

# ENGLISH BOOKS

## 1550-1850

SUMMER 2017

ALMANACS POETRY SATIRE PSALMS JUVENILES

ITALY SPAIN THE UNDERWORLD THE COURT

BOSWELL BYRON MILTON SWIFT



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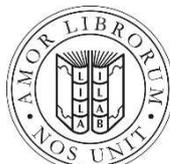
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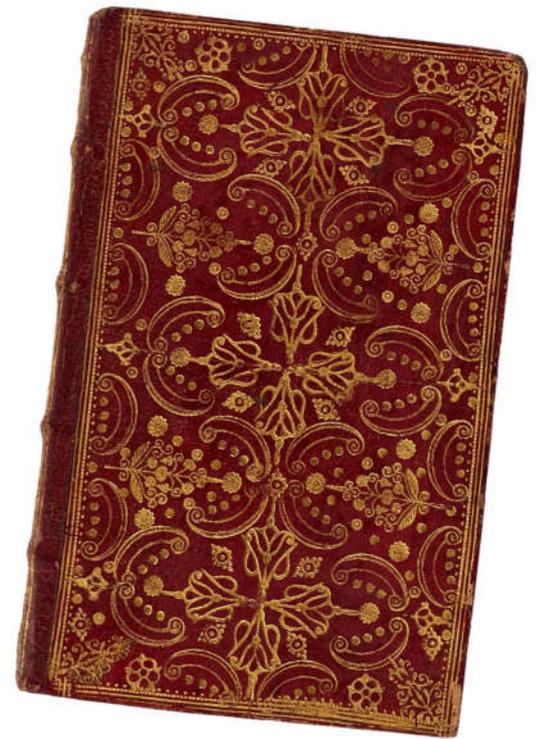
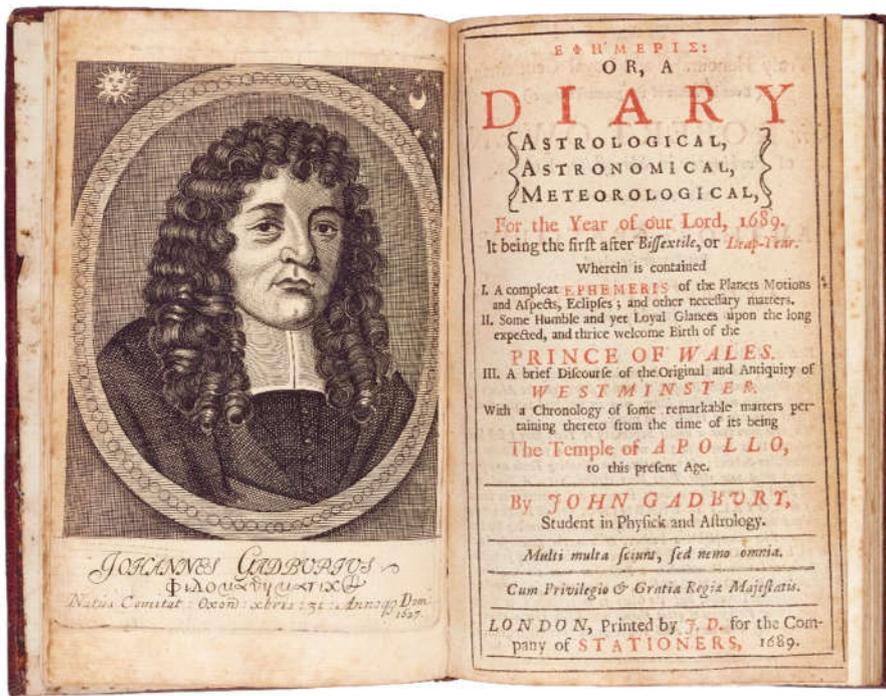
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## **List 2017/9**

*Cover vignette from item 36*

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#### THE DEDICATION COPY

**1 [ALMANAC.] GADBURY, John.** ΕΦΗΜΕΡΙΣ: or, a Diary {astrological, astronomical, meteorological,} for the Year of our Lord, 1689 ... Wherein is contained I. A Complete Ephemeris of the Planets Motions and Aspects, Eclipses; and other necessary Matters. II. Some humble and yet loyal Glances upon the long expected, and thrice Welcome Birth of the Prince of Wales. III. A brief Discourse if the original and Antiquity of Westminster ... London, Printed by J. D. for the Company of Stationers, 1689. [*i.e.* 1688.]

8vo., pp. [32], 14, [2, advertisements], with an engraved portrait added as a frontispiece (not called for by ESTC), one woodcut illustration and one woodcut diagram; title-page, dedication and calendar printed in red and black; a fine copy, the calendar interleaved with blanks, in contemporary red morocco, possibly by Samuel Mearne, elaborately gilt with floral, floriate and drawer-handle tools, gilt edges; from the library of Robert of Owen of Porkington, by descent. **£1850**

A fine copy of Gadbury's *Ephemeris* for 1689, dedicated to 'Sir Robert Owen ... as a Testimony of the Author's gratitude for Favours received', and evidently bound for presentation, with a portrait of the author added.

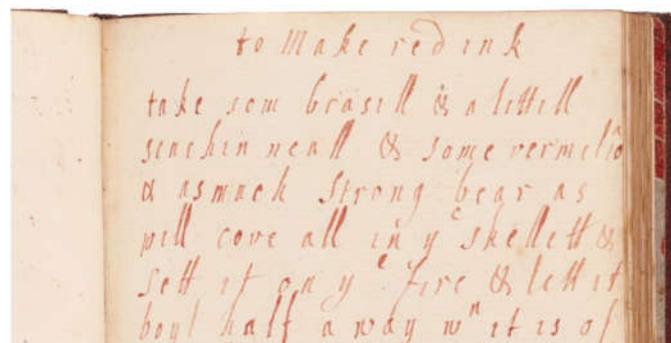
Ironically, but inevitably, of 'things stupendous in eighty eight', Gadbury here failed to predict the most important – the invasion of William of Orange in November, precipitating the Glorious Revolution, events detrimental both to Gadbury, who was arrested, and to Owen, who had offered to raise 500 men for a force against William. The *Ephemeris* for 1689 evidently having been completed and indeed printed before the autumn of 1688, James II is praised for 'the compleat quieting of these lately distracted Kingdoms; which as He hath most happily set at Peace, so we Hope and Pray that God would grant him a long and happy Reign over us.' Gadbury's *Ephemeris* for 1690 later apologised for this prognostic error: 'my muse hath of late been planet-struck, and I must waive predictions for a season'.

‘Tis now more than a double Septenary of Years since I first had the Honour to be known to you [Owen], when you were a young Scholar at Westminster-School ...’. By 1689 Owen was MP for Caernarvon, though perhaps less illustrious than his grand-father Sir John Owen, to whom Gadbury gives a nod, and who was sentenced to death along with Charles I (but reprieved). Gadbury’s correspondence with Robert Owen is preserved among the Brogyntyn papers at the National Library of Wales.

The tailor-turned-astrologer John Gadbury (1627-1704) became acquainted with William Lilly in the 1640s when they were neighbours, later studying astrology more seriously with Nicholas Fiske and issuing his first almanac in 1655 (*Speculum Astrologicum*). His first *Ephemeris* was published in 1659; the series continued until his death.

Gadbury varied the dominant themes of his almanacs, and this particular almanac is devoted to two main subjects: the birth, in June 1688, of James Stuart, son James II, later known as the Old Pretender; and the Popish Plot, a false conspiracy during which Gadbury himself was imprisoned. To the infant Prince of Wales is devoted a six-line verse at the head of each month; the punishment of Titus Oates on the pillory is referred to repeatedly. After the calendar is an essay on the history of Westminster Abbey, which mentions again Gadbury’s imprisonment for 16 weeks in the gatehouse, ‘having had the Honour ... to be charged with High Treason’ as a result of the Popish Plot.

Wing A 1768.



RED INK, NOSTRADAMUS, MILTON’S BLINDNESS AND ‘SOLAR ENERGY’

**2 [ALMANACS.] GADBURY, John.** ΕΦΗΜΕΡΙΣ: or, a Diary {astrological, astronomical, meteorological,} for the Year of our Lord, 1697 [-1698, 1700, 1702]. London, Printed by J. R. [or by William Richardson] .... for the Company of Stationers, 1697[-1698, 1700, 1702.] [i.e. 1696-1701.]

4 vols., 8vo., 1697: pp. [32], 16; 1698: pp. [32], 15, [1]; 1700: pp. [32], 16; and 1702: pp. [32], 16; the title-pages and calendars printed in red and black and interleaved with blanks; engraved portrait of Gadbury by John Savage inserted as a frontispiece in each volume, short annotations to 1697 and 1702 (see below); from the library of the Owen family, Porkington Library booklabels, ownership inscriptions of Elizabeth Owen to 1697; the Ephemeris for 1700 rather browned, the others fine copies, in handsome contemporary red morocco, gilt with floral and floriate tools, gilt edges. **£6000**

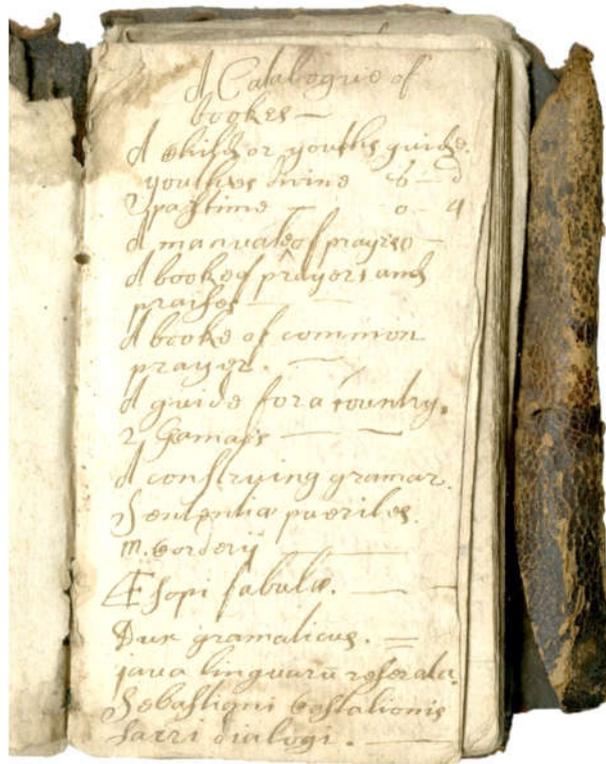


**Four attractive Gadbury almanacs in presentation bindings.** The *Ephemeris* for 1697 is annotated by Elizabeth Owen (daughter of Gadbury's friend and patron Robert Owen) with some instructions 'to make red ink', written in the said ink: take 'som brasill & a littell scochin neall [cochineal] & some vermilion', boil with strong beer, etc. In 1702 she transcribes a six-line poem by Katherine Phillips, the 'matchless Orinda': 'Go soft disires Love's gentle progeny'. As with item 1 above, engraved portraits of Gadbury have been added to each copy by Gadbury for presentation.

In his 1697 *Ephemeris* Gadbury begun a new genethliological theme, with entries devoted to the birth dates of famous 'physicians' from Thomas Brown to Vesalius and not a few fellow astrologers: Nostradamus, Thomas Shirley, and Gadbury's tutor Nicholas Fiske. In 1698 he turned to 'poetical births', betraying the Jacobitical tendency that saw him arrested several times: Herbert, Ogilby, Waller, Flatman and Rochester are given entries, Milton only just allowed: *Paradise Lost* and *Regained* and *Samson Agonistes* are 'Poems, in their own Nature so rich and profound, as are not easily equalled; and much to be preferr'd before his Unhappy *Iconoclastes*: wherein he traduced his lawful Sovereign K. Charles the I. ... For which, God struck him with Blindness'.

Other subjects covered, in verse, entries in the calendar, or the essays at the end, include 'some useful Planetary Notions wrote by Mr. Ed. Gresham near an 100 Years since, but never Printed', the etymology of the names of months, the eclipses of 1697 and 1700, full moons which have brought an onset of rain, 'solar energy' and 'the Placidian Astrology'.

Wing A 1776 (1697), A 1777 (1698), A 1779 (1700).



WITH A MANUSCRIPT 'CATALOGUE OF BOOKES'

**3 [ALMANAC.] GOLDSMITH, John.** An Almanack for the Year of our Lord God, 1692. Being Bissextile, or Leap-Ye[ar]. Wherein are contained many necessary Rules and useful Tables. With a Description of the High-ways, Marts and Fairs, in England and Wales ... The like not extant in any other ... To which are added Divers Tables and other useful things which have not been in former Edit. London: Printed for Mary Clark ... 1692.

12mo, pp. [48], printed in red and black, with two woodcut illustrations; the calendar interleaved with blanks; in the original wallet binding, worn and shaken; contemporary ownership inscription of one John France, with his annotations throughout in an italic hand.

£1100

John Goldsmith's very successful *Almanack* first began appearing in the 1650s and continued under his name throughout the seventeenth and eighteenth centuries, his predictions largely confined to the weather. Goldsmith had various publishers, with Mary Clark succeeding her late husband Andrew Clark in the late 1670s, and continuing until the turn of the century.

The manuscript notes that run throughout this copy are in Latin, Greek and English, and comprise quotations from e.g. Seneca and the Bible, religious meditations, and a catalogue of books, containing almost forty items: 'youthes divine pastime'; Latin texts including Ovid; a Greek grammar; Aesop's Fables; manuals for 'prayers and praises'; and a book of Common Prayer. Elsewhere is a note on Luther in prayer – 'tantum potuit, quantum voluit' (He could do so as long as he wanted to) – as well as some doggerel verse: 'Here lyes Mother Davies, Who now in her grave is / Which in her life time / Kept good Ale and beer', etc.

**Rare:** seventeenth-century Goldsmith Almanacs do not generally survive in more than two or three copies for any given year. **Of the present, ESTC shows two copies; British Library, and National Archives.**

Wing A 1797.



ARISTOTLE'S  
COMPLEAT  
MASTER PIECE.

In Three Parts :

*Displaying the Secrets of Nature  
in the Generation of Man.*

Regularly digested into Chapters and  
Sections, rendering it far more useful  
and easy than any yet extant.

To which is added,

A Treasure of HEALTH;

OR, THE

FAMILY PHYSICIAN;

Being Choice and Approved Remedies for  
all the several Distempers incident to Hu-  
man Bodies.

*The Twenty-third Edition.*

Printed and Sold by the Booksellers, 1749.

4 [ARISTOTLE, *attributed author.*] The Works of Aristotle compleat. In four Parts. (Illustrated with many Cuts,) viz. I. The Master-Piece. II. Compleat Midwife. III. The Problems. IV. The Legacy. Done upon finer Paper, and more correctly and neatly executed than any Edition ever done before. London Printed: and sold by all the Booksellers in Great-Britain and Ireland. [1750?]

Four parts, 12mo., bound together with a collective title-page: pp. [2], cropped at foot with loss of price statement; *Masterpiece* pp. 144, including a woodcut frontispiece (with images on both sides), and several further woodcut illustrations; *Midwife* pp. [4], iv, 156, [4], including a woodcut frontispiece, and with a folding woodcut of a child in the womb, with letterpress explanation; *Problems* pp. [4], 152, including a woodcut frontispiece; *Legacy* pp. [8], 112, including a woodcut frontispiece; some slight browning to *Problems*, else very good copies, bound together in contemporary sheep, spine gilt, chipped at head and foot, front joint cracked but cords sound. £1350

A rare nonce-edition of four popular pseudo-Aristotelian manuals on procreation, gestation and childbirth, texts issued together throughout the late seventeenth and eighteenth centuries, occasionally with a collective title-page as here.

*Aristotle's Compleat Masterpiece* (here in its 'twenty-third edition', 1749), was the most influential of these texts, the first sex manual in English when it first appeared in 1684; it also includes a section on 'monstrous births' – witness the frontispiece and the woodcuts on pp. 92-95. *Aristotle's Last Legacy* ('Printed for R. Ware [etc] ... 1749'), which first appeared in around 1720, was in effect a digest of the *Masterpiece*. *Aristotle's Compleat and experienc'd Midwife* (first 1700, here in a 'tenth edition', undated) was apparently 'translated' (*i.e.* edited) by the self-trained popular empiric William Salmon, a prolific author of domestic medical treatises; some of the text is drawn from Nicholas Culpeper. The *Book of Problems* ('Twenty fifth edition', undated) was a medieval compilation of questions and answers on natural history, with only a few devoted to reproduction; to the 'problems' of 'Aristotle' are added those of Marcantonio Zimara and Alexander of Aphrodisias.

These texts were all frequently reprinted, but all printings are uncommon, and some have no doubt vanished entirely; surviving copies tend to be in mediocre condition at best.

**Of the present collected edition ESTC shows four copies:** British Library, Glasgow; Columbia University Medical Library, and Library Company of Philadelphia.

#### COUNT UGLY'S NOTORIOUS MASKED BALLS

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

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

**£2000**

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 (*for whom see also items 30 and 80*). 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 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.

**6 BALZAC, Jean-Louis Guez de.** *Aristippus, or, Monsieur de Balsac's Masterpiece, being a Discourse concerning the Court ...* Englished by R.W. London: Printed by Tho. Newcomb for Nat. Eakins ... and Tho. Johnson ... 1659.

12mo., pp. [16], 159, [17]; a very good copy in eighteenth-century calf, rubbed, spine label wanting; clear-cut armorial bookplate to front pastedown of Edward Blount of Blagdon (d. 1726). **£750**

First edition in English of *Aristippe* (1657), a treatise on wisdom in political administration dedicated to Queen Christina of Sweden, who was an admirer. Balzac was particularly reputed for the quality of his prose, seen as raising it to the same degree of perfection as Malherbe did for French verse.

At the end is an apposite extract from an earlier work, *The elegant Combat* (1634), comprising Balzac's conversations with Pierre du Moulin.

Wing B 612.

#### MURDER IN THE SERAGLIO

**7 BARON, Robert.** *Mirza. A Tragedie, really acted in Persia, in the last Age. Illustrated with historicall Annotations.* London: Printed for Humphrey Moseley ... [1655?].

8vo., pp. [16], 264; some pen trials to title page, damp-staining to upper left corner throughout; otherwise a good copy in nineteenth-century half red morocco and marbled boards; marbled endpapers. **£850**

First edition of Baron's last literary endeavour, a violent revenge tragedy influenced by Jonson's *Catiline*, mostly in verse, packed with political intrigue, murders 'and *Seraglio's* too', all fitting subjects for its exotic setting. Not intended for performance, which would have been impossible during the Commonwealth, it was meant instead to be 'read and carefully digested' and is, 'by the standards of its day, an exceptionally long and elaborate play' (Birchwood, *Staging Islam in England*).

Mirza is a virtuous prince whose father, the murderous King Abbas, attempts to assassinate him but relents just as Mirza is being throttled. Alive, but in the palace dungeons, Mirza plots his revenge. Discovering that his daughter, Fatima, is now the favourite of her grandfather Abbas's immense *seraglio*, Mirza calls her to his cell and strangles her. After Mirza takes his own life, the grieving Abbas relents of his wickedness before dying.

Besides its colourfully incestuous and bloodthirsty plot, *Mirza* is notable for the author's claims to historical authenticity: it is a tragedy 'really acted in Persia' – its source being the letters written from Persia by the diplomat Dodmore Cotton, also the source for John Denham's similar tragedy, *The Sophy* (1641). The historical 'truth' of the play is supported by over two hundred pages of annotations, by which Baron offers the 'Key to Every Lock'.

'It has been stated that, on account of the dedication [in verse, addressed to 'His Majestie', *i.e.* Charles I], this piece must have been published before 1649, but as it was not entered in the Stationers' Register until 1655, and as the Thomason copy is dated 5<sup>th</sup> May [1655], that is doubtless the date of publication' (Pforzheimer).

Pforzheimer 43; Birchwood, p. 74; Greg, II, 744; Wing B 892.

THE  
C U B,  
A T  
NEW-MARKET:  
A T A L E.



L O N D O N,  
Printed for R. and J. DODSLEY, in *Pall-Mall*. MDCCLXII.

## BOSWELL'S FIRST POEM, READ ALOUD TO STERNE

**8 [BOSWELL, James].** *The Cub, at New-market: a Tale.* London: Printed [by William Bowyer] for R. and J. Dodsley ... 1762.

4to., pp. 24, with a half-title (dusty); small hole in the last two leaves, not touching text, else a very good copy, disbound. £8500

**First edition of one of Boswell's rarest works**, an autobiographical narrative poem in a Shandean mode written during his first visit to London in 1760. It antedates in composition Boswell's first published poems (in *An Elegy on the Death of an amiable young Lady*, 1761), though it was not published until the following year.

Boswell had sneaked off to London under an assumed name in March 1760, before he was uncovered by Lord Eglinton. 'Eglinton rescued him from the snares and "giddy fervour" of two extremes, one spiritual and the other animal and epicurean ... Three years later Boswell reminded Eglinton of his rescue: "You pulled me out of the mire, washed me and cleaned me and made me fit to be seen." Eglinton's world revealed to him a dazzling vision of conversation, wit, and humour ... excellent music and theatre; varied recreation that included a visit to the races at Newmarket and enjoyment of the prestigious Jockey Club ... and even the extraordinary luck of finding himself in the company of, among others, the Earl of Bute and the Duke of York, then only eighteen ... This was unimaginable good fortune for the nineteen-year-old Boswell' (Peter Martin, *A Life of James Boswell*, 1999).

According to his Preface – full of Sternean interjections, alternating teenage over-confidence and comic self-abasement – Boswell put pen to paper on *The Cub* in the coffee room of Jockey Club. The 'Cub' was of course Boswell himself, though 'Poetical Licence has been taken' and 'Hyperbole or Exaggeration, has been made pretty free with', as Boswell makes himself the butt of the joke.

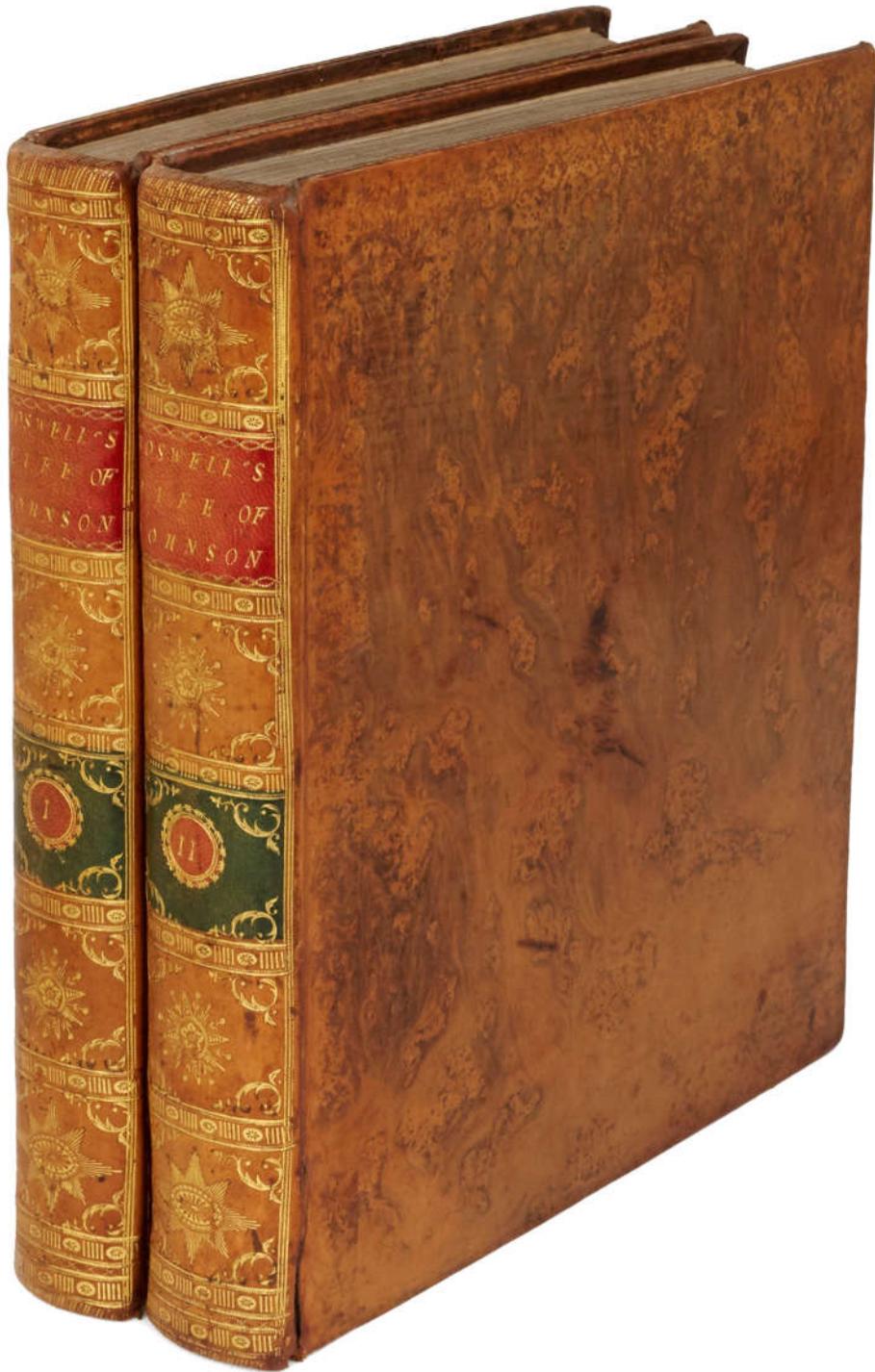
Lord E\*\*\*\*\*n, who has, you know,  
A little dash of whim, or so;  
Who thro' a thousand fences will range  
To pick up any thing that's strange,  
By chance a curious Cub had got,  
On Scotia's Mountains newly caught ...

Sometimes stock-still he stood amaz'd  
And with a stupid wonder gaz'd ...

'Boswell was probably already intimate with Sterne; at any rate, was infatuated with his book and his personality' (Pottle). Sterne 'caper'd at my Cub' when Boswell held him up on the Mall to read the poem to him (at least according to Boswell's own poetical account of the meeting, preserved in manuscript in the Bodleian). Before he left London in May 1760, Boswell attempted to have *The Cub* printed, but Dodsley was evidently reluctant to publish as the manuscript still lay with him in November 1761. Boswell finally wrote to William Bowyer, arranging to have it printed at his own expense 'very elegantly on fine paper with large, clear type' (Pottle), and dedicated to the Duke of York; although the young Prince took a special shine to Boswell and laughed at the poem in private, he was displeased by the public dedication.

Bowyer records 250 printed; it is now extremely uncommon, exceeded in rarity among Boswell's works only by *The Douglas Cause* (1767), his *Reflections on bankruptcies* (1772), and the slip-ballad *William Pitt, the Grocer of London* (1790). **ESTC records five copies in four locations:** British Library, Trinity College Cambridge (2), Rylands; and Yale.

Pottle 6.



EXCEPTIONALLY FINE

**9 BOSWELL, James.** The Life of Samuel Johnson, LL.D. Comprehending an Account of his Studies and numerous Works, in chronological Order; a Series of his epistolary Correspondence and Conversations with many eminent Persons; and various original Pieces of his Composition, never before published. The Whole exhibiting a View of Literature and Literary Men in Great-Britain, for near half a Century, during which he flourished. In two Volumes ... London: Printed by Henry Baldwin, for Charles Dilly. 1791.

2 vols., 4to., pp. xii, [16], 516, and [4], '588' (*i.e.* 586); stipple-engraved portrait by James Heath after Sir Joshua Reynolds in volume I, the engraved 'Round Robin' plate and facsimile plate of Johnson's handwriting in volume II; with the first issue reading 'gve' on page 135 in volume I ('the booksellers have given this rather uninteresting "point" more attention than it deserves' – Pottle), the preliminary blank in volume II, and the usual seven cancels; apart from slight offset from portrait onto the title page and the very occasional spot or foxing, an exceptionally fine copy in contemporary tree calf, gilt panelled spines, contrasting red and green morocco labels. **£12,000**

First edition of the greatest biography in the English language, drawing on material that Boswell had been collecting since his first interview with Johnson in 1763. He 'is the first of biographers. He has no second' (Macaulay).

Courtney & Nicol Smith, p. 172; Pottle 79; Rothschild 463 (with details of the cancels).

BOSWELL, DRUMMOND, AND 'A SONG IN PRAISE OF GOWFING'

**10 [BOSWELL.] [DUNCAN, Andrew, *editor*].** Carminum rariorum Macaronicorum delectus: in Usum Ludorum Apollinarium, quae solenniter Edinburgi celebrantur, apud Conventum gymnasticum Filiorum Æsculapii. Editio altera emendata et aucta ... Edinburgi: ex Typographia G. Ramsay et Sociorum. Venales prostant apud Petrum Hill, Junioem, Sodalitatis gymnastici Bibliothecarium. 1813.

8vo., pp. [3]-244, wanting the half-title else a fine copy, top edges gilt, the others completely untrimmed, in early twentieth-century brown morocco, gilt, marbled endpapers. **£450**

Enlarged second edition of this collection of verse in English, Scots, and Latin, first published 1801. On pages 140-144 was printed for the first time 'The Justiciary Garland, being the form of Trial before a Criminal Court'. It was written, according to the editor's note, 'by a club of young lawyers', identified by James Maidment as Boswell, Lord Cullen, Lord Dreghorn, and James Sinclair. It comprises seven short songs: 'Packing the Jury', 'Pleading on the Relevancy', 'The Judge examining a Witness', 'The Pannel's Defence', etc., ending with the convicted felon's 'Petition to the King'. It was originally written in about 1778 to judge from a footnote on the American war. Originally the participants in the Trial were readily identifiable with persons of the day, but even now 'the ingenious reader will be at no loss to find ... heads to whom the hats will fit'.

Other pieces include William Drummond's 'Polemo-Middinia' (*for which see also item 38*), 'Christ's Kirk on the Green' (ditto), Allan Ramsay's 'The Monk and the Miller's Wife' with a translation into Latin, 'The Farmer's Ha', 'The Wife of Auchtermuchty' with a translation into Latin, and a series of epitaphs including one written by Benjamin Franklin for himself when he was a printer in Boston, and one for Robert Burns.

The society of *Ludi Apollinares*, founded by Doctor Duncan (1744-1828) of the Royal Edinburgh Hospital, held an annual festival at Leith Golf House where poetical effusions were read out or sung

and prizes awarded for golfing, bowling, and swimming, exercises supposedly recommended by Hippocrates to remedy the gout. These sports are given honourable mention in the Preface, but only one is celebrated in verse: 'A Song in Praise of Gowfing, composed for the Blackheath Club, in the neighbourhood of London, and often sung with great spirit at the celebration of the *Ludi Apollinares* of Edinburgh'.

The colophon reads 'Excudendum curabat Andreas Duncan, Senior, Scriba Prætorius et Septuagenarius, Joannes Stark, Typographus'.

Pottle, posthumous publications 4.

**11 BOTTARELLI, Ferdinando.** Exercises upon the different Parts of Italian Speech; with References to Veneroni's Grammar. To which is subjoined an Abridgement of the Roman History, intended at at [*sic*] once to make the Learner acquainted with History, and the Idiom of the Italian Language ... London, Printed for J. Nourse ... 1778.

12mo., pp. viii, 195, [1], with a half-title; slightly dusty but a very good copy in contemporary sheep, neatly rebacked.

£450

First edition, very scarce, of a popular Italian tutor for English students, designed to teach grammar and idiomatic phrases through the use of exemplars. Increasingly difficult English phrases are laid out with the uninflected Italian stems below:

I have been twelve years in this country, during  
*essere stato dodici anno paese nel*  
which time I have had the honour to teach several  
*quale tempo avere avuto onore insegnare molto*  
ladies, and gentlemen Italian.  
*signora signore Italiano.*

The second half of the work (pp. 97-195) is an 'Abridgement of the Roman History' in English, with a nearly word-by-word guide to the Italian vocabulary in footnotes.

Bottarelli's emphasis on the smooth rendition of idiomatic phrases is unsurprising. His father Giovan Gualberto Bottarelli, born in Siena, was a librettist who, having worked in Berlin and Amsterdam became the house poet for the King's Theatre in London in the late 1750s, writing or adapting (from Goldoni, Metastasio, etc.) more than 40 opera texts. He was known to Casanova, who visited him in 1763 and reported his family 'the very picture of poverty'. He made a living as a bookseller, teaching Italian, and publishing his libretti, many of which were translated into English by his son Ferdinando. Bottarelli Jr. was also the compiler of *The Italian, English and French pocket Dictionary* 1777. His *Exercises* had reached a third edition by 1795 and a ninth by 1829.

ESTC lists seven copies: BL, Cambridge, NLI, Bodley, Senate House; Harvard and Yale.

Alston XII, *Italian* 85.

RARE TOUR BY AN OXFORD PORTER

**12 BRIGGS, John, Porter of University College.** A Tour from Oxford to Newcastle upon Tyne, in the Long Vacation of the Year 1791 ... In a Letter to the Rev. Mr. Hale, of Kerby Ravensworth, near Richmond in the County of York. [Oxford? 1791?].

8vo., pp. 16, a very good copy in old-style calf-backed marbled boards.

£950

First edition of the diary of a ten weeks' journey, 783 miles on horseback and foot, through the Midlands and North, recording where Briggs stopped and dined, and who he saw each day. **It is thought that this is the only book by a college porter in the eighteenth century.**

Briggs set off from Oxford on 19 July, along the way visiting fellows of the College, former students or their fathers, and other friends and acquaintances, calling first on the Reverend Mr Walker at Whichford in Warwickshire. From there his tour took him to Stratford, Coventry, Leicester, and Derby. When he reached Chesterfield it 'was the second night of the riot at Sheffield [the Broomhall riots, protesting enclosures], therefore I thought it prudent to stop'. The riot having abated the next morning, he carried on through Pontefract and York to Richmond, and Dolton [Dalton], where he turned his 'horse to grass for thirteen days' to recover from a fall. Meanwhile he undertook a walking tour.

At Durham he laid before Mr Wiseman 'two small bills for debts which his son contracted in Oxford, and they were very readily paid'. At Newcastle he dined with Mr Burden [Burdon] at the [Exchange] Bank'. 'On the Friday I went to the Reverend Mr Ridley's at Wall's End, a very pleasant house, gardens, and fishpond .... I saw a coal pit there one hundred fathoms deep; the corf went down and up in two minutes, by a steam engine, and brought up twenty-four pecks of coal'. At Sunderland he viewed the shipping and at Barnard Castle he saw 'Cuddy Hilton's Chapel, upon the bridge across the river Tees, where he married many couples'.

After returning to Dalton to say farewell to his friends he set off back to Oxford by way of Harrogate, Bolton Abbey (where his guide was the Rev. William Carr, who had matriculated at University College in 1781), Manchester, Wolverhampton, Worcester, Evesham, and Woodstock. There on Monday 26 September he met the College Servants by appointment at the Star Inn, and was surprised to be greeted by his wife and daughter in a chaise. Riding back to Oxford he reached University College in the evening and the end of his tour.

The Bodleian has recently acquired a copy annotated by the Oxford ironmonger and antiquary Henry Hinton with additions Briggs had intended to make in a second edition, never published because he died in 1794.

**Rare. ESTC locates copies at BL, Bodleian, and Yale only.**

#### THE GENUINE FIRST EDITION

**13 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.

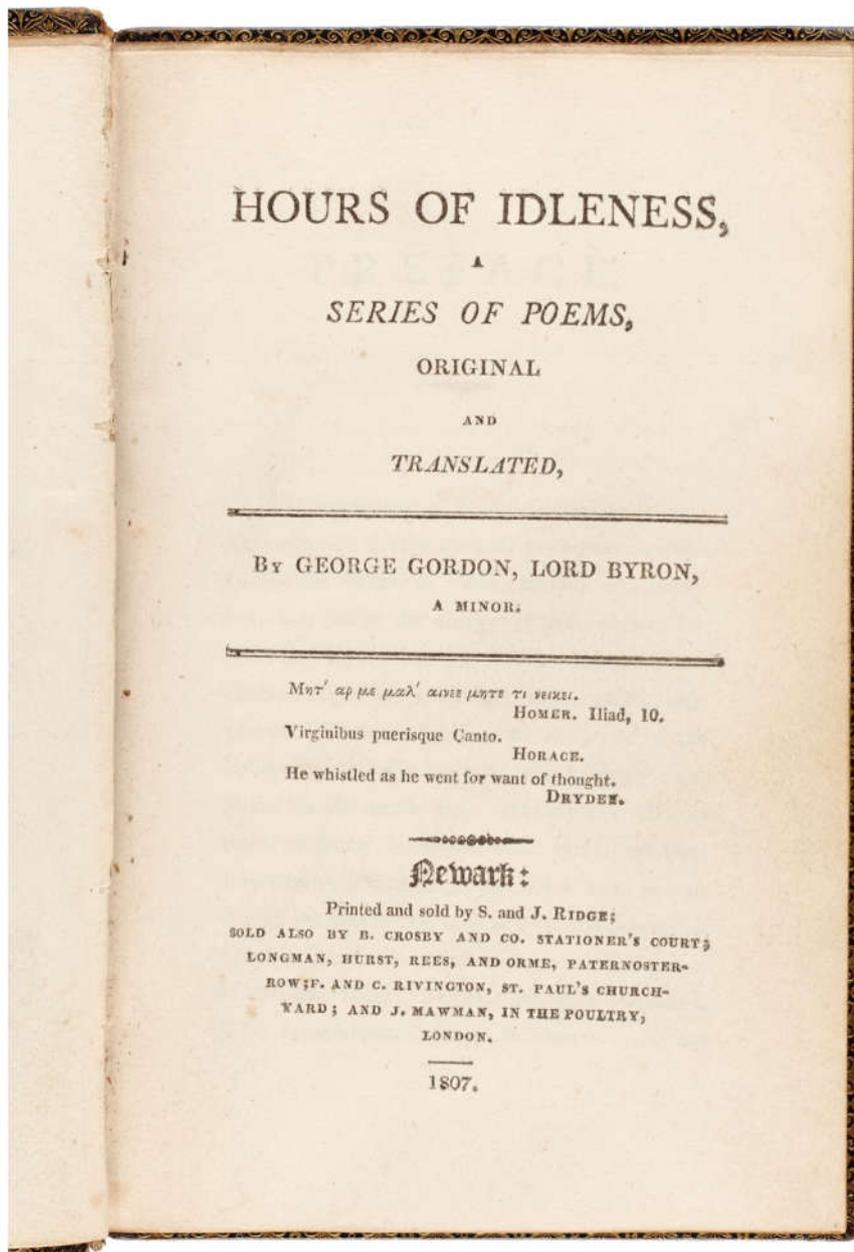
Crown 8vo., complete with the half-title, D3 a cancel as usual (the cancellandum is known only from the Ashley copy); **U2 uncanceled** ('Resignation' not 'resignation' in line 9 of 'Childish Recollections'); a very good copy in nineteenth-century dark-green straight-grain morocco, gilt, joints rubbed, gilt edges. **£2850**

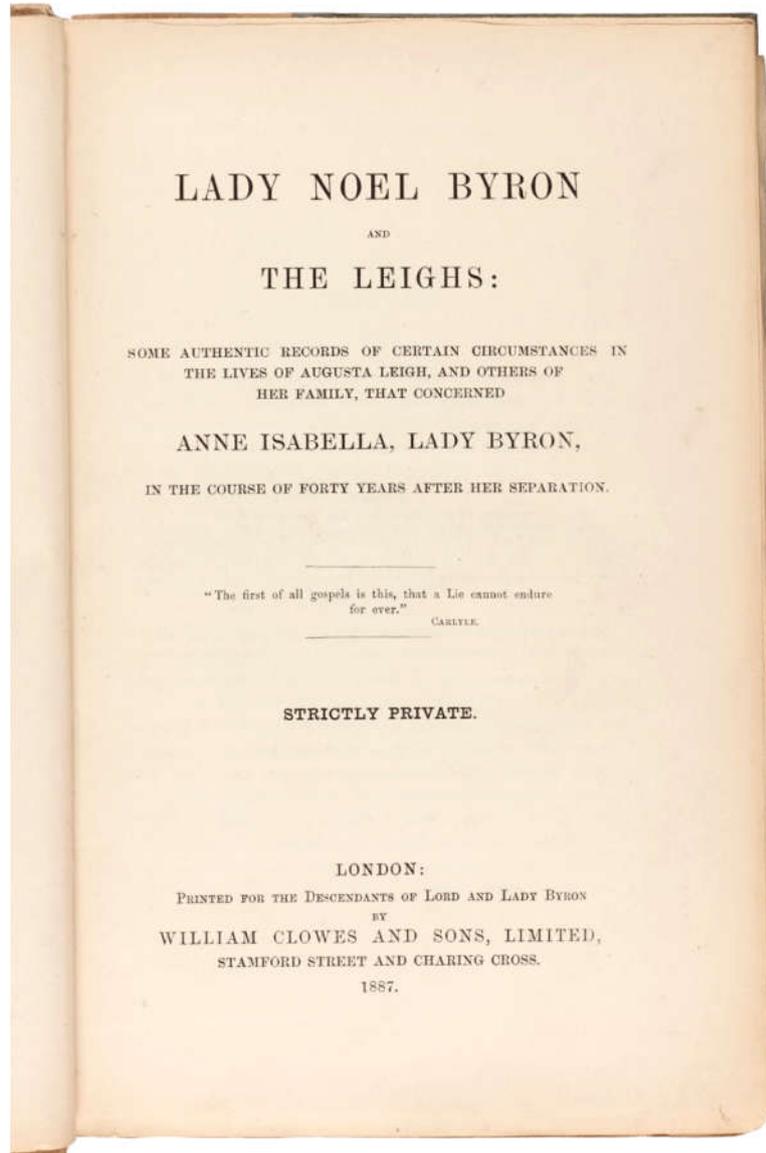
First edition. **This is the genuine first printing of Byron's first regularly published book**, his 'juvenilia' rearranged from the privately-printed *Fugitive Pieces* and *Poems on Various Occasions*. It omits twenty of the original poems and adds twelve others. The first edition may be distinguished from its deceptive 'large-paper' demy-8vo. reprint, also the work of the ubiquitous Ridges, by two typographical errors on pp. 114 ('thnnder') and 181 ('The'), 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. Less well-known is the cancellation of U2, here in its uncanceled state.

This is the 'slightly better collection of lyrics, the publication of which had momentous results' (Ian Jack). Byron, who modestly called it in his Preface a 'first, and last attempt', and promised it 'highly improbable ... that I should ever obtrude myself a second time on the Public', had looked forward with excitement to a notice in the prestigious *Edinburgh Review*. When it 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 completed and set aside, entitled 'British Bards', and revised it into the state known as *English Bards and Scotch Reviewers*. 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.

From the early collection of Chauncey Brewster Tinker, with his bookplate. Wise, I, 7-8; Randolph, pp. 7-10; Hayward 218; Tinker 507-8 (none of these bibliographical descriptions identifying the two states of leaf U2).





‘THE MOST HOPELESSLY UNOBTAINABLE BOOK  
IN THE WHOLE SERIES OF BYRONIANA’

**14 [BYRONIANA.]** Lady Noel Byron and the Leighs: some authentic Records of certain Circumstances in the Lives of Augusta Leigh, and others of her Family, that concerned Anne Isabella, Lady Byron, in the Course of forty Years after her Separation. ... Strictly private. London: Printed for the Descendants of Lord and Lady Byron by William Clowes and Sons ... 1887.

8vo., pp. [4], 249, [1], with a half-title; some pale foxing at the extremities but a very good copy, uncut, in the original blue boards, pale paper spine (browned), printed paper spine label, and with the original plain paper dustjacket; joints cracked but firm; annotated throughout (c. 1960) by the Byron scholar Malcolm Elwin after comparison with the original manuscript sources and Milbanke's *Astarte* (1905), correcting transcriptions and providing the full text of all the ellipses. **£4250**

First and only edition, **no. 21 of 36 copies printed.**

Wise says: 'I suppose this must be the most hopelessly unobtainable book in the whole series of Byroniana ... Of the thirty-six copies printed a few only were distributed; the larger portion of the issue was destroyed. The contents of the volume consist largely of letters addressed by Lady Byron to Augusta Leigh, Elizabeth Medora Leigh, Mrs. Villiers, and others. After reading them it is impossible to doubt that Medora Leigh, born on April 15th, 1814, really was the daughter of Byron and Augusta. That Lady Byron herself accepted the parentage is certain. It was she who informed Medora of her paternity. For the contention that the incestuous intercourse between Byron and Augusta continued after the birth of Medora there is not one particle of evidence. That it was resumed subsequent to Byron's marriage to Miss Milbanke in January 1815 is unthinkable. The book was arranged, edited and annotated by Ralph Milbanke, second Earl Lovelace, then Baron Wentworth.'

Wise notwithstanding, it is no longer thought that Medora was Byron's daughter: that certainly is the conclusion of the Byron scholar Doris Langley Moore. All the same the volume remains a fascinating, and indisputably rare, item of the Byron aftermath. It is 'a compilation of letters showing what Lady Byron had suspected and confided to friends, what line she took with Augusta and Augusta with her, and how she embroiled herself with Augusta's daughter Medora whom she believed to be Byron's child, using the daughter against the mother as she had formerly used the sister against the brother ... [It was] a secret book [not] circulated outside the author's family in his lifetime' (Doris Langley Moore, *Lord Byron. Accounts Rendered*, pp. 15 & 14).

Milbanke, son of the first Earl of Lovelace and Byron's (only legitimate) daughter Augusta Ada Byron, had been attempting to discover the 'truth' about Augusta since 1865, thwarted by Lady Byron's trustees, who withheld the correspondence from 1815-6. He did not gain full access to the papers until 1893, publishing *Astarte: a Fragment of Truth concerning Lord Byron* in 1905.

Whether or not 'the larger portion' of the thirty-six copies were actually destroyed is unclear. OCLC and COPAC together list nine other surviving copies, at the British Library (no. 20), Senate House, Bodley; Harvard (no. 6), Yale, NYPL (two copies, nos. 9 and 17), Princeton (no. 16), and Indiana (no. 28). We have also handled an example of the galley proofs.

Wise II, pp. 111-12.

#### 'VERY MODISH AMONG THE NOBILITY'

**15 CASOTTI, [Laurentio].** A New Method of teaching the Italian Tongue to Ladies and Gentlemen. Wherein all the Difficulties are explain'd, in such a Manner, that every one, by it, may attain the Italian Tongue to Perfection, with a marvellous Facility, and in a very short Time ... London: Printed by E. Everingham at the Author's Expences, and sold by James Round ... and by Joseph Archez ... and by the Bookseller in St James's Street ... 1709.

8vo., pp. [2], iv, [2], 102; slightly browned, marginal wormtrack at the end, touching a few words; several lines scratched out on p. 69, perhaps where the content ('Expressions of Kindness') was deemed inappropriate; else a very good copy in contemporary panelled calf, rubbed, joints cracked; ownership inscription of Edw. Chamberlayne. **£1500**

First and only edition, very rare, the only publication by Casotti, 'Italian Minister, and Professor', dedicated to Henry Petty, Baron Shelburne, (1675-1751) but printed at the author's expense.

A pronunciation guide and simplified grammar is followed by Familiar Words and Phrases (pp. 63-72), fifteen Dialogues (pp. 72-97) and twelve 'pleasant and facetious stories' (pp. 98-102). The Dialogues includes one between an Italian gentleman and an English coachman ('Will you take Eighteen Pence? / Indeed I cannot. 'Tis not enough.');

one on how to enquire about news ('There's talk of a Siege. They speak that the Duke of Marlborough has beaten the French Army');

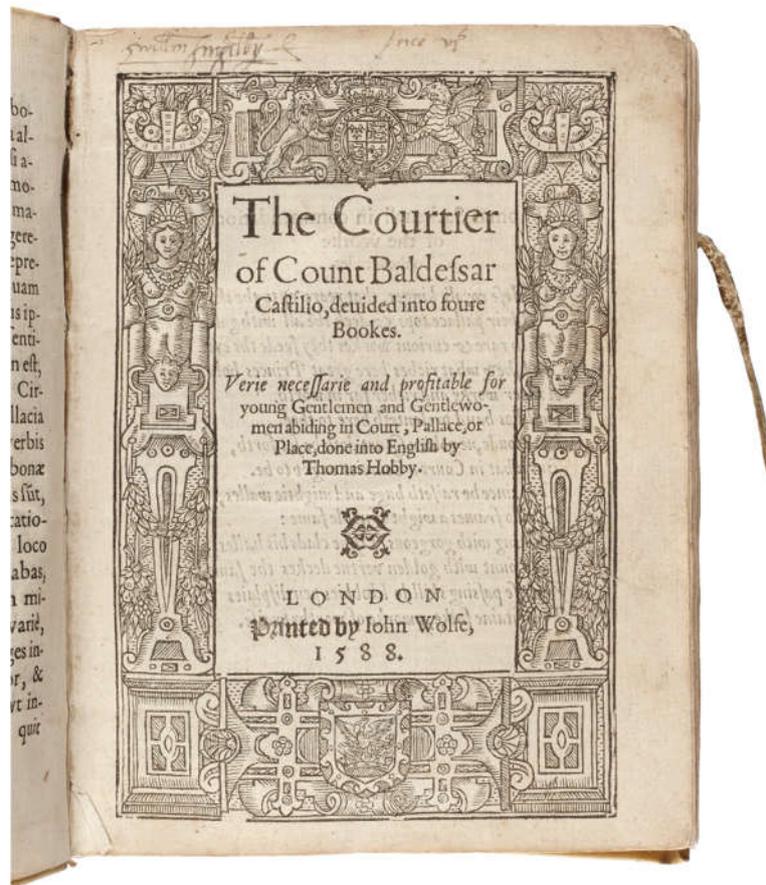
one between two English girls learning Italian ('Is not the Italian tongue very fine? ... / 'Tis very Modish among the Nobility / All the Ladies, in this time learn Italian');

and one between two English

travellers, discussing Rome and Venice. A gentleman in one dialogue is studying with Casotti – ‘a good Master, a very able Man in his Profession’; and Casotti appears himself in another, discussing the merits of England and her Queen with a pupil.

Henry Petty, son of Sir William Petty, and later first Earl of Shelburne, was apparently a former pupil of Casotti, of whom we can find only scattered record. In 1711 he was advertising in *The Spectator* for a five-o’clock Sunday service in Italian conducted by him in the Oxenden Chapel near Haymarket. If the *New Method* proved successful (it clearly did not), Casotti promised here ‘another Piece of my Labours’ (unspecified) and ‘after that a Great Dictionary in two Parts’. Neither were published.

**ESTC list two copies only: BL and Christ Church Oxford.** Alston XII, Italian 36.



THE COURTIER, ITALIAN, FRENCH AND ENGLISH

**16 CASTIGLIONE, Baldassare.** *The Courtier of Count Baldesar Castilio, deuided into foure Bookes. Verie necessarie and profitable for young Gentlemen and Gentlewomen abiding in Court, Pallace, or Place, done into English by Thomas Hobby. London Printed by John Wolfe, 1588.*

4to., pp. [616]; title-page and contents leaf printed within woodcut borders; the text printed in Italian, French and English in parallel columns of italic, roman and black letter type respectively; a fine, crisp copy, in the original publisher’s limp vellum, all but one tie wanting, **the endpapers comprising four leaves of printer’s waste** (signature C) from STC 11734.7, *Alberici Gentilis I.C. professoris regij de ivre belli commentatio secunda*, John Wolfe 1588 [*i.e.* 1589]; contemporary purchase note to head of title-page of William Ingilby.

**£18,000**

**An exceptional copy** of the first polyglot edition of *Il Cortegiano*, the prototypical humanist courtesy book, one of the most popular and enduring works of the Italian Renaissance, and ‘the best book that was ever written upon good breeding’ (Samuel Johnson).

*The Courtier* of 1588 was one of a series of Italian-language books printed by John Wolfe in London in the 1580s (he had trained in Florence, possibly with the Giunta family), and to the original text he appended the English translation by Thomas Hoby, first published 1561, and the French translation by Gabriel Chapuis (1585, a biglot edition). Extravagant and elegantly-printed for a work readily available in other forms (both Hoby’s English and Bartholomew Clarke’s Latin editions had been republished in 1577), ‘this edition was conceived at the height of tensions around the planned Armada invasion, which was also a moment of real ambivalence about foreignness and about the role of the foreign in national identity. In this context Wolfe’s edition seized on and made newly central the work’s relatively brief suggestions that the ideal courtier be a person of the world, a person well versed in languages and letters’ (A. E. B. Coldiron, *Printers without Borders*, 2015). Wolfe stripped out the marginalia and the introductory letters by Castiglione in the interest of space, but retained Hoby’s letter to Henry Hastings and the sonnet by Thomas Sackville (both Sackville and Hastings being important figures at Elizabeth’s court in 1588).

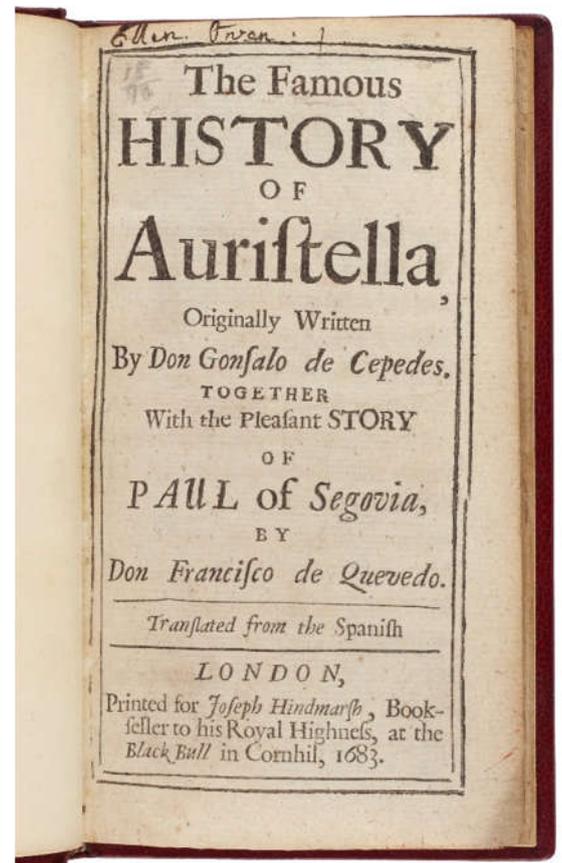
Hoby’s *Courtier* was the first major ‘Tudor’ translation and itself a monument of Elizabethan prose that influenced Shakespeare, Burton, Sidney, Jonson, and Spenser. ‘Besides setting the standards of social behaviour for the English cultivated public, *The Courtier* left a profound mark on Elizabethan literary and stylistic practice, and Hoby’s elegantly sober style was to influence Royal Society prose’ (*Oxford DNB*).

**This copy is in strictly contemporary state, and very rare thus**, with endpapers of printer’s waste from a work by the same publisher in the same year.

STC 4781.



[16]



[17]

**17 CÉSPEDES Y MENESES, Gonzalo de, and Francisco de QUEVEDO.** The Famous History of Auristella, originally written by Don Gonsalo de Cepedes. Together with the pleasant Story of Paul of Segovia, by Don Francisco de Quevedo. Translated from the Spanish. London, Printed for Joseph Hindmarsh, Bookseller to his Royal Highness ... 1683.

12mo., pp. [4], 140; a very good copy in modern full red morocco; early ownership inscription of Ellen Owen (of Porkington, Shropshire) to title-page. **£3250**

**First and only edition, very rare**, of two novellas, one a tragic romance the other a comic picaresque, adapted from Spanish authors. The history of Auristella (pp. 3-65) appears in Céspedes y Meneses's *Poema tragico del Español Gerardo* (1615-7), the story of Paul of Segovia (pp. 66-122) is a select abridgement of Quevedo's famous satirical novel *Historia de la vida del Buscón* (1626); at the end (pp. 123-40) is an unidentified essay 'On the Qualities of a Marriage: or certain Rules of the Choice of a Wife'.

Céspedes y Meneses, a 'faithful reader of Cervantes' (Gonzales-Barrera), blends in his works the idealism of the romance with the realism of the novella. *El español Gerardo*, possibly written during a period in prison, quickly received its first English translation, *Gerardo the unfortunate Spaniard* (1622) by Leonard Digges (which inspired Fletcher's *Spanish Curate*). The present work includes a liberal adaptation of the 'second discourse' in the book, the tragic tale of Gerardo and Jacinto, with the names changed.

Quevedo's *Buscón* was his first substantial work, begun in 1603 during his period of friendship with Cervantes, and was a *tour de force* which marked 'the zenith of the picaresque tradition' (Ward, *Oxford Companion to Spanish Literature*). An English translation by John Davies had appeared in 1657, taken from the French translation of 1633, but the present text is entirely different, returning to the original Spanish, and rendering it with great wit and concision. The most brilliant chapter of the original, describing the schoolmaster Cabra ('the Prototype of Poverty and Misery') who starved the boys in his care, was based on a powerful recollection of Quevedo's own childhood misery, and is given the fullest treatment here: 'an eternal Meal was made, which had neither beginning nor end. – There was brought us in Wooden Ladles a Broth so clear, that if Narcissus had taken it, he might have been in more danger than at the Fountain. I considered what pains the poor fingers took in swimming in it, and to dive to pull up from the bottom of the Ladle one Orphelim or only Pease ... Don Diego ask'd me what he should say to his Bowels to perswade them that he had eaten'.

**ESTC shows two copies only: British Library and Newberry.**

Wing C 1782.

LONDON VS. WESTMINSTER

**18 CITY STRUGGLE (THE).** A Satire. Occasion'd by the late Election of a Lord Mayor. London: Printed for T. Robins ... and sold at the Royal Exchange, St. James's, Bond-Street, and Charing-Cross. 1740.

4to., pp. 15, [1], with a half-title; a fine copy, lower edge uncut, disbound; the disguised names filled in manuscript in a contemporary hand. **£1500**

**First and only edition, very rare**, a verse attack on political corruption and bribery, against which, the author suggests, the City of London is the last bastion.

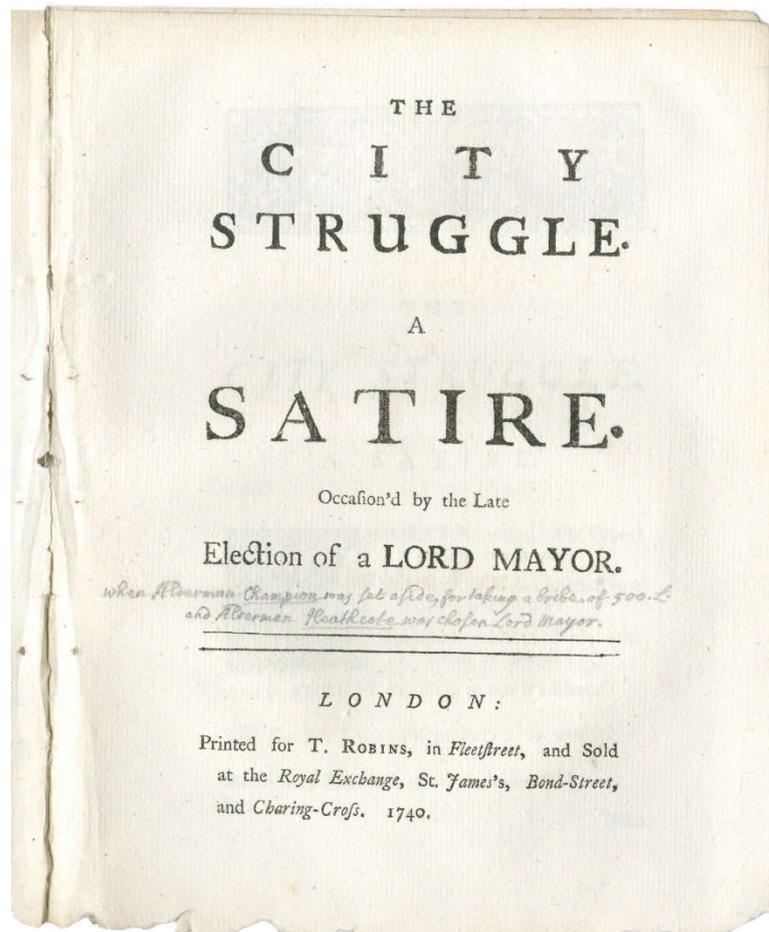
In September 1739, the most senior alderman in the City, George Champion, stood for Lord Mayor, and 'the Post Office, the Custom House, the Excise office, together with the three great companies, and all the other allies of the Treasury exerted themselves with incredible activity in his cause' (*A narrative of what passed in the Common Hall assembled for the election of a Lord Mayor, 1739*). But he was voted down by a large show of hands, apparently because he was the only London alderman to vote for the extremely unpopular Spanish convention, a vote, it was said, secured by a large bribe.

One who before could at Conventions rail,  
Of Secret Service tell a dismal Tale ...  
Now takes his Bottle, swallows down the Bribe,  
And halloo's for Sir B-b [*i.e.* Walpole] with all his Tribe

Now in September 1740, this year's candidate George Heathcote, 'to his Country's Cause a Friend', is given unreserved praise: he 'owns no Passion but for London's Good'. Heathcote, an opposition Whig of strong convictions, was selected by the Aldermen but declined the position and the post was later taken by Humphrey Parsons. The author goes on to praise London in general for opposing 'the Terror of a subtle C[ou]rt ... (For Liberty is not yet quite expir'd)'. Despite the corrupt actions of such as Champion, 'In vain they threat, or spring the Golden Mine, / While B[er]n[ar]d, H[ea]th[co]te, G[o]dsch[a]ll, B[a]r[be]r join.'

"When *Britain* was by Statesman's Wiles enslav'd,  
"London alone the sinking nation sav'd.

**Not in ESTC, COPAC or OCLC;** a copy was recorded in the library catalogue of the Athenaeum Club 1845-59. It was advertised in the *Gentleman's Magazine* for October 1740.



**19 COLERIDGE, Samuel Taylor.** *Christabel: Kubla Khan, a Vision; the Pains of Sleep ...* Printed for John Murray ... by William Bulmer ... 1816. [*Bound with:*]

**BYRON, George Noel Gordon, Lord.** *The Prisoner of Chillon, and other Poems ...* London: Printed for John Murray ... 1816. [*and with:*]

**CORNWALL, Barry [i.e. Bryan Waller PROCTER].** *Mirandola a Tragedy ...* London, John Warren ... 1821. [*and two other works.*]

Three works, 8vo., pp. vii, [1], 64, with the half-title, but wanting the two terminal leaves of Murray advertisements as often; pp. [6], 60, [2, advertisements], with a half-title; and pp. [8], 110, with a half-title; the half-titles foxed, else very good copies, bound with two other contemporary works (Milman's *Fazio* 1815, and Maturin's *Bertram* 1816, third edition, heavily foxed) in early green cloth, rebacked, red roan spine label. **£1750**

First editions: an attractive tract volume containing three celebrated poems by Coleridge, Byron's long narrative poem, and Barry Cornwall's verse play.

*Christabel*, containing also *Kubla Khan* and *The Pains of Sleep*, is perhaps Coleridge's best known collection, the three celebrated poems united by a shared engagement with the unreal, but wildly diverse in character and kind. The preface to 'Christabel' is an interesting little note on productivity, plagiarism and prosody, and the volume also contains the famous account of the origin of 'Kubla Khan'. All three poems appeared here for the first time (though small portions of *Kubla Khan* had been printed in Mary Robinson's *Memoirs* 1801).

Byron's *Prisoner of Chillon* was long narrative poem chronicling the imprisonment of the patriot-cum-historian François Bonivard. After succeeding his uncle as head of the Cluniac priory of St. Victor, near Geneva, Bonivard began to oppose the encroachments made by Charles III, duke of Savoy, against that city's liberties. He was imprisoned by the duke at Grolée from 1519 to 1521, lost his priory, and became one of the significant figureheads of the struggle. Byron's interpretation of these events is oblique, bearing only a passing resemblance to the reality of Bonivard's life (as recounted partially in the 'Notes'), but is steeped in characteristic romantic imagery.

Cornwall's *Mirandola*, Milman's *Fazio* 1815 and Maturin's *Bertram* 1816, also found here, were three of the most successful stage dramas of the day, all written in blank verse.

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

*Byron:* Randolph's state A (page [61] blank, list of Byron's poems and imprint on page [62]). The text was printed by T. Davison, the catalogue by Bulmer; so the latter is clearly an insert, but is normally present.

#### AN 'ENGLISH' ROMANCE, THE ROXBURGHE COPY

**20 COLET, Claude.** *L'Histoire Palladienne, traitant des gestes & genereux faitz d'armes et d'amours de plusieurs grandz princes et seigneurs, specialement de Palladien filz du roy Milanor d'Angleterre, & de la belle Selerine sœur du roy du Portugal: nouvellement mise en nostre vulgaire François ...* Paris, Estienne Groulleau, 1555.

Folio, ff. [8], cxxxiiii, with a woodcut printer's device to the title-page, 39 woodcut illustrations set within decorative borders, and woodcut initials throughout; a fine copy with generous margins in early nineteenth-century calf, rebacked preserving the old spine, covers

gilt with the arms of the bibliophile John Ker, Duke of Roxburghe; Chatsworth bookplate of William Cavendish, Duke of Devonshire, with his gilt initials added to the corners of the covers; faint early ownership inscription to title-page ('Herbert'), repeated several times on O6<sup>v</sup>. £9750

First edition, very scarce, the issue printed by Groulleau for retail in his own shop; there were three other issues, under the imprints (and publishers' devices) of Jean Dallier, Vincent Sertenas or Jean Longis, but all naming Groulleau in the colophon.

*L'Histoire Palladienne* is a loose translation by Colet of the first part of the Spanish romance *Florando de Inglaterra* (1545), purportedly based on an English original though no such source has been traced. It did appear in English, though not until 1588, in a very rare translation by Anthony Munday, *The famous, pleasant, and variable historie, of Palladine of England*. Palladien himself is British, but the action takes place all over Europe.

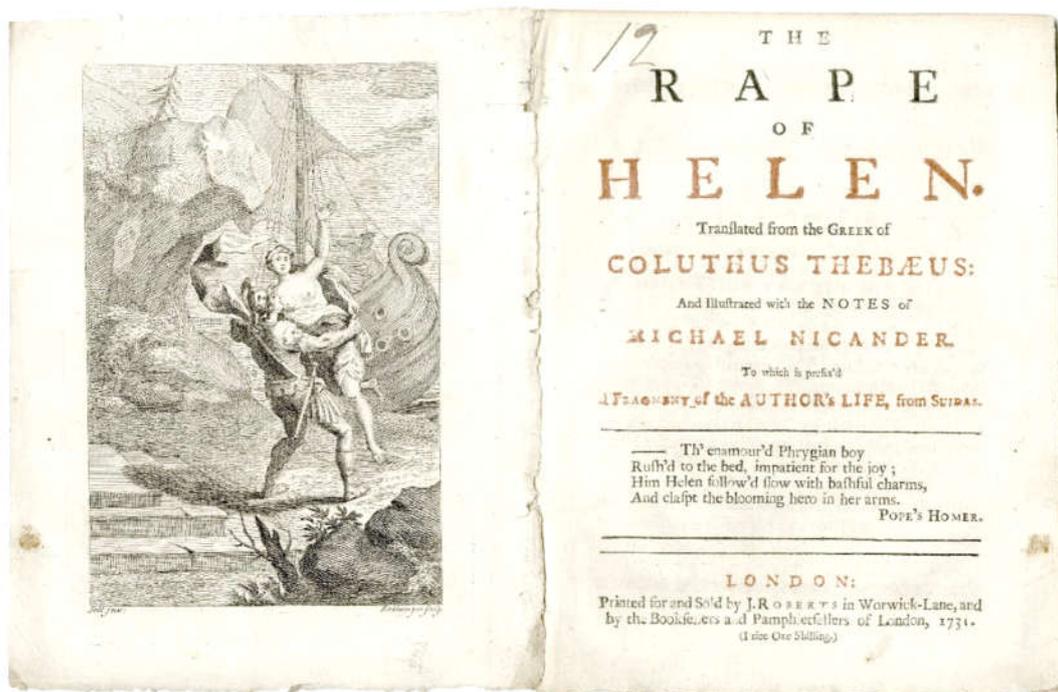
The fine woodcut illustrations, and indeed the thistle initials, had first appeared in Groulleau's edition of *Amadis de Gaule*, also translated by Colet. *L'Histoire* was published after Colet's death, with an important preface by Étienne Jodelle, a member of the Pléiade, and dedicatory poems by Jodelle, Denisot and de Magny. Jodelle had initially been inclined against Colet's Spanish romance translations, but Colet had argued him round sufficiently that he had contributed a dedicatory poem to the most recent part (book 9) of *Amadis de Gaule*.



This copy appears as lot 6173 in the 1812 auction catalogue of the Roxburghe library, formed over the last three decades of his life by one of the most obsessive collectors in the history of bibliomania and amounting to some 30,000 volumes. 'He followed up the romances among his English literature collection with manuscripts of French Arthurian texts and a wide selection of romances from across mainland Europe' (*Oxford DNB*). Lots 6066-6420 were devoted to them, including the celebrated Valdarfer *Decamerone* 1471, the sale of which was the occasion for the foundation of the Roxburghe Club. Roxburghe also had the second edition of Munday's translation (1664).

COPAC and OCLC together record seven copies across all issues (Bodley and Yale only of the present issue).

Brunet, I, 434 (the Dallier issue, 'assez rare').



**21 COLLUTHUS, of Lycopolis.** *The Rape of Helen.* Translated from the Greek ... And illustrated with the Notes of Michael Nicander. To which is prefix'd a Fragment of the Author's Life, from Suidas. London: Printed for and sold by J. Roberts ... and by the Booksellers and Pamphletsellers of London, 1731.

4to., pp. [4], viii, 34, [2], with an engraved frontispiece by Bickham Jr after Jett; title-page printed in red and black; the errata corrected in manuscript; a very good copy, lower edge uncut, disbound. £1200

First and only edition, rare, of this translation of Colluthus's *Rape of Helen* (Ἀρπαγή Ἑλενης), 'a short and charming miniature epic' (*Cambridge Companion to the Epic*) written in the late fifth century in Egypt.

In a long and interesting Preface, the anonymous translator seeks to introduce (and defend) an unfamiliar work, lamenting that it never received Pope's attention, and apologising for its form, which may confuse readers who already know the story or are hoping for 'a prolix repetition of melting gallantry and amorous dalliance'. The translation was 'written and performed before the full age of seventeen ... by one who thro' a slender patrimony has been confined to a scanty library, and his life hitherto ... one continual scene of trouble' – he has since improved his reading and his poetic ability, so if this work meets success (it seems it did not), 'the town may shortly expect a much better poem, full of finer Incidents and more remarkable events.'

This is Colluthus's only surviving work, re-discovered by Cardinal Bessarion in Calabria in the fifteenth and first printed by Aldus in c. 1505. A very rare Latin paraphrase by Thomas Watson was published in London in 1586 and a translation by Edward Sherburne appeared in his *Salmacis, Lyrian & Sylvia* (1651, *see item 71*). Here it is accompanied by detailed notes, 'The Speech of Paris to Helen' translated from the possibly apocryphal Dictys the Cretan, and a short biography taken from Suidas.

For an elaborate production, with a title-page in red and black, and an engraved frontispiece, *The Rape of Helen* is surprisingly rare. **ESTC records five copies only:** BL (wanting frontis), Cambridge, Oxford; Duke, and Harvard (listed twice in error).

Foxon R 118.

## MODERN TRAVELS

**22 COMPENDIUM (A)** of the most approved modern Travels. Containing a distinct Account of the Religion, Government, Commerce, Manners, and Natural History, of several Nations. Illustrated and adorned with many useful and elegant Copper-Plates. Volume the First [-Fourth]. London: Printed for J. Scott ... 1757.

4 vols., 12mo. with half-titles and 7 engraved plates; small tears and repairs at folds of some plates, five trimmed very slightly; a fine copy in contemporary speckled calf. **£1100**

First edition. The *Compendium* is a collection of excerpts and synopses of contemporary travel accounts, pertaining primarily to North Africa and the Near East but also including Scandinavia and Russia. It draws on the following authors: Henry Maundrel 'Chaplain to the English Factory at Aleppo', Thomas Shaw, Richard Pococke 'Lord Bishop of Ossory', Alexander Drummond 'His Majesty's Consul at Aleppo', Alexander Russel M.D., Jonas Hanway, merchant and philanthropist, Erich Pontoppidan 'Bishop of Bergen in Norway and Member of the Royal Academy of Sciences in Copenhagen', and Frederich Lewis Norden, to whose 'Travels ... through Egypt and Nubia' the final volume is devoted. Also included is the anonymous 'Account of a Journey to Palmyra', first published by Rupert Wood (who at the time of publication was 'under-secretary to the present great secretary of state, the honourable Mr. Pitt'). Most were employed overseas and offer a unique view of eighteenth century expatriate life, as well as accounts of journeys and anthropological, historical and topographical observations.

The *Compendium* offers a remarkable breadth of information on customs and natural history, such as is recounted in Richard Pococke's account of the Nile crocodile and its alleged foe: 'it is not improbable but what they are destroyed by Pharaoh's-rats. The creature here so called is larger than a Stote, and often shewn in Europe for the Ichneumon; it is not at all credible, that this latter can creep into the mouth of the crocodile, and by eating a passage thro' its bowels, destroy it. It must certainly be stifled in the attempt'.

The 'useful and elegant' engravings, include a 'View of the City of Aleppo', 'A magnificent Arch amongst the Ruins at Palmyra', and 'The Shah of Persia gives an audience at his Camp to Mr. Hannay', whose account is here included.

Atabey 269 (Referring to the second edition, Dublin, of the same year).





WITH AN ORIGINAL DRAWING BY A MOUTH-ARTIST

**23 DAMPIER, William James.** A Memoir of John Carter ... London: John W. Parker ... 1850.

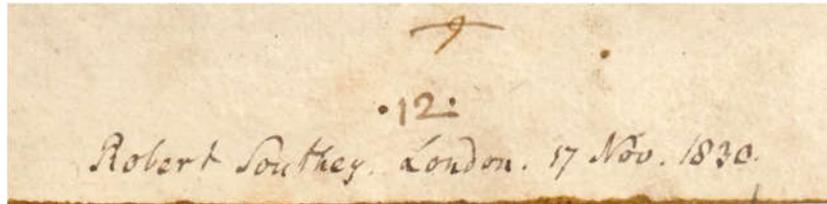
8vo., pp. 44, [2], with a half-title, a lithograph frontispiece portrait of Carter after a drawing by Dampier; four engraved plates and one hand-coloured lithograph after drawings by Carter, a lithograph plate of Carter's tools and three leaves of facsimile letters; extra-illustrated with **an original drawing, 'The Cock', signed by Carter**, pasted onto a rear endpaper; some foxing to the copperplates and the facing pages, else a very good copy in the publisher's original purple cloth, spine sunned; front endpaper signed F. Smith and with a note about visiting Carter; bookplate of Percy Sanden Godman. **£450**

First edition of this memoir of the remarkable mouth-artist John Carter.

Carter was paralysed from the neck down after a drunken fall from a tree as a young man. After reading an account of Elizabeth Kinning, a patient at the Liverpool Asylum who lost the use of her limbs and learned to paint with a brush in her mouth, he resolved to teach himself to do the same. With the help of specially adapted materials he quickly developed an astonishing proficiency, as the reproductions here attest. Carter would sketch out a drawing with an exceedingly fine pencil then go over it in Indian ink, producing such an accurate drawing that, as Dampier says, 'it requires ... the best evidence to believe that it is anything else than a first rate engraving on steel'. This is certainly true of the picture of the cockerel included here which is only identifiable as a drawing under close inspection with a magnifying glass. The F. Smith to whom this copy belongs records in a note at the front of the book 'In Sept' 1848 I visited Carter; he had just finished his day's drawing, and the apparatus was still on his bed'. This was presumably when he acquired the picture of the cockerel

which, he notes, is ‘one of Carter’s early drawings’. A lithograph after this (or a similar) drawing appeared in the second edition of the *Memoir* (1875).

Inevitably, Carter became something of a celebrity: many articles were published on his extraordinary story, and eminent men and women sought out his pictures; a drawing he made after an engraving by Rembrandt even made it into the possession of Queen Victoria. Carter died in 1850, fourteen years after his original accident, after his carriage overturned. William James Dampier was the vicar of Coggeshill where Carter lived; this memoir was the result of what seems to have been a close friendship.



ROBERT SOUTHEY’S COPY

**24 DOLCE, Lodovico.** *Il Palmerino*. Venice, Giovanni Battista Sessa, 1561.

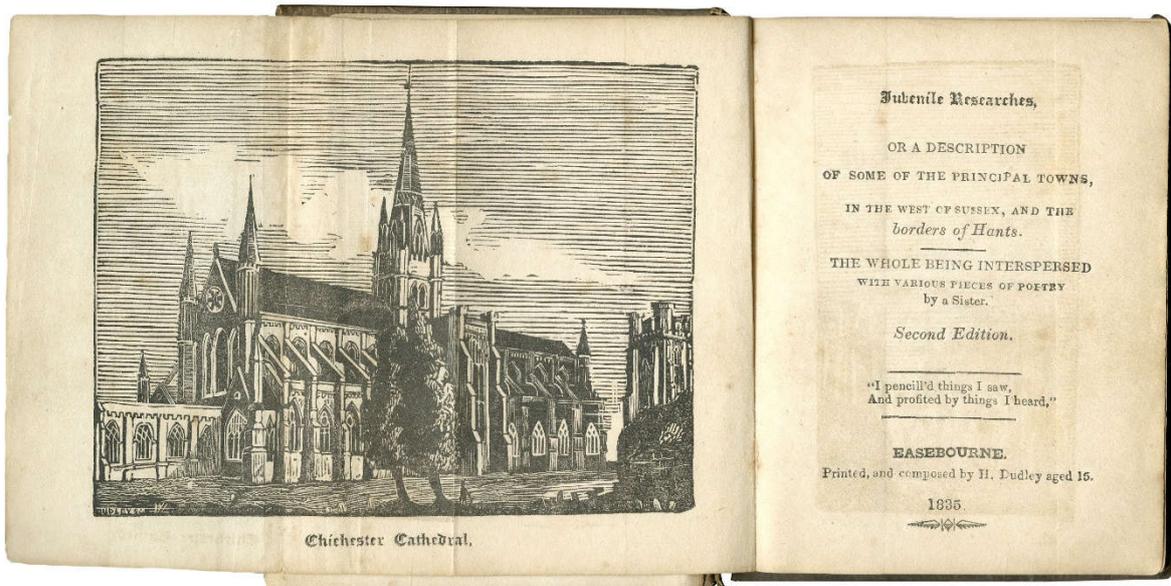
8vo, ff. 137, [1], text in double columns, title within elaborate woodcut architectural border, woodcut illustration at head of first canto, woodcut head- and tailpieces, large woodcut initials; inner margin of title strengthened on verso, outer and lower margin of final leaf strengthened on (blank) verso, paper flaws in two leaves (A2 and N4, without loss of text), some light staining and spotting, but a good copy in eighteenth-century vellum; slightly soiled and rubbed; ownership inscriptions of ‘Nicolo Betti’ (early) and Robert Southey, dated London, 17 November 1830. **£2500**

First edition of Dolce’s Italian translation of the chivalric romance *Palmerin de Oliva*, first printed at Salamanca in 1511.

‘When [Dolce’s] works are *rifacimenti*, as in the *Palmerino* (1561) and the *Primaleone, figliuolo di Palmerino* (1562), both based on Spanish romances, they are at least as noteworthy as Dolce’s model Bernardo Tasso, whose *Amadigi* (1560), first edited by Dolce, was itself based on the Spanish *Amadis de Gaula*’ (R. H. Terpening, *Lodovico Dolce, Renaissance Man of Letters* p. 7).

This copy of *Il Palmerino* comes from the library of Robert Southey (1774–1843), whose own translation of the Palmerin romance had appeared in 1807 as *Palmerin of England*. He evidently retained an interest in the story more than twenty years later. Southey’s extensive library (some 14,000 volumes by his death) was sold by S. Leigh Sotheby & Co. in May 1844, where the present book was lot 912 (bought by Bibby for £1).

Adams D749. Not in Mortimer.



‘PRINTED AND COMPOSED BY H. DUDLEY, AGED 15’

**25 DUDLEY, Howard.** *Juvenile Researches, or a Description of some of the principal Towns, in the West of Sussex, and the Border of Hants.* The whole being interspersed with various pieces of Poetry by a Sister. Second Edition ... Easebourne. Printed and composed by H. Dudley, aged 15. 1835.

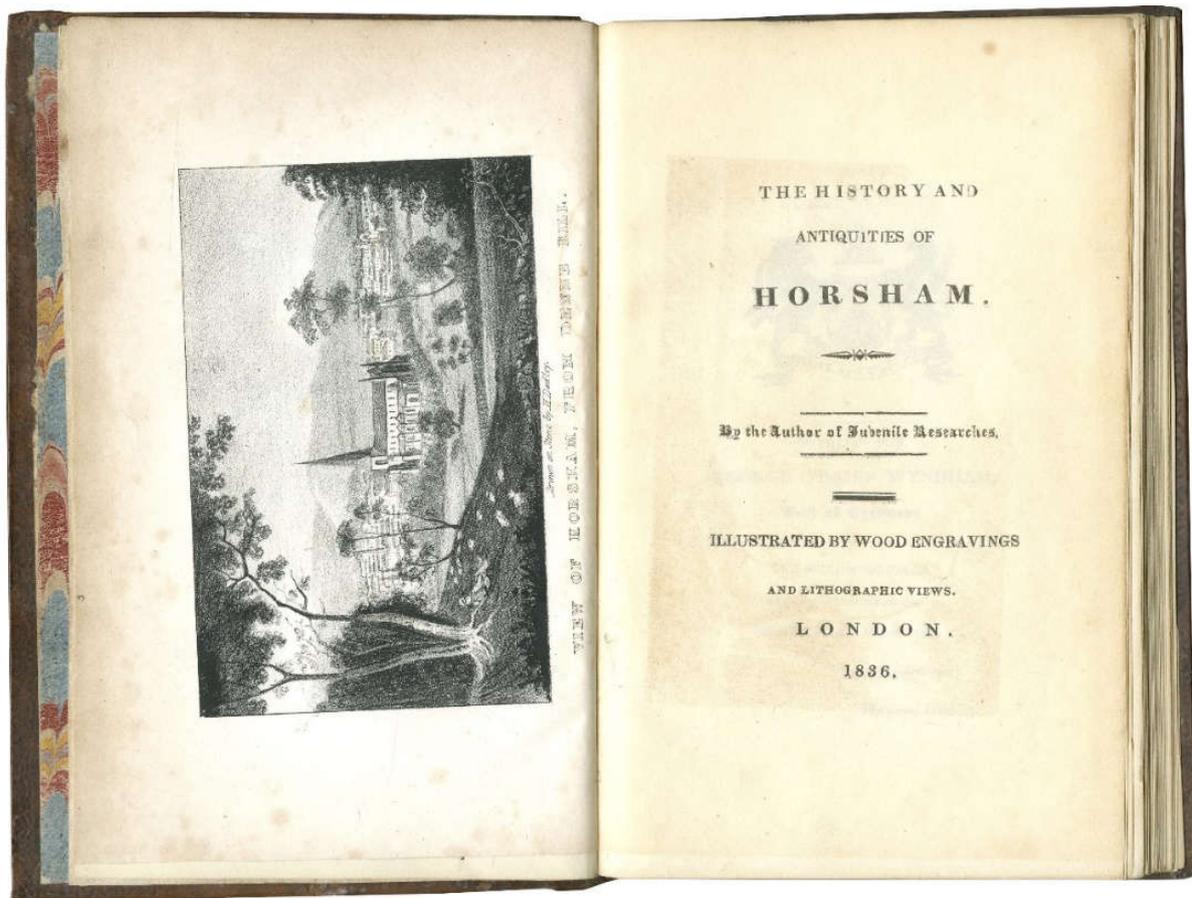
Squarish 12mo., pp. v, [2], 126, ii, [6], with a folding frontispiece, a terminal errata leaf, 37 further wood-engraved plates (three folding) and 34 wood-engraved illustrations in the text by Dudley; a very good copy in embossed mauve cloth, faded, spine rubbed, front joint neatly repaired. **£1250**

Second edition, enlarged and with new illustrations (printed in the same year as the first), a guide to antiquities in the South of England written, printed, and illustrated by the multi-talented prodigy Howard.

In the Preface, Dudley ingenuously apologises for the work’s deficiencies, explaining that as he built the printing press, produced the illustrations (despite having ‘never witnessed any wood-engraving’), and relied upon his thirteen year old sister to provide the poetry he was unable to reach the standards he might have hoped for, especially as he could only print one page at a time. Nevertheless, the book is a very professional production. The wood-engravings are of remarkable quality considering Dudley was self-taught, and include illustrations of churches, tombs, and monuments, as well as depictions of birds, flowers, and urns for the tailpieces. Dudley undertook his researches while on holiday with his family (he was evidently a more enthusiastic participant than most teenagers) and evidences a true antiquarian’s passion for ancient inscriptions and old churches. His sister, a convinced Romantic, finds poetic inspiration in nature and picturesque ruins.

The following year, Dudley printed *The History and Antiquities of Horsham* (see next item), which he also illustrated himself with thirty woodcuts and four lithographic views. In adult life he lived in Edinburgh where he found work as a wood engraver, providing illustrations for Charles Dolman’s 1854-5 edition of John Lingard’s *History of England*.

**Very rare.** COPAC and OCLC show copies at BL, Toronto Public Library, and Bodley only. The first edition is recorded at the National Trust only.



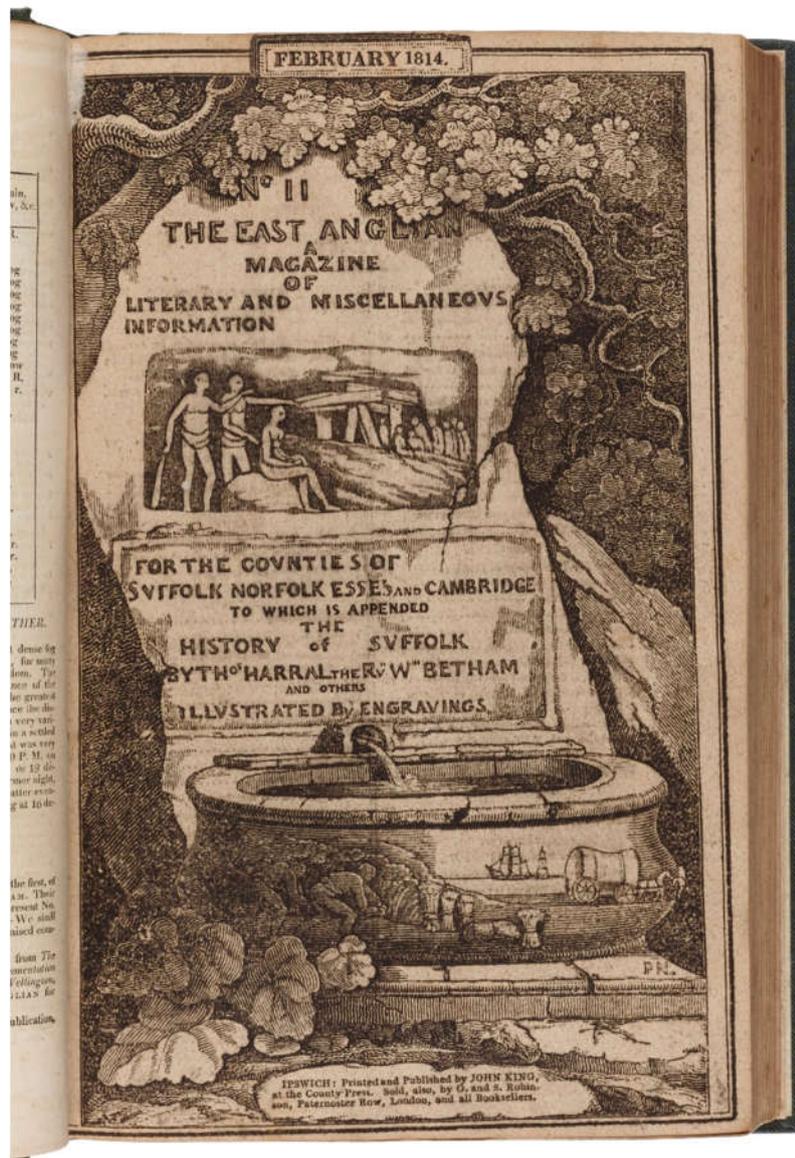
WITH FOUR LITHOGRAPHS

**26 DUDLEY, Howard.** *The History and Antiquities of Horsham ... Illustrated by Wood Engravings and Lithographic Views.* London. 1836.

8vo., pp. [8], 73, [3], with a half-title and thirteen plates (four lithographic, ten wood-engraved), and twenty further wood-engraved illustrations in the text; slight foxing to the lithographic plates, else a very good copy in later panelled marbled calf, bound for a local author, J. Turner. **£650**

First edition of the last book produced by the teenage literary prodigy Howard Dudley, a guide to the antiquities of Horsham, again printed by the author.

Encouraged by the success of his *Juvenile Researches* (see above) and with his antiquarian zeal undimmed, Dudley published this new title the next year. *The History and Antiquities of Horsham* is an altogether higher quality production: Dudley's skill as a wood-engraver is somewhat increased and he has branched out into lithography with great success. Further marks of his increased professionalism are the dedication to George O'Brien Wyndham, the Earl of Egremont, and a more methodical approach to historical study than the sometimes haphazard practice of *Juvenile Researches*. Alongside descriptions of the town's history, the nearby churches, and their monuments, there are entertaining accounts of local folk tales such as that of the terrifying dragon of Horsham. Though Dudley planned further projects, this book was his last as his professional commitments as a wood-engraver took over.



REVIEWS OF BYRON  
BIOGRAPHIES OF GAINSBOROUGH AND 'BROKE OF THE SHANNON'

**27 EAST ANGLIAN (The)**, a Magazine of literary and miscellaneous Information for the Counties of Suffolk Norfolk Essex and Cambridge to which is appended the History of Suffolk by Th<sup>os</sup> Harral the Rv "W" Betham and others. Illustrated by Engravings. Ipswich: Printed and published by John King, at the County Press. Sold also by G. and S. Robinson ... London, and all Booksellers. January [-May] 1814.

Five parts (all published), 8vo., through-paginated pp. 232, plus *The History of Suffolk* pp. 108 (five chapters originally issued with the parts but here bound at the end), with a wood-engraved stiff paper cover to each part (by Perry Nursey), that of No. V printed on yellow paper and the title altered to add Huntingdon to the list of counties; with one folding engraved plan and three topographic plates; some scattered foxing but a good copy in recent cloth. £650

**A complete run of this very rare provincial periodical** edited, and to a large extent written by, the novelist, poet and journalist Thomas Harral (d. 1853). There is some antiquarian, political and historical content, including extracts from the sale catalogue of the library of the herald John Ives, but

Harral's generally literary tastes are revealed in the extensive treatment of 'Theatricals', covering London (Kean and Kemble feature), Ipswich, Norwich and Woodbridge, and in the particularly generous space given to literary reviews. Byron's *The Corsair* and *Ode to Napoleon Buonaparte* both receive long essays, with numerous and extensive quotations, as does Southey's *Carmen Triumphale*. There is also some minor original poetry, miscellaneous essays including one by the painter Perry Nursey on landscape gardening (Nursey also designed the attractive covers), assize reports, and biographies of local figures including Gainsborough and the newly famous Philip Bowes Vere Broke, commander of the *Shannon* during its famous capture of the *USS Chesapeake*. At the end is an unfinished history of Suffolk compiled by Harral from the files of William Betham, a chapter of which was issued each month.

Harral was also the author of *A Monody on the Death of Mr John Palmer, Comedian* (1798) and a mildly anti-Godwinian novel, *Scenes of Life* (1805). He went on to edit the Suffolk Chronicle and Bury Gazette before moving to London, where he wrote for and may have edited *La Belle Assemblée* from 1823 to 1831.

**COPAC and OCLC show single copy, at the British Library**, plus one of *The History of Suffolk* only at Cambridge.

'THE MASTERPIECE BY WHICH HER NAME WILL LIVE'

**28 [EDGEWORTH, Maria].** Castle Rackrent, an Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the year 1782. [London,] Printed for J. Johnson ... 1800. By J. Crowder ...

8vo., pp. [4], xlv, 182, with half-title; small neatly repaired tear to title and occasional slight discolouration, small candle-wax spot on I4, but an attractive copy in contemporary half-calf and marbled boards, upper joint cracked but not weak. **£2250**

First edition of Edgeworth's first and most important novel, a rattling narrative of three generations of an Irish estate, **variously thought of as the first historical novel, the first Anglo-Irish novel and the first novel with an unreliable narrator**, the old family servant Thady Quirk. The Rackrents are the author's invention (though they draw on past generations of Edgeworths) but Quirk is based on an old family retainer whom she met when she first came to Ireland. She 'was so struck with his character and his dialect that ... she wrote out the story as it might have come from his mouth, so fast that she felt he stood by and dictated to her' (Slade).

My real name is Thady Quirk, though in the family I have always been known by no other than "honest Thady" – afterwards in the time of Sir Murtagh, deceased, I remember to hear them calling me "old Thady" and now I'm come to "poor Thady" ...

The story begins with the wild hard-drinking Sir Patrick Rackrent, who is succeeded first by the debt-ridden and litigious Sir Murtagh, and then by his brother Sir Kit. The gambling Sir Kit, whose unhappy English wife had 'never seen a peat-stack or a bog', is killed in a duel, and his heir is the extravagant Sir Condy, who finally exhausts the resources of the Rackrents. Most of the estate falls into the hands of Thady's cunning son the lawyer Jason Quirk.

Sir Condy meanwhile conceives 'a great fancy to see my own funeral afore I die' and contrives with Thady to arrange a wake. When the time came for Thady to reveal the secret, 'there was a great surprise, but not so great as we had laid out it would — "And aren't we to have the pipes and tobacco, after coming so far tonight," says some; but they were all well enough pleased when his honor got up to drink with them, and sent for more spirits from a shebean-house [although] Sir Condy was rather upon the sad order in the midst of it all, not finding there had been such a great talk about himself after his death as he had always expected to hear'.

Second and later editions are often met with (Wolff settled for a second), but the first is uncommon in commerce.

Garside, Raven and Schöwerling 1800:30; Loeber & Loeber E20; Sadleir 763; Slade 5A.

#### ... AND THE FIRST IRISH EDITION

**29 [EDGEWORTH, Maria].** Castle Rackrent, an Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the year 1782. Dublin: Printed for P. Wogan, H. Colbert, B. Byrne [*and seven others*]. 1800.

8vo., pp. [2], xlv, 182; lower corner of b4 in glossary torn away affecting the end of three lines, a few short marginal tears and stains, else a good copy in contemporary tree sheep.

£850

First Irish edition, scarce, published in the same year as the first edition.

Presumably a piracy given Edgeworth's loyalty to J. Johnson in London and her 'studied indifference to Irish outlets' (*Oxford DNB*), this edition is distinctly uncommon, with only 10 copies in ESTC; it achieved great success, and Dublin editions kept pace with London ones up to 1810.

Garside, Raven and Schöwerling 1800:30; Loeber & Loeber E20; Sadleir 763a; Slade 5D.

#### MASQUERADES, MORALITY, AND PUBLIC BROTHELS

**30 ESSAY UPON MODERN GALLANTRY (AN).** Address'd to Men of Honour, Men of Pleasure, and Men of Sense. With a seasonable Admonition to the young Ladies of Great Britain ... The Second Edition. London: Printed for A. More ... 1726.

4to., pp. 45, [1]; cut a little close, shaving last line of title-page (price) and some headlines and pagination, some wear at inner margin, a little dusty, but a good copy, disbound. £1000

Second edition, **unrecorded**, published in the same year as the first – apparently from the same setting of type with the title-page altered to add the edition statement.

*An Essay* is a savage reprehension of adultery and whoring, with a long satirical dedication, dated 'Bloomsbury, Feb. 21. 1726', to J[ohn] J[ames] H[eidgege]r, the 'strange bird from Switzerland' (Pope) who, as manager of the Opera House in the Haymarket, promoted operas with Handel and at the same time scandalous masquerades or *ridotti* that became the rage of the town (*see also items 5 and 80*). There were sermons against the masquerades, grand jury presentments, even a royal proclamation (which apparently did not stop the king from attending). The dedication here takes the form of a mock defence of these assemblies against charges that they promote 'Vice, Lewdness, and Debauchery ... encourage Intriguing, and endanger the Honour of Families'.

The main text, defining 'Gallantry' as 'a constant Application to the good Works of Adultery and Fornication; or the prevailing Art of debauching, by any Methods, the Wives or Daughters of any Men whatsoever, especially those of our dearest Friends', exposes the actions of rakes who seduce and then despise; the character of faithless women (who 'break out in extravagant Dress, frequent Gaddings abroad' etc); and the specious arguments of whore-masters.

The author does though admit he is arguing against human nature, and that 'there always were and always will be, to the End of the World, Whores and Whore-masters of all Sorts', so rather than

debauching wives and virgins, the author refers the libertine 'for a Remedy to the common Stews and publick Sinks of Leudness, which I think much preferable to his adding Villany to Lasciviousness'.

**Not in ESTC, which only lists the first edition.**

**31 EVELYN, Charles.** *The Lady's Recreation: or, The third and last Part of the Art of Gardening improv'd.* Containing, I. The flower-garden ... II. The most commodious methods of erecting conservatories, green-houses, and orangeries ... III. The nature of plantations in avenues, walks, wildernesses ... IV. Mr. John Evelyn's *Kalendarium Hortense*, methodically reduc'd ... To which are added, some curious observations concerning variegated greens, by the Reverend Mr. Laurence. London, Printed for J. Roberts ... 1717.

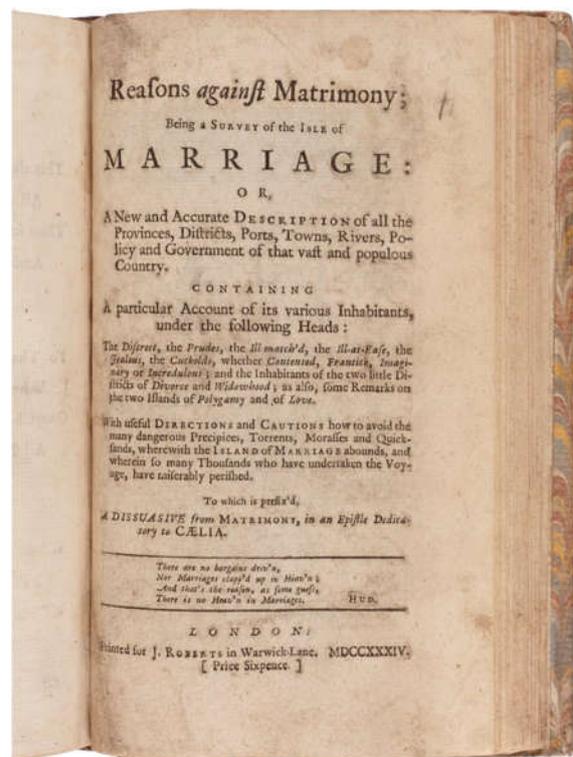
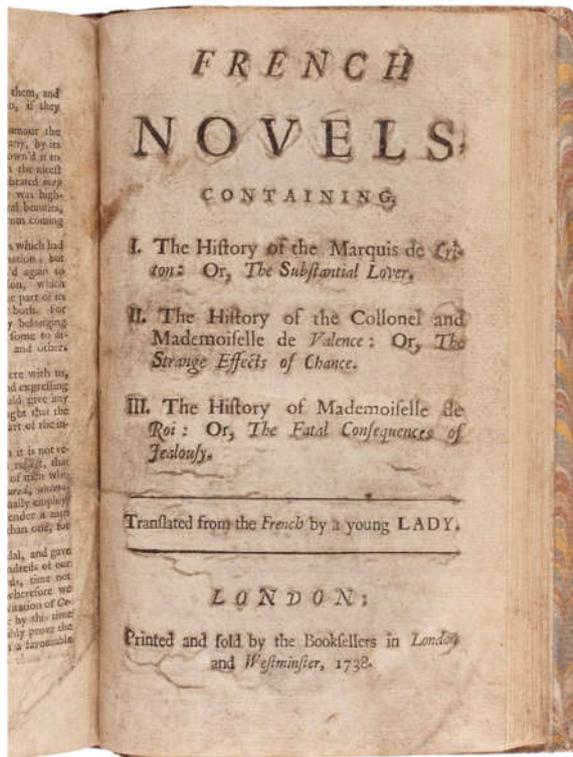
8vo, pp. [2], iv, [8], 200, with frontispiece engraving; a few small stains to title-page, occasional browning; a good crisp copy in contemporary sprinkled panelled calf, raised bands, gilt lettering-piece, edges sprinkled red; short crack at head of upper joint, light staining to lower cover, corners a little worn; inscription on title-page 'No. 730 Samuel Clarke Ao. 1720' and Clarke's inscription on the last page. **£1500**

First edition, with a fine frontispiece showing an ornamental garden engraved by Elisha Kirkall. The 'Kalendarium Hortense' 'is in no sense a reprint of John Evelyn's work (Keynes).

'As the curious part of gardening in general has been always an amusement chosen by the greatest of men, for the unbending of their thoughts, and to retire from the world, so the management of the flower-garden in particular, is oftentimes the diversion of the ladies, where the gardens are not very extensive, and the inspection thereof doth not take up too much of their time.' So begins the author of *The Lady's Recreation*, before taking his reader through soils, compost, and garden layout; flowers and shrubs; conservatories and greenhouses; evergreens and trees. Nothing is known of the author, who has not been identified with any of John Evelyn's descendants. At the end of the work he published a letter by John Laurence favourably reviewing his book, although Laurence, in the preface to his *Fruit-garden Kalendar*, denied ever having seen it.

Goldsmiths' 5343; Henrey 699; Rothamsted p. 75.





RARE FRENCH NOVELS, A SATIRE ON MARRIAGE, AND A SWIFT FABLE

**32 FRENCH NOVELS**, containing, I. The History of the Marquis de Criton: or, the substantial Lover. II. The History of the Collonel and Mademoiselle de Valence: or, the strange Effects of Chance. III. The History of Mademoiselle de Roi: or, the fatal Consequences of Jealousy. Translated from the French by a young Lady. London: Printed and sold by the Booksellers in London and Westminster, 1738. [Bound with:]

**REASONS** against Matrimony; being a Survey of the Isle of Marriage ... containing a particular Account of its various Inhabitants ... with useful Directions and Cautions how to avoid the many dangerous Precipices, Torrents, Morasses and Quicksands ... To which is prefix'd a Dissuasive from Matrimony, in an Epistle dedicatory to Cælia ... London: Printed for J. Roberts ... 1734. [and with:]

**S[WIFT], J[onathan]**. The Beasts Confession to the Priest, on observing how most Men mistake their own Talents ... Second Edition. 'Dublin, Printed. London, Re-printed: and sold by T. Cooper ... 1738' [but Ruddiman, Edinburgh?]. [and with six other works.]

Nine works, 8vo., bound together: *French Novels*: pp. viii, 51, [1]; *Reasons*: pp. 28; Swift: pp. 16; plus six other works including Pope's *First Epistle of the Second Book of Horace imitated* (1737) and *The Universal Prayer* (1738); each work dusty at the extremities, title-page of *French Novels* heavily printed, the punches cutting through the paper in places, small hole in last leaf of *Reasons*, else very good copies bound together in contemporary quarter calf and marbled boards, spine numbered '22', later spine label 'Pamphl.'. £2250

First edition of a very rare collection of three 'galante' French novellas translated 'by a young Lady'. The originals have not been traced, but different translations of all three stories (under different titles) had previously appeared in the rare miscellany *Winter Evening Tales* (1731, two copies in ESTC).

Here, the translations, rather more sprightly and vernacular than in the earlier versions, are prefaced by a dedication 'To the Young, the Fair, and the Gay' drawing attention to the different attitude of the French towards 'what they call *une Inclination*, that's to say, in plain English, a Favour granted to a Lover on the Prospect of Matrimony'. At the end, also original, is a poem contrasting compliant 'Gallian Dames' with firm (but not too firm) 'British Ladies'.

**ESTC shows three copies only**, none in the UK: Harvard, Newberry and UCLA.

Bound here with the *French Novels* (and as if in counter-argument) are some scarce *Reasons against Matrimony* in the form of a 'Survey of the Isle of Marriage', in verse and prose. It is a light but amusing satire: the Isle is served by two ports, 'Love' and 'Interest', the first a utopia but disturbed by contrary winds known as 'Parents', the second a purely commercial place. The inhabitants are always at war with the Island of Lovers; there are five provinces, the chief being Cuckoldshire, and two peninsulas, Widowhood and Divorce... Two editions of *Reasons against Matrimony* were printed in 1734 (as well as a Dublin reprint). This, in 28 pages, is recorded in **five copies in ESTC** (Bodley, Queen's College Oxford, a Scottish private collection; Newberry and Yale); the other, in 56 pages, is known in 3 copies.

*The Beasts Confession* is one of Swift's scarcer works, a fine verse fable about the limits of self-knowledge: five beasts (a wolf, ass, swine, ape and goat) confess their faults, and five men (a lawyer, chaplain, doctor, statesman, and card sharp) are unwilling to acknowledge theirs. There were two Dublin editions and two London editions in the same year, all uncommon, as well as this false 'London' piracy, probably printed by Ruddiman in Edinburgh. Foxon S808; Teerink-Scouten 760.

*A full list of contents is available on request.*

#### THE ENGLISH: BEAUTIFUL BUT FLIGHTY?

**33 GÉNIE ANGLOIS (Le)**, ou histoire abrégée des revolutions fréquentes de la Grande-Bretagne; par un esprit desintéressé. A Dublin [*i.e.* the Netherlands]: chez Jaques Pepiat. 1723.

12mo., pp. [10], 216, 215-401, possibly wanting a half-title or an initial blank; a very good copy in contemporary Dutch or French sheep, spine gilt in compartments. **£650**

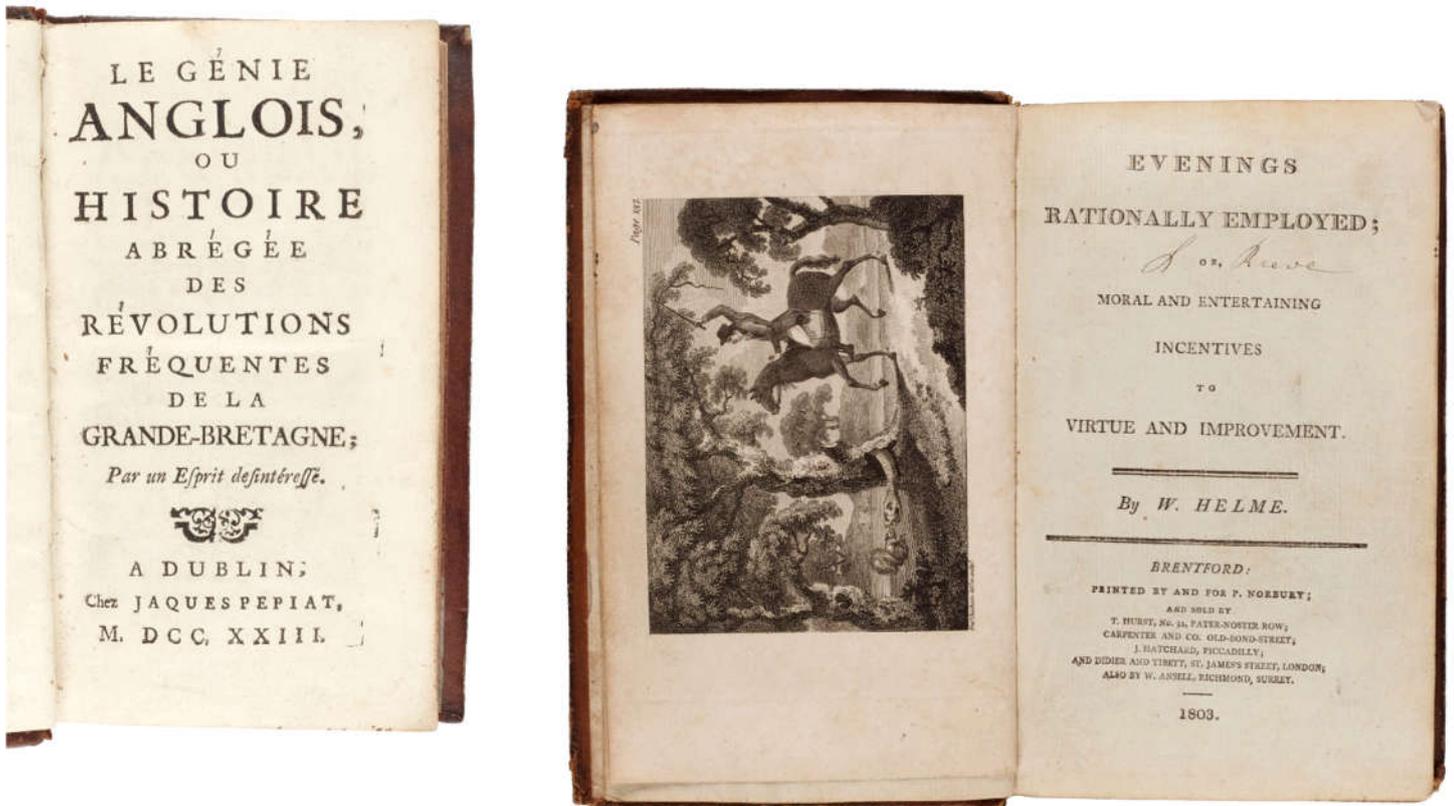
First and only edition of this curious children's history of England in French, up to the death of Queen Anne in 1714.

Despite the claim on the title-page that the author is 'un esprit désintéressé', the 'Avertissement' introduces the reader to the English as 'ce peuple inconstant et leger', comparing them, ironically (given the traditional English nickname for the French), to 'grenouilles imprudents'. On the other hand, the English, implausibly enough 'sont Presque tous beaux, ont les yeux bleus, le teint blanc, les cheveux blonds, & la taille belle', and the air is so healthy we live 'en parfaite sauté jusqu'à cent dix ans, & meme jusqu'à 150'. The rest of the text – which is more even handed in tone – is set out as a series of questions and answers, proceeding chronologically by monarch from Egbert (801-838) to Queen Anne. We are introduced to the virtues and the foibles of famous figures from English history: Charles II, for example, is diagnosed as possessing 'trop de passion pour les Dames'.

Though the rest of the work is anonymous, the author of the last chapter is identified as the lexicographer and journalist Abel Boyer. This probably means that the material was cribbed from his *History of the Life and Reign of Queen Anne* (1722), rather than being an original commission. Boyer, however, would have been more than capable of producing a chapter in French: his book *Compleat French Master for Ladies and Gentlemen* (1694) was one of the most popular guides to the French language of its time.

The Dublin imprint is obviously false (though there was a Jeremiah Pepyat working there at this time). The book was presumably printed in the Netherlands.

ESTC records only one copy in North America, at UCLA, and five in the British Isles.



#### ABOLITIONIST JUVENILE

**34 HELME, W[illiam].** Evenings rationally employed; or moral and entertaining Incentives to Virtue and Improvement ... Brentford: Printed by and for P. Norbury; and sold by T. Hurst ... Carpenter and Co. ... J. Hatchard ... Didier and Tibett ... also by W. Ansell, Richmond, Surrey. 1803.

12mo., pp. viii, 263, [1, advertisements], with an engraved frontispiece; a very good copy in the original sheep; spine rubbed; ownership inscription of 'Lucy Reeve' to verso of frontispiece and to title-page. £600

First and only edition of an instructive novel, printed by Norbury of Brentford, best known for his publication of some of Eliza Parsons's 'novels of horror' and of the children's books of William Helme's wife Elizabeth – the Helmes also lived in Brentford where William was a schoolmaster.

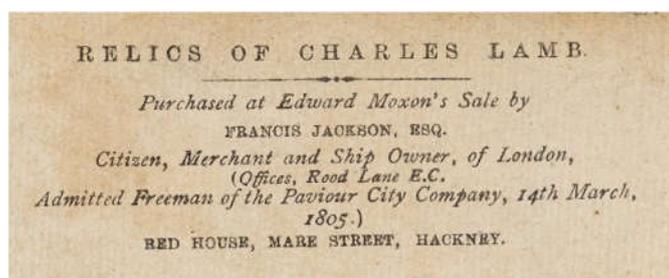
After the loss of the greater part of his fortune and his consequent banishment from society, kindly Mr Melville resolves to take five badly-parented boys under his wing in order to teach them good conduct. Aided by the virtuous deformed boy Lionel Baxter, Melville's boys set about helping the poor, as well as learning some basic science and Classical history along the way.

Melville's teachings have a markedly abolitionist bent. The final pages of the novel are devoted to a description of the slave trade and a heartfelt condemnation of the practice of slavery: 'These are the beings whom, with the most barbarous oppression, we deprive of liberty, bow down with unrequited

labour, and reward with cruel stripes – Poor heathen negro, thy day of peace *will* come! – Blush civilised European, blush!’

William Helme was the husband of Elizabeth Helme (d. 1810), a much more successful writer who also published with the Minerva Press. Elizabeth shared her husband’s abolitionist sentiments – one of her novels includes a sympathetic description of a Jamaican slave revolt. The couple spent their life together in precarious financial circumstances: both wrote to the Royal Literary Fund asking for money – William explaining that his right arm had become paralysed, forcing him to write with his left hand.

OCLC records only three copies in America, at Virginia, Florida and UCLA; three copies in the UK, at Bodley, BL, and Cambridge; and one at Trinity College Dublin.



‘RELIC OF CHARLES LAMB’

**35 HILL, Rowland.** *Village Dialogues, between Farmer Littleworth and Thomas Newman, Rev. Messrs. Lovegood Dolittle and Others. The second Edition, with Corrections and Additions.* [Entered at Stationer’s Hall]. London: Printed for T. Williams, Stationer’s Court, Ludgate Street, 1801.

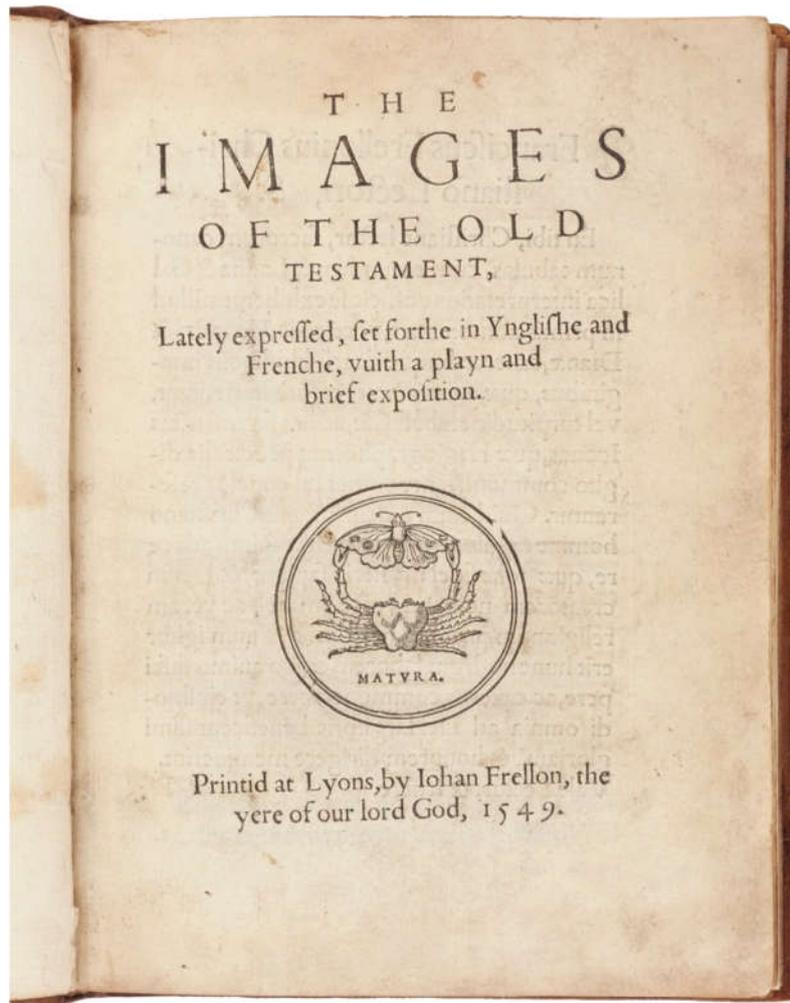
12mo., pp. 126, [6, ads]; a good copy in contemporary quarter sheep and marbled boards, worn, spine defective, manuscript paper label to front board reading ‘Village Dialogues’; early ownership inscriptions of ‘Mary May’ and ‘Ann May’ of Upwell, Norfolk, one dated 1811; with Francis Jackson’s ‘Relics of Charles Lamb’ bookplate. **£425**

Second edition of Rowland Hill’s pious dialogues, possibly Charles Lamb’s copy.

The book takes the form of a series of conversations about religious matters, loosely structured around the departure, religious conversion, and return of the prodigal Henry Lovegood.

Henry Crabb Robinson described Lamb’s library as ‘the finest collection of shabby books I ever saw’, and Hazlitt concluded that ‘The history of Lamb’s books is more humanly interesting than the history of the Huth or Grenville library’.

On Lamb’s death, his books were inherited by the publisher Edward Moxon, who left them *in situ* with Lamb’s sister, Mary (who Charles had lived with and cared for ever since she stabbed their mother to death in a bout of insanity). When Mary herself died in 1847, Moxon sent sixty of the best books to America for sale, reportedly destroying the rest. However, sometime after Moxon’s death, a number of Lamb’s books were apparently purchased at ‘Edward Moxon’s sale’ by one Francis Jackson, ‘Citizen, Merchant and Ship Owner of London’, who inserted bookplates describing them as ‘Relics of Charles Lamb’. Some 116 such books later passed to his eccentric grandson Richard Charles Jackson. At least one we have traced, *Owen’s Book of Fairs* (1778) (Christies, *The Halsted B. Vander Poel Collection of English Literature*, 3 March, 2004, lot 107) seems to contain annotations in Lamb’s hand.



HOLBEIN'S OLD TESTAMENT, 'YNGLISHE AND FRENCHÉ'

**36 [HOLBEIN, Hans, *illustrator*]. [CORROZET, Giles].** Images of the Old Testament, lately expressed, set forthe in Ynglishe and Frenche vwith a playn and brief Exposition. Printid at Lyons, by Johan Frellon, the Yere of our Lord God, 1549.

4to., pp. [104], with a woodcut publisher's device on the title-page, 94 half-page woodcut illustrations with French verses below and English prose above, and four woodcut images of the evangelists; the last leaf (publisher's device only) cut down and mounted preserving the woodcut, small repairs to lower margin of A4 and B4, N3 verso slightly browned from the turn-ins, some dustmarks, withal a very good copy in early nineteenth-century panelled calf, neatly rebacked; traces of bookplate removed from front endpaper, old shelfmark 'Qa.3'; folding quarter-calf box. **£16,000**

**First edition in English of Holbein's *Icones historiarum veteris testamenti*, 'the most wonderful series of illustrations to the Bible in existence.** Even outside the more limited sphere of book illustration they have practically no rivals' (Hind). In essence a Biblical emblem-book, *Icones* was a high-point of sixteenth-century book illustration in France, published at a political and religious crossroads in the early years of the Reformation; this is the only edition in English before the facsimiles of the nineteenth century, and **the only fully vernacular edition.**

Adam is set in paradiso of pleasure to vuhon  
ys forbidden the tre of life. The suttelty  
off the serpent Adā, and Heua ar deceaued.

GENESIS II. & III.



Dieu leur defend que de l'arbre de vie  
Ne mangent fruct, sur peine de la Mort:  
Mais le serpent, ayant sur eux enuie,  
Fait tant qu'Adam au fruct de l'arbre mord.

Vuhen Adam and Heua dyd atknolege thor  
syn, they dyd fle from the face of God, and  
ar obiected vnto deth. Cherubim is seth lefo  
re paradiso of pleasur vuyth a fyrey svuord.

GENESIS III.



Pour le peché qu'ilz feirent contre Dieu,  
Furent maudittez chacum selon l'offence:  
Puis Cherubin les met hors de cè lieu,  
Et contre mort n'eurent plus de defence.

B

Moyse by the cōmandement of the lord, al  
the peple gathered befor the dores of the ta  
bernacl, consecratyth Aaron and bys chyl  
der.

LEVITICI VIII.



Au mandement de Dieu le createur,  
Present le peuple, Aaron fut sacré  
Sur Israel, grand Euesque & pasteur,  
Et tous ses filz chascun en son degré.

Nadab and Abiu, the sons of Aaron, contrary  
to Gods commandement offering strange  
fyre, ar consumed vuyth the flamme.

LEVITICI X.



Nadab, avec Abiu, pour autant  
Que feu estrange au Seigneur Dieu offriront,  
Contre son vueil (leur orgueil abatant)  
Par feu soudain entre flammes periront.

D 3

Tobias is taken prysoner of the Assyriās. Vu  
hen he dyd slepe by the vual, the dung of  
the fualouues did fal in his eyn vuherby he  
vuas made blynd.

T O B I A E I. & I I.



Le bon Tobie estant captif & vieulx  
Dormoit un iour, & lors vne arondelle  
Estant là pres, fienta sur ses yeulx,  
Dont perd la veue, & la clarté tant belle.

Satan obtanyth licence of God to destroye  
al the goods of Iob and his chylder. Buth  
he prafeth God in hys affliction.

I O B I.



Iob par Satan (ayant de Dieu licence)  
Souffre en ses biens grand persecution:  
Ses enfans perd, dont il a patience,  
Lonant son Dieu en telle affliction.

I 4

The influence of Holbein on subsequent English Bible illustration was immense, cemented by Cranmer's approval in the *Catechismus* of 1548. Nearly every series of Bible illustrations for the next century was influenced by or derived directly from Holbein's. 'Holbein, we may say, first imparted to these subjects the artistic language which from henceforth clings to all illustrations of the Old Testament' (Alfred Woltmann, *Holbein and his Time*). The precise genesis of the designs has been a matter of much debate, some schools suggesting they were produced before Holbein left Basel in 1526, and were substantially cut by Hans Lützelburger; others date them to 1529-30, and suggest the original commission was from Froschauer, for his Zurich Bible of 1531, in which a number of cuts appear executed by Veit Specklin from the same designs. The first appearance of the complete series, and the first appearance of the present woodcuts (which combine work by Lützelburger, Specklin, Hans Weiditz and at least one other hand) came in *Icones*, published by the Wechsels in Lyon in 1538, with 92 illustrations and a Latin explanatory text; and in the Wechsels' Bible of the same year. The second edition of *Icones*, 1539, added French verses by the Catholic poet Giles Corrozet and a commendatory poem by the Lutheran epigrammatist Nicolas Bourbon, a protégé of Anne Boleyn who had first met Holbein in London in around 1534. The third edition, 1547, added two more Biblical illustrations as well as the cuts of the four evangelists.

*Images of the Old Testament* was the first truly vernacular edition, foregoing the Latin text and presenting Corrozet's French verses alongside an anonymous, and typically idiosyncratic, English text (translated from the Latin of 1539), its infelicity exacerbated by lack of appropriate type: 'Core, Dathan and Abron grudgyng agaiust Moyses, ar suualo vued [are swallowed] vp of the erth vuyth [with] many othor'. Only the preliminary pieces by François Frelon, brother of the Huguenot publisher, and Nicolas Bourbon, are kept in their original Latin, as is the poem 'Aux Lecteurs' by Corrozet, its whiff of idolatry perhaps precluding an English rendition: 'Donques ostez de voz maison, & salles / Tant de tapis, & de painctures salles, / Ostez Venus, & son filz Cupido ... Mettez au lieu ... Des ditz sacréz, & des histoires saintes'.

Only two other Bible picture-books for the English market were published in the sixteenth century, both, like the *Images*, printed on the Continent: *Storys and prophesie out of the holy scriptur* (Antwerp, 1536), with illustrations based on those of Hans Sebald Beham, and Paradin's *True and lyvely historyke purtreasures of the wholl Bible* (Lyon, 1553), with woodcuts by Bernard Salomon (see our Catalogue 1352, item 51). The extensive publication project of the latter (with editions in Latin, Spanish, Italian, French and English) was certainly inspired by the success of the Frellon–Holbein project.

STC 3045; Brunet, III. 253 'plus rare que les autres'; Mortimer 283; Gültlingen, VIII, Jean Frellon seul 35; Baudrier V:216; *Hans Holbein the Younger, the Basel Years 1515-1532* D.22.

INSCRIBED BY THE TRANSLATOR'S WIDOW TO HIS DAUGHTER,  
WHO PERFORMED THE PLAY AT MADRID

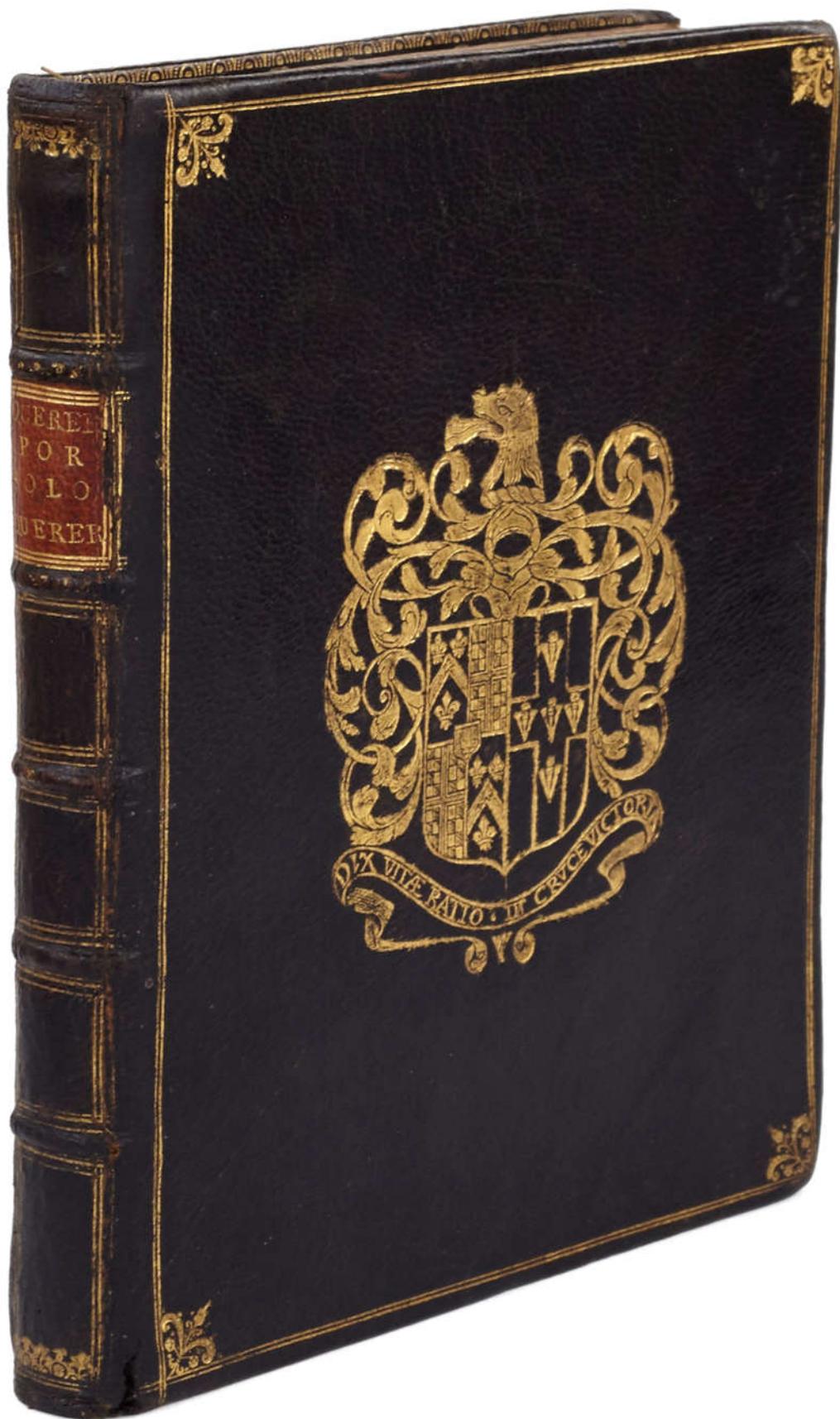
**37 HURTADO DE MENDOZA, Antonio. [Sir Richard FANSHAWE, translator].**

*Querer por solo querer* : To love only for Love Sake : A dramattick Romance. Represented at Aranjuez before the King and Queen of Spain, to celebrate the Birth-Day of that King, by the Meninas: which are a Sett of Ladies, in the Nature of Ladies of Honour in that Court, Children in Years, but higher in Degree ... Written in Spanish by Don Antonio de Mendoza, 1623. Paraphrased in English, Anno 1654. Together with the Festivals of Aranwhez. London, Printed by William Godbid, 1670.

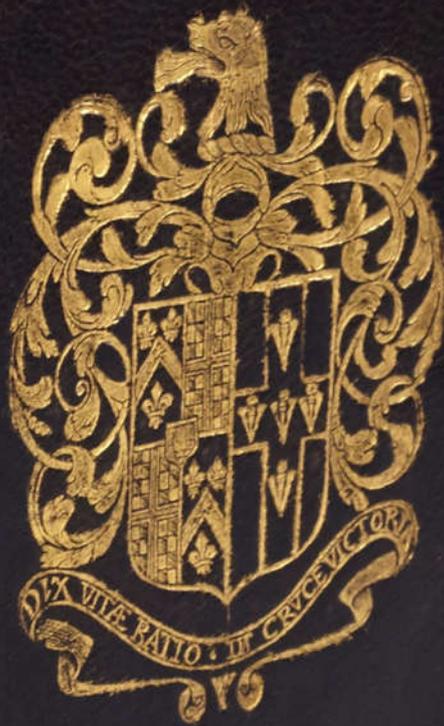
4to., pp. [20], 167, [3], 38, with a separate title-page to 'Fiestas de Aranjuez: Festivals represented at Aranwhez'; a fine copy in contemporary black morocco, covers gilt with the arms of Sir Richard Fanshawe with his wife Ann née Harrison, red morocco label, gilt edges; inscribed on the title verso by Ann 'for my Deare Daughter Margaret Fanshawe / No: the 18 1670', with a few small manuscript corrections to the text; Porkington Library bookplate of Lord Harlech. **£13,500**

**First edition, first issue, printed on large, fine paper for private circulation**, of Fanshawe's free translation of two elaborate baroque entertainments at the court of Philip IV of Spain, brought to press posthumously by his widow Ann Fanshawe. **This copy, in a fine binding with the translator's arms on the covers, was given by Ann to their daughter Margaret, who had performed some of the scenes before Queen Mariana of Austria in Madrid in 1664.**

In the early 1630s Fanshawe (1608-1666) travelled to Paris then Madrid, where he 'laid the foundations of the mastery of Spanish which was to be central both to his diplomatic career and to his career as a translator of Spanish literature' (*Oxford DNB*), returning to the city again in 1635 as secretary to the ambassador Lord Aston (who may have witnessed a performance of *Querer por solo querer* in 1622-3). At about the same time Fanshawe began to compose poetry and translations, most of which were circulated privately. During the Civil War, he followed other royalists to the Channel Islands, composed his famous translation of Guarini's *Pastor Fido* (1647) and served as ambassador to Spain of Charles II in exile, before returning to fight at the Battle of Worcester in 1651, after which he was arrested. Cromwell sent him into a sort of literary exile at Tankersley Park in Yorkshire, and it was while there that he composed the present work, presumably based on material from his time in Spain. After the Restoration, Fanshawe's star rose again and he was sent to Portugal to conclude the marriage negotiations between Charles and Catherine of Braganza, then in 1664 was appointed ambassador to Spain, where his household included the future dramatist William Wycherley, and where he died in 1666. His wife Ann (m. 1644) escorted his body back to England (with their four young daughters and infant son), just the last in a series of adventures, including shipwreck, that she recorded in her manuscript memoirs.

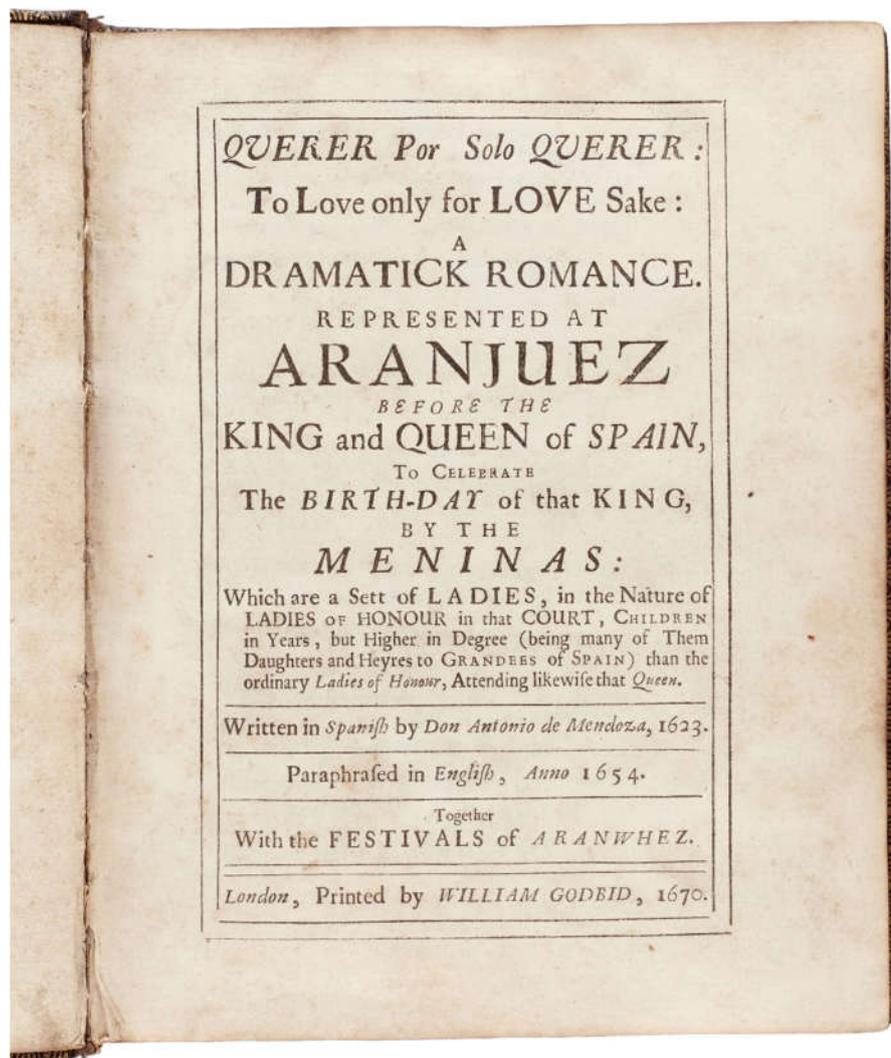


ERER  
POR  
OLO  
ERER



*Querer por solo querer* was the only play by Antonio Hurtado de Mendoza to be published with his consent (in 1623), and was one of the ‘comedias palaciegas’ commissioned from him by Philip IV for performance by the ladies of the court at the royal theatre at Aranjuez on the occasion of the birthday of Queen Isabel. Known to Cervantes, who mentions him as a new talent in *Viaje del Parnaso* (1614), Hurtado de Mendoza also composed an account of the spring festival of 1622, which featured plays or masques by the Count of Villamediana and Lope de Vega. It is included as the second part here, with a prose account of the action and costumes and a ‘Description in verse, dialogue-wise’.

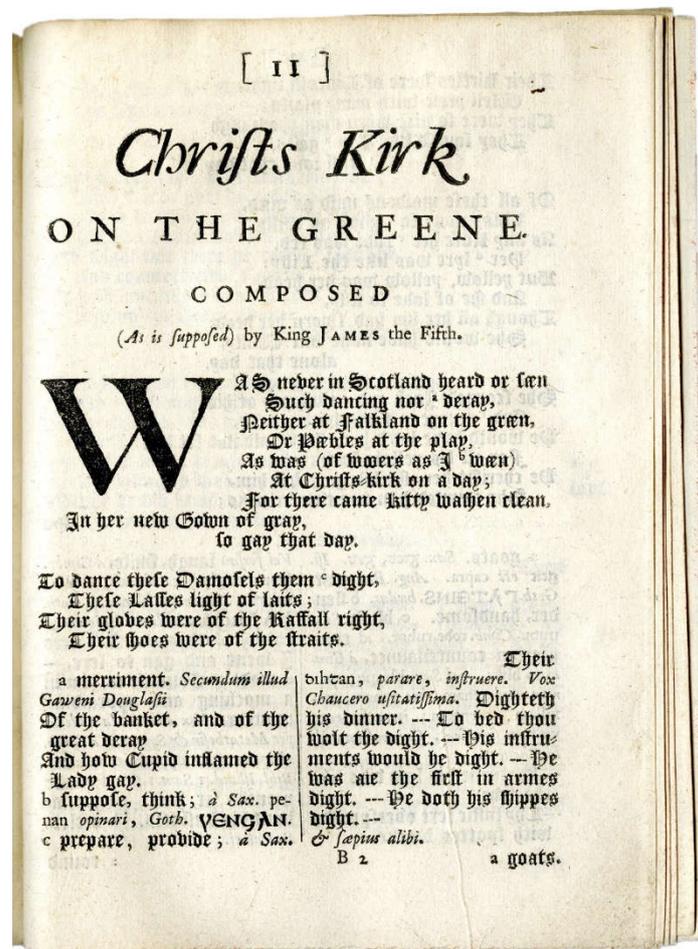
Fanshawe’s translation of *Querer por solo querer* was completed in 1653-4. It sacrificed literal accuracy in favour of the spirit and sense of the original, but also contains some material additions, not only a few new lines, but also staging instructions that are not in the original, suggesting it was not a mere book-translation but one intended for performance. More elaborate and lengthy than a court masque, more stylised than a public play, in Fanshawe’s version, with its fire-spitting serpents, shepherdesses wearing silver scarves, and Mars in a chariot drawn by lions, it is in a genre of its own in English literature. Whether it saw any early private staging is unknown, but the play was brought by Fanshawe in manuscript to Madrid in 1664, where it was performed, at least in part, before Philip IV’s second wife, Queen Mariana of Austria. Taking part were Fanshawe’s three eldest daughters, Katherine, Margaret and Ann. Again, in March 1666, after a short trip to Portugal, Fanshawe wrote to his wife that he was returning with Sir Robert Southwell, ‘expressing his desire that his daughters would act *Querer* “over again” in honour of their guest’ (Garcia Gomez, our translation), suggesting that such performances were a thing of some regularity in the household.



The 1670 printing of *Querer por solo querer* (there was a published issue on less fine paper the following year) seems to have been intended by Ann Fanshawe as a form of memorial tribute to her husband. At least three other copies are known in similar bindings to the present: the British Library has a copy (in calf, gilt) inscribed to Sir Thomas Leventhrope, husband of a Fanshawe niece; Folger has a copy inscribed to Fanshawe's son Richard, also dated 18 November 1670; and the library of Robert Pirie contained an example (in morocco, gilt) with an inscription crossed through (Sotheby's NY, 3 December 2015, lot 477, \$18,000). The present is the only surviving example inscribed to one of the performers, Fanshawe's second daughter, Margaret (b. 1653, married to Vincent Grantham of Goltho in 1675).

Wing H 3798; Pforzheimer 362A. For a long account see Ángel M. García Gómez, 'Sir Richard Fanshawe y *Querer por sol querer* de Antonio Hurtado de Mendoza: el cómo y el por qué de una traducción', in *La comedia Española y el teatro europeo del siglo XVII*.

**Very uncommon.** ESTC lists a total of ten copies: BL, Cambridge, Dr Williams's Library, Bodley, Worcester College Oxford; Folger, Harvard, Huntington, Library of Congress, Texas, and Yale.



CHRISTS KIRK ON THE GREEN

**38 JAMES I of Scotland, and William DRUMMOND, attributed authors.** Polemo-middinia. Carmen macaronicum ... Accedit ... Cantilena rustica vulgo inscripta Christs Kirk on the Green. Recensuit, Notiisque illustravit E. G. Oxonii: e theatro Sheldaniano, anno Dom. 1691.

4to., pp. [12], 22, [2, blank]; in verse, text in Latin (Polemo-middinia) and English ('Christ's Kirk'), the English in black letter; a very good copy, disbound; a few contemporary or early annotations. £650

First edition thus, edited by Edmund Gibson, of the popular dog-Latin poem 'Polemo-middinia', first attributed to Drummond here, along with the famous early Scots ballad 'Christ's Kirk on the Green' (pp. 11-22). *See item 10 for a later publication including both poems.*

The volume was Gibson's first publication, issued before his graduation BA from Queen's College, Oxford, and 'revealed a knowledge of Old English, Gothic, and Norse as well as of classical authors' (*Oxford DNB*) – indeed, the explanatory and etymological footnotes employ a full range of University type, with **Latin, English, Saxon, Cimbric and Gothic each differentiated by font**. Gibson also quotes frequently from Gavin Douglas's *Aeneid*.

First published *c.* 1684 (very rare), and much afterward reprinted, *Polemo-middinia* is a rowdy Scots-Latin macaronic poem about a battle between two villages in Fife, Pittenweem and Crail: 'Nymphæ, quae colitis highissima monta Fifæa / Seu vos Pitenwema tenant, seu Crelia crofta ...'.

'Christ's Kirk on the Green' was one of the most popular and influential of all Scottish ballads (it inspired Burns's 'Holy Fair' for one), and describes the brawl that results from a local fair. The earliest extant printing is a broadside of 1643. It is attributed here to James V, but modern scholars tend to think it earlier, possibly by James I (1394-1437).

Wing D 2204.

#### WITH THE THIRD PART

**39 [JOHNSON, Richard].** The Famous History of the seven Champions of Christendom ... The first [–second] Part. London, Printed [part II: by W. Onley] for Ric. Chiswell, M. Wotton, G. Conyers, and B. Walford, 1696. [*Bound with:*]

**[WINSTANLEY, William, attributed author].** The Famous History of the seven Champions of Christendom ... The third Part ... London, Printed for John Back, at the Black-Boy on London Bridge, 1696.

Three parts, 4to., bound together, pp. [176]; pp. [144]; and pp. [8], 152; S1-4 of part II bound in error before X1 in part I; occasional browning in Parts II and III, preliminaries of Part III cut close, shaving a few letters from the fore-edge (and a few headlines throughout); else good copies in a rather inappropriate recent binding of quarter vellum and boards. £850

The last seventeenth-century edition of Johnson's 'vastly popular' chivalric romance *The Seven Champions of Christendom* (first published in two parts, 1596-7); found here with the second edition of the rare continuation, probably by William Winstanley, first published in 1686.

'The popular success that was to keep *The Seaven Champions* in print, in a wide variety of forms, abridgements, and adaptations, until 1932, may be explained by its patriotic emphasis on St George, whose adventures predominate ... It contains a heady mix of romance, adventure, Christian crusading high-mindedness, and misogynist, vindictive, and racially directed violence'. It received a stage adaptation by John Kirke (and/or possibly Thomas Heywood) in 1638, and was the book with which Samuel Johnson later learned to read in his father's bookshop.

Showcasing Johnson's ability to synthesize a variety of sources into a successful original, *The Seven Champions* centres on seven patron saints: George (England), Denis (France), James (Spain), Andrew (Scotland), Patrick (Ireland), and David (Wales), all transformed by Johnson into knights errant. In the first part, George kills the dragon, slays the necromancer Ormandine and rescues David; Denis

escapes enchantment as a hart and rescues Eglantine from the trunk of a mulberry; James wins the love of Celestine; Anthony kills a giant and saves Rosalind; St Andrew helps release Rosalind's six sisters from their enchantment as swans; and Patrick rescues them from satyrs. All the champions then raise armies to fight the Saracens, but George is called away to defend his wife Sabra, returning in time to save the other champions from the wiles of some beautiful but evil spirits. Part II tells of their further adventures, the manners of their deaths, and the adventures of George's three sons.

The work was perennially successful, and received numerous imitations, but although Johnson promised a sequel, no third part was provided until long after his death, in 1686 (very rare, 3 copies in ESTC). The 'editor' of the sequel, 'W. W.' (probably Winstanley as he dedicates his work to a neighbour, Ralph Harrison of Newport Pond, Essex), tells the story of all the sons of the seven champions. Of this second edition **ESTC records seven copies only**: BL; Harvard (two imperfect copies), Huntington, Illinois, Yale; Western Ontario. Although from a different publisher it may have been intended for retail together – by the next edition (printed for Chiswell *et al*, 1705) all three parts are found together.

Wing J 800; J 803; J 804.

#### KITTY FISHER AND HER CLIENTS

**40 KITTY'S STREAM:** or, the Noblemen turned Fisher-men. A Comic Satire. Addressed to the Gentlemen in the Interest of the celebrated Miss K----y F----r. By Rigdum Funidos ... [London.] Printed in the Year 1759. And sold by A. Moore ...

4to., pp. 15, [1]; a fine copy, disbound.

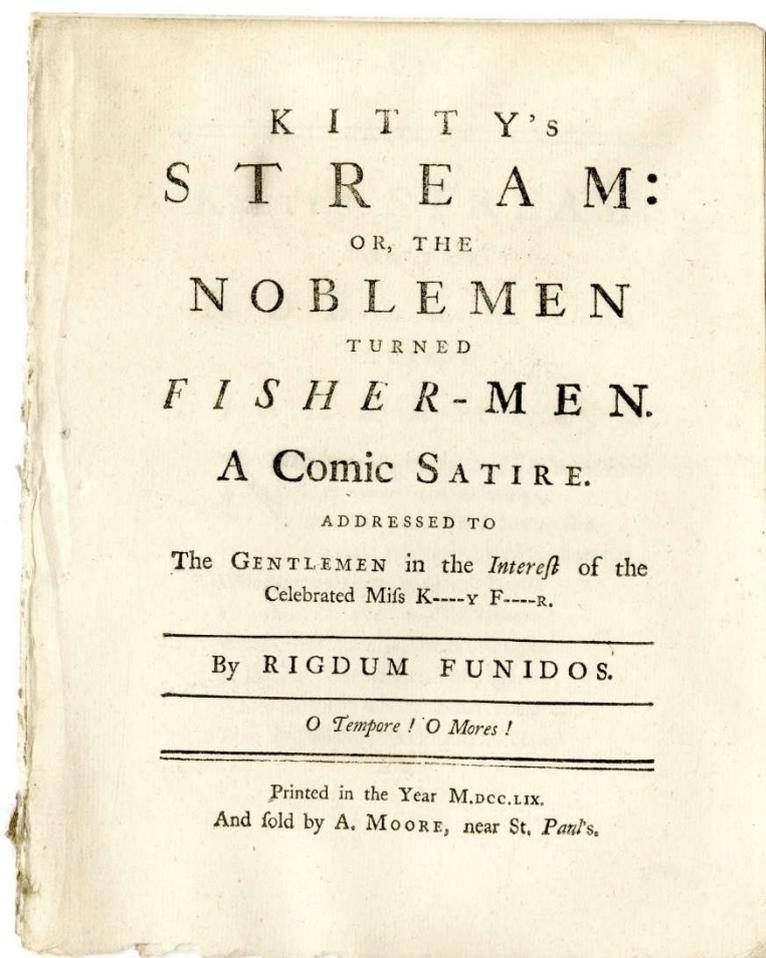
**£1500**

First edition of a scarce satirical poem about the celebrated courtesan Kitty Fisher and her aristocratic clientele.

Fisher (1741?-1767) was just rising to public prominence in 1759. Her 'beauty and lively sense of humour and adventure captivated a diverse array of observers. She soon became associated with the most fashionable activities and prominent men in London. According to Horace Walpole she was recognized in a London park by both the young Prince Frederick William and his elder brother the Prince of Wales (afterwards George III). On another occasion George II apparently had her introduced to William Pitt as a joke' (*Oxford DNB*). Reynolds painted her four times (twice in 1759, the second time as Cleopatra, a painting that Fisher owned herself); Samuel Johnson regretting missing her; Casanova saw her at La Walsh's, where 'she had on over a hundred thousand crowns' worth of diamonds'; and she formed the basis of Mrs Cowley's character Kitty Willis in *The Belle's Stratagem*.

Here Kitty is wryly painted as the 'Instrument' of revenge on the political classes, to the tune of 'an Hundred Pounds a Night'; 'Forgetting Pedigree and Birth / To grasp a Piece of Common Earth', they 'give for One Night's Lodging more / Than would maintain a Hundred Poor'. She may possess 'Nothing' by way of personal qualities ('Are there not fairer on the Town ... Is she of Great or Noble Blood? ... has she Wit--or has she Sense? / No--Nothing, but Impertinence'), but the true object of the satire is clearly the men around her, living evidence that 'The important Æra come to pass is / When great and wise Men shew their Ar--s'. 'And, if we give the Devil his due,' it ends, 'The fault is not in Her--but You'.

In a complaint published in *The Public Advertiser* of 30 March 1759 one 'C. Fisher' (or more probably her blue-stocking companion Miss Summers) appealed to the public against 'the Baseness of little Scribblers' by whom she had been 'abused in public papers' and 'exposed in Print-shops'. This was presumably one of the offending pieces and elicited a response: *Kitty's Stream running clear* (1759, very rare).



The pseudonym 'Rigdum Funidos' is drawn from Carey's *Chrononhotonthologos*, and was employed by the author of *The Frisky Muse* (1749) and *Donnybrook Tea-House: a Rhapsody* (1763), possibly from the same pen as the present item; several contemporary satirical prints are also signed 'Rigdum Funidos inv et sculp'. His real identity is not known. The name of the publisher was a standard pseudonym used for licentious works (*see also item 80*).

ESTC shows eight copies: BL (grangerised by Mitford), NLS; Boston Public, Harvard, Huntington, Indiana, Texas, and Yale.

See Marcia Pointon, 'The Lives of Kitty Fisher', *British Journal for Eighteenth-Century Studies* 27 (2004).

#### THE IVANHOE BALL, AN ATTENDEE'S COPY

**41 [LAGARENNE, Félicité, artist].** [Costumes d'Ivanhoe au bal donné par ... le prince et princess d'Orange à Bruxelles, mercredi le 5 février 1823.] Brussels, 1823.

Ten lithographs by Marcellin Jobard after Lagarenne (signed FL in the plate), featuring 21 characters from *Ivanhoe*, with printed captions below (and the actors names added in pencil); contemporary-hand-colouring, tissue guards; bound without the printed paper covers but with a folding 'Programme de la Marche des Costumes' bound in at the front (old repairs to the folds); a very good copy, in contemporary green straight-grain morocco, covers gilt with an elaborate border and lettered direct ('Illustrations of Ivanhoe'), edges and corners rubbed; contemporary armorial bookplate of Joseph Ffeilden. **£1200**



First and only edition of a fine and rare suite of ten hand-coloured lithographs commemorating a ball inspired by *Ivanhoe*, held in Brussels on 5 February 1823 by the Prince and Princess of Orange in honour of the British community in that city. There were thirty-two guests at the ball, all attending in elaborate costume, and dancing a quadrille that became the talk of the town, and remained ‘the principal topic of conversation at Brussels’ several months later (*The Repository of Arts*, May 1823). According the printed programme, Lord Danlo was Ivanhoe, the Black Knight was played by Mr de Janti, and Mrs Berkley took the role of Rowena. Further down the list is Mrs Fielden (*sic*), as Alicia, wife of the Joseph Ffeilden who owned this copy – she can be seen on the left in Plate VII.

The Brussels 'Ivanhoe Ball' is one of the earliest expressions of Scottomania, and of a revival of interest in medieval pageantry, that occupied European high society following the publication of *Ivanhoe* in 1819. The event was commemorated in this elaborate production by Belgium's most prominent lithographic press. Jobart later became Belgium's first photographer.

COPAC shows copies at NLS, Edinburgh, and V&A. OCLC adds Paris-INHA only.

Sidney Jackson Jowers, *Theatrical Costume* 3126.

'BEASTS ARE PERFECTED BY NATURE, BUT MAN BY ART.'

**42 MEGGOTT, Richard.** A Sermon preached to those who had been Scholars of St. Paul's School, in St. Michael's Cornhil, London, at their Anniversary-Meeting on St. Paul's Day, 1675/6 ... London, Printed for John Baker ... 1676.

4to., pp. 40; a very good copy, disbound.

£225

First edition, a sermon on the theme of education, preached before Old Paulines by an alumnus who had studied at St Paul's alongside Pepys. Chaplain to Charles II, Meggott was later appointed dean of Winchester. Pepys heard him preach in 1664. The first printed sermon for the school, by Robert Peade, was delivered in 1673/4; this is apparently the second.

'Beasts are perfected by Nature, but Man by Art. The witty *Des-Cartes* maketh this an argument to prove all Souls in themselves to be equal, that every one stomacheth so much that another should call him Fool; a sign, saith he, that whereinsoever they fall short of others attainments, it is not so much from want of inward endowments as of discreet and suitable cultivation.' Knowledge is necessary for the both the profit and the peace of the nation: 'If a People make themselves considerable, it must be one of these two ways, either by *Trade* or *War* ... If we speak of Trade, what can be done in that without *Cosmography* to know other Countries, *Languages* to converse with Forreigners, *Navigation* to pass the Seas, *Arithmetick* to state Accounts?' Learning, though, must be used well, neither as 'the Wind in the Hollow of a Bladder' or 'as a tinkling Symbol in the Hand of a Child'.

Wing M 1624.

#### STERNEIANA: THE MADNESS OF KING GEORGE

**43 [MENDHAM, Thomas].** The wonder working Water-Mill displayed with its Apparatus, Appurtenances, Appendages, and Operations; or, the Mill to grind old People young; erected and practised by the well known Doctor, the learned philanthropic Friend of Farmer Hodge ... Norwich: Printed by Crouse and Stevenson for the Author, and Yarrington and Bacon, Norwich; and by giving Orders may be had of any other Bookseller in London or Elsewhere ... 1791.

8vo., pp. xix, [1], 133, [1], possibly wanting a portrait (found in only one of the three copies in ESTC); first eight pages printed on slightly tinted paper; a very good copy in modern quarter calf and marbled boards; bookplates of Arthur Dalrymple and R. C. Fiske. £850

First and only edition, very rare, of this eccentric, provincially printed allegory: *The Pilgrim's Progress* meets *Tristram Shandy*.

Mendham begins by outlining his tale's elaborate allegorical apparatus. The most important elements include the Mill itself, which represents 'the true Church of God'; its hopper, which represents the 'state of humiliation'; and its two grinders, which represent the 'fear of destruction mixed with hope

of deliverance'. To reach the mill, visitors must walk across the 'meadow of contemplation' which is apt to put them in a ready mood for conversion. The mill's first few clients are easily processed: 'they readily entered the hopper, passed between the grinders, and descended by the spout ... astonishingly altered'. Trickier customers include 'Lord Lothario' and 'Prim Pimp'. It also plays host to a celebrity guest, 'Farmer George' (evidently George III) who is suffering from a bout of madness and at one point 'in the flurry of his mind' strikes one of the mill's attendants, knocking him 'flat on his back'. They are followed by a Papist, a Presbyterian, a Baptist, a Methodist, and a Swedenborgian.

Thomas Mendham was obviously much influenced by the works of Laurence Sterne and imitates many of his narrative eccentricities. There are several prefaces addressed variously to 'Brother Mortals', 'Kings, Peers, and Plebeians', and 'Candid Perusers'. Mendham also displays shimmers of Sterne's typographic whimsy. At one point, a lull in conversation is represented as:

‘————— a pause —————’

Thomas Mendham may have been connected with Mendham Mill near Norwich, which was recorded in the *Domesday Book* and rebuilt in 1820.

Very scarce. **ESTC records only three copies:** at the BL, Norwich, and the University of Minnesota.



**44 MILLAN, John.** Arms of the English Nobility, with Supporters, Crests, Motto's: and Tables of Dates to family Honours, viz Origin, Knights, Baronets, Garters, Peerage &c. ... corrected to Aug. 1751. London, Printed for y<sup>e</sup> said J. Millan near Whitehall. 1751 ... [Bound with, as issued:]

**MILLAN, John.** Arms of the Scotch Nobility ... London, Printed for y<sup>e</sup> said J. Millan near Whitehall. 1751 ... [and with:]

**MILLAN, John.** Arms of the Irish Nobility ... London, Printed for y<sup>e</sup> said J. Millan near Whitehall. 1751 ...

Three works bound together, 8vo. in fours, engraved throughout, pp. [2], 54; pp. 32 [including three terminal blank leaves]; and pp. 32; fine copies, in contemporary speckled calf; ownership inscription and armorial bookplate of Thomas Hamilton, seventh Earl of Hadinton (*i.e.* Haddington, 1721-1794) (no 15 among the Scottish Earls here). **£750**

**Very rare:** a fine set of engraved peerages issued together: ‘N.B. The Arms of y<sup>e</sup> Nobility of [England,] Scotland, Ireland, 4<sup>s</sup> each or 12<sup>s</sup> y<sup>e</sup> 3 in 1 Vol.’.

John Millan, whose premises were opposite the Admiralty, also advertises a volume of the Arms of Baronets, ‘in great forwardness’ (published 1753), as well as works on signal flags (coloured or uncoloured), and coins and measures, likewise engraved throughout – the work is of particularly high quality.

**The English Arms are a second edition not in ESTC**, with new material; of the first, 1749, ESTC shows BL and Harvard only; the Scottish Arms are a first edition (7 in ESTC, none in US); **the Irish Arms are a first edition not in ESTC**, which shows only the second edition of 1752. OCLC records a single copy of a volume like the present, at Toronto Public.

#### MILTON AGAINST THE BISHOPS

**45 [MILTON, John].** Of Reformation. Touching Church-Discipline in England: and the Causes that hitherto have hindered it. Two Bookes, written to a Freind. [London], Printed, for Thomas Underhill 1641.

Small 4to., pp. [4], 90, [2, blank]; lightly washed, small rust hole in leaf I1, but a very good copy in full red crushed levant by Rivière. **£2400**

**First edition of Milton’s first prose work.** Addressed to an unnamed friend, quite probably Milton’s sometime tutor Thomas Young, one of the divines writing under the joint pseudonym SMECTYMNUUS, *Of Reformation* was Milton’s first contribution to the debate on episcopacy then raging in the Long Parliament following the ‘Root and Branch’ petition and the impeachment of Archbishop Laud. The debate was attended by a flurry of pamphlets on both sides, notably between the Smectymnuans and Bishops Hall and Ussher. Although *Of Reformation* is a temperate historical discussion – Milton’s tone was to change in the later tracts – it identified him firmly with the Puritan cause. ‘For the first and last time in his life’, says Parker, ‘Milton found himself on the winning side’.

Wing M 2134; Parker, pp. 847-8; Coleridge 42.

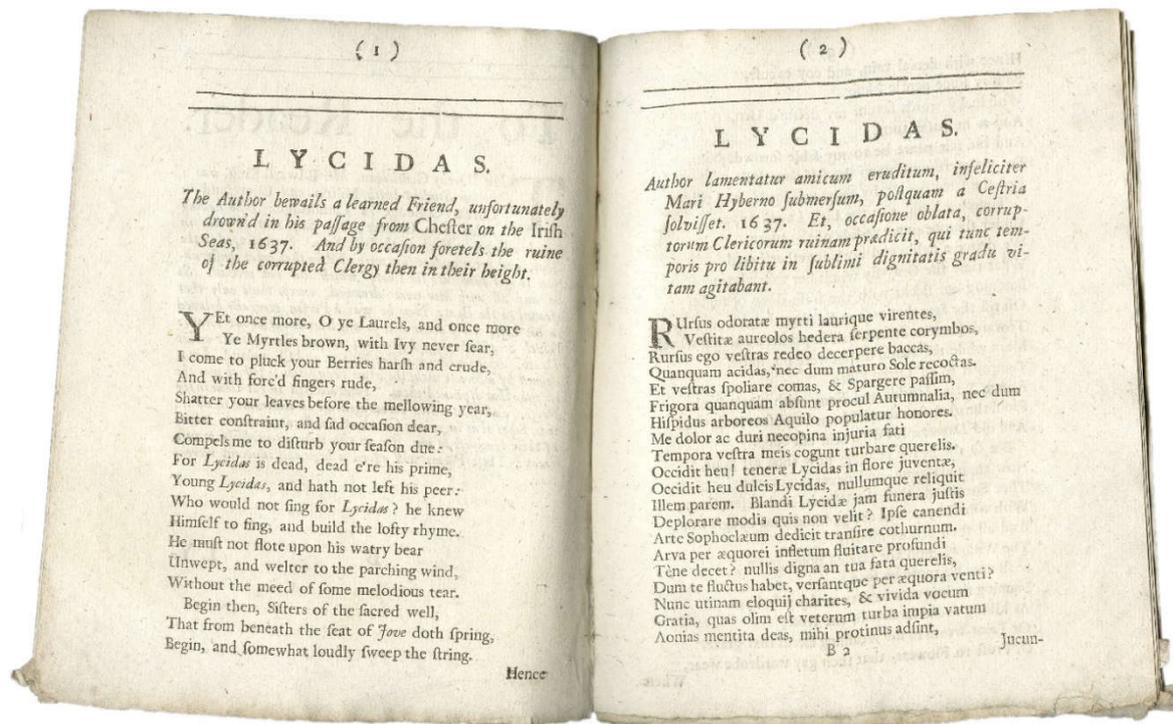
#### USED AS ‘EVIDENCE’ OF MILTON’S PLAGIARISM

**46 MILTON, John.** Paraphrasis poetica in tria Johannis Miltoni ... Poemata, viz Paradisum amissum, Paradisum recuperatum, et Samsonem agonisiten. Autore Gulielmo Hogæo. Londini, Typis Johannis Darby ... 1690.

8vo., pp. [iii]-xxiii, [1], xxvii-xxxvi, 510, wanting preliminary blank and divisional title to *Paradisum amissum*; dust soiling to pp. 264-5 and wax spot to p. 265 with slight loss, short tear in V2 (no loss), else a very good copy in modern olive morocco, gilt. Note on endpaper by an early owner: ‘This is the book from which Lauder plunder’d his pretended evidence of Milton’s plagiarisms, quoting from this work many lines as if written by a Dutchman [Caspar] Staphorstius [*Triumphus Pacis*, 1655] under whose obscurity he seems to have thought he might have escaped detection ....’ **£650**

First edition. The Scottish neo-Latin poet William Hog (or Hogg), a prolific author of translations, Biblical paraphrases, and commemorative verse, is best remembered for the notoriety that William Lauder's *Essay on Milton's Use and Imitations of the Moderns* (1750) brought to the *Paraphrasis poetica* when it was discovered that Lauder had interpolated whole fragments from Hog's translation into the neo-Latin authors that he accused Milton of plagiarizing. Johnson was famously duped, and afterwards dictated a letter in which Lauder was compelled to acknowledge the fraud.

Coleridge 184; Wing M 2158; Parker 165.



### LYCIDAS, ENGLISH AND LATIN

‘EXCESSIVELY RARE’

**47 MILTON, John, and John CLIEVELAND.** *Paraphrasis Latina, in duo poemata ...* Two poems ... upon the Death of a Worthy and learned young Gentleman, Mr. Edward King ... to which is added a Latin Paraphrase on both, which was penn'd by W[illiam] H[og]. London: Printed for the Author [*i.e.* Hog], 1694.

4to., pp. [5], 19, with the English and Latin texts on facing pages; title-page dusty, else a good copy, lower edge uncut, disbound. **£2000**

The first separate edition of Milton's *Lycidas*, the 'greatest touchstone of poetic appreciation in the English language' (Parker), first published in the very rare tribute volume *Iusta Edouardo King naufrago* (1638), and here printed with a parallel Latin translation by Hog (or Hogg).

As well as *Paradise Lost* and *Lycidas*, Hog also translated *Comus* (as *Comoedia*, 1698), though his *Lycidas* was the only work presented in tandem with the original. In his address 'To the Reader', here Hog suggests that he was 'desired by others' to translate and print the work, with the 'hopes that ingenious Gentlemen will communicate tokens of their kindness to me, for at this time my necessity is very great'.

Wing M 2157; Coleridge 79; Parker 174 ('excessively rare'); not in Wickenheiser.

PAX ASTROLOGICA

**48 [MOORE, Francis.]** A Full true and particular Account of Old Moore's Prophecy, shewing the various strange Events which are likely to take place, in several Kingdoms and States in Europe; with the Prospect of the Restoration of Peace, before the End of the Year 1798. [London?, before June 1798]

Small folio broadside, printed on one side only; in very good condition.

**£325**

**Unrecorded**, an interesting single-sheet horoscope for Britain for 1798, predicting 'a general peace throughout Europe' for the next two years.

Francis Moore (1654-1715) was a self-taught astrologer who published an almanac from 1697; his name continued to be used throughout the eighteenth and nineteenth centuries. In the years leading up to the new century, astrology saw a surge in interest in England; having largely lost its trappings of science during the Enlightenment, it tended instead towards pseudo-religious prophecy.

Here 'Old Moore' rises from the grave to predict general peace negotiations throughout the year, culminating in October. Meanwhile, 'There is pleasing news to the industrious merchants ... The French Republic discountenance Anarchy and Atheism, and their affairs seem to meet with no interruption. The city of Paris is rising with great splendour.' In August, 'several persons of different qualities must expect to be removed or turned out if their offices, and places of honour, or trust, for their transgressions formerly committed' while in September 'strange diseases afflict the minds as well as the bodies of men'.

Though 1798 was a relatively quiet year in Europe, it did of course see the Battle of the Nile in August, and the formation of the Second Coalition against Napoleon.

**Not in ESTC, COPAC or OCLC.**

BAGHDAD AND CALIFORNIA

**49 MORAL AMUSEMENT;** or, a Selection of Tales, Histories, and interesting Anecdotes; intended to amuse and instruct young Minds. London: Printed for Vernor and Hood ... and E. Newbery ... 1798.

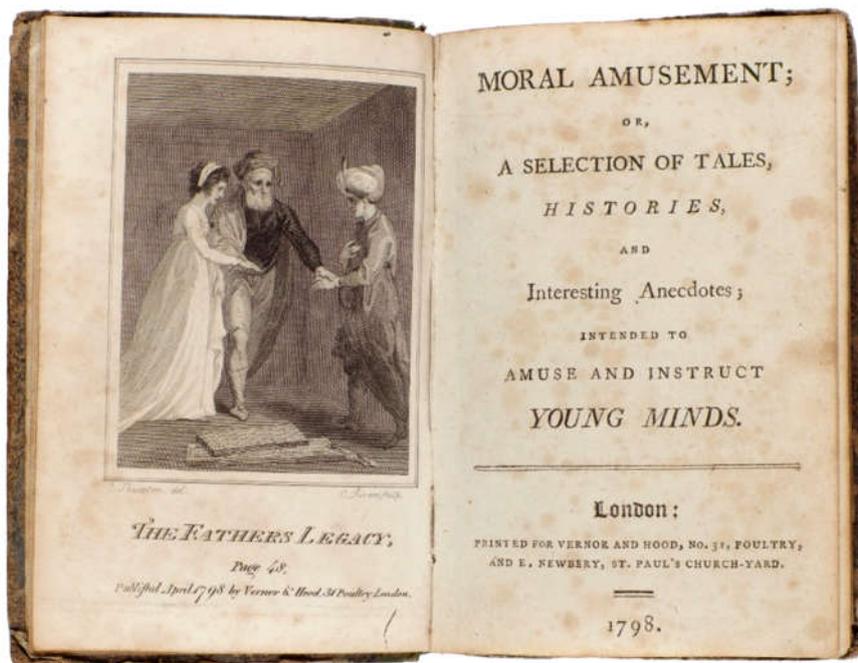
18mo., pp. iv, 175, [1, advertisements], with a frontispiece; first and last few leaves slightly foxed, but a very good copy, in the original quarter green vellum, boards rubbed, printed paper spine label.

**£1400**

First edition, London issue, of a very scarce collection of moral tales set in exotic locations. Virtue is rewarded and vice punished in Baghdad, Russia, and California, though the moral dilemmas are often resolved with gratifying ease. Kalem 'The Man Hater' despairs after finding his beautiful wife in the arms of the slave and turns first to drink then to solitude to ease his pain. Fortunately, the hermit Sunghier produces a talisman engraved with the revelatory words 'know thyself' and Kalem continues his life in 'tranquillity'.

There are two issues of this first edition, the other with the imprint 'Bath: Printed by S. Hazard, for Vernor and Hood ... [etc.]'. Both are scarce, but the present issue is particularly so, with copies at **Massey College (Toronto), UCLA, and Melbourne only in ESTC.**

Not in Roscoe; cf. J246 (1) for the other issue.



[49]

#### MUSCHET'S CAIRN

**50 [MURDER IN HOLYROOD PARK.]** The Last Speech and Confession of Nicol Muschet of Boghal, who was execute [sic] in the Grass Market of Edinburgh, the sixth Day of January 1721 ... Exactly printed according to his subscribed Copy. *Colophon:* Edinburgh: Printed and sold by John Reid, [1721].

4to., pp. 24; title-page within a mourning border; small hole to title-page with loss of a couple of letters, rather dusty and soiled, disbound.

£950

**First edition, first issue, very rare,** of the only contemporary source for the trial and execution of Nicol Muschet for the murder by conspiracy of his wife Margaret Hall.

An Edinburgh medical student who went off the rails, Muschet had married Margaret only three weeks after meeting her and quickly regretted the match. Seeking the advice of one James Campbell of Burnbank and of his kinfolk James and Grissel Muschet, Nicol attempted to rid himself of his problem, first through poison (his wife became very ill but did not die), then through a failed ambush, before Nicol finally took matters into his own hands and slit her throat in the King's Park (now Holyrood Park). Muschett blamed Campbell ('the only Viceregent of the Devil'), a known gambler and libertine, for 'prompt[ing] me up to be guilty of all the following wickedness', though admitted the crime itself and was executed in January 1721. Campbell, a friend of the poet Alexander Pennecuik, who published several pieces on the case, was transported.

The site of the murder became a tourist attraction and the cairn which was erected there features several times in Scott's *Heart of Midlothian* (where the case is also summarised in the Notes). The present work was reprinted in *Criminal Trials illustrative of the Tale entitled 'Heart of Midlothian'* (1818); from whence Campbell (or 'Burnbank') is thought to have provided inspiration for the nefarious double of James Hogg's *Private Memoirs and Confessions of a Justified Sinner* (1824).

There are two issues, the second adding a 'Carmen acrosticum' by Alexander Pennecuik, to the blank space on p. 24.

ESTC shows six copies: Glasgow, NLS (3 copies), Harvard and Illinois, but only one of these (at NLS) is the first issue, as here.

**51 NEW CURE FOR THE SPLEEN (A):** being a Collection of Advertisements, humorous, numerous, curious, farcical, satirical, entertaining, and diverting. Intended for the Amusement of the Fire Side. Many of which were never before printed. To which are added, Christmas-Day Entertainment; a very remarkable Letter of Invitation from a Clergyman; and a poetical Description of a busy World. By A. G. Lovefun, late of Carey-Street, Lincoln's-Inn Fields. London: Printed for the Author; and sold by J. Wenman ... W. Cater ... Messrs. Richardson and Urquhart ... and L. Tomlinson ... 1778.

8vo., pp. 68; somewhat browned, a few spots and stains, but good, in recent period calf.

**£1850**

First and only edition, scarce, of a light-hearted collection of spurious satirical newspaper notices and advertisements, intended to amuse even the most fashionable while they are, say, having their hair done: 'Notwithstanding those who move in the higher orbs of life, have the advantage of balls, operas, Pantheon, plays, &c. &c ... yet it presumed that even those, especially during the friseur's tedious operation, may herein find a seasonable relief ...'

The content, which often verges on the salacious, includes 'A new Method of reading Newspapers crosswise' (*i.e.* jumping across the columns for humorous effect) – 'Last night the young princess was baptized - / Mary, alias Moll Flanders, alias Moll Gipsey'; a series of country 'news' items involving farm animals; some nominative determinism, or indeterminism (Mr Fog marries Miss Fairweather, Giles Gosling defrauds Simon Fox); 'ship news', mostly about prostitutes with new berths; Lost: 'two female reputations', 'the honour, honesty and conscience of a once eminent broker', and 'a beautiful young lady ... heiress to £20,000' (absconded with nothing but 'the first volume Virtue rewarded [*Pamela*], Memoirs of a Woman of Pleasure [*Fanny Hill*], and the Marriage Service'). 'Sir John St A[ubyn]' meanwhile has been caught at Drury Lane 'kissing and playing with the bubbies of a most beautiful nymph from King's Place Court'. St Aubyn was a notorious rake, and had 15 illegitimate children with his long-term mistresses.

The 'Christmas-Day Entertainment' is a longer account of a provincial party and the gossipy conversations overheard; and is followed by two items in verse, including a 'Description of \_\_\_\_\_' [London]:

Gaudy things enough to tempt ye,  
Outside showy, inside empty  
Bubbles, trades, mechanic arts,  
Coaches, wheelbarrows, and carts ...

ESTC lists eight copies: BL (2 copies), Trinity College Cambridge, Bodley, NLS; McMaster, Library of Congress and Minnesota.

#### WAR AND VICE

**52 NEW PLAN (A)** to save the State. Addressed to the Ladies. By a Gentleman of the University of Cambridge. London, Printed for the Author, and sold by J. Dodsley ... and Messrs T. and J. Merril, at Cambridge. 1779.

4to., pp. 20; slightly browned, a couple of stains, but a good copy, in modern boards. **£575**

First edition, a scarce anonymous plea against vice, in verse. Beset by both the Americans and the French ('ere one enemy's subdu'd / Another thirsts for English blood'), England is in need of a reformation of manners, to be led by womankind:

At the dear Opera no more  
To leave our reason at the door,  
No more to meet at Play, or Bach's,  
Divine Festino, or Almack's  
From Ranelagh to be debarr'd  
Nor suffer'd e'en to touch a card ...

The author then turns to various politicians, offering praise of then downtrodden Lord North, but also of the young Pitt, 'a future Camden', and George John Spencer, Viscount Althorp (just graduated from Trinity College, Cambridge). The moral ladies who should be leading the charge against vice could take as their model the late Lady Cornwallis.

The author may be Robert Baylis Dealtry, an attribution found in a contemporary hand on the Huntington copy, and rendered more plausible by the mention of Viscount Althorp, Dealtry being his contemporary at Trinity College.

ESTC lists six copies only: BL, Cambridge, Trinity Cambridge, Rylands; Huntington, and Lewis Walpole Library.

#### NOBILITY AND PATRONAGE IN MARIAN ENGLAND

#### THOMAS CORNWALLIS'S COPY, FROM ROGER ASCHAM?

**53 OSÓRIO, Jerónimo.** *De Nobilitate civili* Libri II. *Eiusdem de Nobilitate christiana* Libri III ... Florentiae 1552. Apud Laurentium Torrentinum.

4to., pp. 246, wanting the terminal blank H4; head of title-page and final page slightly dusty, else a very good copy in eighteenth-century English speckled calf; contemporary ownership inscription to title-page (slightly cropped): 'Thomas Cornwaley[s] / miles', later shelfmarks.

**£2500**

Second (first Italian) edition of the most important work by the 'Portuguese Cicero', first published in Lisbon in 1542 (very rare), best known for its lengthy attack on Machiavelli. The work had particular currency in the court of Mary I through the offices of Roger Ascham, with whom Osório corresponded. Ascham who esteemed it both for its rhetorical elegance and for its message, that nobility was the result of noble actions rather than inherited social position, and circulated copies of this Florence edition to a number of prominent courtiers (see below).

Having studied law in Salamanca, philosophy in Paris, and theology in Bologna, Osório returned to Portugal in 1540 as secretary to Prince Luís and tutor to his son. After the death of Luís in 1553, he devoted his life to the Church, and became embroiled in the most famous religious controversy of the age when he published an open letter to Elizabeth I in 1563 exhorting her to restore Catholicism in England. A rejoinder was published by Walter Haddon, and the Osorio-Haddon controversy raged even after Haddon's death in 1572 when the mantle was taken up by Foxe. Osorio's library at Faro was raided by Essex in 1596, and many of his books are now in the Bodleian.

This copy of *De Nobilitate* belonged to the Catholic courtier and administrator Thomas Cornwallis (1519-1604), a prominent member of Queen Mary's court. Having succeeded to the family estates in 1546, Cornwallis was knighted in 1548, and fought against Ket's rebellion the following year. Briefly a supporter of Lady Jane Grey, he quickly changed allegiance to Mary, who gave him a seat on her Privy Council and made him comptroller of the household. He was trusted enough to be sent to deal with the Scottish commissioners on border matters, and served on the commission for the trial of

Wyatt after his rebellion in 1554. Appointed treasurer of Calais in May 1554, he remained there until its fall to the French in 1558. The accession of Elizabeth in November 1558 brought his inevitable removal from the Privy Council and enforced retirement in Suffolk, during which he devoted much attention to his library at Brome Hall, and although he professed loyalty to Elizabeth in 1570, he continued to appear on the recusant rolls until his death.

HIERONYMI  
OSORII LVSITANI  
DE NOBILITATE  
CIVILI LIBRI II.

*Thomas Cornwallis  
miss.*

EIVSDEM DE NOBILITATE  
CHRISTIANA LIBRI III.

*Ad Ludovicum Principem Clariss. Emanuelis  
Lusitania Regis F.*



FLORENTIAE M D L I I.

*Apud Laurentium Torrentinum.  
Cum Privilegio.*

Although it is plausible that Cornwallis acquired *De Nobilitate* during his years of quietly recusant retirement, another stronger possibility presents itself. After his return to England in 1553, Roger Ascham, formerly tutor to Princess Elizabeth, was in search of new patronage among Mary's supporters; to this end, over a period from around November 1553 to April 1555 he sent copies of this 1552 edition of Osorio to important figures including Cardinal Pole, William Paget, Cuthbert Tunstall, and Sir William Petre, all of whom, like Cornwallis, rose to prominence at the beginning of Mary's reign. Petre and Paget were both members of Mary's Privy Council alongside Cornwallis, and all three were involved, during the early months of 1554, in dealing with Wyatt's rebellion. In February 1554 Cornwallis was one of the party sent to bring Princess Elizabeth from Ashridge to London, though he opposed the suggestion that she be sent to the Tower. And it was on the same day, 7 May 1554, that Mary appointed Ascham her Latin secretary and Cornwallis treasurer of Calais. Of the four other surviving copies of this edition that we have been able to trace in the UK, all stem from Ascham and his circle: the copies presented by Ascham to Tunstall and Pole (both St John's Cambridge), Robert Dudley's copy (Dudley was tutored by Ascham) (St Andrews), and Queen Mary's copy, presented to her by Johannes Spithovius, Ascham's friend and successor as tutor to Elizabeth (British Library). Cornwallis is precisely the sort of figure whom Ascham would have presented with another copy of this book.

The hand of the ownership inscription is not identical to that found on, for example, the Gorleston Psalter (BL MS 49622), owned by Cornwallis, though it shares letter-forms and has the same wording and spelling. The binding meanwhile is near kin to one found on a copy of Fisher *De Veritate Corporis*, 1527, presented to Cornwallis by his brother Henry (Bonhams 10 September 2013).

#### LONDON THE PHOENIX

**54 PATERSON, James.** *Pietas Londinensis: or, the present Ecclesiastical State of London; containing an Account of all the Churches, and Chapels of Ease, in and about the Cities of London and Westminster...* London, Printed by Joseph Downing ... 1714.

12mo, pp. [12], 308, [4], adverts; decorative floral headpiece to first leaf of text; ink stain to pp. 30-1, lower outer corners of pp. 155-6 burnt with loss to blank margin only; a very good copy in contemporary speckled calf, single gilt-fillet border, joints cracked but firm, extremities lightly worn, with small losses to head and foot of spine and joints; elaborate engraved bookplate depicting shelves of books to the front pastedown, manuscript shelf-mark above, numerous ownership inscriptions of Richard Allitt to end papers, and a note 'Lewes ye 16 King of France was beheaded in Paris January 21 1792 [*sic*]'. **£450**

First edition, a complete directory, arranged alphabetically, of the 200 churches and chapels in London and Westminster, in each case providing details of the exact location, a brief history, service and prayer times, the dates of special events such as patronal festivals and annual lectures, and the names of ministers and lecturers. In the preface, Paterson describes the catastrophic effects of the Fire of London on the city churches, before concluding 'This Royal City has risen, like the Phoenix out of its own Ashes, and so mightily increased.' He also makes reference to Stow's great survey of London, and summarises the history of the Church in England to date.

**55 P[LAT], Sir H[ugh].** *Floraes Paradise*, beautified and adorned with sundry sorts of delicate Fruits and Flowers ... with an Offer of an English Antidote, (beeing a present, easie, and pleasing Remedy in violent Feavers, and intermitting Agues) as also of some other rare Inventions, fitting the Times ... At London, Printed by H. L. for William Leake ... 1608.

Small 8vo., pp. [16], 175, [41], with A1 (blank but for the signature and a ruled border); first and last leaves dust-marked, small paper flaw in B3 affecting catchword, but a very good, crisp copy in early sheep, slightly rubbed. **SOLD**

First edition, very scarce, of Plat's 'chief work on gardening', his last publication, **containing a long passage on his experiments in making wine with grapes grown in Bethnal Green, which appears only in this first edition.**

Plat was the archetypal late-Elizabethan virtuoso, 'an inquisitive and versatile man' (Juel-Jensen) whose interests encompassed philosophy, mechanics, alchemy, metallurgy, and domestic economy, though much of his later life was devoted to horticulture and agriculture, based on his own practical experiments conducted on his estate near St Albans. '*Floraes Paradise Beautified* (1608), with recipes and conceits for gardens and orchards, covers every necessary activity, from the preparation of the soil, through all the techniques of cultivation, month by month. In addition, Plat included "A remedy in violent feavers and intermittent agues", and an appendix of "new, rare and profitable inventions" in which he describes again the manufacture of his fuel brickettes, and goes on to detail his experiments in making wine from grapes grown at Bethnal Green' (*Oxford DNB*).

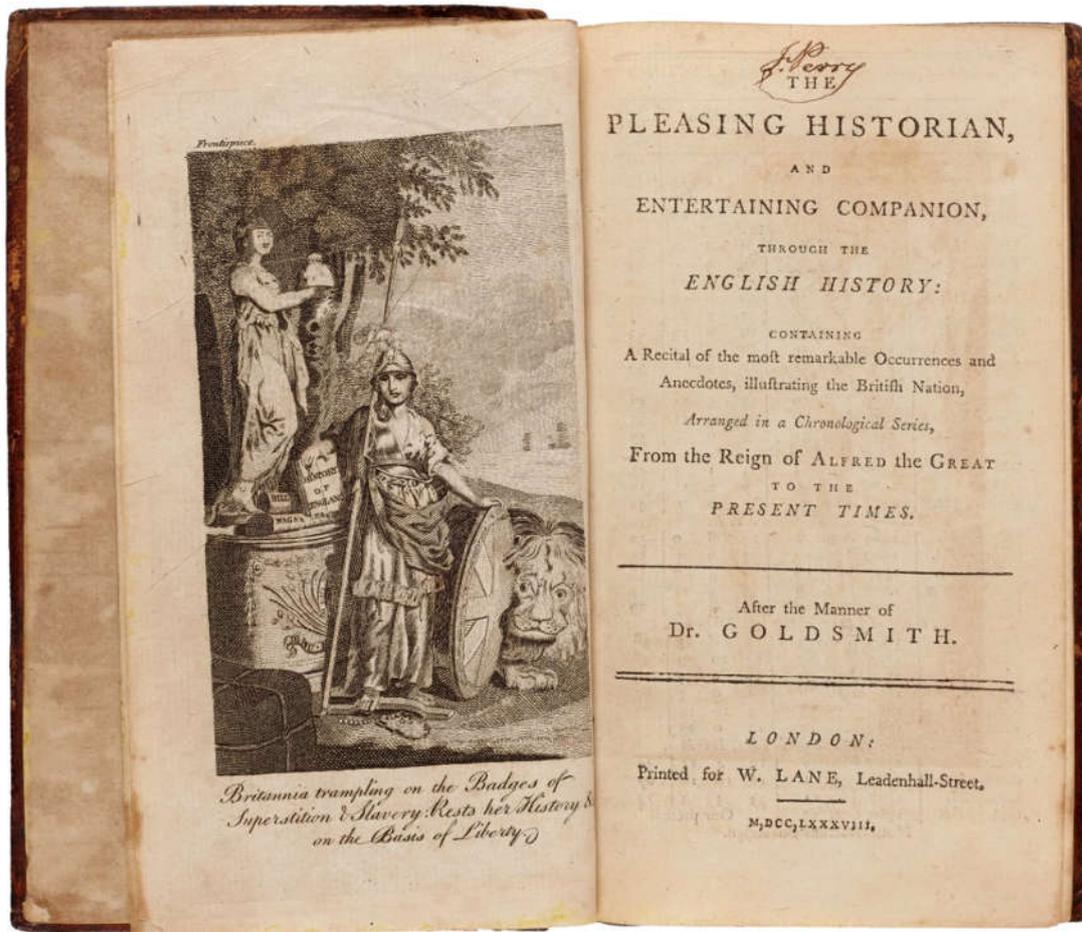
Of his London wines, 'I am content to submit them to the censure of the best mouthes, that professe any true skill in the judgement of high country wines: although for their better credit herein, I could bring-in the French Ambassador, who ... gave this sentence upon them; that he never drank any better new Wine in France', an opinion also supported by the great military commander Sir Francis Vere, the Countess of Cumberland etc etc. 'I have kept it a whole yeere, and sometimes longer, without any shewe of fainting deadness, or discolouring: which is as much as any Vintner can well require in his best French wines.' Plat promises a work devoted to the subject 'entitled *Secreta Dei pampinei*, not yet published', but his death in October or November 1608 prevented its appearance.

Of his many other publications, *The Jewell House of Arte Nature* (first 1594) covered various domestic recipes and inventions from mothballs to cement, as well as manures and distilling; *Delights for Ladies* (1602) was devoted to preserves and beauty aids. 'The advice contained in [*Floraes Paradise*] is sound and as useful today as it was 350 years ago. Much of the information was borrowed from Hill and other earlier writers, but the book is of far more practical use than its predecessors' (Juel-Jensen)

*Floraes Paradise* was not reprinted until 1653, by William Leake II, son of the present publisher, without the section on Inventions (and wine) at the end. In the same year another enterprising publisher issued a few remainder sheets from 1608 with a new 1653 title-page (2 in ESTC). There were five further editions and a 'second part' before the end of the century, all omitting the final unpaginated sequence.

This first edition is, like most of Plat's works, extremely uncommon. ESTC erroneously lists ten copies, two of which are duplications. The eight actual copies are at the British Library, Bodley (formerly Juel-Jensen), Emmanuel College Cambridge, Magdalen College Oxford, Reading; Folger, Harvard and Wisconsin.

STC 19990; Juel-Jensen 42 (*Book Collector* 1959, pp. 60-68); not in Perkins or Rothamsted.



UNRECORDED MINERVA PRESS JUVENILE

**56 PLEASING HISTORIAN (THE)** and entertaining Companion, through the English History: containing a Recital of the most remarkable Occurrences and Anecdotes, illustrating the British Nation, arranged in a chronological Series, from the Reign of Alfred the Great to the present Times. After the Manner of Dr. Goldsmith. London: Printed for W. Lane ... 1788.

Tall 12mo. in sixes, pp. 216, with a frontispiece of 'Britannia trampling on the Badges of Superstition & Slavery'; a good copy in near-contemporary sheep, rebacked. **£850**

First edition under this title, revised and updated from *Youth's pleasing Historian* (Rochester, 1782-5?, British Library only), which Lane had already reissued with an undated cancel title-page (Columbia University Teachers College only). **This first independent William Lane printing is unrecorded and adds about ten pages of new material at the end.**

This chronological epitome of British history from 871 to 1786 was clearly written for a youthful audience, 'after the manner' of Oliver Goldsmith's *Abridgement of the History of England*. It begins with the anecdote of Alfred and the burned cakes, and then the Danish invasion in his reign. We read of the death of Edward the Martyr, the sealing of Magna Carta, Richard III and the murder of the princes in the Tower, Elizabeth and the Armada, the execution of Charles I, and the visit of Peter the Great in 1698 to study the art of ship building. The last third of the book is devoted to more recent events – the Seven Years War with France, Wolfe's conquest of Quebec, and the 'hostilities' between Great Britain and her American colonies, from Bunker's Hill to the capitulation of Cornwallis at

Yorktown, all treated from a patriotic English point of view. The annals proper end in 1781-2 with British naval success in the West Indies, the loss of Minorca, and the successful defence of Gibraltar (this is where the earlier edition concludes), but there is a coda in 1786, a detached story ('perhaps one of the most distressing scenes that ever happened') of the loss of the East Indiaman *Halsewell*, driven in a winter storm onto rocks on the Isle of Purbeck, 'buried in the remorseless deep, and not an atom of her was ever after discoverable'.

**Not in ESTC, not in Blakey.**

THE GENTLEMAN HIGHWAYMAN – MORE LITERARY INVENTION THAN HISTORY

**57 [POPE, Walter].** The Memoires of Monsieur Du Vall: containing the history of his Life and Death. Whereunto are annexed his last Speech and Epitaph ... London, Printed for Henry Brome ... 1670.

4to., pp. [2], 21, [1]; first and last pages somewhat dusty, paper flaw in blank margin of A4, else a good copy in modern green quarter morocco. **£750**

First (?) edition of partly fictitious and often satirical life of the highwayman Claude Duval, published shortly after his execution in 1670. This is the more substantial of two opportunistic biographies, between them the main sources of information about him, though by no means entirely trustworthy.

Apparently born in Normandy, Duval appeared in England shortly after the Restoration. 'There are some that confidently averr that he was born in Smock-Ally without Bishopsgate; that his Father was a Cook, and sold boyled Beef and Pottage: But this report is as false, as it is defamatory and malicious ... If he had been born there he had been no *Frenchman*, but if he had not been a *Frenchman*, 'tis absolutely impossible he should have been so much beloved in his life, and lamented in his Death, by the English Ladies'. Pope takes the opportunity for an extended satire on French manners (and their effect on English womanhood): *The Memoires*, which became the source for all later accounts of Duval's life, provided plentiful detail to substantiate his reputation as the debonair, gentlemanly highwayman ... But the stories told in *The Memoires* are best read as filtered through the invention and satirical purpose of the author' (*Oxford DNB*).

With a price on his head and most of his gang already in custody, Duval was eventually apprehended on Christmas Eve 1669, while drunkenly celebrating a successful heist. 'There were a great Company of Ladies, and those not of the meanest Degree, that visited him in Prison, interceded for h[i]s Pardon, and accompanied him to the Gallows'. After his death, he lay in state at the Tangier Tavern, 'the Room hung with black cloath ... eight wax Tapers burning, as many tall Gentlemen with long black Cloaks attending'.

'Duval remains a figure more of literary invention than of history' (*Oxford DNB*) – shortly afterwards, Samuel Butler published a mock-epic in memoriam. In the nineteenth century Harrison Ainsworth hoped to follow up the success of his highwayman novel *Rookwood* (1834), which featured Duval in passing, with the never-published *Claude Du Val*; in the end Duval featured heavily in his late novel *Talbot Harland* (1870).

Four editions of the *Memoires* were printed in 1670, all for Henry Brome, the others paginated pp. 16 or pp. 19.

Wing P 2912.



#### EMBROIDERED BINDING

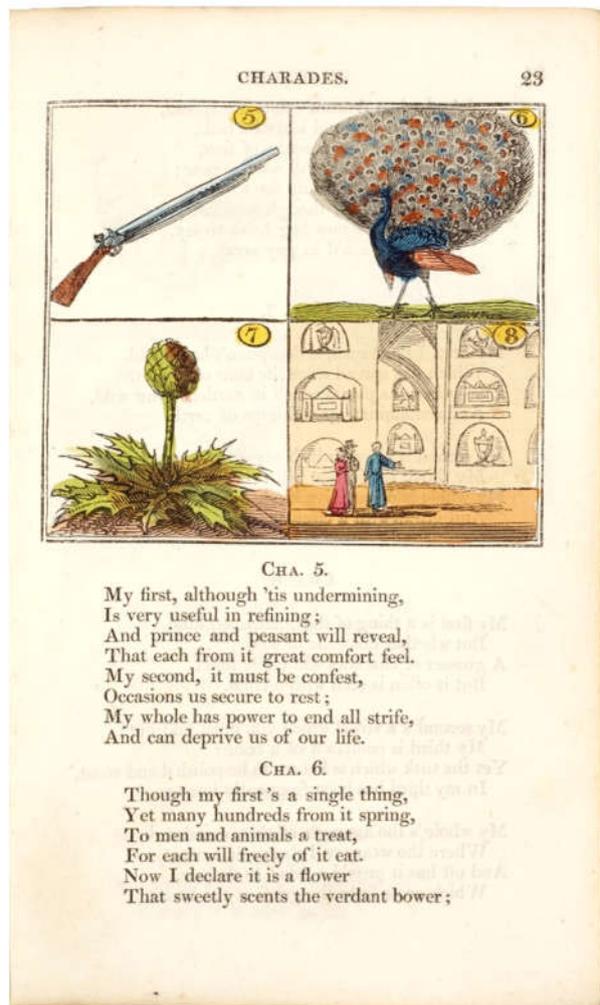
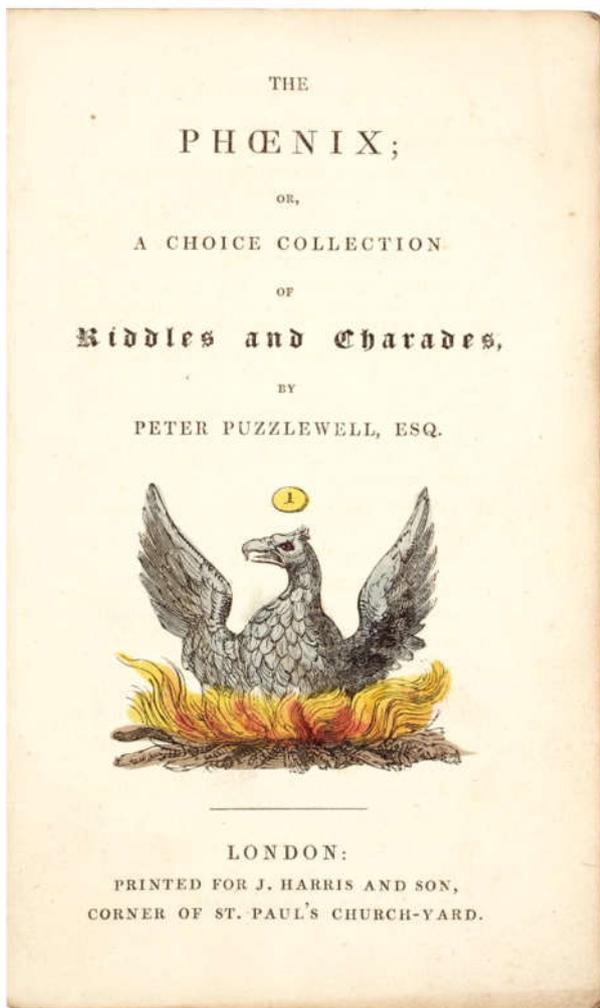
**58 [PSALMS.]** The whole Booke of Davids Psalmes, both in Prose and Meeter. With apt Notes to sing them withal. London, Printed by R. C. for the Company of S[t]ationers. 1643.

Squarish 16mo., pp. 439, [9, Prayers and Table], with printed music throughout; a couple of gatherings slightly loose but withal a very good copy with generous margins (some lower edges untrimmed) in a contemporary embroidered binding of red, yellow, green and blue silk thread on a white linen ground, with a central flower motif surrounded by strawberries, the covers edged in silver thread; gilt edges; front cover slightly faded, ties wanting; early eighteenth-century inscription recording (in Dutch) the birth of Anna Catherine Sperling (1705-1773) and her sister, with Miss Sperling's own subsequent ownership note, in English, aged 10. **£3750**

An attractive psalter with 'proper' tunes (*i.e.* printed along with the psalms) and the prose psalms as marginal glosses, in a charming amateur embroidered binding.

The metrical Psalms of Sternhold and Hopkins were a publishing phenomenon. 'Sales ... outstripped those of Bibles, prayer books, catechisms, sermons and the rest' (I.M. Green, *Print and Protestantism in early modern England*, 2000). Between 1562 and 1640 there were 482 editions, and the number of copies printed was 'quite possibly a million' (*ibid.*). Not all were printed with tunes as here. The fashion for embroidered bindings in England peaked in the first quarter of the seventeenth-century but continued up until the Civil War.

Of this edition, ESTC shows copies at BL, Bodley (2 copies), St Paul's Cathedral; Boston Public, Huntington, NYPL and UCLA. Wing B 2395.

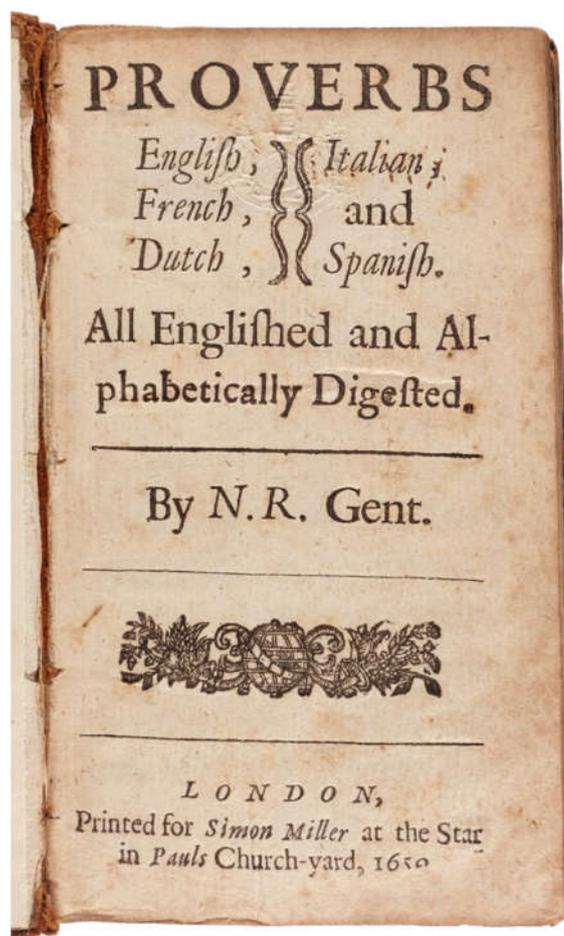


**59 PUZZLEWELL, Peter, pseud.** *The Phoenix; or, a choice Collection of Riddles and Charades ...* London: Printed for J. Harris and Son ... [c. 1820].

8vo., pp. [2, advertisements], 38, with a title-page vignette of a phoenix and 16 half-page woodcut illustrations (each with four vignettes), all with attractive contemporary hand-colouring; a very good copy in the original yellow printed card wrappers, somewhat dusty, spine a little worn; ownership inscriptions of George Jackson dated 1822 to endpapers, with three manuscript charades in his hand. **£750**

First edition thus, a very scarce illustrated collection of riddles and charades, abridged from an earlier Newbery publication. The charming illustrations throughout, new to this edition, make the work a sort of children's emblem book. Written solutions are also included at the end. A contemporary (juvenile) reader has added charmingly naïve charades for 'plate-rack', 'lark-spur' and 'Frankfort' in manuscript.

Moon, *Harris* 696 (listing copies at V&A and UCLA); Gumuchian 4515. COPAC adds Cambridge.



A ROULING STONE GATHERS NO MOSSE

**60 R., N.** Proverbs English, French, Dutch, Italian and Spanish. All Englished and alphabetically digested ... London, Printed for Simon Miller ... 1659.

12mo., pp. [8], 151, [1], [6, advertisements], wanting the terminal leaf (a longitudinal half-title) as often; printing flaw affecting '9' in the date of the imprint on the title-page, last leaf of advertisements adhered to endpaper, else a very good copy in contemporary sheep, rubbed; the Macclesfield copy, with blind-stamp and bookplate. **£1750**

First and only edition of a scarce collection of idiomatic phrases and proverbs, many translated from other languages, with a selection of 114 'Golden sentences' at the end.

The sources are wide-ranging – we note, for example, 'A dwarf on a giant's shoulders sees farther of the two', an older sentiment but here quoting directly from George Herbert's *Jacula Prudentum*, and 'A rouling stone gathers no Mosse' (presumably taken from Heywood's *Proverbes*). Age-old saws include 'A chip of the old block', 'I will not buy a pig in a poke', 'One swallow makes not a summer', and 'Ynough is as good as a Feast'. The golden sentences are more substantial, with attributions to Bacon, Plato, Henry Wotton.

ESTC lists eight copies: BL, Bodley; Staatsbibliothek Berlin; Harvard, Huntington, UCLA, Illinois, and Yale.

Wing R 56.

**61 REGULATIONS**, during War, for the Pay, Clothing, and Allowance for contingent Expences, for Corps of volunteer Infantry. [London, *from colophon*:] Lane, Minerva Press [c. 1805].

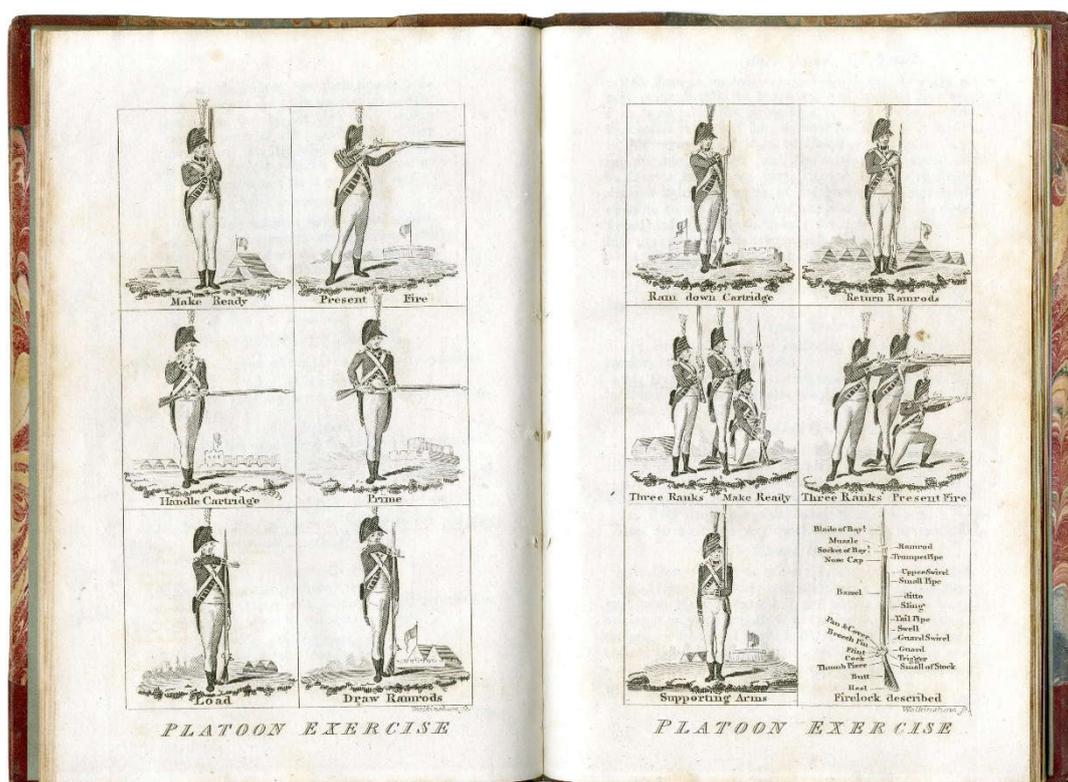
8vo., pp. 40, drop-head title on A1, engraved frontispiece with six vignettes of 'Manual Exercise', two plates (twelve vignettes of 'Platoon Exercise'), and a letterpress table of 'Words of Command for a Review' on the final three leaves; page numbers occasionally shaved at head, endpapers foxed, else a very good copy in nineteenth-century russet half morocco and marbled boards; occasional contemporary marginal annotations ('Load ... Remain steady'), inscription on flyleaf, 'my grandfather's manual during the French revolt' [presumably the Napoleonic Wars], and bookseller's label of J. A. D. Bridger, Penzance.

£950

Apparently unrecorded handbook for volunteer infantry. The work is partially a reissue of William Lane's popular *Soldier's Companion*, but with various substantive changes and additions; the plates have been re-engraved to include vignette scenes behind each soldier, and new to this setting are fourteen preliminary regulations, as well as 'Additional Positions', and the tabular 'Words of Command'.

This brief yet detailed manual outlines the regulations by which any volunteer corps should be managed – including size of regiment, number of officers, and pay – as well as a full description of the Drill, with initiates in mind: 'A recruit should be taught to hold himself perfectly upright ... before a firelock is put into the recruit's hands he must be taught the facings, standing at ease, and throwing his eyes to the right or left. As soon as he has learned those, he must be made to march, which, as General Saldern says, "is the most essential thing in the instruction of a soldier"'. 'Ordinary time', 'Quick time' (and 'a quicker time') are quantified in terms of their coverage of feet per minute, Dressing and Wheeling are explained and manual and platoon exercises are given in detailed physical descriptions with accompanying plates.

Not in Blakey; not in COPAC or OCLC.



‘A WOMAN OF UNDOUBTED GENIUS’ (COLERIDGE), WHOSE EARLY DEATH  
DEPRIVED ENGLISH ROMANTICISM OF A MAJOR VOICE

**62 ROBINSON, Mrs. Mary (Darby).** *Lyrical Tales* ... London: Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

Small 8vo. pp. [4], 218, [2, advertisement leaf]; a portrait is found in some copies, but was never present here; a few spots and stains but a very good copy, in contemporary marbled calf, gilt floriate border on covers, black morocco spine label; later nineteenth-century ownership inscriptions to endpapers of William Howells, of Carmarthen, now Bristol. **£1000**

First edition, a revisionary response to *Lyrical Ballads* (1798) by the actress turned royal mistress turned author, Mary ‘Perdita’ Robinson, published only eight days before her death.

When Mary Robinson, the ‘English Sappho’, published her *Lyrical Tales* in December 1800, she was at the end of a long career and far more famous than Wordsworth or Coleridge – a product of her *demimondaine* reputation and her best-selling, and often strongly feminist, fiction. Since 1797 she had been in contact with Coleridge, a fellow writer on the *Morning Post*, and had come to feel increasingly drawn to the Lake Poets, both politically and aesthetically. The title of her *Lyrical Tales* clearly alludes to *Lyrical Ballads*, and also to Southey, whose own ‘lyrical tales’ have a visible influence. The opening poem, ‘All Alone’, is particularly notable, a reinterpretation of ‘We are Seven’ and ‘The Thorn’.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. ‘A singularly brave writer’ (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer. Her early death at forty-three deprived English Romanticism of what may have become a major voice.

As *Lyrical Tales* were preparing for press, so was the expanded second edition of *Lyrical Ballads*, also printed for Longman by Biggs in Bristol. Wordsworth was concerned by the similarity of title and wanted to rename the volumes *Poems*; in the event the *Lyrical Ballads* were not published until late January 1801 despite the date on the title-page. Robinson’s reputation was useful to the Lake Poets, a fact of which Longman was well aware: the advertisements at the end of *Lyrical Tales* list Southey’s *Poems*, the two-volume *Annual Anthology* (Coleridge had requested Robinson’s inclusion), the as-yet unpublished second edition of *Lyrical Ballads*, Coleridge’s *Poems* 1797, etc.

Jackson, *Romantic poetry by women*, p. 278; Johnson, *Provincial poetry*, 770. Ashley J. Cross, ‘From *Lyrical Ballads* to *Lyrical Tales*: Mary Robinson’s Reputation and the Problem of Literary Debt’, *Studies in Romanticism* 40: 4 (2001); Jonathan Wordsworth, *Ancestral Voices: Fifty books from the Romantic Period* (1991).

WOMAN DISPLAY’D, AND FOUND WANTING

**63 [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, a 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 ...  
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. Robert Gould has also been suggested as a possible author, on the basis of his misogynistic verse satire *Love given o're* (1682)

Wing R 1749.

FLETCHER ADAPTED, PROLOGUE BY BEHN

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

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

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

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

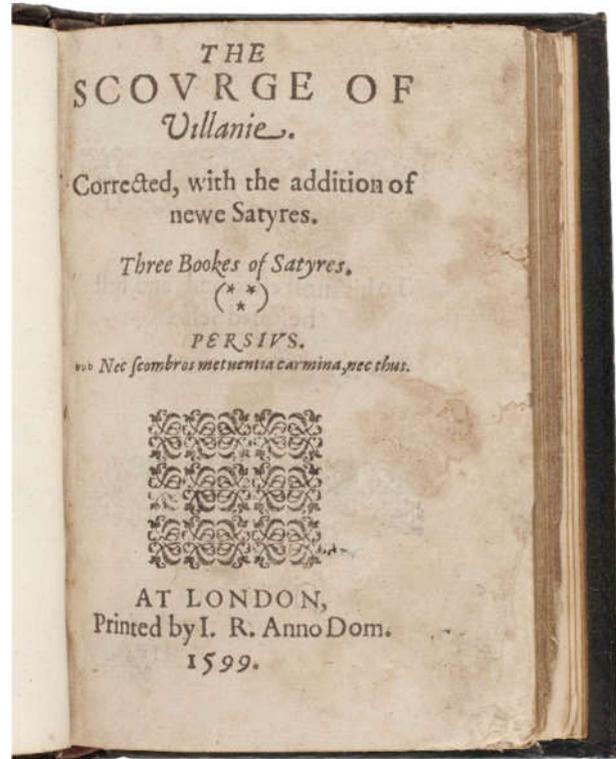
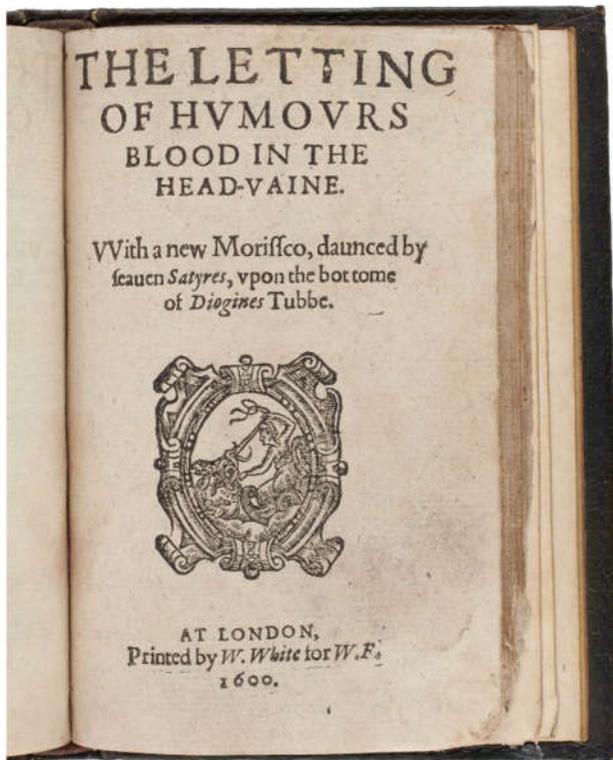
Wing F 1354; Woodward & McManaway 1299; Macdonald 233; *The Works of John Wilmot, Earl of Rochester*, ed. Harold Love, pp. 448-51, 618-33.

**65 ROCHESTER, John Wilmot, *Earl of*.** *Poems (&c.) on several Occasions: with Valentinian; a Tragedy* ... London: Printed for Jacob Tonson ... 1696.

8vo., pp. [10], xv, [7], 208, '177'-'224' (i.e. 256), text continuous despite pagination; occasional light spotting and browning towards the end of the book; some light foxing but a very good copy in contemporary panelled speckled calf, spine gilt in compartments, red morocco spine label; bookplate of Robert S. Pirie, with his notes that this is the Richard Jennings-Allerton-Hicknott copy. **£950**

Second authorized edition, reprinting Tonson's edition of 1691 which was edited by Thomas Rymer and other of the late Earl's friends. This edition provides a superior text to the earlier collected editions pirated in Antwerp. *Valentinian* is an adaptation from Fletcher (*see above*).

Wing R 1757; Woodward & McManaway 1302.



‘SPEAKE GENTLEMEN, WHAT SHALL WE DO TODAY?  
... SHALL WE TO THE GLOBE AND SEE A PLAY?’

#### BANNED AND BURNT ELIZABETHAN VERSE SATIRES

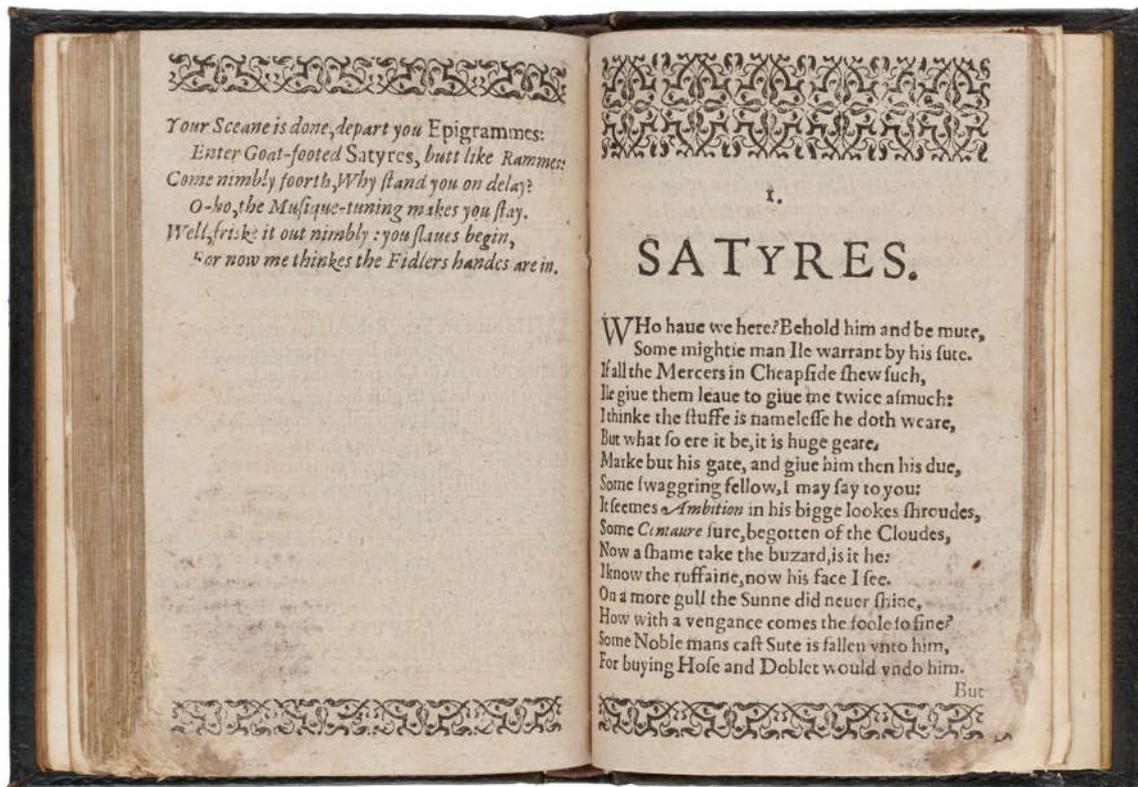
**66 [ROWLANDS, Samuel].** *The Letting of Humours Blood in the Head-Vaine.* With a new Morisco, daunced by seauen Satyres, upon the Bottome of Diogines Tubbe. At London, Printed by W. White for W. F. 1600. [*Bound after:*]

**[MARSTON, John].** *The Scourge of Villanie.* Corrected, with the Addition of new Satyres. Three Bookes of Satyres ... ‘At London, Printed by I. R. Anno Dom. 1599’ [but probably W. White, 1599-1600?].

Two works, 8vo., bound together, pp. [88]; and pp. [126], wanting the initial blank A1, but with the terminal blank I4; both works with borders of printer's tools at the head and foot of every page; fore-edge a bit fragile at beginning and end, with defects to blank area of title-page and next three leaves of Marston and lower corner of Rowlands frayed towards the end, touching a couple of letters only; withal good copies in nineteenth-century turquoise straight-grain morocco, tooled in blind, edges gilt; Porkington Library booklabel of Lord Harlech, loaned by him to the National Book League exhibition of English Poetry in 1947 (Hayward 35).

£27,500

**First(?) edition, excessively rare**, of Rowlands's first collection of verse epigrams and satires, *The Letting of Humours Blood in the Head-Vaine*, bound with the (probably pirated) third edition of Marston's famous *Scourge of Villanie*, a source for several Shakespeare plays written before his own move into play-writing. Both were among the works of satire banned and burned on the orders of bishops Bancroft and Whitgift in 1599-1600 in retaliation for the Marprelate tracts.



### *The Letting of Humours Blood*

Little is known of Rowlands before his first published work, *The betraying of Christ* (1598), a biblical paraphrase based on Antonio de Guevara. *The Letting of Humours Blood* was in a very different mode, his first work of satire, borrowing in part from Lodge's *Wits Miserie* (1596), and showing the influence of Nashe and Greene. In two introductory verses, 'To the Gentleman Readers', and 'To Poets', Rowlands attacks the 'humours' or whims of epicureanism, self-love, pride, etc. and berates his fellow writers for turning to the stage:

Will you stand spending your inventions treasure,  
To teach Stage parrats speake for pennie pleasure.

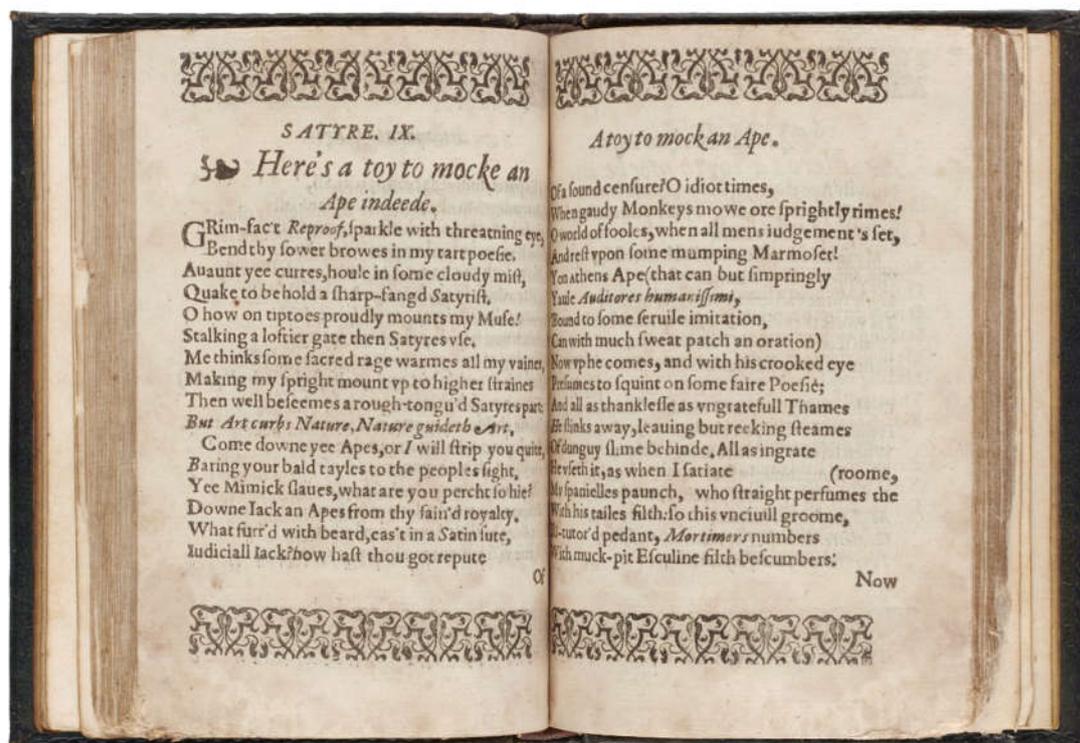
The epigrams, which range from four to twenty-four lines, attack excess in fashion, whoring, drunkenness, hypocrisy, and tobacco. A number, such as Epigram 2 'Boreas', about a Falstaffian blowhard, are told in the voices of those being satirised: 'Cannot a Captaine walk the Queenes high-way? / Swones, who de speake to? know ye villain, ha?' In Epigram 7, a 'gentleman', Sir Revel, suggests a trip to a Shoreditch bawdy-house or to the Globe theatre, but he 'to Play goes but some Purse to nip'. In Epigram 30, Rowlands laments that 'When Tarlton clown'd it in a pleasant vaine / With conceites did good opinions gaine / Upon the stage, his merry humours shop...', it was clear who was a fool, but now all swaggering fops play the clown. As well as Tarleton, Rowlands later refers to two other contemporary comic actors, Thomas Pope and John Singer, who specialised in rustic clowns.

The seven satires are both more sustained and more misanthropic. The con-man of Satyre 1, 'His tongues-end is betipt with forged chat, / Uttring rare lyes to be admired at', boasts of false ship-prizes;

in Satyre 3 a rogue-of-all-works is bawd, card-sharp, dice-player, and astrologer, but although ‘Philosophers bequeathed him their stone, / To make gold with, yet can his purse hold none’; though there is also the more genial Satyre 4, in which a Countrey Fellow comes to London, as ‘executioner’ (*i.e.* executor), his father having died ‘detestable’ (*i.e.* intestate), challenges all-comers ‘To trie it out at foot-ball by the shinnes; / At Ticktack, Irish, Noddie, Maw, and Ruffe: / At hot-cockles, leap-frogge, or blindman-buffe’, because ‘I scorne ... To let a Bow-bell Cockney put me downe’, and pens a love letter to a milk-maid: ‘Thou honnysuckle of the Hawthorne hedge ...’.

Along with Rowlands’s second collection of satires, *A Mery Metinge* (1600), *The Letting of Humours Blood* was condemned by Bishop Bancroft and Archbishop Whitgift, ‘for that they conteyne matters unfytt to be published: they to be burnt in the hall Kytchen [of the Stationers’ Company]’ (Greg and Boswell, 79). The matter ‘unfytt’ may be personal allusions buried in the epigrams, or some of the more licentious content, with its frequent references to prostitution and venereal disease: ‘This Angell is not noted by her winges / but by her tayle, as full of prickes and stinges’. Copies of the books were so burnt on 26 October 1600, but ‘apparently the burning of this book was a sufficient advertisement to make it worth reprinting, for on 4 Mar. 1601 and again on 1 Mar. 1602 Stationers were fined 2s 6d a piece’ “for their disorders in buying of the books of humours letting blood in the vayne being new printed after yt was first forbydden and burnt” (Greg).

**There are three surviving issues (or editions) dated 1600, all extremely rare, with a total of 3 complete copies in ESTC (all at the Bodleian), plus incomplete copies at Bodley (lacking A3) and British Library (lacking F1-8). One issue has the misspelling ‘feelde’ on B2r, here reading correctly ‘fielde’.** A third issue, with some of signature A reset (using different printer’s tools), adds a dedicatory poem inserted after the title-page (Bodley only).



### *The Scourge of Villanie*

Marston’s *Scourge of Villanie* is one of the most iconic works of Elizabeth satirical verse, known for the rough violence of its satiric imagery, but even more famous for its parody of *Richard III* – ‘**A man! A man! A kingdom for a man!**’ – and its references to *Romeo and Juliet*: ‘Luscus what’s plaid to day? faith now I know / I set thy lips abroach, from whence doth flowe / Naught but pure Juliet and Romeo. / Say who acts best? Drusus, or Roscio? [*i.e.* Burbage or Alleyn]’. It probably

influenced the scenes of madness in *King Lear*, and echoes have been found in some of the speeches of Iago in *Othello*, Thersites in *Troilus and Cressida* and Jacques in *As you like it*. The first edition, published in 1598 (six copies in ESTC), contained eleven satires. The second edition, the following year, added a new satire in several sections (on G8r to H2v), including an attack on fellow-satirist Joseph Hall, and a piece 'To his very friend, Master E. G.' [Edward Guilpin], in which Marston in effect scourged the scourger, bidding farewell to verse satire and lambasting its audience:

From out the sadness of my discontent,  
Hating my wonted jocund merriment  
(Only to give dull time a swifter wing)  
Thus scorning scorne, of Idiot fooles I sing ...

Is not he frantique, foolish, bedlam mad,  
That wastes his spright, that melts his very braine  
In deep designs, in wits dark gloomy straine? ...  
To be perus'd by all the dung-scum rable  
Of thin braind Idiots, dull, incapable.

Marston's first work, *The Metamorphosis of Pigmalion's Image and Certaine Satyres* (1598), referred to in the new satire here, had already brought him praise as a satirist by Francis Meres in *Paladis Tamia* (1598). Both *Pigmalion* and the *Scourge* were among the nine pieces singled-out by name by Bancroft and Whitgift in the so-called Bishops' Ban of 1599, seven of which, including both of Marston's, were publicly burnt on 4 June 1599. The present edition, which imitates the other 1599 edition, was almost certainly printed surreptitiously after the ban, with a false date, in an effort to avoid fines or prosecution, probably by the same printer as Rowlands's *Humours Blood* as they share some of the same printer's ornaments in the decorative borders.

**All editions are rare, and this particularly so, being one of five copies listed in ESTC**, the others at the British Library, Folger, Newberry, and Yale. The other edition of 1599 is known in four complete copies.

STC 21393.5 and 17486.5; Hayward 35 (this volume).

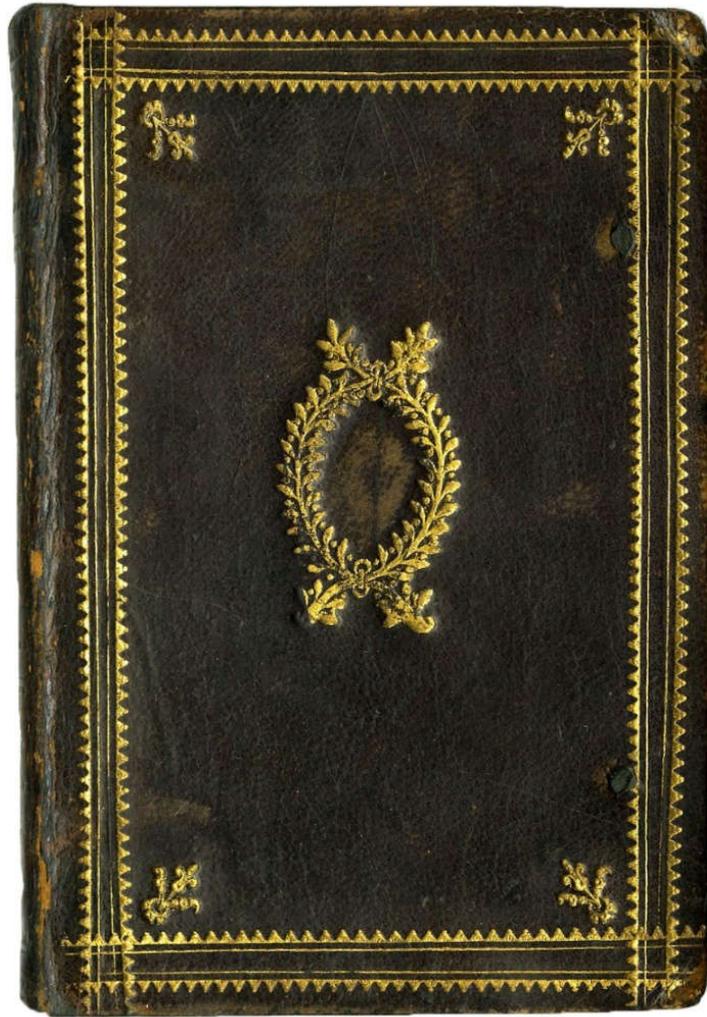
#### CONTEMPORARY MOROCCO, GILT

**67 SANDYS, George.** A Paraphrase upon the Psalmes of David and upon the Hymnes dispersed throughout the Old and New Testaments ... London ... 1636.

Small 8vo., pp. [14], 224, 227-258, 257-271 (text complete despite pagination); internally a very crisp, fresh copy; in contemporary black morocco, gilt with a double frame, fleurons to inner corners and a central wreath, spine gilt, gilt edges, ties wanting; very slightly rubbed; ownership inscriptions of A. Gowran to title-page and of the judge and collector of Elizabethan literature John Duke Coleridge to endpapers, with the latter's note that it was bought at the 1871 sale of the library of S. John Simeon; bookplates of the antiquary John Adair Hawkins and of Robert S. Pirie. **£2250**

First edition, a fine copy of these psalm paraphrases by the poet and adventurer George Sandys (1578-1644) who was hailed by Dryden as 'the best versifier' of his age.

Sandys's *Paraphrase upon the Psalmes* is one of the most highly regarded collections of early Biblical verse paraphrase, notable for its anti-Calvinist theology and its effective combination of 'a formal delight in "the beauty of holiness" with personal devotion' (*Oxford DNB*). The commendatory poem is by Lucius Cary, Viscount Falkland, the founder of the Great Tew Circle, who was an enthusiastic advocate of Sandys's religious poetry.



Sandys is best remembered as a traveller, first in the Middle East, and later in America as the treasurer of the newly-established colony of Virginia. After the colony was almost wiped out by Native Americans, Sandys himself led the counter attack. In quieter moments in Virginia he found the time to compose his famous translation of Ovid's *Metamorphoses*, which influenced Milton, Pope, and Dryden among others.

A second edition of Sandys's *Paraphrase* appeared in folio in 1638, adding paraphrases of Job, Ecclesiastes, and the Lamentations of Jeremiah (see next item).

STC 21724; Pforzheimer 851. This is the issue with no full-stop after David on the title-page.

WITH MUSIC BY HENRY LAWES

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

Folio, pp. [22], 55, [13], 171, [1], 15, [1], 33, [1], wanting 3A1 (the very rare divisional title 'A paraphrase on the Lamentations of Jeremiah by G. S.', cancelled or torn for cancellation in almost all known copies); manuscript correction to one word on B3 recto (as in other copies)

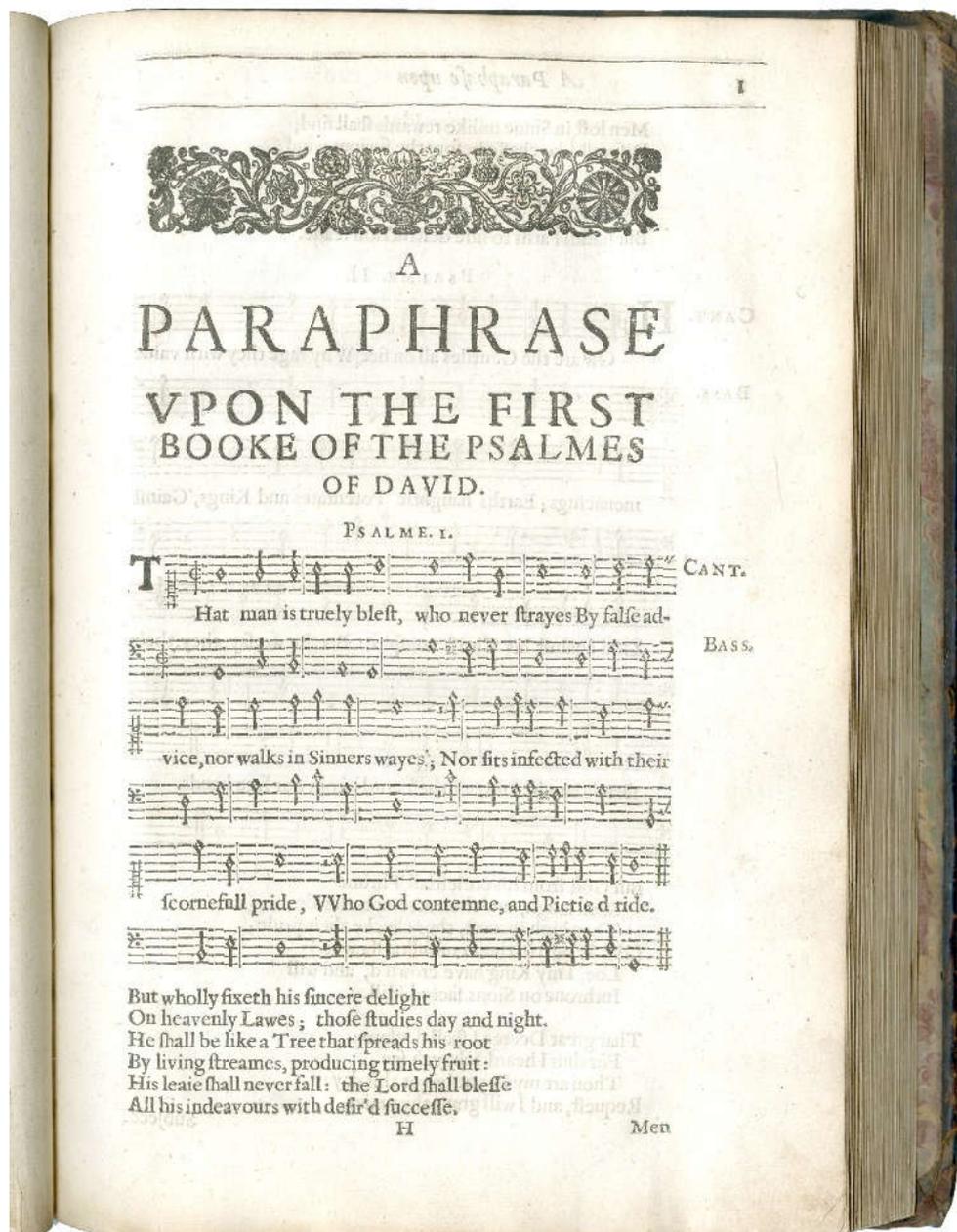
we have seen); old repairs to foot of prelims, a little dusty, a few spots and stains; withal a good copy in contemporary calf, panelled gilt, gilt edges; covers scraped at foot, joints cracking.

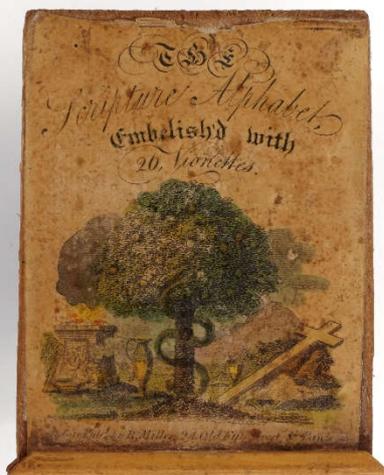
£900

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

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

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





A IS FOR ADAM, Z IS FOR ZION

**69 SCRIPTURE ALPHABET (THE)** embelish'd with 26 Vignettes. London, Pub<sup>d</sup> by R. Miller [c. 1820?]

26 engraved alphabet cards (plus a duplicate of Z), each with a hand-coloured vignette scene and a four-line verse explanation; V, X, Y and the duplicate Z apparently supplied from another set; slightly worn and toned, in the original wooden box, the sliding lid with a hand-coloured printed publisher's label. **£4250**

A complete set of these very rare illustrated alphabet cards. 'A is for Adam, / Who in Eden did live, / And to all Birds and Beasts, / Their name he did give.' Other scenes illustrate the Tower of Babel, Joshua, Lazarus, Samson etc.

A number of similar didactic scripture alphabets were published in the early nineteenth-century by, for example, Darton or Harris in London. Of the present version, however, we can find no record. Robert Miller, of 24 Old Fish Street, was active as a publisher of engravings and maps in the 1820s.

**Not in COPAC or OCLC.**

## SHAKESPEARE AND REVOLUTION

**70 SHAKESPEARE, William. PETŐFI Sándor, translator.** Shakespeare Összes Színművei [Shakespeare: Complete Works]... I. Coriolanus. Pest, 1848. Nyomatott Beimelnél.

12mo., pp. 182; scattered light foxing, else a very good copy bound in later cloth boards, preserving the original green printed wrappers. **£1500**

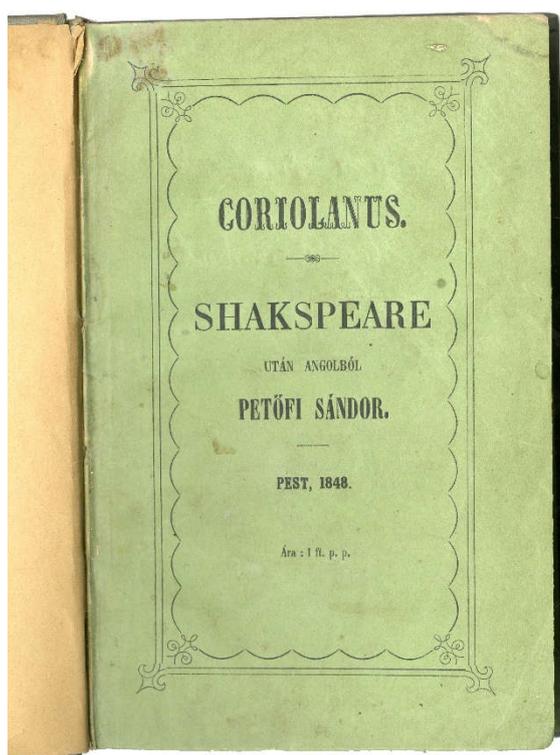
First edition, very scarce, of *Coriolanus* in Hungarian, translated by Petőfi Sándor, the national poet of Hungary.

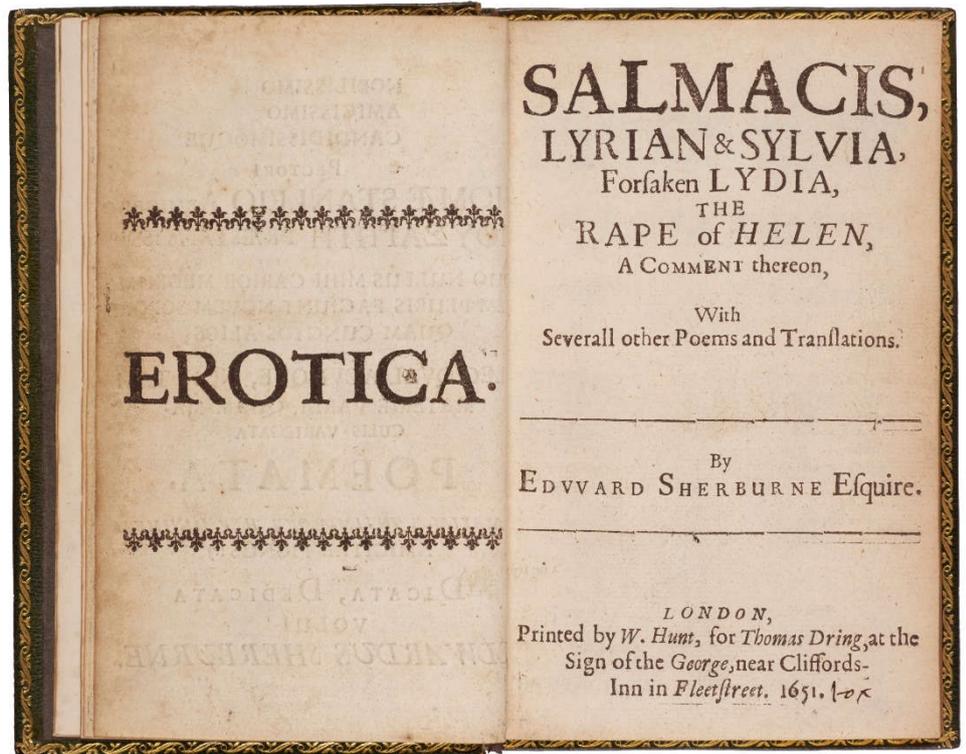
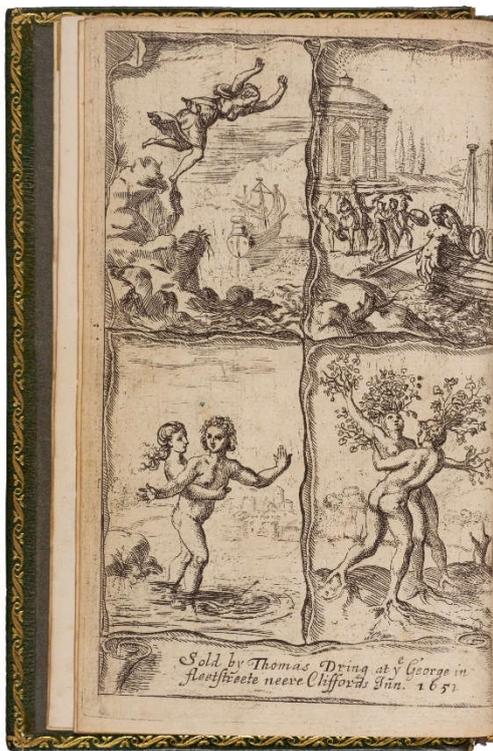
Petőfi's translation of *Coriolanus* was the first (and only) volume of an intended complete works of Shakespeare in Hungarian, to be translated in collaboration with two other poets, Vörösmarty Mihály and Arany János. Though Petőfi's death in 1849 put an end to the project, his two collaborators went on to make translations of individual plays.

Interest in Shakespeare took hold in Hungary in the late eighteenth century, and the first Hungarian version of a Shakespeare play, Sándor Kun Szabó's translation of *Romeo and Juliet*, appeared in 1784. The history of Hungarian translations of Shakespeare is closely linked with the country's nationalist movement. 'The reformation and standardisation of the vernacular played a central role in Hungarian nation formation and Shakespeare's plays were ideal touchstones for these efforts'. Petőfi's *Coriolanus* is numbered among 'the greatest translations of the first half of the nineteenth century', which 'still belong to the national canon of the Hungarian Shakespeare' (*Oxford Companion to Shakespeare*).

Petőfi Sándor (1823-1849) was a poet and revolutionary famous for his role in the Hungarian Revolution of 1848. He was the author of the uprising's two most important texts, the patriotic poem 'Nemzeti Dal' and the *12 Pont* (a list of twelve demands submitted to the Hapsburg Governor General). Petőfi is believed to have died in action at the Battle of Segesvár in 1849, the year after this book's publication. He was an ardent bardolator, writing in an essay on Shakespeare: 'Shakespeare. Change his name into a mountain, and it will surpass the Himalayas ... convert it into a star, and it will outshine the sun itself ... Before his appearance the world was incomplete'.

**OCLC records only two copies**, at the BL and Szeged University Library, Hungary; there is also a copy at the Folger.





**71 SHERBURNE, Sir Edward.** Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with severall other Poems and Translations ... London, Printed by W. Hunt, for Thomas Dring ... 1651.

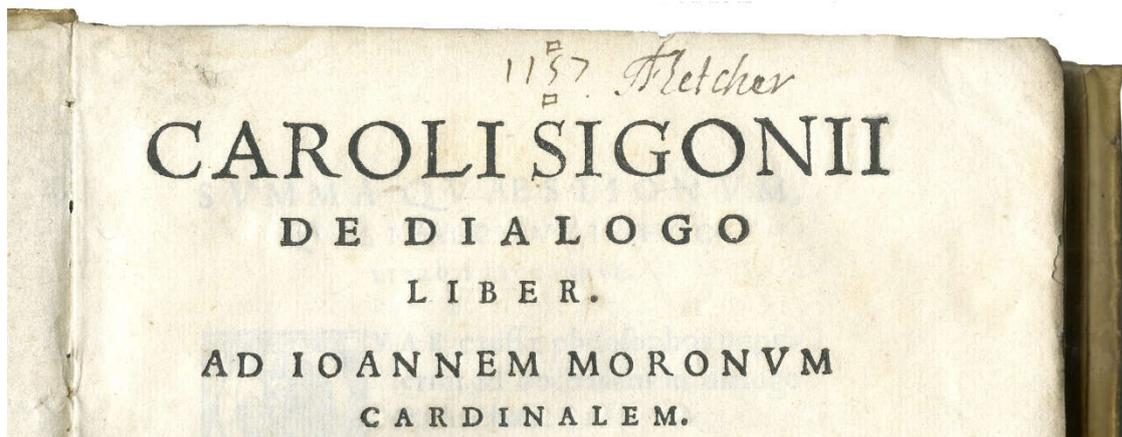
8vo., pp. [4], 102, 95-169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grain morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy. **£4250**

First edition of a charming book of Caroline poetry, original and translated, in a most sympathetic and well-preserved collector's binding. This is the first issue; it was reissued in the same year under the title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

Sir Edward Sherburne was a Catholic, and a member of the royalist literary circle of Sir Thomas Stanley, his cousin and the dedicatee of this volume. 'One of that considerable company of Englishmen who have combined the careers of arms and of scholarship' (*Pforzheimer Catalogue*), he was commissary-general of artillery at Edgehill, attended Charles I to Oxford, remained there until the town's surrender, and in 1648 was living in the Middle Temple, reduced to dependence on his kinsmen following the seizure of his estates, possessions, and library. After the Restoration he was able to return to his post as clerk of the ordnance at the Tower.

Like his cousin Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, among them Collothus's *Rape of Helen*, with lengthy notes (*for another translation see item 21*). Inevitably, however, it is only the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

Wing S 3223; Hayward 102.



FLETCHER OF SALTOUN'S COPY

**72 SIGONIO, Carlo.** De Dialogo liber. Ad Ioannem Moronum cardinalem. Venice, Giordano Ziletti, 1562. [*Bound with:*]

**SIGONIO, Carlo.** De Vita, et rebus gestis P. Scipionis Aemiliani liber. Adiectis in fine, unde historia sumpta sit, locis. Index rerum memorabilium. Bologna, Giovanni Rossi, 1569.

Two works in one vol., 4to, ff. [iv], 57, [3, index]; 40, [2, index and errata]; engraved devices to titles, engraved initials; small light damp stain to upper inner margin of last few leaves of first work and first few leaves of second; a very good crisp and clean copy in contemporary limp vellum, title inked to spine; a little wear and cockling, a few marks; ownership inscription 'A. Fletcher' of Andrew Fletcher of Saltoun to both titles; an attractive volume. **£1600**

First editions of these two important works by the Italian humanist and historian Sigonio (c. 1524-84), from the library of the Scottish patriot Andrew Fletcher of Saltoun (1653?-1716). '*De dialogo liber* is the first fully-fledged theory of dialogue to appear in the sixteenth-century; as such it stands as an important moment in both the history of thought about dialogue and the history of poetics in the late Italian Renaissance' (Jon R. Snyder, *Writing the Scene of Speaking*, 1989, p. 41). Sigonio's ground-breaking work influenced the two other major sixteenth-century Italian theorists on dialogue, Sperone Speroni and Torquato Tasso, who studied with Sigonio. *De vita ... Scipionis* is Sigonio's biography of the great Roman general, orator, and patron of literature and learning, Publius Scipio Aemilianus (c. 185-129 BC), described by Cicero as the ideal statesman.

Andrew Fletcher is remembered as an opponent of the 1707 Act of Union between Scotland and England but 'was also an extremely passionate and knowledgeable book-collector' (Willems p. xi). He probably started collecting around 1675 and over a period of forty years assembled a library of some 6000 books, almost certainly the largest private collection in Scotland at the time. According to Willems, he had 'a special liking for rhetoric and the biographies of great men', which fits neatly with the present volume, and the two manuscript catalogues of his books (in the National Library of Scotland) list a total of 13 works by Sigonio. His library survived intact at Saltoun until the late 1940s, many being sold by Sotheby's in 1966-7 and later by Deighton Bell of Cambridge.

I. Adams S1104; only copies at Oxford, Cambridge and Manchester on COPAC. II. Adams S1112; BL STC Italian p. 627; COPAC notes copies at the British Library, Oxford and Cambridge only. See P.J.M. Willems, *Bibliotheca Fletcheriana, or, The extraordinary library of Andrew Fletcher of Saltoun* (Wassenaar, privately published, 1999) p. 202.

**73 [SKORY, Edmund, attributed author].** The Copie of a Letter written from Paris, the 20. of May 1610. Declaring the Maner of the Execution of Francis Ravallart [*sic*], that murdered the French King. With what he was knowen to confesse at his Death ... Imprinted [by Robert Barker for John Budge] at Britaine Burse. And are there to be sold. Anno 1610.

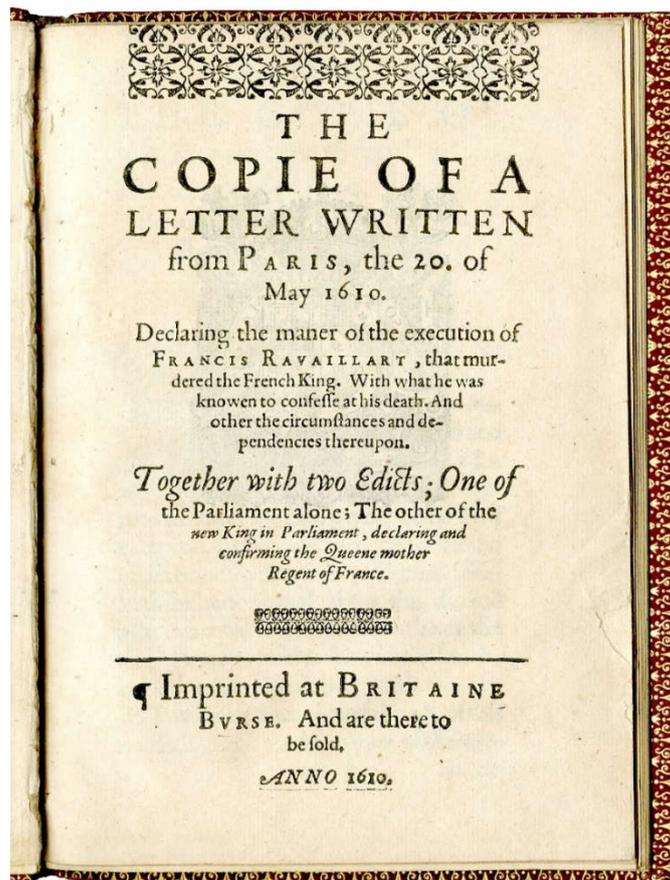
4to., pp. [4], 9, [1], with the initial leaf A (blank but for the signature in a woodcut ornament), but wanting the terminal blank B4; a good copy in full red crushed morocco for William Brown of Edinburgh; bookplate of Lucy Coleman Carnegie. **£950**

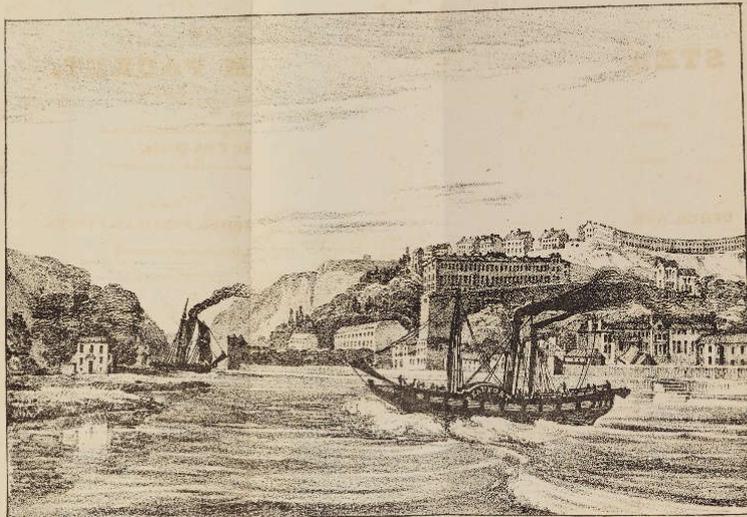
First edition, scarce. 'Good King Henri' IV, the first Bourbon king of France, was a religious moderate best known for his promulgation of the Edict of Nantes in 1598. Guaranteeing religious liberty to Protestants earned him many enemies however, including the Catholic zealot François Ravallac, by whom he was stabbed to death in Paris in May 1610. News of the assassination was carefully controlled in England through pamphlets like this one (see below).

Ravallac was tortured and executed on 27 May, the punishments described here: 'Then was hee layed naked upon the Stage, and pinched in divers places with hot Pincers, After which they burned his hand with the knife therein, wherewith hee killed the King; Then powred they hot lead into the wounds made with the pincers, And lastly drew him in pieces with horses.' The pamphlet insinuates that Jesuit involvement has been concealed, but avoids a description of the murder itself – Robert Cecil, Earl of Salisbury, had expressly ordered the Stationers' Company 'that you suffer nothing to be imprinted concerning the death of the late French king, unless it be such things as shall have the signification of his lordships pleasure'.

Skory is only known for one other work, *An Extract out of the historie of the last French King* (1610), also published with the unusual imprint of 'Britaine Burse' and dedicated to the Earl of Salisbury. Britain's Burse, also known as the New Exchange, essentially a Jacobean shopping-mall built by Salisbury just off the Strand, opened in 1609 with a commemorative masque by Ben Jonson. It is clear that both the *Extract* and the *Copie* were printed to meet Salisbury's requirements and probably under his instruction.

STC 20754.





Historia Lithog. DUKE of BEAUFORT. BRISTOL and CHEPSTOW. STEAM-PACKET.  
HOTWELLS and CLIFTON.

THE  
**STEAM PACKET.**

A POEM.

In Two Parts.

WITH

OTHER DETACHED POETICAL PIECES,

Moral, Sentimental, and Humorous.

BY

JAMES FRANCIS SMART.

"Est natæ humana novitatis avida."—PLIN.

Albion Press :

PRINTED BY WANSBROUGH AND SAUNDERS,

142, Redcliff-Street, Bristol.

SOLD BY THE AUTHOR, AT HIS RESIDENCE, CHEPSTOW; AND  
BY THE PRINCIPAL BOOKSELLERS IN LONDON, BRISTOL,  
BATH, GLOUCESTER, HEREFORD, MONMOUTH, NEWPORT,  
ROSS, AND CHEPSTOW.

1823.

THE BRISTOL STEAM PACKET: 'VAST IRON BOILERS, VALVES, AND SCREWS'

**74 SMART, James Francis.** *The Steam Packet.* A Poem. In two Parts. With other detached poetical Pieces, moral, sentimental, and humorous ... Albion Press: Printed by Wansbrough and Saunders ... Bristol. Sold by the Author at his Residence, Chepstow; and by the principal Booksellers in London, Bristol, Bath, Gloucester, Hereford, Monmouth, Newport, Ross, and Chepstow. 1823.

Large 12mo., pp. [16], [9]-100, with a folding lithographic frontispiece of the steam-packet in Bristol harbour, and a list of subscribers; a fine copy uncut in the original boards, remains of printed paper label to spine; small stain to front board, spine chipped; bookplate of J. O. Edwards. £975

First and only edition. The extraordinary first poem is written in praise of the steam packet *The Duke of Beaufort*, which sailed between Bristol and Chepstow. Smart is a lyrical exponent of steam technology, announcing his intention 'To write of furnaces and flues / Vast iron boilers, valves, and screws' (though he modestly claims that he couldn't do his subject justice, even if his pen 'had ... the power of steam'). Despite these protestations, there is something steam-powered about Smart's verse which forges forward in propulsive iambs. The poem is far from grimly mechanical however; one charming section describes a shipboard party to which various guests contribute songs. The other poems collected here include an elegy for a dove, a verse 'Advertisement for a Wife', and a sympathetic piece about a girl's reluctance to go to school.

The subscribers chiefly belong to the respectable society of Chepstow and Bristol; notable among their number is the ship's namesake, the Duke of Beaufort himself (who ordered twenty copies).

Jackson, *Annals*, p. 497; Johnson, *Provincial Poetry*, 836.

**75 SWIFT, Jonathan, attributed author.** The Life and genuine Character of Doctor Swift. Written by Himself. London: Printed for J. Roberts ... and sold at the Pamphlet Shops ... 1733.

Folio, pp. 19, [1], with a half-title; slightly foxed, but a good copy in modern boards. **£1000**

First edition. Authorship of this fine poem has long been debated. It was explicitly repudiated by Swift himself, though it has much in common with *Verses on the Death of Doctor Swift* and Faulkner printed it as genuine in 1746.

Say what you will about his reading,  
You never can defend his Breeding!  
Who, in his Satyrs running riot,  
Cou'd never leave the World in quiet ---  
Attacking, when he took the Whim,  
Court, City, Camp, all one to him ---

Foxon suggests that if Faulkner was mistaken, then a good case could be made for Pope as author. There is a long dedication to Pope signed with the initials 'L. M.' – again not clearly identified.

Foxon S 884; Teerink-Scouten 727; Rothschild 2143.

**76 [SWIFT, Jonathan].** On Poetry: a Rapsody. Printed at Dublin, and Re-printed at London: and sold by J. Huggonson ... and at the Booksellers and Pamphlet-shops ... 1733.

Folio, pp. 28; slightly foxed at the extremities, but a very good copy in modern boards. **£750**

First edition. *On Poetry*, **one of Swift's most important productions in verse**, was early recognized as a masterpiece and would have achieved considerable favour for Swift at court had not Lord Hervey 'undeceived Q[ueen] C[aroline] and taken some pains to teach her the use and power of irony' (Dr. William King's *Political and Literary Anecdotes*). The essential theme is the contrast between the true poet (Pope, Gay) and the writer dependent on patronage (*e.g.* Cibber).

Despite the explicit statement in the imprint there was no earlier Dublin edition; and when the poem was brought out in Dublin in the following year the printers were arrested.

Teerink-Scouten 741; Foxon S888; Hayward 153; Rothschild 2147.

**77 [SWIFT.] [ARBUTHNOT, John].** The History of John Bull. And Poems on several Occasions, by Jonathan Swift. With several Miscellaneous Pieces, by Dr. Swift and Mr. Pope. London: Sold by D. Midwinter and A. Tonson. [1753?]

12mo., pp. 347, [1]; the title-page is a cancel; some occasional spotting but a good copy in contemporary sheep, rather worn, joints cracked; contemporary black ownership stamp to title-page. **£150**

A very rare reissue of the *Supplement* volume to the 1752-3 Edinburgh edition of Swift's works, the first issued in Scotland. Volumes VII and X (the present), and perhaps others, were reissued with new title-pages in London by Midwinter and Tonson. The contents include Pope's *Key to the Lock* and 'A full account of the poisoning of Edmund Curll', and Swift's 'Sandys' Ghost' and 'Ode on the Longitude', as well as various Scriblerian collaborations.

**ESTC shows two copies only:** British Library and Harvard. Teerink-Scouten 6 and 93 (note).

BROBDINGNAG, SPORUNDA AND SEVARAMBIA

**78 [SWIFTIANA.]** Travels into several remote Nations of the World. By Capt. Lamuel Gulliver. Vol. III ... London: Printed [by Samuel Richardson] in the Year 1727.

8vo., pp. [8], 118, [8], 159, [1], with a half-title and a frontispiece by Van der Gucht after R. Cooper; Part II has a separate title-page; a very good copy in contemporary panelled calf, morocco spine labels; contemporary armorial bookplate of Charles Craigie Esq. £

First edition of the spurious third volume of *Gulliver's Travels*. The first part, comprising 'A second voyage to Brobdingnag' and 'A Voyage to Sporunda', is an imitation of Swift; Part II, 'A Voyage to Sevarambia', is plagiarised from *The History of the Sevarites* (1675) by Denis de Veiras. This opportunistic publication, apparently printed by Samuel Richardson (the Neptune ornament on I, 84 is the centre-piece of Sale no. 27), was often mistakenly included after Swift's text in eighteenth-century translations of *Gulliver*.

Gove, *Imaginary Voyage*, p. 268; Teerink-Scouten 292.

RAINING TEARS OF BLACK INK

WITH DONNE'S ELEGY ON PRINCE HENRY

**79 SYLVESTER, Joshua, et al.** Lachrymae Lachrym[arum] or the Spirit of teare[s] distilled for the un-tymely death of the incomparable Princ[e], Panaretus ... The third Edition, with Addition of his own and [other Elegies.] [*Imprint from colophon.*] London, Printed by Humfrey Lownes. 1613.

Small 4to., pp. [78], with a terminal colophon leaf, gathering 'C-D'<sup>4</sup> a cancel for D1; woodcut title-page in white on black, 'Sundry funeral Elegies' and 'An Elegie-& Epistle consolatorie...' have separate letterpress title-pages dated 1613, the versos of A-C<sup>4</sup> and H-I<sup>4</sup> printed all-over black, with the arms of the Prince of Wales in white on the versos of A-C<sup>4</sup> and the Sidney arms on the versos of H-I<sup>4</sup>, the text of A-C framed within a mourning border with woodcut skeletons at the sides; title-page cropped as always, with the loss of a few letters on right edge and the last line of text; a very good copy in black morocco by Sangorski and Sutcliffe for Bernard Quaritch; bookplate of Robert S. Pirie. £4250

Third edition, more than doubled in length from the first two, of this typographically remarkable collection of poems, published on the death of Prince Henry, the eldest son of James I. This edition adds the 'Sundry funeral Elegies', including **the first appearance of Donne's 'Elegie on the untimely Death of the incomparable Prince Henry'**, one of a very small number published in his lifetime.

Henry was, by Francis Bacon's account, popular, athletic and intellectually capable. He died, almost certainly of typhoid fever, at St James' Palace on 6 November aged only eighteen. The early death of such a promising heir to the throne prompted an outpouring of grief. According to Grierson, the Prince's death 'evoked more elegiac poetry, Latin and English, than the death of any single man has probably ever done'.

*Lachrymae Lachrymarum* (first published 1612) was produced by two members of Henry's closest court circle, Joshua Sylvester, who wrote the title poem, and Walter Quin, who contributed four poems, in English, Latin, French, and Italian. The third edition added a number of new elegiac verses by other poets, most notably Donne's 'Elegie', which appears for the first time here. It is unlikely that Donne knew the Prince personally, though he sent him a presentation copy of *Pseudo-Martyr* in 1610.

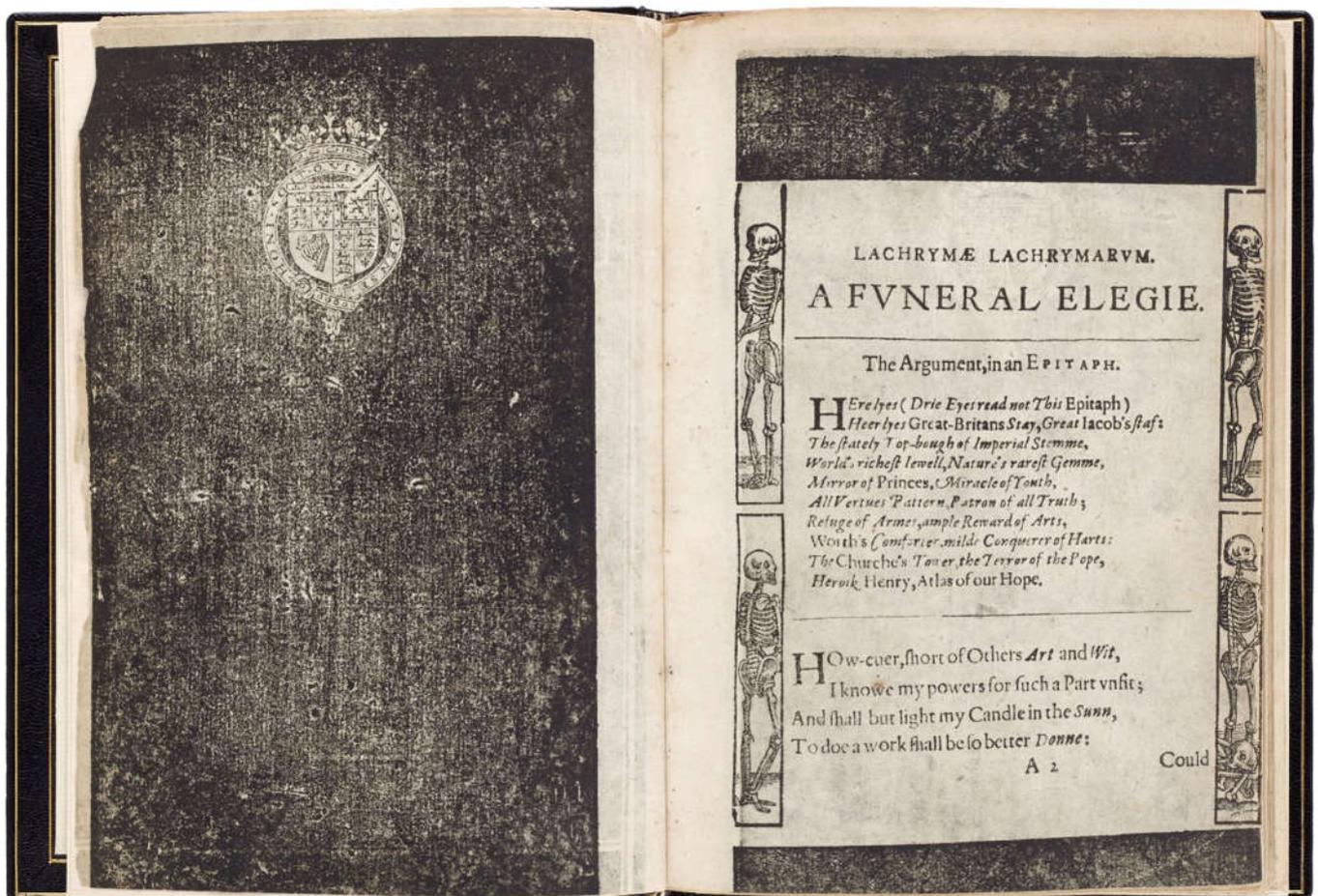
In his 'Elegie' he laments the death of Henry as the death of reason, concluding 'he is not dead, we are'. The other poets who contributed mostly belonged to Donne's circle of friends and include William Cornwallis, Sir Henry Goodyer, and Sir Edward Herbert. At the end is a new elegy by Sylvester on the death of William Sidney, dedicated to Viscount Delisle and Lady Mary Wroth.

Joshua Sylvester (1563-1618), best known as the translator of du Bartas, was groom of the chamber to Prince Henry, who gave him a pension of twenty pounds a year. Walter Quin (c. 1575-1634) was the prince's tutor, having been taken into the service of James VI while studying at Edinburgh University. His considerable output of eulogistic and fugitive verse is little known, perhaps because his printed books are so rare; his verses on the marriage of Charles I, for example, survive in but a single copy.

See John Philip Edmond, 'Elegies and other Tracts issued on the Death of Henry Prince of Wales 1612', *Edinburgh Bibliographical Society*, VI (1906), 141-158.

This is a very scarce edition, with no complete copies in auction records in the last 35 years; ESTC shows copies at 5 locations only in the US – Folger, Huntington, Harvard, Newberry, and Morgan.

STC 23578; Keynes 72.



LIFE OF A FAMOUS BAWD

**80 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 items 5 and 30*), 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 Monavarria 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*.

**81 TAYLOR, John.** All the Workes of John Taylor the Water-Poet. Being sixty and three in Number. Collected into one Volume by the Author: with sundry new Additions, corrected, revised, and newly imprinted, 1630. At London, Printed by J. B. for James Boler ... 1630.

Folio, pp. [12], 148, [2], 93, 92-200, 225-343, [1], 14, 13-146, with the initial blank (A1), and the additional engraved title-page incorporating the portrait of Taylor by Thomas Cookson; numerous woodcuts (portraits of kings in profile, full length portraits of monarchs, etc); marginal tear to Qq4 just touching text, but a fine, fresh copy in contemporary sprinkled calf, fragment of later morocco label, minor restoration to joints, nonetheless most attractive.

**£11,000**

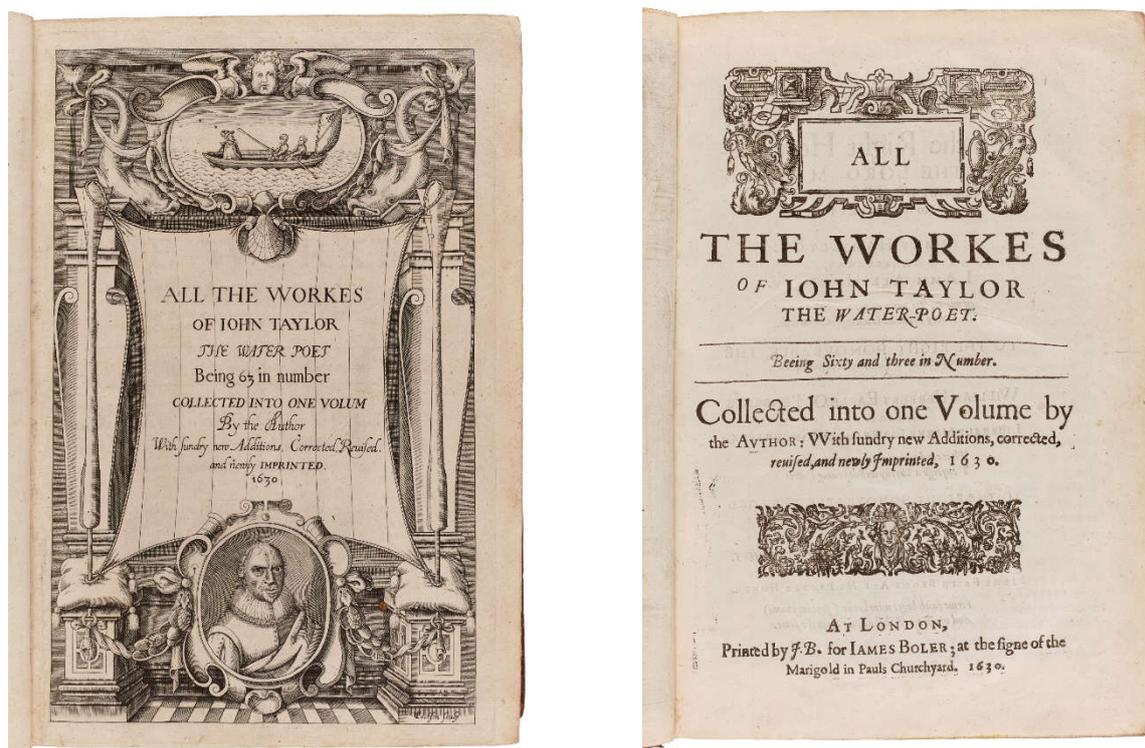


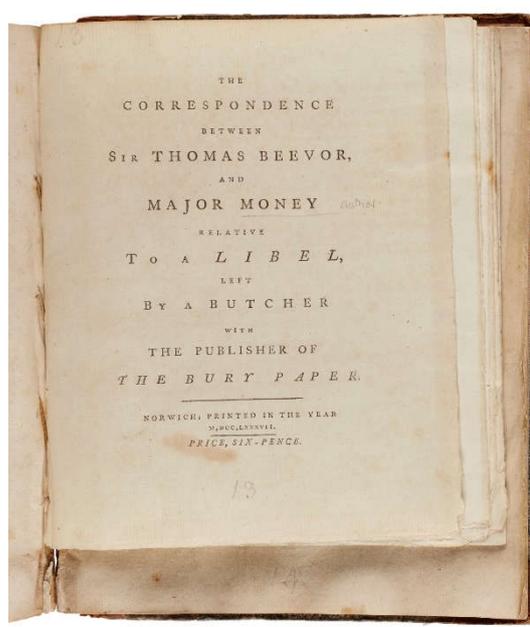
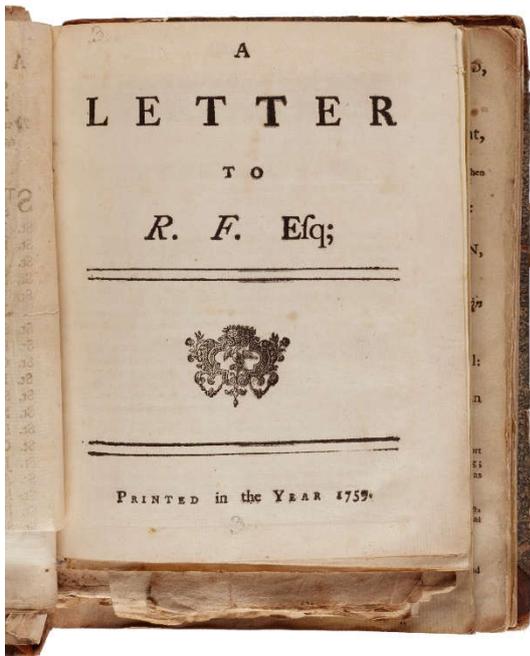
**First edition of a famous collection, very scarce in fine condition and in a contemporary binding.** 'Not all the pieces here included have survived in earlier separate form. Neither are all of Taylor's issued prior to the date of this collection contained in it. The selection is nevertheless, a comprehensive one ... One of the commendatory verses is by Thomas Dekker and in "The Praise of Hemp Seed" ... is a reference to Shakespeare and to Spenser' (Pforzheimer).

Taylor's madcap *Workes* was titled with a consciously satirical glance at Ben Jonson's folio *Works* of 1616, implying that high-flown vernacular plays were no better than the Waterman's topical doggerel. In his verse errata Taylor explains 'that foure Printers dwelling farre asunder, / Did print this booke' (namely Beale, Allde, Alsop and Fawcett), hence the erratic pagination, and invites the reader to 'mend each mis-plac'd letter'.

In the present copy, an early reader has not only corrected obvious misprints (of which there are many) and errors in classical learning, but also made a number of substantive emendations.

STC 23725; Hayward 65; Wither to Prior 862; Pforzheimer 1006.





Norwich, *Meris* the 15th, 1780.

## The NORFOLK PROTEST.

We the NOBLEMEN, GENTLEMEN, CLERGY and FREEHOLDERS of the County of Norfolk, whose Names are hereunto subscribed, do hereby PROTEST against certain Proceedings of a Meeting held at the Shirehouse at Norwich, the 29th Day of January, 1780.

First, **B**ECAUSE We apprehend that a Meeting desired at so short a Notice, and at such a Time of the Year, cannot be thought to express the Sense of the County.

Second, **B**ECAUSE, Although we are of Opinion that the utmost OEconomy necessary in the Expenditure of the Public Money, yet we think that it is highly inexpedient at the present Time to take any Steps which may imply a want of Confidence in the Constitutional Powers to whom the National Defence and the Means of Supporting it are committed, and more especially when any delay in the Public Supplies, may give the most fatal Advantages to the Enemies of our Country.

Third, **B**ECAUSE, The Resolutions of that Meeting create a Committee with Powers unknown and unconstitutional, distinct from those of the Representatives of the People, implying Diffidence of their Conduct, tending to weaken their Influence and Privileges in Parliament, and in Consequence to control and over awe their Proceedings.

## NORWICH

### An exact LIST of the MAYORS and SHERIFFS, from the Year 1400

MAYORS	SHERIFFS	MAYORS	SHERIFFS	MAYORS	SHERIFFS
1400 John de Wyke	1400 Robert de Wyke	1401 John de Wyke	1401 Robert de Wyke	1402 John de Wyke	1402 Robert de Wyke
1403 John de Wyke	1403 Robert de Wyke	1404 John de Wyke	1404 Robert de Wyke	1405 John de Wyke	1405 Robert de Wyke
1406 John de Wyke	1406 Robert de Wyke	1407 John de Wyke	1407 Robert de Wyke	1408 John de Wyke	1408 Robert de Wyke
1409 John de Wyke	1409 Robert de Wyke	1410 John de Wyke	1410 Robert de Wyke	1411 John de Wyke	1411 Robert de Wyke
1412 John de Wyke	1412 Robert de Wyke	1413 John de Wyke	1413 Robert de Wyke	1414 John de Wyke	1414 Robert de Wyke
1415 John de Wyke	1415 Robert de Wyke	1416 John de Wyke	1416 Robert de Wyke	1417 John de Wyke	1417 Robert de Wyke
1418 John de Wyke	1418 Robert de Wyke	1419 John de Wyke	1419 Robert de Wyke	1420 John de Wyke	1420 Robert de Wyke
1421 John de Wyke	1421 Robert de Wyke	1422 John de Wyke	1422 Robert de Wyke	1423 John de Wyke	1423 Robert de Wyke
1424 John de Wyke	1424 Robert de Wyke	1425 John de Wyke	1425 Robert de Wyke	1426 John de Wyke	1426 Robert de Wyke
1427 John de Wyke	1427 Robert de Wyke	1428 John de Wyke	1428 Robert de Wyke	1429 John de Wyke	1429 Robert de Wyke
1430 John de Wyke	1430 Robert de Wyke	1431 John de Wyke	1431 Robert de Wyke	1432 John de Wyke	1432 Robert de Wyke
1433 John de Wyke	1433 Robert de Wyke	1434 John de Wyke	1434 Robert de Wyke	1435 John de Wyke	1435 Robert de Wyke
1436 John de Wyke	1436 Robert de Wyke	1437 John de Wyke	1437 Robert de Wyke	1438 John de Wyke	1438 Robert de Wyke
1439 John de Wyke	1439 Robert de Wyke	1440 John de Wyke	1440 Robert de Wyke	1441 John de Wyke	1441 Robert de Wyke
1442 John de Wyke	1442 Robert de Wyke	1443 John de Wyke	1443 Robert de Wyke	1444 John de Wyke	1444 Robert de Wyke
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1496 John de Wyke	1496 Robert de Wyke	1497 John de Wyke	1497 Robert de Wyke	1498 John de Wyke	1498 Robert de Wyke
1499 John de Wyke	1499 Robert de Wyke	1500 John de Wyke	1500 Robert de Wyke		

Printed by ROBERT NEWMAN, near the Red-Off, Norwich.

WILKES, REFORM, BRIBERY, PERJURY AND LIBEL  
WITH FOUR UNRECORDED WORKS

**82 [TRACTS.]** A fine provincial tract volume of 16 pieces, mostly of political or legal interest, including two unrecorded broadsides, two unrecorded pamphlets, and seven more known in four copies or fewer. Mostly Norwich, various printers, 1746-91.

16 works, folio, 4to. and 8vo., the folio items folded and bound at the head; a couple of items dusty or with slight foxing but generally in very good condition, bound together in early nineteenth-century half-calf and marbled boards, manuscript contents list. **£3250**

All the contents are first and only editions.

Included are the following:

- a. **PAROCHIAL LIST (A)**, of the Number of Houses and Inhabitants within the City of Norwich ... Taken in the Month of July, 1752 ... Norwich: Printed by William Chase ... 1752. Folio broadside, printed on one side, folded. **Not in ESTC**. A column on the right shows the population in 1693 for comparison.
- b. **NORWICH** ... An exact List of Mayors and Sheriffs, from the Year 1403 to 1761 ... Printed by Robert Newman ... Norwich. [1761?] Double folio broadside, printed on one side, folded. **Not in ESTC**. At the head is a brief history of Norwich, with some topographic information.
- c. **LETTER (A)** to the Freeholders of the County of Norfolk on the Subject of a Petition ... praying a Redress of that heavy national Grievance, our violated Right of Free Election ... London Printed: sold by J. Crouse in Norwich. [1769] ... Folio, pp. [2], 13, [1]; bound at the head, folded. **Not in ESTC**.
- d. **NORFOLK PROTEST (The)**. Norwich, March the 18<sup>th</sup>, 1786. Folio, pp. 8; bound at the head, folded. **Not in ESTC**.
- e. **[RAMEY, John]**. A Letter to R. F. Esq; [Yarmouth?] Printed in the Year 1759. 4to., pp. [2], 14. **3 in ESTC**: British Library, Bodley; and Huntington.
- f. **[FULLER, Richard]**. A Proper Reply to the Letter to R. F. Esq; in a Letter to a Friend ... [Yarmouth?] Printed in the Year 1760. 4to., pp. [2], 41, [1]. **4 in ESTC**: British Library, Bodley, Norwich Central Library; and Huntington.
- g. **[RAMEY, John]**. An Appeal to the Public ... [Yarmouth?] Printed in the Year 1760. 4to., pp. [2], 16. **5 in ESTC**: British Library, Bodley, Norwich Central Library; Cornell and Huntington.

Items e-g relate to a political spat between John Ramey and Richard Fuller in Great Yarmouth, where the influential Corporation was controlled by the Walpole and Townshend families. In 1754 the anti-corporation group found a leader in the attorney John Ramey, formerly an agent for the Walpole-Townshend interest. Ramey put up Richard Fuller as a candidate and created such a stir that he was eventually bought off with a secret pension of £200 p.a.; the change of sides earned Fuller's enmity.

- h. **LETTER (A)** to John Day, Esq; Mayor of Norwich, containing a Letter of Instructions to Harbord Harbord, Esq; and to Edward Bacon, Esq; ... Norwich: Printed in the Year 1768. Folio, pp. 7, [1], 7, [1]; bound at the head, folded;

‘Instructions to Representatives to serve in Parliament elected in the Year 1768’ has a separate title-page. **Huntington only in ESTC.**

An interesting and important item, effectively a manifesto for reform, issued following the General Election of 1768; the authors break down their expectations as to how their MPs should vote, requesting bills banning placemen and hereditary peers, and restoring triennial Parliaments; question the presence of Scots in government; object to the arrest of Wilkes; and demand an investigation into war-profiteers. The ‘Instructions to Representatives’, addressed to the whole lower house, object to, among other things, the Stamp Act and the ceding of Havana, Guadeloupe and Martinique. The *Monthly Review* reported that with this *Letter* the citizens of Norwich had ‘out-North-Briton’d all the North Britons, Ordinary and Extraordinary’.

- i. **[HURRY, William.]** Proceedings at the Assizes at Thetford on the 18<sup>th</sup> of March, 1786, and the 24<sup>th</sup> of March, 1787, in the Trial of William Hurry, Merchant ... for wilful and corrupt Perjury: and in the Action against ... John Watson ... brought by the said William Hurry, for a malicious Prosecution ... Norwich: Printed and sold by Chase and Co ... Sold also by R. Baldwin, and G. G. J. & J. Robinson ... London, and all other Booksellers in England. [1787.] 4to., pp. 60. 6 in ESTC: British Library (2), Norwich Central Library; Harvard Law (2), and Missouri.
- j. **[HURRY, William.]** Supplementary to the Trial of Hurry against Watson .... Together with a Relation of the final Issue of this long-contested Business. Norwich: Printed and sold by Chase and Co ... Sold also by R. Baldwin, and G. G. J. & J. Robinson ... London, and all other Booksellers in England. [1787.] 4to., pp. 25, [1]. **4 in ESTC:** British Library, Norwich Central Library; and Harvard Law (2).

Items *i-j* pertain to extraordinary set of cases (eventually eight suits in all) after William Hurry was over-charged 11s in salvage fees by Watson. Hurry brought Watson to court, and the charge was dismissed, after which Hurry was charged with perjury (not guilty). He replied with two cases of malicious prosecution, in which the celebrated Thomas Erskine, the future Lord Chancellor, acted as his counsel, and which eventually resulted in a jury award of £3000 damages, later reduced as excessive to £1500. See James Oldham, ‘Only Eleven Shillings: abusing public justice in England in the late eighteenth century’ (Georgetown Law, online) for a thorough treatment of the case.

- k. **[MONEY, John.]** The Correspondence between Sir Thomas Beevor, and Major Money relative to a Libel, left by a Butcher with the Publisher of The Bury Paper. Norwich: Printed in the Year 1787. 4to., pp. 26, untrimmed. **2 in ESTC:** British Library and Cambridge.
- l. **[MONEY, John.]** An Impartial Account of the Dispute between Sir Thomas Beevor, Bart. and John Money, Esq ... Printed and sold by P. Gedge, Jun. Bury, and ... Norwich. Sold also by Kirkman and Oney ... London. – 1788. 4to., pp. 31, [1]. **2 in ESTC:** British Library and Norwich Central Library.

This pair of pamphlets was exchanged between the military theorist and balloonist John Money (1739/10-1817), and Sir Thomas Beevor, about an apparent libel against Money ‘left by a Butcher with the publisher of the Bury paper’. In *The Correspondence*, Money accuses Beevor of authorship of the libel, while Beevor maintains it is not libel as Money is not the subject of the piece, and in any case he didn’t write it. *An Impartial Account*, written on Beevor’s behalf, explains that Money had a prior grudge, and accuses him of attention-seeking – ‘has not the aim also of Mr. M. been, unremittingly through life, to

render himself a conspicuous object of public notice?' Just a few years earlier, in 1785, Money had made two balloon ascents from Norwich.

- m. **MYLNE, Robert.** A Letter ... to the Right Honourable John Patterson ... on the State of the Mills, Water-Works, &c. of this City, commonly called the new Mills ... Norwich: Printed by J. Crouse and W. Stevenson. 1789. 4to., pp. [2], 17, [1]. **3 in ESTC:** British Library, Norwich Central Library; and California State Library Sutro.

A late work by the Scottish architect and engineer Robert Mylne (1733-1811), designer of Blackfriars Bridge (opened 1769) and surveyor to St Paul's Cathedral and the New River Company. His survey here recommends various changes which were apparently not adopted.

*Plus three other minor items.*

IN MEMORIAM H.F.H.

**83 TENNYSON, Alfred, Lord.** *Timbuctoo.* A Poem, which obtained the Chancellor's Medal at the Cambridge Commencement, 1829. Cambridge, John Smith, 1829.] [*Extracted from Prolusiones Academicæ and bound with:*]

**LUSHTON, Franklin and Henry Sumner MAINE.** *Memoir of Henry Fitzmaurice Hallam.* For private Distribution: [London: Spottiswoode and Shaw, c. 1851].

Two works 8vo., bound together: pp. 12; and pp. 16; slight offsetting to the title page of *Memoir* from an old auction ticket and some light foxing to the final few leaves, else good copies in contemporary calf, gilt, spine gilt in compartments; bookplates of the collector (and forger) Harry Buxton Forman, and of John Whipple Frothingham. **£450**

First editions. *Timbuctoo*, extracted from *Prolusiones Academicæ*, was Tennyson's first named appearance in print. It is bound here with the rare *Memoir* of Henry Fitzmaurice Hallam, the second son of the historian Henry Hallam, whose brother Arthur had died in 1833 at the age of 22, and was to become the subject of Tennyson's *In Memoriam* (1850). Seventeen years later, just months after the publication of that work, Henry Fitzmaurice also died, in tragic circumstances, at the age of 26.

*Timbuctoo* is a reworking of an earlier poem, 'Armageddon', to fit the theme set for the chancellor's poetry competition at Cambridge in 1829. That he won the prize was much against his own expectations; he later described his victory as the greatest surprise of his life. Arthur Hallam saw the poem as proof that Tennyson was set to be the century's greatest poet. Thackeray, less convinced, published a famous parody in *The Snob*. Tennyson generally tried to suppress the publication of *Timbuctoo*, but the poem appeared several times in the prize poems anthology *Prolusiones academicæ* and again in the *Transactions of the Cambridge Union Society* (1834). Future appearances of the poem differ only in the substitution of 'peaks of Pyramids' for 'cones of pyramids' which, Tennyson later opined, 'is nonsense'.

Henry Fitzmaurice Hallam (1824-1850) seems to have had much of his brother in him. Lushton and Maine record the breadth of his intellectual interests, his membership of the Cambridge Apostles, and a lack of interest in academic honours. Having failed to win a fellowship at Cambridge, he studied for the law, but died the summer after he was called to the bar. His *Memoir* was published in an edition of 100 copies.

Wise 3.

A FRIEND OF HORACE WALPOLE MURDERED?

**84 [THOMPSON, Thomas.]** The genuine Tryal of Dr. Nosmoth, a Physician in Pekin; for the Murder of the Mandarin Tonwin ... London, Mary Cooper, 1746.

8vo, pp. [2], 5-29, [1]; decorative headpieces and initials, lightly toned throughout, a little foxing, small water-stain to the title-page; withal a good copy, disbound. **£425**

First edition, a scarce satire, putting 'Dr. Nosmoth', *aka* Thomas Thompson, on trial for causing the death of 'Mandarine Tonwin', *aka* Thomas Winnington, the Paymaster of the Forces. The somewhat shady circumstances surrounding Winnington's death – caused by excessive purging and bleeding during treatment for a rheumatic fever – attracted much society gossip, and Thompson was censured by the College Physicians. The present *Tryal* was one of a number of pamphlets published about Winnington's death, and summarises the various surmises of popular opinion, veiling the identities of the characters involved though the use of a 'Chinese' setting.

Horace Walpole was 'familiarly acquainted' with Winnington, 'loved and admired him', and narrated the history of the 'cruel tragedy' in a letter to Sir Horace Mann, on April 25, 1746: Thompson was 'a quack' who acted 'by a general contradiction to all received practice' and in effect 'madly or wickedly ... murdered' Winnington. Thompson published a defence of his treatments, and others including Smollett (who afterwards satirised him) also backed him up. Fielding also knew Winnington but did not weigh in; a few years later, though, Thompson treated him for gout, with such success that Fielding devoted a chapter of *Amelia* to him.

ESTC locates only three copies in the US, at Harvard, National Library of Medicine, and Yale.

WITH POEMS AND A FAIRY TALE BY SAMUEL JOHNSON  
AND A POEM BY MRS THRALE

**85 WILLIAMS, Anna.** Miscellanies in Prose and Verse ... London: Printed for T. Davies ... 1766. [*Bound after:*]

**BISHOP, Samuel, translator.** Feriæ Poeticæ: sive Carmina Anglicana elegiaci plerumque argumenti Latine reddita a Sam. Bishop, A. M. ... Londini, Typis D. Leach. Prostant venales apud J. Newbery et J. Walter. 1766.

Two works in one volume, 4to.; pp. [4], 184, marginal tear repaired to L3, pp. 48-9 slightly soiled; and pp. [16], '312' [*i.e.* 231], [1], parallel texts English and Latin; very good copies in contemporary calf, spine gilt morocco label. **£2750**

First edition, scarce, of the blind poet Anna Williams's *Miscellanies*, bound with the first edition of a volume of fifty Latin poems by Samuel Bishop.

Boswell writes that Johnson 'published nothing this year in his own name; but ... he furnished the Preface, and several of the pieces, which compose a volume of Miscellanies by Mrs. Anna Williams, the blind lady who had an asylum in his house ... "The Fountains", a beautiful little Fairy tale in prose, written with exquisite simplicity, is one of Johnson's productions' (II, 25-6). **This fairy tale (pp. 111-141) is the most interesting piece in the volume, written in the library at Streatham and describing Johnson's new friend, Mrs. Thrale, in the character of Floretta.** Mrs. Thrale's own poem, 'The Three Warnings', is another piece which Johnson added silently to the volume. He also revised Anna Williams's contributions, collected subscriptions, engaged the printer (his old friend, Tom Davies), and saw the book through the press.

Blind Anna Williams (as she eventually became) was one of those unfortunates whom Johnson gathered about him for company after the death of his wife, Tetty, in 1752. The daughter of his eccentric Welsh friend, Zachariah Williams, she had been a close acquaintance of his wife; and as early as 1750 he had written a proposal, in the *Gentleman's Magazine*, for the publication of her poems by subscription. Apparently, however, there were not enough subscribers, and not enough poems; and nothing more was done for 16 years.

When the project was revived, other contributors had to be recruited to eke out the volume, as Williams's own output was still too meagre. A list of Johnson's nine contributions (a couple perhaps doubtful) may be found in Boswell or in Courtney & Nichol Smith (pp. 111-2); full accounts of the book are given by James L. Clifford in *Hester Lynch Piozzi* (2nd edition, 1952, pp. 61-3), and by Fleeman (II, 1139-42).

The book is now very uncommon, as one might expect from Mrs. Thrale's statement, 'I never saw it on any Table but my own'. Her own annotated copy, which Professor Clifford mentions, is now in the Johnson Birthplace Museum at Lichfield.

Bishop's *Feriae Poeticae* comprises both original compositions (in English and Latin), and parallel-text translations from Prior, Shenstone, Gay etc. He was later headmaster of Merchant Taylors' School. David Garrick was among the 259 subscribers. Roscoe A156.

PRINTED IN AMSTERDAM TO DEFY THE STATIONERS

**86 WITHER, George.** The Psalmes of David translated into Lyrick-Verse, according to the Scope, of the Original, and illustrated, with a short Argument, and a breife Prayer, or Meditation; before, & after, every Psalme. [Amsterdam:] Imprinted in the Netherlands by Cornelis Gerrits van Breughel, 1632.

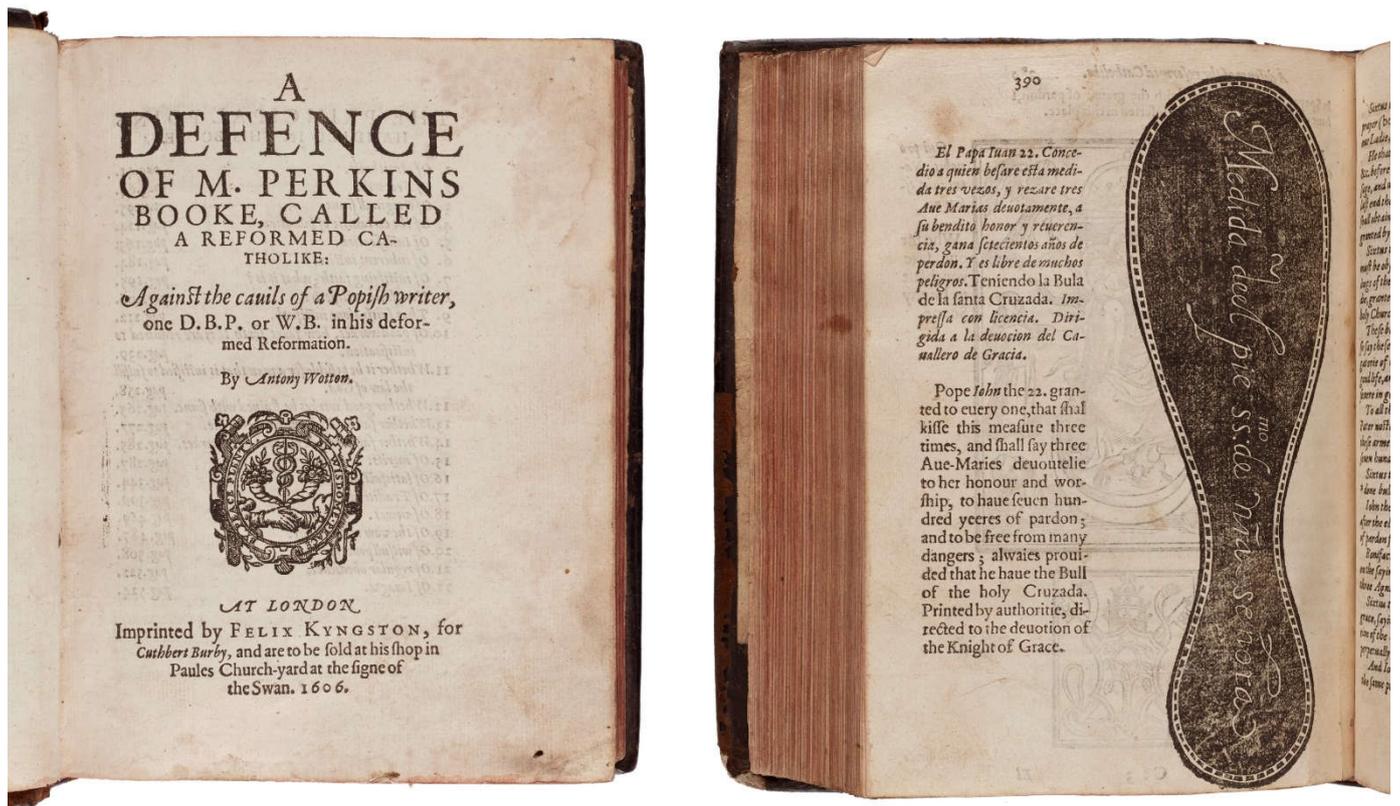
16mo. in 8s., pp. [16], 299, [1]; title within a type-ornament border (slightly soiled, old inscription faded), very lightly browned and dust-soiled throughout; top line of the verso of the second leaf closely shaved, just touching a few letters; a few headlines just shaved; bound circa 1830 in diced black morocco by C. Murton, marbled endpapers, gilt edges (extremities slightly rubbed); probably from the library of Sir R. Leicester Harmsworth, 1st. Bart., (1870-1937), with his characteristic pencil classification 'Psalms' diagonally across the top corner of the front flyleaf, but not in the 1946 Sotheby's sale of his Bibles and prayer books. **£3200**

First edition, dedicated to Princess Elizabeth, the 'Winter Queen', daughter of James I. The translation, a companion to Wither's *Hymnes and Songs of the Church*, was written at the request of James, and finished shortly before his death in 1625: 'I was commanded to perfect a Translation of the Psalmes, which he understood I had begun; & by his encouragement, I finished the same about the tyme of his Translation to a better Kingdome'.

Wither was obviously pleased with his translation – 'It is, in my owne esteeme, the best Iewel, that I have: and, if it were answerable to my humble Affections, it would be the richest that ever was presented to a Princesse'. In the preface he explains that his version is specially designed to be sung: 'I have used some varietie of Verse; Because, Prayers, Praises, Lamentations, Triumphs, and subiects which are Pastoral, Heroical, Elegicall, and mixt (all which are found in the Psalmes) are not properly exprest in one sort of Measure. Yet, respecting the[m] who cannot attaine to many Tunes, I confined my selfe to such kinds of Verse as I found in the old Psalmebook; fitting them in such manner, that every Psalme in this Booke, may sung to some Tune formerly in use, either in the single, or in one of the double Translations'. At the end he prints a 'Table directing to what Tunes, heretofore in use; every Psalme in this Translation, may be sung'.

In 1623 James had granted Wither a copyright for 51 years for his *Hymnes and Songs of the Church*, and the right to have it bound up with every new copy of the metrical Psalms. The massive annual sales were to the extreme annoyance of the Stationers' Company, who held the rights to print the Psalms and attempted but failed to have Wither's copyright overturned by the Privy Council and Parliament (it was eventually and grudgingly relinquished in 1634). They were, needless to say, not keen to allow his version of the Psalms to infringe on their market as well. Wither attempted to have it printed 1625 in Cambridge as a way of circumventing the monopoly, before turning to the Netherlands. The printer Gerrits van Breughel is recorded as working in Amsterdam between 1631 and 1636. This is his only English printing.

STC 2735.



**87 WOTTON, Anthony [and William PERKINS and William BISHOP].** A Defence of M. Perkins Booke, called a reformed Catholike: against the Cavils of a Popish Writer, one D.B.P. or W.B. in his deformed Reformation. London, Imprinted by Felix Kyngston, for Cuthbert Burby, and are to be sold at his Shop ... 1606.

4to., pp. [10], 600, with two woodcut illustrations; a few pale stains, but a very good copy in contemporary blindstamped calf, covers with a central lozenge, edges worn, rear cover with some surface wear, ties wanting; pastedowns of contemporary printer's waste (from *A Humble Petition* by 'Philopatris', London, Lownes, 1606 and *Acts of the dispute and conference holden at Paris*, London, Creede, 1602); some occasional pen marks and minor contemporary annotations. **£1800**

First and only edition, a fascinating palimpsest of religious controversy, comprising a reprint of Matthew Perkins's *A Reformed Catholike* (1597), interspersed with the pro-Catholic reply by William Bishop (*The Reformation of a Catholike deformed by W. Perkins*, two parts, 1604), and with Wotton's

rejoinder to Bishop, Perkins having died in 1602. The dedication is to Robert Cecil, Earl of Salisbury, and signals a tactical change of loyalty on Wotton's part after the execution of his former patron the Earl of Essex in 1601.

Each author's work is distinguished 'by the difference of the print, as by the great or capitall letters set in the margin, W.P. for William Perkins, D.B.P. for the Adversaries unknowen, hiding themself under those three letters [ *i.e.* Bishop], A.W. for Anthony Wotton ... I have further added some short answers in the margin here and there. Bishop, later the first post-Reformation Catholic Bishop of England, was at the time a moderate, an anti-Jesuit who professed loyalty to Elizabeth in 1603, but thought it necessary to reply to the 'unrelentingly anti-Roman' arguments of Perkins, while acknowledging that he had 'not seene any book of like quality, published by a Protestant, to contain either more matter, or delivered in better method' (quoted in *Oxford DNB*).

Catholic imagery is particularly under fire here, and Wotton reproduces two images of Marian devotion, the second of which shows the Virgin's footprint, which if kissed by a penitent will spare them two thousand years in purgatory. The practice of indulgences is contemptible to Wotton, who scornfully tots up all the years of relief printed in Bishop's book alone to 1,076,832.

STC 26004.

