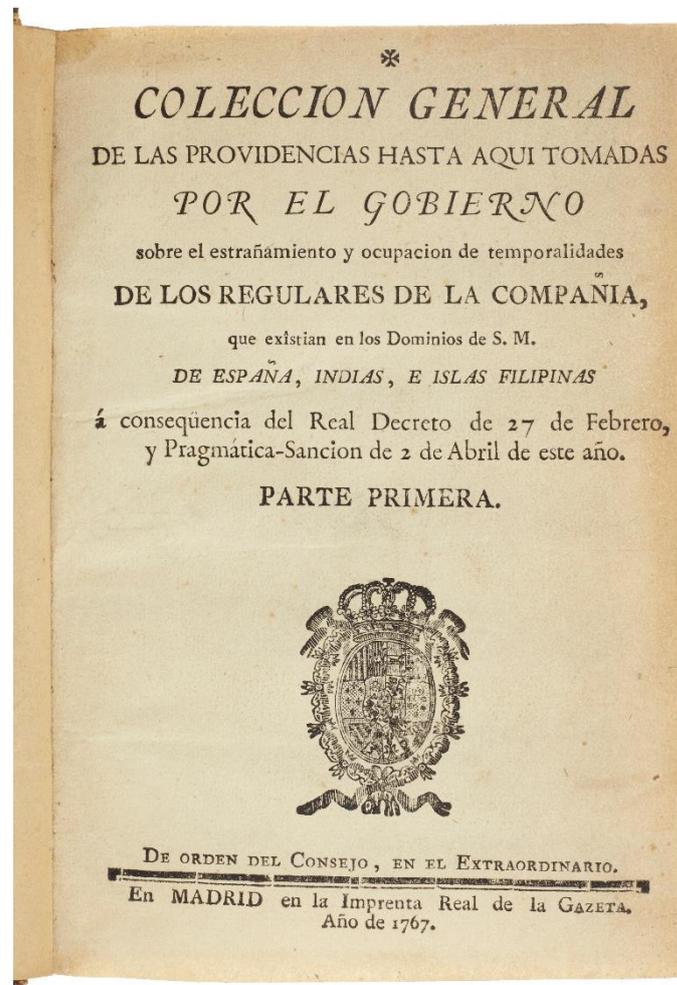
THE 'INTOLERABLE PRIDE' OF JESUITS

45) **[JESUITICA.]** Colección general de las Providencias hasta aquí tomadas por el Gobierno sobre el estrañamiento y ocupacion de temporalidades de los Regulares de la Compañía, que exístian en los dominios de S.M. de España, Indias, e Ilas Filipinas á consecuencia del Real Decreto de 27 de Febrero, y Pragmática-Sancion de 2 de Abril de este año. *Madrid: Imprenta Real de la Gazeta, 1767-1784.*

Quarto, 5 vols bound in one, pp. I: 104; II: 91, [1]; III: 24, 135, [1]; IV: 144; V: [4], 74,, bound without final blank leaf V, K2, occasional light damp staining (mostly affecting the final volume and more heavily on the last 7 leaves); early twentieth-century Spanish tree sheep, spine gilt in compartments, marbled endpapers; extremities lightly bumped and rubbed, otherwise a very good copy; *provenance:* Law Library of Los Angeles, California (bookplate on upper pastedown). **£7500**

A rare and complete set of this important series of orders, decrees and circulars referring to the aggressive expulsion of the Jesuits from Spain and its territories in the East and West Indies, the Philippines and the Americas, following the Royal Decree of 27 February 1767. The Spanish authorities used the 'Hat and Cloak Riots' which took place in Madrid during March

1766 as a pretext for the expulsion of the Jesuits from Spain. A 'Consejo en el Extraordinario' was established to institute an inquiry, and on the strength of the indictment made against the Jesuits, the Consejo en el Extraordinario proposed their banishment, the seizure of their property, and the prohibition of any written correspondence with them. On 20 February 1767 the 'Junta especial' met to examine the resolution, passed it with the consent of King Charles III, and in April of the same year invested provincial and colonial commissioners with the power to expel the Jesuits from all Spanish territories.



'The charge against the Jesuits has all the violence and passion of propaganda and showed that they were being condemned, not merely or even mainly for alleged intervention in the Madrid riots, but for what their enemies in the government called their "spirit of fanaticism and sedition, false doctrine and intolerable pride", and for constituting "an open faction which disturbs the state with interests directly opposed to the public welfare". [...] [T]he decree [of 27th February 1767], which also imposed public silence on the affair, was carried out with a ruthless and military efficiency. [...]' (*The New Cambridge Modern History: Volume 8, The American and French Revolutions*, ed. Albert Goodwin (Cambridge: 1976), pp. 363-364).

The first three volumes of the Colección are dedicated to the enactment of the initial legislation, and volumes IV and V relate to the consequences and aftermath of that legislation, recording and discussing the distribution of the possessions of the resident Jesuits, their colleges, libraries, churches, sacred vestments, etc. There appear to have been two editions of

the first three volumes published, both issued in Madrid by the Imprenta Real de la Gazeta between 1767 and 1769, which can be distinguished by the differing paginations (*cf.* Palau). After the publication of the third volume in 1769, a further two volumes appeared in 1774 and 1784, under the slightly different title *Colección general de las providencias tomadas sobre el estrañamiento y ocupacion de temporalidades de Regulares de la extinguida orden de la Compañia, que exístian en los dominios de S.M.* Through its detailed listing of Jesuit establishments throughout the Spanish empire, the work provides a valuable account of the order and its colleges, seminaries, and other institutions throughout Spain, Mexico, Spanish America and the Philippines.

Presumably due to the short publication span of two years, the first three volumes are often found on their own (especially in the edition with longer paginations), but the fourth and fifth volumes are found with both forms of the first three volumes (as here). Sabin, who only provides collations for volumes I-III, states that 'A complete series consists of five parts, which are rarely found together'. Certainly, apart from this, the only other complete set of the work that we can trace in Anglo-American auction records since 1950 is the Puvill-Parreño set, sold by Swann in 1978 and again in 2009.

Palau 56516 (describing the first three vols in both forms, but misleadingly referring to this edition as 'otra edición en cinco partes'); Sommervogel XI, 53; see also Medina, *Hispano-Americana*, 4228 (vols I-III in the longer edition with vols IV-V) and Sabin 14304 (vols I-III in the longer edition).

‘PRIDE AND WORSE AMBITION THREW ME DOWN’:

PARADISE LOST IN ITALIAN

46) **MILTON, John. Paolo ROLLI, translator.** *Del Paradiso perduto Poema inglese.* Londra, Presso Carlo Bennet, 1736.

Folio, pp. [2], iv, [24], 397 (*recte* 399), [1, blank], 4, with three fine portraits, of Milton, Frederick Prince of Wales, and Rolli, the last two mezzotints; woodcut head- and tail-pieces and initials; a very good copy in contemporary quarter reversed calf and marbled boards, black morocco label. **£1250**

First edition of the first complete Italian translation of Milton's *Paradise Lost*, the second issue, with a cancel title-page dated 1736 and further enumerating Rolli's academic titles. Rolli started to work on this translation in 1719, publishing the first six books in London in 1729. Still incomplete, Rolli's work was placed on the *Index librorum prohibitorum* in January 1732. The complete translation was finally published in 1735 by Charles Bennet ('Despite the change in imprint to Charles Bennet, Samuel Aris [who had printed the first six books] probably printed the entire poem, for his signed ornaments appear on sheets throughout the work', Coleridge, p. 207), and then often reprinted throughout the eighteenth century.

In a letter of November 1734 Rolli himself described the circumstances of this edition: 'I am preparing the edition of *Paradise Lost*, the last six books are already printed, and many sheets

of the first part reprinted, wherever it was necessary to refine or make changes; a few pages of variants will also be added. The merciful Prince of Wales, devoted to literature, who is now reading *Orlando Furioso* with me, favours me so much that I consider myself very lucky. He has incited me to finish my work, which I had neglected; I did not want to start a subscription, which is nowadays considered as outright begging, and he gave me one hundred pounds for the publication' (BCEM, Autografi Campori, *Rolli*, our translation).

Paolo Antonio Rolli (1687-1765) lived in London from 1715 to 1744. There 'he was well known and liked in musical and literary circles as a poet, librettist, translator and editor [...] He had already established a literary reputation in Italy, when he had been invited back to London by Thomas Herbert, eighth earl of Pembroke [...] to serve in his household as an Italian teacher' (Taylor, *Foreign-language printing in London 1500-1900*, p. 159). He later became preceptor to the Prince of Wales and the Royal Princesses.

Coleridge, *Milton*, 161c; Wickenheiser 635.



ENVY

47) **OLESHA, Iurii Karlovich.** *Zavist'*. Roman, s risunkami Natana Al'tman. [*Envy. A novel, with drawings by Nathan Altman*]. Moscow-Leningrad, "Zemlia Fabrika", [1928].

8vo, pp. 144, with two full-page illustrations by Nathan Altman printed on a green background and highlighted in pink; a very good copy, uncut, a few pages opened roughly, in the original illustrated wrappers by Altman, slightly skewed; in a folding cloth box. £3000

First edition of this famous short satirical novel which 'catapulted Olesha into the first rank of Soviet writers' (Terras). It was fêted by both Soviet and émigré critics and established the young writer's reputation almost overnight. Olesha later adapted it as a play, *Zagovor chuvstv* (The Conspiracy of Feelings) in 1929.

'*Envy* deals with the conflict between new Soviet men, dedicated yet practical, and ineffectual dreamers who have preserved vestiges of an outmoded bourgeois mentality. Each side is represented by two generations, the fortyish and the young. The conflict is staged with masterful ambiguity. While "Soviet man" is obviously winning, his success is viewed through the eyes of the envious losers, with whom the reader may very well identify, and his positive image is undercut by cleverly planted subliminal detail. Even today *Envy* remains the most "modernist" of all Russian novels' (*Cambridge History of Russian Literature*).

TEACHING PEPYS TO SIN

48) **OSBORNE, Francis.** A sammelband of five works by Osborne. *Oxford and London, 1656-9.*

12mo; occasional small marks, some marginal ink and pencil markings; very good copies in seventeenth-century calf; a little rubbed, head and tail bands broken, upper joint cracked at head, head of spine chipped, typed paper label to spine; initials I.L. in blind to upper cover, armorial bookplate of Hugh Cecil Earl of Lonsdale, small circular Selbourne Library ink stamp to verso of title and foot of p. 51 of first item. £950

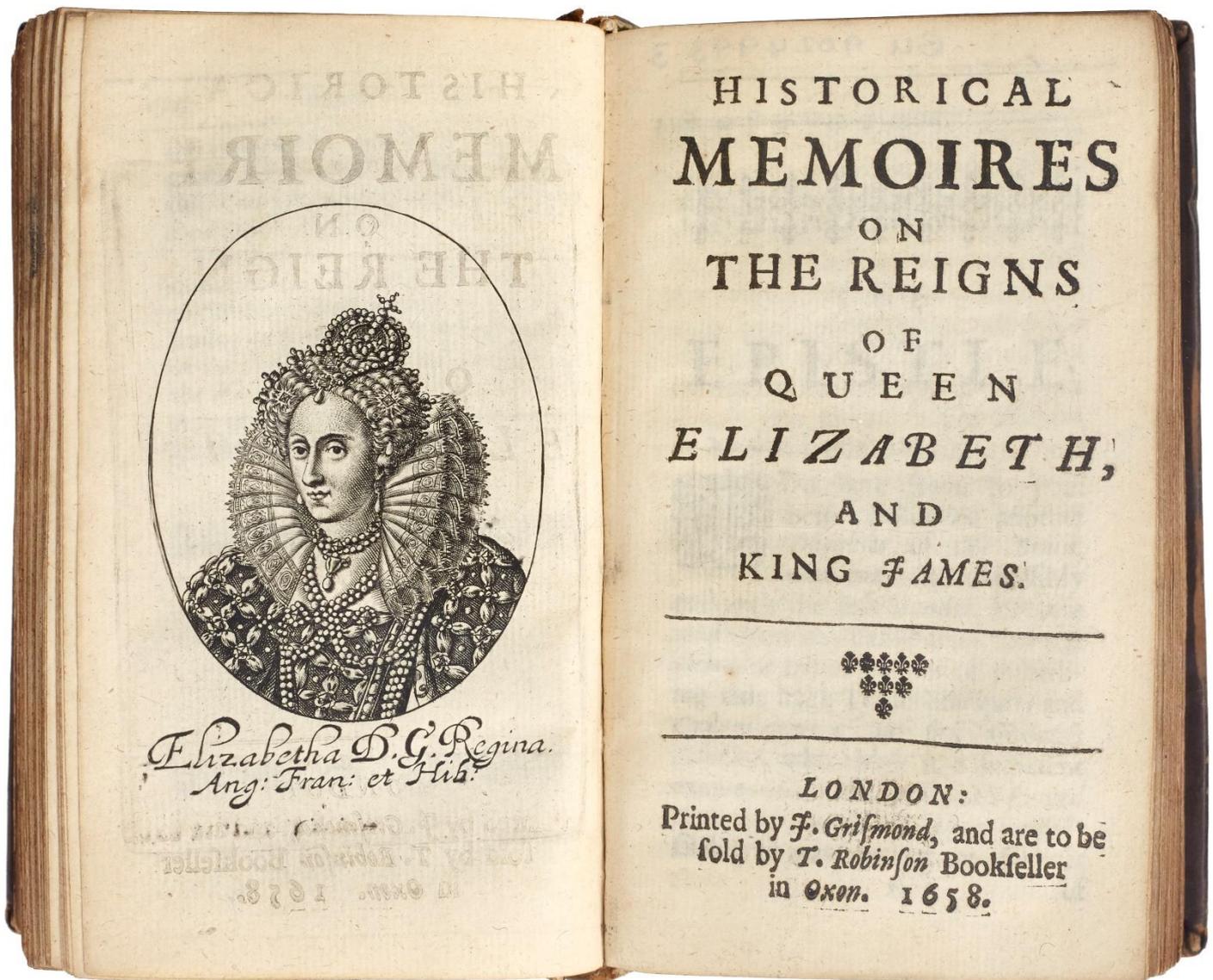
An attractive sammelband containing the chief works of Francis Osborne (1593-1659), whom Pepys fondly called 'my father Osborne'. With sections on 'studies', 'love and marriage', 'travell', 'government', and 'religion', it was an immediate hit, being popular with a wide readership, including Oxford scholars. Calls to have it publicly burned for instilling atheism into young gentlemen only boosted sales. Osborne's other chief work, *Historical memoires on the reigns of Queen Elizabeth, and King James* is also here, in the first edition of 1658, with the portraits of both monarchs found only in some copies. Here too is the first edition of Osborne's *Political reflections upon the government of the Turks*, discussing, inter alia, Islam, Turkish politics and military matters, and with interesting asides on Machiavelli and Luther.

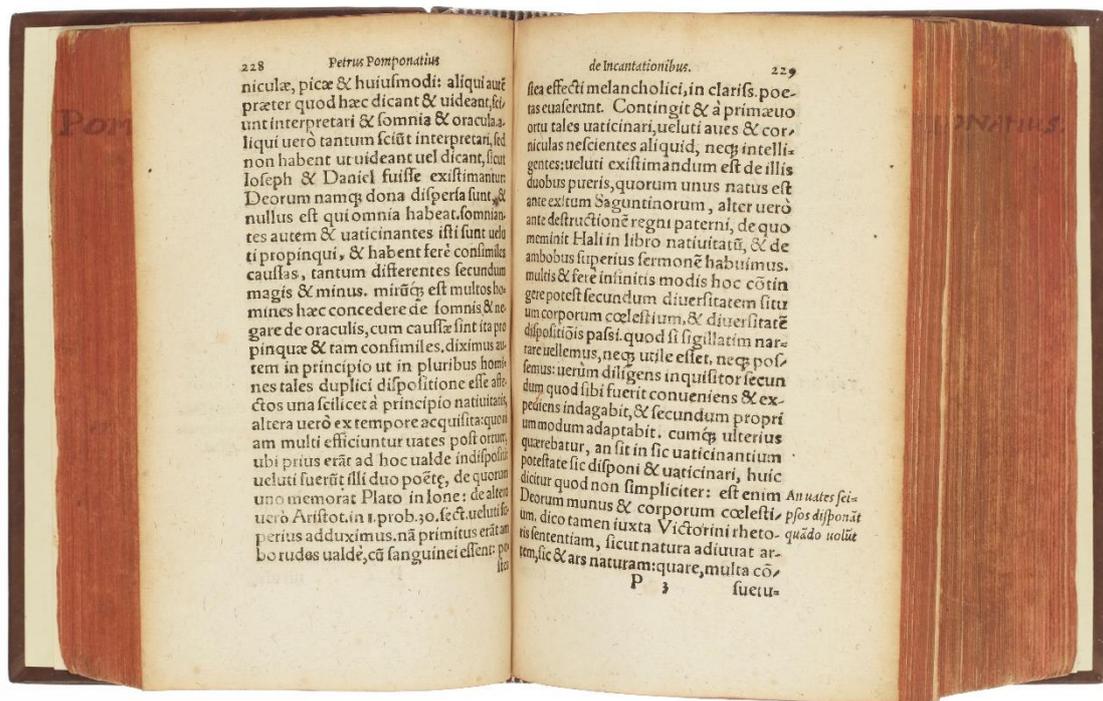
After a career spent in various minor offices, Osborne's final years in Oxford were extraordinarily productive. His output of historical, political, and moral works from this

period, influenced by the thinking of his friend Thomas Hobbes, were widely read during the Restoration and first part of the eighteenth century, making their author something of a celebrity. *Advice to a Son*, here in the enlarged 1658 edition, was written for Osborne's son John and first appeared anonymously in 1655.

Provenance: bookplate of Hugh Cecil Lowther, fifth earl of Lonsdale (1857-1944), patron of boxing and horse racing and the first president of the Automobile Association; from the library of Dr Hugh Selbourne (1906-73).

Full list of contents available on request.





THE FRUIT OF THE TREE OF KNOWLEDGE

49) **POMPONAZZI, Pietro.** Opera. [Basel, Henricus Petri, 1567].

8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. £7500

Rare first edition of Pomponazzi's essay *On fate, free will, and predestination* (De fato... libri V), published posthumously in this collective edition prepared by his pupil Gulielmus Gratarol. Gratarol's editions of Pomponazzi's writings were instrumental in divulging the thought of one of the most influential philosophers of the Renaissance.

Before the author's death, Pomponazzi's works had been circulating clandestinely in manuscript since the condemnation, in 1516, of *De immortalitate animae*, which argued the impossibility of a philosophical demonstration of the immortality of the soul. The book was publicly burnt in Venice. *De fato*, here printed for the first time, is perhaps the most speculatively ambitious and compromising of all. It examines the relationship between free will and providence. Pomponazzi refutes centuries of theologians' attempts to reconcile God's foreknowledge and human freedom, and is in sympathy with the stoics' position, observing in nature and history the evidence of a universal law of necessity, an iron law of

determinism which reveals God as 'the cruellest of all beings, the supreme hangman, most unjust'.

Like the burnt *De Immortalitate, De fato* takes its author and readers to a most uncomfortable yet necessary impasse between reason and faith. Its unorthodoxy is perhaps heightened in the first appearance here, joined with other writings where Pomponazzi addresses magic and the alchemic properties of natural elements.

Adams P 1826; Caillet III, 8818; Graesse VI, 47; Rosenthal 3020 ('Tres rare et fort recherché'); Wellcome I, 5154.

VANITY AND LUST

50) [ROCHESTERIANA.] Female Excellence: or, Woman display'd, in several satyrick Poems. By a Person of Quality ... London, Printed for Norman Nelson ... 1679.

Folio, pp. 8; disbound; small wormtrack touching three letters, else a very good copy. £2750

First edition, comprising four vigorous satires against women: 'A General Satyr on Woman', 'A Satyr upon Woman's Usurpation', 'A Satyr on Woman's Lust', and 'In Praise of a Deformed, but Virtuous Lady; or, a Satyr upon Beauty'.

When age with furrows shall have plow'd her face,
And all her body o're thick wrinkles place,
Her breasts turn black, her sparkling eyes sink in,
Fearful to see the bristles on her chin,
Her painted face grown swarthy, wan and thin,
Her hands all shrivled o're, her nails of length
Enough to digg her grave, had she but strength.
Such is the Mistriss that blind Poets praise

Although Wing attributes *Female Excellence* to Rochester, only 'A Satyr upon Woman's Usurpation' was assigned to him by contemporaries (in manuscripts and *The second Volume of Miscellaneous Works, written by George, late Duke of Buckingham, 1705*). Vieth and Love reject all four poems.

Wing R 1749.

51) **ROBINSON, Henry Peach.** The Passions: Vanity. 1857.

Lightly coated albumen print vignette, 7½ x 6 inches (19 x 15.2 cm.).

£1500

An example of Robinson's earlier work. His 'pictorial effect' – both influential and controversial at the time – appealed to an audience that appreciated the themes and poses in

the style of contemporary oil painting. *Vanity* was exhibited by Robinson at the Photographic Society of Scotland in Edinburgh in 1859 and at the Glasgow Photographic Society exhibition in the same year, where it was priced for sale at 3 shillings. It was one of four studies in 'The Passions' series. The others were Devotion, Fear and Love.

Robinson (1830–1901) was committed to promoting photography as a fine art, as asserted in his landmark treatise *Pictorial Effect in Photography* published in 1869. He tended to compose his images using the combination printing technique, which involved using fragments of images from various negatives and combining them to form a whole image. Using this technique he modelled photographic images on paintings that were already considered fine art. Famous images such as *Fading Away* (1858) and *The Lady of Shalott* (1860–61) were composed using this elaborate technique. He was also known for his tendency to vignette portraits, as in this example, which is of Robinson's least mannered portrait style: the young model is simply vignetted against a plain background. He exhibited such vignettes at the annual exhibitions of the Photographic Society in 1857 and 1858. In the 1860s he was disappointed by the Royal Photographic Society's unwillingness to promote pictorial photography at their annual exhibition and the dispute eventually led to Robinson, Davison, and a number of other prominent photographers seceding from the Society in 1891. In 1892 Robinson wrote in *The Two Sides of Photography* that: 'If photography is ever to take its proper position as an art it must detach itself from science and live a separate existence.' (19th August 1892). Robinson's work is held at, among others, George Eastman House; Smithsonian; Gernsheim Collection, Austin; National Gallery of Canada; and the Royal Photographic Society Collection at the Victoria & Albert Museum.

Provenance: from the collection of Margaret Harker, author of *Henry Peach Robinson: Master of Photographic Art, 1830–1901* (Oxford, 1988), in which this item is illustrated (see pl. 31).



FEATURING ALL SEVEN DEADLY SINS!

52) **MOREAU, Pierre.** *Les saintes prieres de l'ame chrestienne escrites & grauées apres le naturel de la plume. Paris, I. Henault, 1656.*

8vo, ff. [106]; entirely engraved throughout, calligraphic text and illustrations within ornamental borders, engraved title and 30 full-page illustrations; a few light marks; a very good copy in 20th-century light brown calf; double gilt fillet border to covers, spine gilt in compartments, edges gilt, marbled endpapers. £600

Rare later edition (first 1631) of Moreau's charming engraved prayer book, the calligraphic text and striking illustrations framed within exquisite decorative borders of birds, flowers, fruit, and grotesques, and **featuring a magnificent suite representing the seven deadly sins.** *Orgueil* (Pride) is richly dressed, with a peacock; *Paresse* (Sloth) sits unkempt beside a donkey; *Gourmandise* (Gluttony), with a hog at her feet, carries a bottle and cup; *Luxure* (Lust) is naked, with a bird and goat; *Envie* (Envy) is a fearsome snake-haired medusa with a dog; an armoured *Ire* (Wrath), with a lion, brandishes a sword; and a bespectacled *Avarice* (Greed) pores over her money bags beside a toad. Other illustrations include flowers, baskets of fruit, the Virgin and Child, and St John. Moreau (c. 1599-1648) was a renowned writing master, engraver, and publisher.

We have been able to trace this edition only in the Bodleian Library.



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