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IMPRINTED AT LONDON  
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Cover illustration adapted from item 4 (Appian/Polemon)

Illustration right from item 54 (Paradin)

Tailpiece from item 9 (Brown)

## *Recent lists:*

2020/11 The Library of Sir Geoffrey Bindman Part II

2020/10 Natural History

2020/9 Summer Miscellany

2020/8 The Library of Brian Aldiss

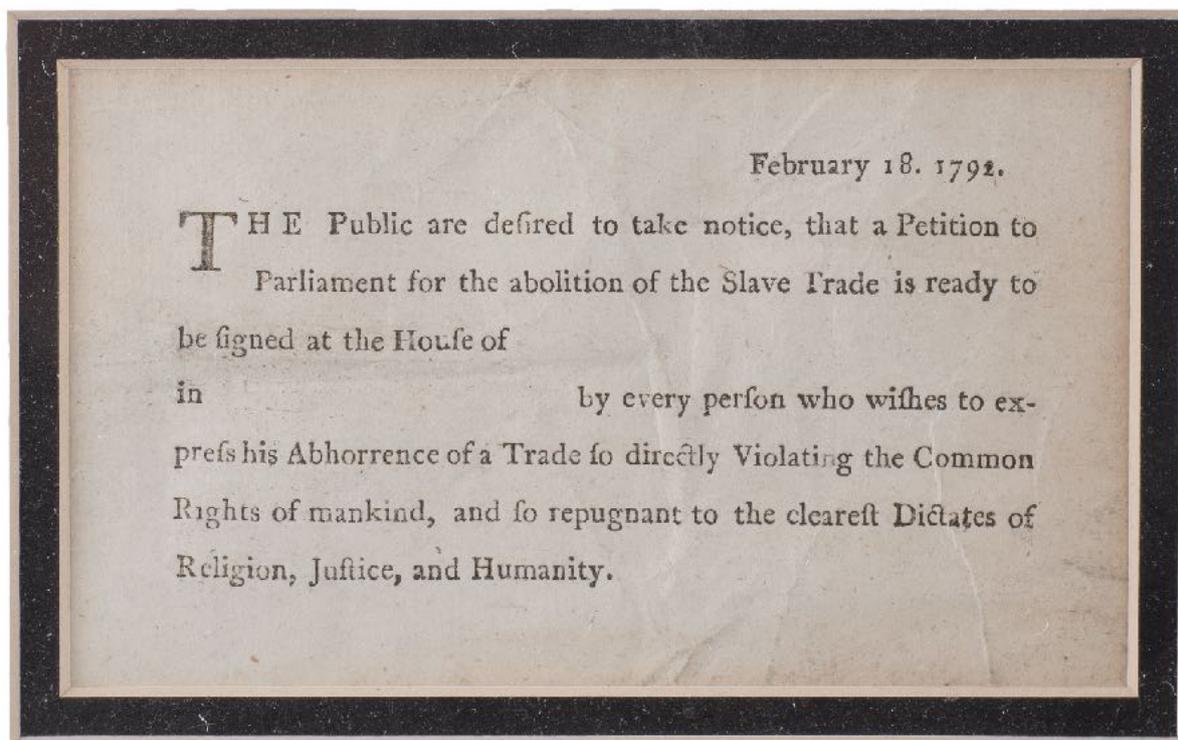
2020/7 Art & Design

## *Recent catalogues:*

1442 The English & Anglo-French Novel 1740-1840

1441 The Billmyer-Conant Collection — Hippology

1440 English Books & Manuscripts



1. [ABOLITION.] Part-printed form to advertise a petition for the abolition of the slave trade, the blanks left uncompleted. [Alnwick?] [Dated at the head:] February 18. 1792.

Part-printed form (left uncompleted), visible area 83 x 149 mm, creased; framed and glazed.

£2500

**A very rare survival — testimony to the mechanics of the abolition movement.** This form was designed to be completed with the name and location of any party willing to host a petition in favour of abolition in the run up to the presentation of Wilberforce's bill before Parliament in April 1792.

'The Public are desired to take notice, that a Petition to Parliament for the abolition of the Slave Trade is ready be signed at the House of [blank] in [blank] by every person who wishes to express his abhorrence of a Trade so directly Violating the Common Rights of mankind, and so repugnant to the clearest Dictates of Religion, Justice, and Humanity.'

After the setback of 1791, in which Wilberforce's first bill had been defeated by 163 votes to 88, the abolition movement bombarded Parliament with petitions - some 519, with a total of 390,000 signatories. The tactic almost worked, and a bill advocating the 'gradual' abolition of the trade was passed in the Commons. But such an obvious demonstration of popular sentiment in action was bound to cause alarm, especially in the light of increasingly dramatic events in France, and when war broke out in 1793, abolition was duly set aside. Further significant political progress was not achieved until 1807.

**ESTC records a single example, at the British Library,** noting another similar form dated February 17 relating to a petition in Alnwick in Northumberland.



WITH ANNOTATIONS AND MANUSCRIPT ACTS 'NOT IMPRENTIT'

2. [ACTS, SCOTLAND.] Tract volume of five printed works and nine manuscript items (in total c. 131 leaves in several hands), assembled for the Lord Advocate of Scotland. 1566-1590s. Comprising:

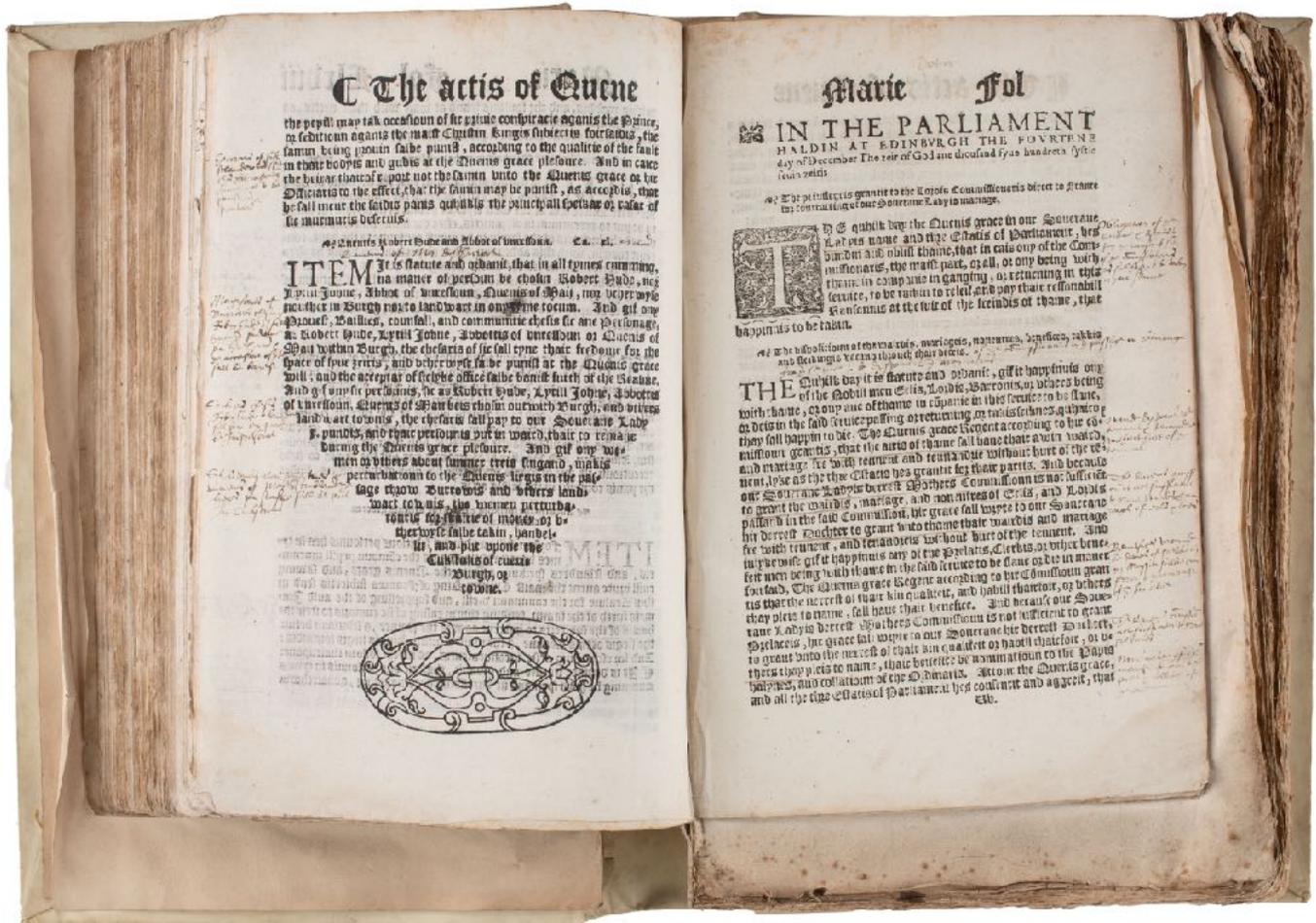
i) ACTIS AND CONSTITUTIONIS OF THE REALME OF SCOTLAND (THE) maid in Parliamentis haldin be the rycht excellent, hie and mychtie Princeis kingis James the first, second, thrid, feird, fyft, and in tyme of Marie now Quene of Scottis, viseit, correctit, and extractit furth of the Registers be the Lordis depute be hir Majesteis speciall commissioun tharto. Anno. Do. 1566. [Edinburgh, Robert Lekprevik, 1566].

Small folio, ff. [15], iii-cxxxii, cxxxiii-cxlv, [1], cxlvi-lxxxii, with a large woodcut of the Scottish royal arms on the title-page, woodcut initials and endpieces, and several woodcut 'signatures'; medial blank cross4 wanting, last leaf partly torn away with loss; c4, A1 and 2L1 cancelled, 2F1, 2G2 and 2K4 are cancels on stubs, 2O1 and 2Z1 cancelled and replaced by bifolia; extensive marginal annotations throughout.

ii) 'ACTA S. P. D. JACOBI SEXTI in Parl. apud Edinburgh XV Dec. 1567 [-April 1573]'.  
Manuscript, 4to, ff. [7], bound before f. clii of the previous item.

iii) 'THE ACTIS SUBSEQUENT ar of ye Parliament haldin at Striveling in Julii 1578. Sum Imprentit & sum not'.

Manuscript, folio, ff. [20], in a contemporary secretary hand.



iv) [ARTICLES, 1581.] ‘Article ratefeand ye Infeftment of ye erledome of Arran to James Stewart’; ‘Article anent ye confirmatioun of Orkney & Zetland grantit to Lord Robert Stewart’; ‘Chartour of Erectioun of ye Abbacie of Scone in ye Erldome of Gowrie be my Lord Ruthven’ [in Latin]; ‘Act of counsall for restitution of ye Lady bourke & the bairns and posteritie of Sir James Balfour’; ‘Pacifiatioun and restitutioun of ye bairns & posteritie of umq[uih]l Sr James Balfour’; ‘Pacifiatioun grantit to ye Lord of fernherst’.

Manuscript, ff: [12], in three different contemporary hands.

v) [SCOTTISH PARLIAMENT, 1578 and 1579.] In the Parliament haldin at Strivling the xxv. day of Julii, the zeir of God, ane thousand, fyve hundreth, thre scoir and auchtene zeiris [and xx October, 1579]. Thir Lawis, statutis, and Constitiounis ar devysit, ordanit, and concludit be the richt excellent, richt heich, and michtie Prince James the sext .... Imprentit at Edinburgh be Johne Ros. Anno Do. 1579.

Folio, ff. [2], iii, [1], iiiii-xx, [5, table, proclamation, colophon leaf].

vi) [SCOTTISH PARLIAMENT, 1581.] In the Parliament haldin and begun at Edinburgh the xxiii. Day of October, ane thousand, fyve hundreth, fourscoir, ane zeiris [etc.] ... Imprentit at Edinburgh, be Henrie Charteris. Anno, 1582.

Folio, ff. xxiii, [2, table and colophon], [1, blank]; printed correction slip to one word on A4<sup>v</sup>.

vii) [SCOTTISH PARLIAMENT, 1584.] In the current Parliament haldin at Edinburgh the xxii day of Mai, the zeir of God ane thousand, fyve hundreth, fourscoir four zeiris [etc.] ... Imprentit at Edinburgh be Alexander Arbuthnet, Printer to the Kingis Majestie [1585].

Folio, pp. xiiii, [2, table].

viii) [TABLES OF ACTS 1567-1593]. ‘Table of actis of ye Parliament haldin anno 1567’; ‘Parlament haldin at Striveling 28 Aug. 1571’; ‘Parlament haldin ... 26 Januarii 1572 [i.e.1573]’; ‘The pacificatioun concludit at Perth 13 februarii 1572’; ‘Parlament haldin at Striveling 25 Julii 1578’; ‘Actis and materis past in ye said parliament being temporall ... or concerning particular parties not Imprentit’; ‘Acts of the parliament haldin ... 22 May 1584 Imprentit’; ‘Actis of the parliament haldin ... 22 Aug 1584 Not Imprentit as yet’; [etc. etc. up to 1593].

Manuscript, folio, ff. [9], plus blanks.

ix) [LEGENDARY KINGS.] ‘Followes ye lawes maid be certane kings of Scotland as is contenit in ye Scottis cronicles’.

Manuscript, folio, ff. [1]

x) ‘THE TABILL OF THE HAILL ACTIS OF PARLIAMENT whilk ar imprentit. Collectit in Junii 1592’.

Manuscript, pp. [2], 71, plus blanks.

xi) ‘TEMPORALITIE OF BENEFICES’.

Manuscript, pp. [2].

xii) ‘THE KINGS PROPERTIE. 14 March 1594.’

Manuscript, pp. [2].

xiii) [COLLECTORIE.] ‘Anent the first assumptione of the threiddis’ [etc. etc.] xiiii martii 1594.

Manuscript, pp. [3].

xiv) ‘ACT OF FEBRUAR in favour of ye ministers’.

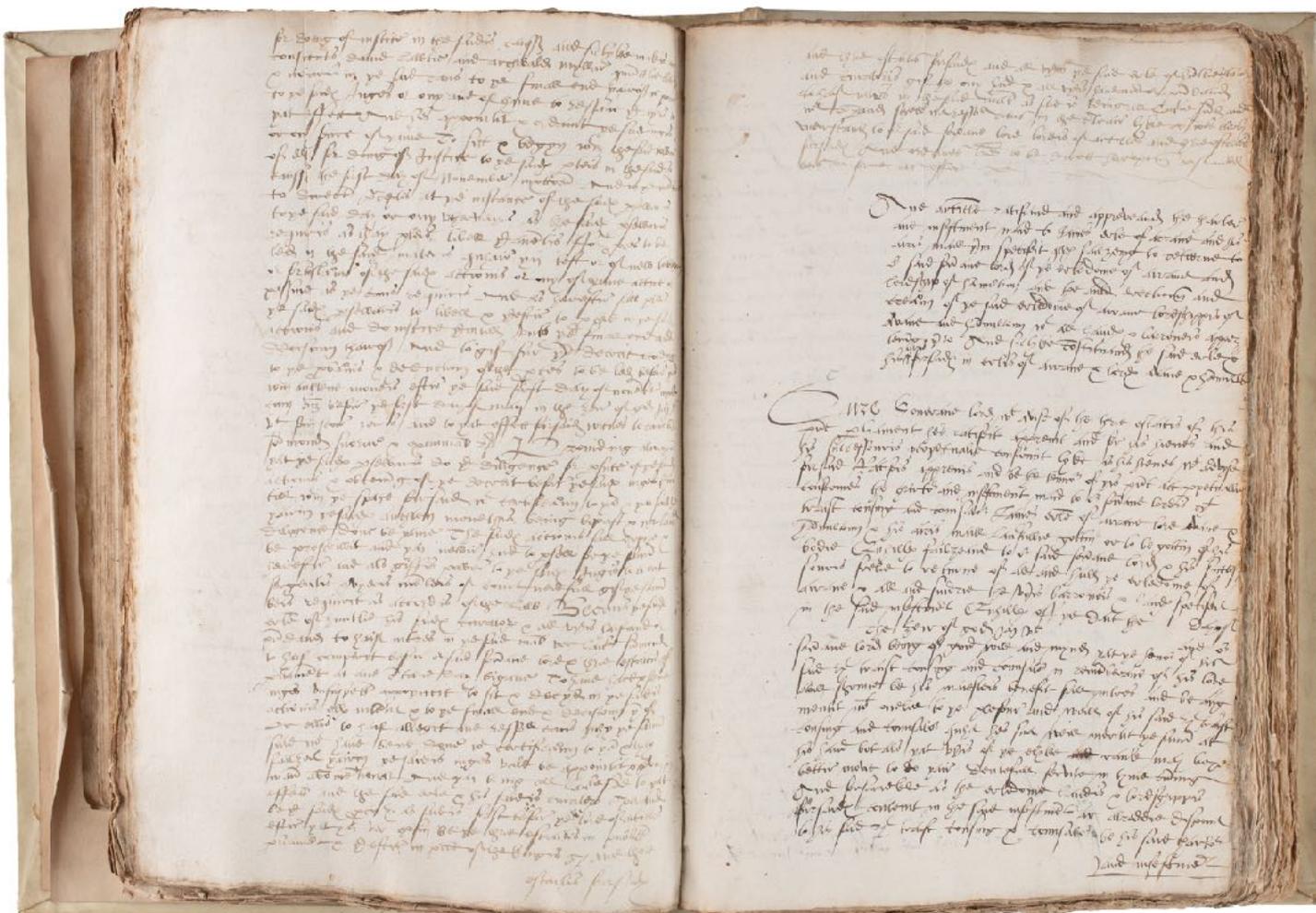
Manuscript, pp. [4].

All but the first work untrimmed; occasional interleaved MS notes; (re-)bound together in nineteenth-century stiff vellum, spine lettered gilt ‘Black Acts’; ownership inscription of Thomas Hamilton to foot of *In the Parliament 1579*, either the first Earl Haddington (see below), or possibly his father, also a lawyer and judge; engraved bookplate of Thomas Hamilton, 7th Earl of Haddington.

£18,500

**An extraordinary volume of printed and manuscript material seemingly compiled for the Lord Advocate of Scotland Thomas Hamilton (1563-1637), the future first Earl of Haddington, Lord President of the Court of Session from 1596.** A trusted advisor of James VI and I, Hamilton was given a large role in governing the country after James went to London in 1603, sat on the commission for union between Scotland and England in 1604, and was subsequently appointed Secretary of State, Lord Clerk Register to the Privy Council, and Lord Privy Seal. ‘That he did study ancient records and documents sedulously during his long life is abundantly clear from his collections of charters and other muniments still preserved in the Advocates’ Library, and it is evident that he had access both to public records and to the cartularies of various monasteries’ (*Memorials of the Earls of Haddington*). Although now in a later binding, it is evidently a contemporary compendium, because the acts are numbered in the margin throughout and indexed in the manuscript ‘Tabill of ye hail Actis’ (item x), the first leaf of which contains an explanation of how to use the volume.

Of particular significance is the manuscript relating to the Parliament of July 1578 (item iii), the first parliament to be attended by James VI, then aged 12. Now officially out of his minority (four regents had governed in his stead), he would not gain full control of government until 1583; in the interim the Earl of Arran played a major role. Only seven acts from the session of July 1578 were subsequently printed, as the



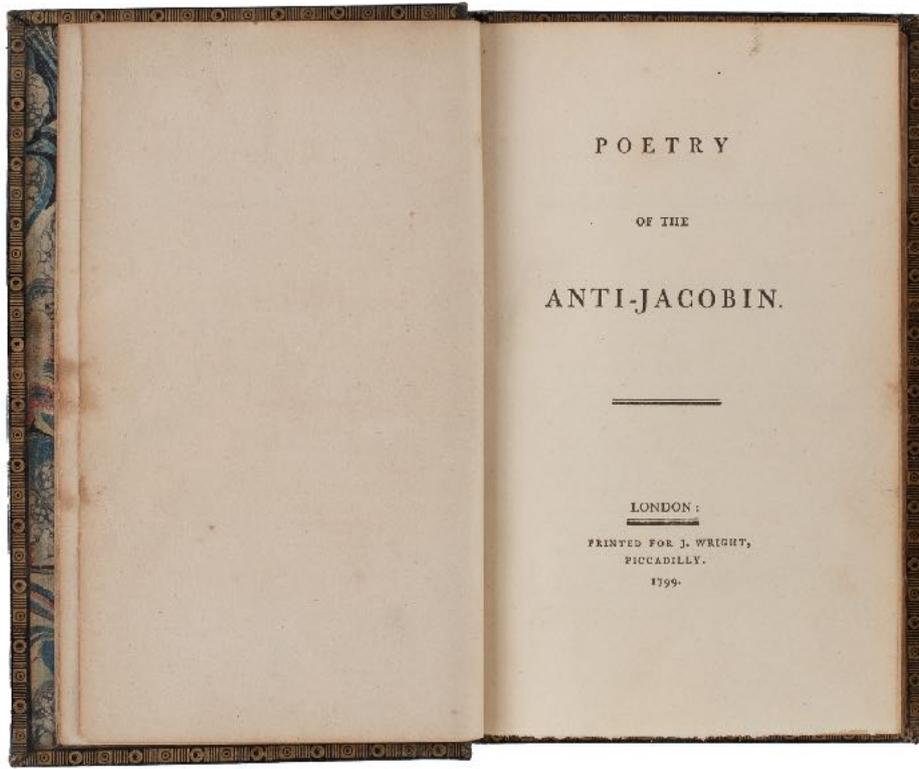
first five leaves of *In the Parliament holdin at Striviling the xxv. day of Julii* (1579, found here); but the present manuscript, annotated at the top 'Sum Imprintit & sum not', includes twenty further acts from the session. **In several places the present manuscript provides readings where the official parliamentary record is imperfect because of damage to the source manuscript** (see Records of the Parliaments of Scotland [rps.ac.uk](https://www.rps.ac.uk), particularly PA2/12 f.1).

*Actis and Constitutionis of the Realme of Scotland* (1566) is a major work, **the first printing of the laws of Scotland from the time of James I up to Mary of Queen of Scots. Among other things it includes the earliest mention of golf** - in an Act of 1457 ordering that 'futball and golf be utterly cryit downe, and not to be usit'. **This copy is copiously annotated with legal commentary on nearly every page.** Here the *Actis* of 1566 is accompanied by the printed records of the Arran supremacy (1578-83) and the Parliament of 1584 (that of the 'Black Acts'), a selection of appropriate manuscript texts apparently not available in printed sources, including some private acts from 1581, some items on benefices from the 1590s, and an exhaustive index of legislation. The so-called 'Black Acts' (as the volume is labelled on the spine) were those with which James VI wrested control over the Scottish Kirk and established his royal supremacy; presbyteries would regain some powers with the Golden Acts in 1592.

Thomas Hamilton was a learned man, who had studied law in France; as one of the 'Octavians', he managed Scotland's finances under James VI, and in 1593 was appointed to the council for the finances of James's wife Anne of Denmark, then pregnant with Prince Henry. The texts of the 1590s that close the volume are to do with royal revenue (the Collectory was that part of the royal revenue derived from the collection of the thirds of benefices).

STC 21876; 21884; 21885; 21887; Dickson & Edmond, *Scottish printing*, 52.





SATIRES ON WORDSWORTH, COLERIDGE AND DARWIN

3. [ANTI-JACOBIN.] Poetry of the Anti-Jacobin. London, J. Wright, 1799.

8vo, pp. [6], 240, wanting the half-title; a fine copy in contemporary dark blue straight-grain morocco by Dillon, Chelsea, with his ticket; all edges gilt, slightly rubbed.

£300

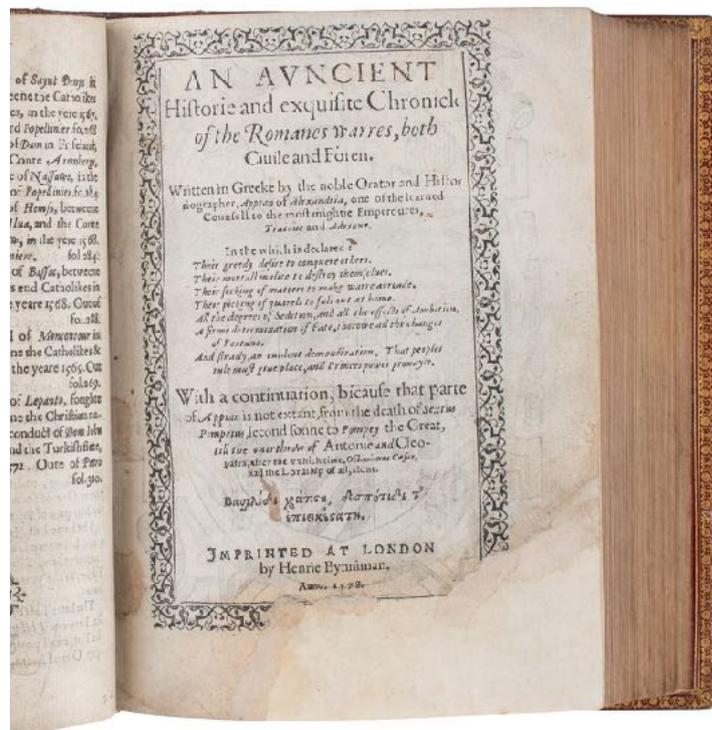
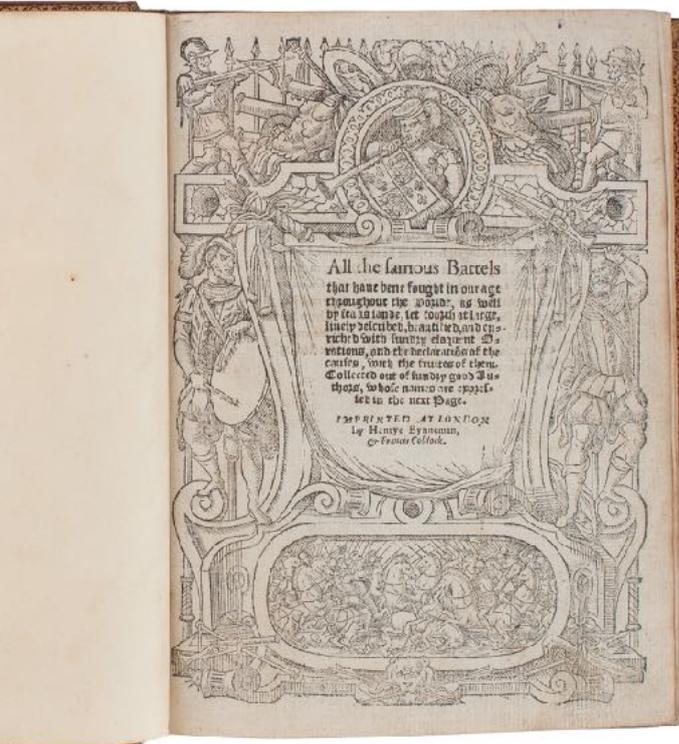
First edition, collecting poems by George Canning, John Hookham Frere and others from the *Anti-Jacobin*, or *weekly Examiner* (1797-8), founded by Canning and edited by William Gifford. Some of its most innovative content came in the form of poetry. 'The political targets of the *Poetry of the Anti-Jacobin* are manifold: the villainy of the French, the treachery of the Irish, the hypocrisy of the Whigs, the philanthropic cant of the radical' (John Strachan, 'Poetry of the Anti-Jacobin', in Duncan Wu, ed. *A Companion to Romanticism*, 1999).

Targets of Canning's poetic satire included Wordsworth, Coleridge, and Erasmus Darwin (the famous parody 'The Loves of the Triangles').

A SOURCE FOR *ANTONY AND CLEOPATRA* AND *JULIUS CAESAR*

4. **APPIAN.** An Auncient Historie and exquisite Chronicle of the Romanes Warres, both Civile and Foren. Written in Greeke by the noble Orator and Historiographer, Appian of Alexandria ... With a Continuarion [*sic*] ... from the death of Sextus Pompeius ... till the Overthrow of Antonie and Cleopatra ... Imprinted at London by Henrie Bynniman. Anno 1578. [*Bound after.*]

[**POLEMON, John, editor.**] All the famous Battels that have bene fought in our Age throughout the Worlde, as well by Sea as Lande, set fouth at large, lively described, beautified, and enriched with sundry eloquent Observations ... Imprinted at London by Henrye Bynneman, & Francis Coldock. [1578].



Two works, 4to.; Appian: pp. [4], '354' [i.e. 370], [12], 296, 443-445, [9], [4], 371-398, [12]; separate title-page, pagination and register to the 'Second Part' and the 'Continuation' (each dated 1578 and with Ralph Newbery and Henry Bynneman in the imprint); border of printer's tools to title of first and second part, woodcut device to title of 'Continuation', full-page woodcut of Christopher Hatton's arms on A1<sup>v</sup> and ¶1<sup>r</sup>, woodcut initials and tail-pieces; Polemon: pp. [4], 337, [3]; title-page within emblematic wood-cut border; woodcut initials; general title-page of Appian partly torn away at foot (restored) touching wood-cut border and foot of woodcut arms on verso; a few minor marginal repairs but very good copies, albeit pressed, in full nineteenth-century red morocco, gilt, by F. & T. Aitkin; ownership inscription and Aldenham bookplate of the politician, banker and collector Henry Hucks Gibbs dated 1882; from the library of Lord Cottesloe.

£9500

**First edition of the first English translation of Appian's *Roman History*, with the very rare first published state of the title-page** (see below); bound with John Poleman's scarce popular compendium on modern warfare from the battle of Tarro in 1495 to Lepanto in 1572. Both works are dedicated to Sir Christopher Hatton.

*An Auncient Historie* was the first edition of Appian in any language to be published in Britain, and is 'a scholarly piece of work, accurately reflecting the several versions of Appian's text in French, Latin and Greek on which it draws' (Stuart Gillespie, *Shakespeare's Books*). It seems to have been known and used by a number of contemporary dramatists, including Thomas Lodge for *The Wounds of Civil War* (1594) and the anonymous writer of *The Tragedie of Caesar and Pompey* (1606?). As for Shakespeare, both '*Julius Caesar* and *Antony and Cleopatra* seem to reflect knowledge of Appian. In both cases Appian supplements Plutarch with details not readily available to Shakespeare elsewhere. *Julius Caesar* uses him principally for the portrayal of Antony, in particular for Antony's funeral oration on Caesar, which has similarly theatrical, almost operatic qualities in both writers. There are only a few verbal and formal resemblances between the scenes ... "Nevertheless, in some of the details the speeches correspond" (MacCallum 1967: 647). Perhaps the strongest link is in the overall manner'. For *Antony and Cleopatra* 'Shakespeare seems to have consulted W. B.'s translation out of dissatisfaction with Plutarch's discussion of Pompey's rebellion and death, and the uprisings of Fulvia and Lucius Antonius ... MacCallum lists verbal parallels ... Schanzer adds more for Pompey and the motives of Lucius Antonius' (*ibid.*).

The publication has an unusually complicated publishing history. It was entered into the Stationers' Register for both Henry Bynneman and Ralph Newbery, but only Bynneman seems to have been present at the court (the entry, which follows one for Bynneman alone, states 'Receyved of him for his licence ...'). Bynneman was indeed responsible alone for the first part – the text up to p. 370. A unique copy in the Pforzheimer

collection preserves (where printed as 3B3) the original title-page (*A Perfect Historie, and true Chronicle of the Discrde and civill Dissention of the Romanes*). ‘Before many copies were issued, or, to judge by present survivals, before any copies were issued, Bynneman changed his mind and decided not only to include a “continuation” to the “Civile” wars to the death of Anthony together with Tables and a new and enlarged list of errata, but also to append a second part to the “Foren” wars’ (Pforzheimer). The dedication, kept in standing type, was reprinted with a new general title-page, adding the extra content, as here. Two further variant title-pages then followed, the first adding Newbery to the imprint and correcting the misprint ‘Continuarion’, and the second naming the translator as ‘W. B.’, whose initials had also appeared on the title-page to the Second Part. This may be William Barker, the translator of Xenophon, who had spent two years in the Tower in the early 1570s for his involvement in the Duke of Norfolk’s conspiracy, an ascription supported by George Parks in ‘William Barker, Tudor Translator’, *PBSA* 51:2, 1957.

**ESTC shows Sheffield; Folger, UPenn and Texas only of this first issue.**

*All the famous Battels* was published earlier in 1578, also by Henry Bynneman, who had commissioned ‘this worke: which ... I had caused my friend [John Polemon] to collect, and translate out of sundrie approved Authors’. As with the Appian, Bynneman dedicated it to his frequent patron Sir Christopher Hatton, the new favourite of Elizabeth’s who had been showered with appointments over the past year. Polemon’s sources included Guicciardini (his first appearance in English), Natalis Comes, and William Patten (for the account of the Battle of Musselburgh, or Pinkie Cleugh, during the ‘rough wooing’ of Scotland in 1547). Also covered is Flodden Field (from Paulo Giovio). Polemon’s compendium was popular enough that he followed up with a *Second part* ten years later, for a different publisher.

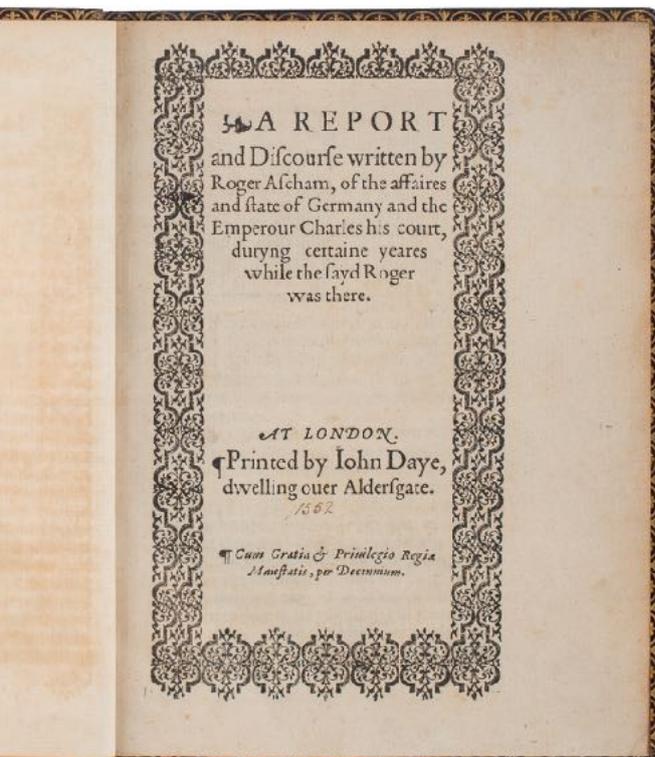
Appian: Pforzheimer 8; STC 712.5; Polemon: STC 20089.

THE BREAK-UP OF THE HOLY ROMAN EMPIRE

5. **ASCHAM, Roger.** A Report and Discourse ... of the Affaires and State of Germany and the Emperour Charles his Court, during certaine Yeares while the sayd Roger was there. At London. Printed by John Daye ... [1570?]

4to., ff. [3], 33; neat restoration to lower corners at end, last page dusty, but a very good copy in maroon crushed morocco, gilt, by Riviere & Co.; booklabel of E. M. Cox.

£2000



First edition. Ascham’s account of his time in Germany as secretary to Sir Richard Morison, ambassador to the court of Emperor Charles V in the period leading up to the Emperor’s abdication, takes the form of a letter to the courtier John Astley.

‘In mid-May 1552 Ascham commenced a detailed journal of events with Charles V’s flight from Innsbruck. The journal comments on attitudes to the Council of Trent. It seems that John Astley (and perhaps others) asked Ascham for news of the great events that he was witnessing. Despite Ascham’s declaration that he was ill-fitted to the task, from this small beginning of journal and newsletters came a larger project: a history. On 7 July 1553 Ascham informed Cheke that he was writing a narrative of what occurred day by day in the imperial court .... A fragment of the resulting history covering events down to February 1553 has survived in published form’ as *A Report and Discourse* (*Oxford DNB*).

STC 830; Pforzheimer 14.

6. [AUSTEN.] INCHBALD, Mrs. [Elizabeth]. *Lovers' Vows*. A Play, in five Acts. Performing at the Theatre Royal, Covent Garden. From the German of Kotzebue ... London: Printed for G. G. and J. Robinson ... 1798.

8vo., pp. [2], iv, [2], 90, [2]; a good copy, disbound.

£450

First edition: the play at the heart of *Mansfield Park*. 'Without such familiarity with *Lovers' Vows* as Miss Austen assumes her readers to possess, a large part of the first volume [of *Mansfield Park*] is not fully intelligible' (R. W. Chapman). The recent Cambridge Edition of the Works of Jane Austen reprints *Lovers' Vows* in full (*Mansfield Park*, ed. John Wiltshire, with an introductory note by Laura Carroll, 2005).

'Elizabeth Inchbald (1753-1821), actress, novelist, playwright and critic, has been described as the foremost English female dramatist ... Between 1780 and 1805 she wrote twenty-one plays, nearly all comedies; ten of these were skilful adaptations from contemporary French and German works ...

'*Lovers' Vows*, freely adapted by Inchbald [in the preface she describes herself as "wholly unacquainted with the German language"] from August F. F. von Kotzebue's sentimental melodrama *Das Kind der Liebe* (1790), opened at the Theatre Royal, Covent Garden on 11 October 1798 and was performed for forty-two nights that season, a success instantly replicated at ... the chief provincial theatres ... Austen attended and apparently enjoyed several performances of Kotzebue adaptations ... She may have seen an amateur performance of *Lovers' Vows* some years before the composition of *Mansfield Park*' (Carroll).

Morgan 5215.

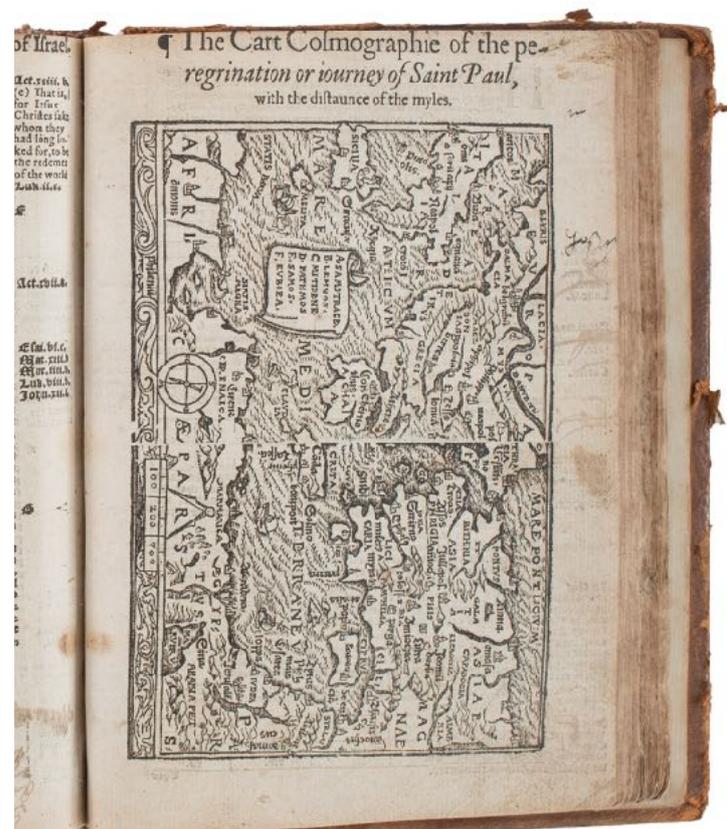
## WITH A MANUSCRIPT BALLAD FRAGMENT

7. [BIBLE - BISHOPS' BIBLE.] [The holi Bible] ... (*Colophon*: Imprinted at London ... by Richarde Juggle, Printer to the Queenes Majestie [1569]).

4to., ff. [19], 104, 113-152, 161-261, [1, blank], 15, 17-40, 42-49, 49-172, 101 [*i.e.* 100], [2], [1], '2', 2-127, [1], numerous errors or jumps in pagination; lacking seven leaves: [-]1-2 (initial blank, woodcut title-page), ¶1 (first leaf of preface), O1-2 (last leaf of Deutoronomy, printer's device), 2B8 and 2F1 [in Psalms]; Darlow & Moule mention a final singleton of 'Faults escaped in printing', not present here nor called for by ESTC; separate title-pages to 'The thirde Part of the Bible', 'The volume of the books called Apocrypha', and 'The Newe Testament', the last within a woodcut border and dated 1569; **half-page woodcut of the Garden of Eden on A1<sup>r</sup>, full-page woodcut of the Tabernacle on F1<sup>v</sup>, half-page maps of the passage of the Jews out of Egypt on L5<sup>v</sup> and of the division of the children of Israel on Q1<sup>r</sup>; full-page maps of the Holy Land on 3N5<sup>r</sup> and the Peregrinations of St Paul on K2<sup>r</sup> in the New Testament**; calendar printed in red and black; some short tears repaired and margins frayed, sidenotes occasionally shaved (thumbed with slight loss on 2K3-4), upper corner of P2 torn away with loss; some loss to lower corners of a few leaves in the Psalms; in the New Testament lower corners of C3 and F6 torn away with some loss, short wormtrack in inner margin; early eighteenth-century panelled sheep, rubbed and scuffed.

£10,000

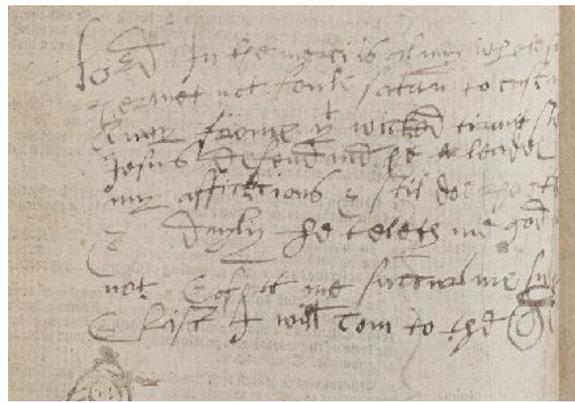
**Second (first quarto) edition, very scarce, of the Bishops' Bible, the only new English Bible translation issued during the reign of Queen Elizabeth.** Sometimes known as the 'Treacle Bible', the Bishop's Bible, first published in folio in 1568, was a revision of the Great Bible undertaken by Archbishop Matthew Parker, who was increasingly hostile towards the anti-episcopal stance of the Geneva Bible. Although it never fully displaced the latter in the popular imagination, 'it was an important stage in moving English people from prohibited Bible reading to being a Bible-reading people. The revisers labored to give God's book to God's people in a language they could understand. The King James translators [who took the 1602 edition of the Bishops' Bible as their base text] did not think they were making a bad translation into a good one, but were making a good one better' (Jack P. Lewis, *The Day after Domesday: The Making of the Bishops' Bible*).



Parker had assistance from a team of bishops, but there was no editorial oversight, and the translation varies from book to book in its difference from or adherence to the Great and Geneva Bibles. The folio had been lavishly illustrated, but its price (27s 8d) made it inaccessible to all but the most wealthy. For the more modest quarto edition that followed the next year, also illustrated, if not to the same degree, some corrections were also made to the text. Although it was not formally dedicated to Elizabeth, the title-page featured a portrait of her accompanied by personifications of Justice, Mercy, Fortitude and Prudence.

**Provenance: on the blank verso of the fifth surviving preliminary leaf is inscribed in a contemporary hand one verse from the ballad *A Christian conference between Christ and a Sinner* (STC 14544, entered in the Stationers' Register 7 Nov 1586, but no copies survive before an edition of c. 1629): this would appear to be the earliest recorded witness of the text, evidence of an Elizabethan printing.**

Lord in the [thy] merci is al my whole stay  
 pernet not foule satan to cast me / Away  
 frome t[ha]t wicked tirant swet / jesus defend me.  
 He leades my afflictions & stil doth [attend] me  
 & dayly he teleth me god wil / not comfort me.  
 succour me swet Christ I will com[e] to the[e] &c.



Elsewhere are quotations from Virgil and Martial; 16c or early 17c ownership signatures of William Bond and other members of the Bond family, Jhon Smith, Jhon Dawson, several members of the Sowther family, William Cooke and other members of the family; 18c inscriptions of various members of the Hadden family.

The 1569 quarto is one of the scarcest of sixteenth-century English Bibles, particularly so given its official status. **ESTC lists only thirteen copies, of which at least seven are imperfect (often severely) – we have been able to confirm with certainty only three complete copies, at BL, Cambridge and Trinity College, Oxford.** Parker's own copy was split into five volumes, of which three survive (at Corpus Christi Cambridge, Harvard, and the Pierpont Morgan).

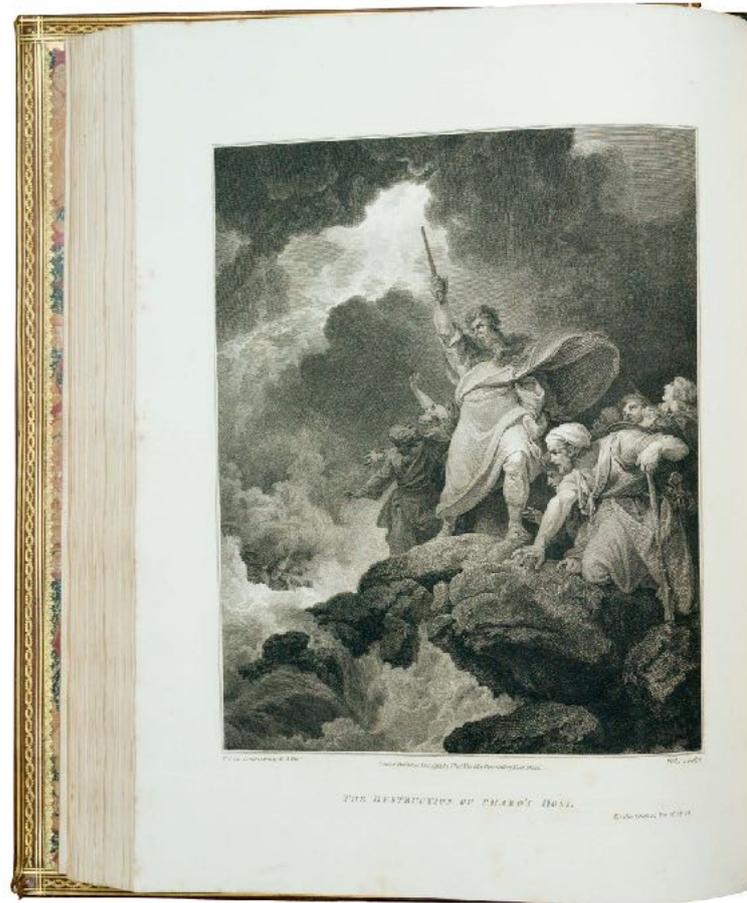
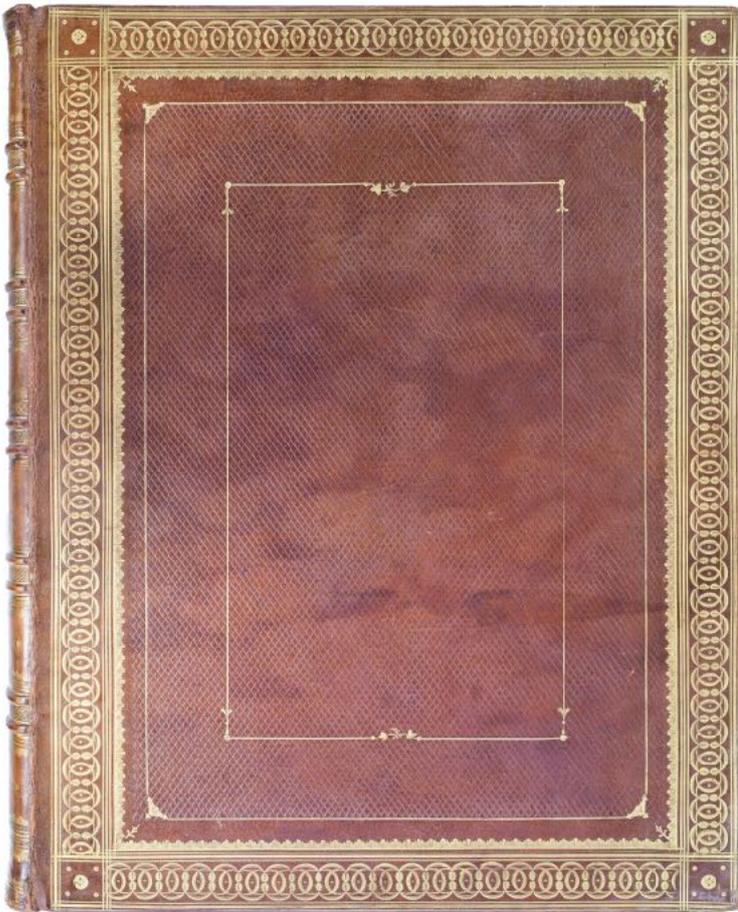
STC 2105; Darlow and Moule 126.



**8. [BIBLE - MACKLIN BIBLE.]** The Holy Bible. The Old Testament (& New Testament), Embellished with Engravings, from Pictures and Designs by the Most Eminent English Artists ... London: Printed for Thomas Macklin, by Thomas Bensley, 1800.

6 vols, large folio, each with a half-title; a total of 70 etched and engraved plates (dated between 1791 and 1800) and 100 engraved vignettes; some scattered foxing as always, but withal a fine copy in an extremely handsome though unsigned contemporary binding of panelled and diced russia, covers with wide roll-tool gilt borders and small floreate elements, spines gilt in six compartments with wide roll-tools and a central wheel and sunburst, lettered direct, raised double bands, dentelles gilt, leather hinges, double endbands sewn in blue, green, yellow, white and black silk thread, all edges gilt. **£10,000**

A wonderful set, in an extremely attractive contemporary binding, of this monumental feat of British printing, the grandest and most ambitious of all English Bibles. Printed on a new, thick wove Whatman paper in a specially designed large type, and illustrated with 70 full-page engravings after Fuseli, Reynolds, Kauffman, West and others, and a suite of emblematic ornamental head and tail-pieces by Louthembourg, Macklin's Bible was the culmination of a project that had begun as early as 1789. It was an enormously expensive venture - Reynolds alone was paid £500 for his illustration of the Holy Family - which nearly bankrupted Macklin, and one which he himself never saw finished; he died before the last of the vignettes had been completed.



A matching edition of the Apocrypha was printed in 1816 and, as often, is not found here.

Herbert 1442.

*Note: this item is extremely heavy, and will attract commensurate shipping charges.*

COD ASTROLOGY AS SOCIAL SATIRE - ONLY ONE OTHER COMPLETE COPY

9. **[BROWN, Thomas, and Edward WARD].** A General and comical View of the Cities of London and Westminster: or Mr. Silvester Partridge's infallible Predictions. In two Parts. Giving an impartial Account of several merry Humours, Occurrences and Intrigues, that have and will be transacted amongst all Degrees of People and in all Manner of Places, down from the Beaux to the Bellows-mender, and the nice East-India Lady to the Covent-Garden Crack ... Printed [in Bond's Staples Inn ...] and sold by the Booksellers of London and Westminster, 1702. [1700-1702].

Two parts folio, pp. [2], 16, 23-38; complete, comprising 16 single-leaf issues: *The Infallible Astrologer*, nos. 1-8, and 11-15 (as published, despite the jump in numeration), continued as *The Astrological Observer* no. 16, and then as *The Jestling Astrologer*, nos. 17-18; reissued together with a new general title-page as above; woodcut scenes of astrologers to first pages of nos. 2-8; colophon imprint of no. 15 partly cropped, some browning, central crease where once folded; disbound then restitched in the nineteenth century into paper wrappers.

£6500

**Not in ESTC: an extremely rare satirical periodical, first published as 16 broadsheets from October 1700 to March 1701, and here reissued with a general title-page in 1702.** It was begun by Tom Brown (under the pseudonym 'Silvester Partridge'), who ceased publication after issue 8; two weeks later Ned Ward took over the Partridge persona, beginning with issue 11 and apologising for 'my Fortnight's Omission'. There were no issues 9-10; the titles and sub-titles vary many times across the issues; and although it was nominally a weekly, publication was extremely erratic.



upon Atlas's shoulder in Warwick-lane, I'll reduce it to its Pristine state, while a Virtuoso at Child's is supping his Dish of Coffee'); and a disquisition on female beauty, left unfinished at the end of issue 8.

After a short hiatus, Ned Ward took over publication with issues 11-18, and though he reverts to the astrological satire, it is in a more portentous mode. 'Shakespeare and Ben. Johnson's Ghosts, will in a little time pay a visit to both Play-houses; and if their Fury be not appeased by a fair Promise of a new regulation of their Stages, with Scorpion Rods, borrowed from the Furies, they will whip the Barnet Mimick and the French Tumblers out of both Houses ... Those City-Sweeteners, call'd Stockjobbers, begin to look as peevish and as pale upon the suddain fall of East-India-stock above forty per Cent, as a Parcel of Petty-fogging Solicitors in the middle of a long Vacation'. Several items in verse are included, among them 'A Satyr against a Fart'.

**The present collected issue is not in ESTC, though we have traced one other copy, at Illinois, which is also the only other copy complete with all parts.** The British Library has two sets, both without the general title-page, one lacking issue 14 and the other lacking all after issue 3; NLS has issue 1 only.

Crane & Kaye p.1444; Nelson & Seccombe 197.1-8 and 197\*.

#### SHE WALKS IN BEAUTY

### 10. **BYRON, George Gordon, Lord Byron.** Hebrew Melodies ... London: Printed for John Murray ... 1815.

8vo., pp. [8], 53, [1, blank], with half-title and fly-title, but wanting the terminal leaf of advertisements (E4), and the four leaves of half-titles and title-pages intended (but seldom used) for binding up Byron's poetical pamphlets as a collection; a little browning but an acceptable copy in old half skiver and marbled boards, rubbed, corners worn.

£500

First edition of a group of poems mainly written at the request of Douglas Kinnaird, Byron's banker and friend, to accompany a selection of ancient Jewish sacred music set by Isaac Nathan, although the most famous of all, 'She walks in Beauty', had been composed impromptu a few months earlier when Byron first met his cousin Anne Beatrix Wilmot. The folio printing with the music, *A Selection of Hebrew Melodies*, in two parts, also 1815, is very rare.

#### SIE GEHT IN SCHÖNHEIT

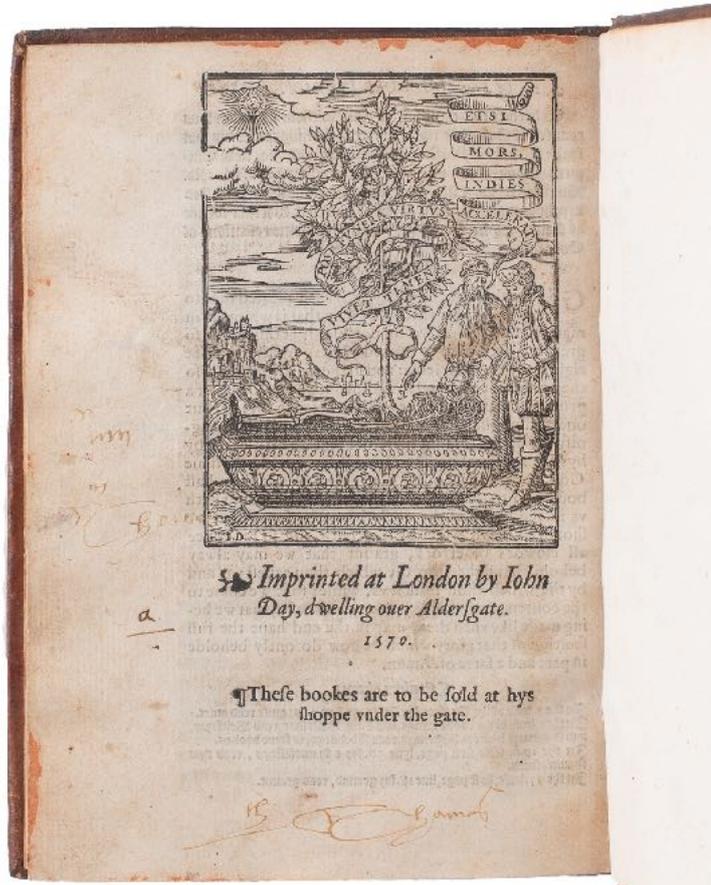
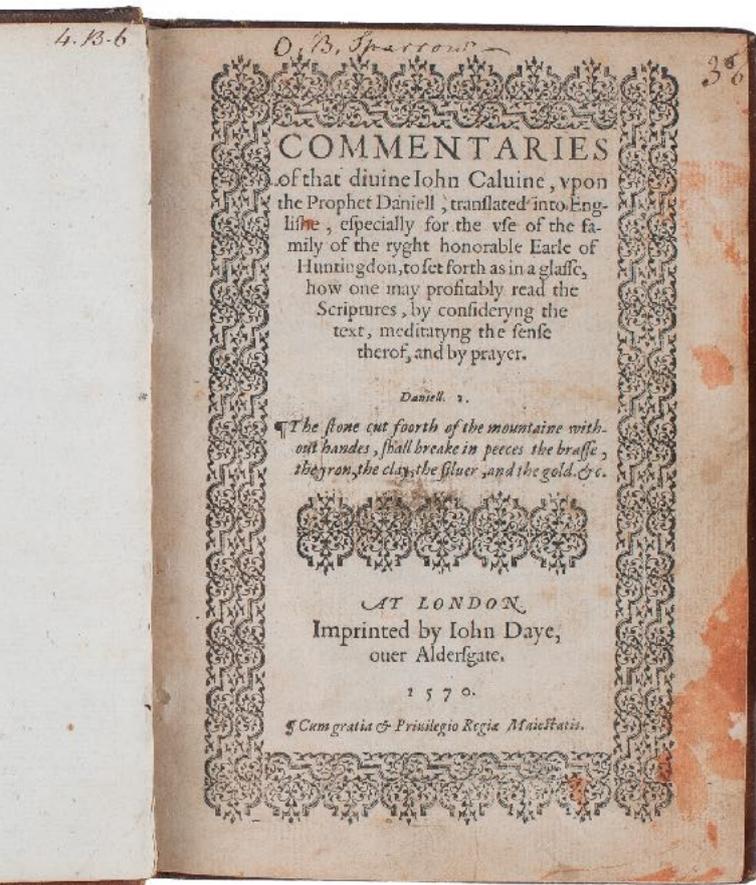
### 11. **BYRON, George Gordon, Lord Byron.** Hebräische Gesänge. Aus dem Englischen ... von Franz Theremin. Mit beigedrucktem englischen Text. Berlin, Verlag von Duncker und Humblot. 1820.

Squarish 12mo., pp. viii, 87, [1], 12 [advertisements], with a terminal errata slip; some foxing, more to the extremities, but a good copy in contemporary black marbled paper boards, edges worn.

£450

First edition in German (and first dual-language edition) of Byron's *Hebrew Melodies* (1815), translated by the theologian Franz Theremin. Omitted are 'It is the hour' and the 'Lines on the Death of Sir Peter Parker'.

**Very uncommon outside Continental Europe: OCLC records BL only in the UK and no copies in North America.**



12. **CALVIN, John.** Commentaries of that divine John Calvine, upon the Prophet Daniell, translated into English, especially for the Use of the Family of the right honourable Earle of Huntingdon, to set forth in a Glasse, how one may profitably read the Scriptures, by considering the Text, meditating the Sense thereof, and by Prayer ... At London, Imprinted by John Daye ... 1570.

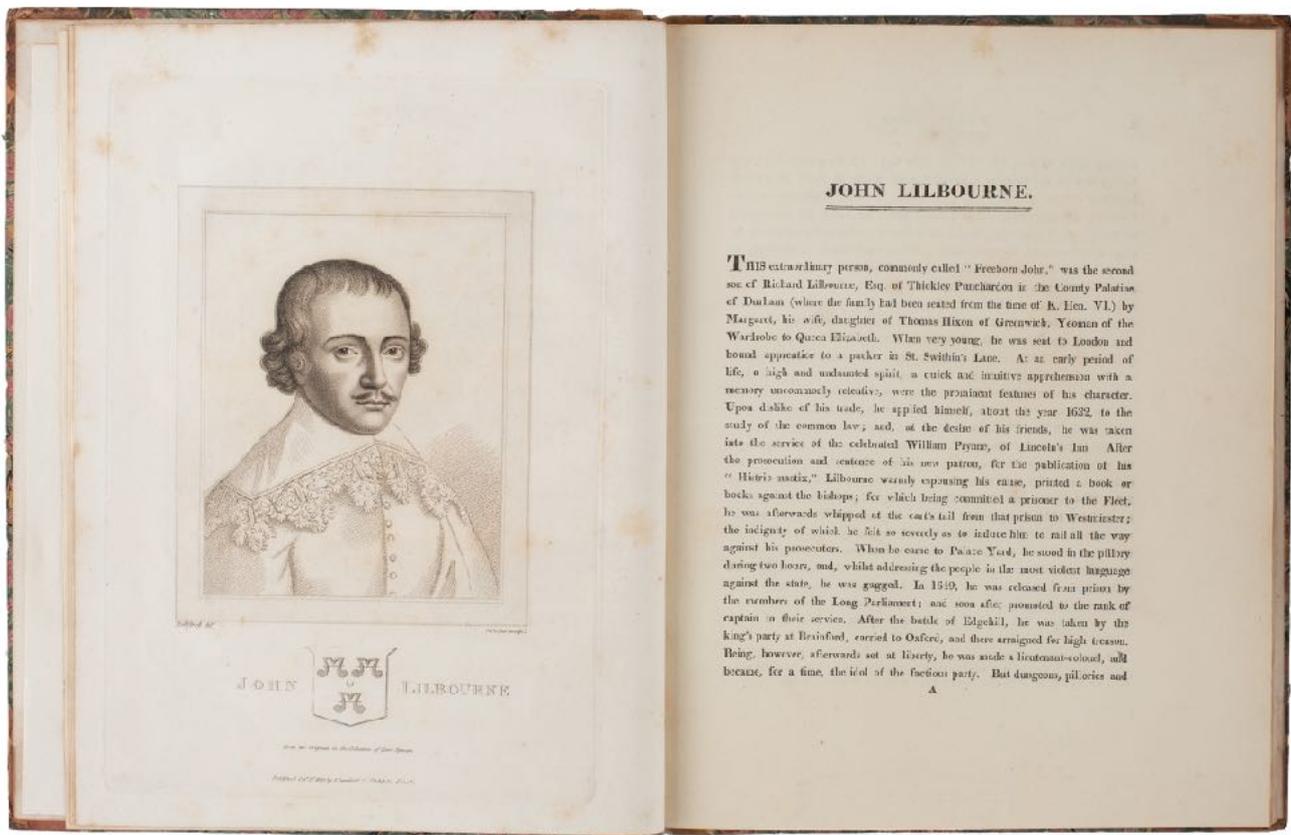
4to., ff. [12], 120; title-page within a border of printer's tools, woodcut initials, large woodcut design on C4r; woodcut printer's device on the final verso (Day's first and largest device, featuring a skeleton on a bier with a tree behind); some scattered red ink stains to title-page, short wormtrack to inner margin of a few gatherings, not touching text; extensive contemporary annotations (cropped) to two facing pages, a couple of minor notes elsewhere; but a very good copy in a handsome eighteenth-century binding of russet sheepskin, spine gilt; ownership inscription of Lady Olivia B. Sparrow; Kimbolton Castle booklabel of the Dukes of Manchester (Sparrow's daughter married the 6<sup>th</sup> Duke).

£4250

First edition, scarce, an abridged and simplified translation of Calvin's *Praelectiones in librum prophetiarum Danielis* (1561), by Anthony Gilby (1510-1585), one of the translators of the Geneva Bible. 'Good Reader, blame not this thing I beseech thee, which I have done in this plaine and rude sort, for the commoditie of the simple and unlearned ...'. It was **the first of Calvin's Biblical commentaries to appear in English.**

Gilby converted to Protestantism as a young man, becoming closely associated at Cambridge with Latimer, Becon, Horne and others. A skilled linguist, during the reign of Queen Mary he fled first to Frankfurt where, along with Knox, Whittingham, Foxe and Cole, he helped to draft the Reformed liturgy in English; and then to Geneva, where he played a major role in translating the Geneva Bible, and provided the many detailed annotations. On his return to England, Gilby settled in Leicestershire, where he 'found a patron in Henry Hastings, a one-time companion of Edward VI, who had succeeded to the earldom of Huntingdon on the death of his father in June 1560 ... In gratitude for his protection Gilby produced in 1570 the *Commentaries of that divine John Calvine, upon the prophet Daniell*' (*Oxford DNB*).

STC 4397.



13. **CAULFIELD, James.** A Gallery of British Portraits containing those of distinguished and noble Personages during the Reigns of James I and Charles I and under the Commonwealth from original Pictures and Drawings not before engraven with biographical Notices collected from the best Authorities. London: Printed and sold by G. Smeeton ... and James Caulfield ... 1814.

Square folio, pp. viii, 31, [1 blank]; twelve full-page stipple-engraved portraits by Robert Cooper, the first half of which are without tissue guards and consequently foxed, the remainder very clean; otherwise a good copy in contemporary marbled boards, gilt fillets, corners rubbed, stained at corners and spine, rebaked with modern calf, lettered direct, gilt; original silk placemaker; manuscript contents leaf loosely inserted.

£350

Second edition, first published in 1810, of this rare set of twelve engraved portraits of seventeenth-century figures with brief biographical descriptions. Depicted are: Lilburne; Thurloe; the Earl and Countess of Pembroke; Henry Spencer, First Earl of Sunderland; Cromwell; the two Sir Henry Vanes, Elder and Younger; Sir Jacob Astley; Mrs Elizabeth Cleypole; Sir Christopher Monk, Second Duke of Albemarle; and Major General Sir Thomas Morgan. A number of the paintings were in the collection of the 2<sup>nd</sup> Earl of Spencer, other sources including Strawberry Hill and the collection of Thomas Coutts.

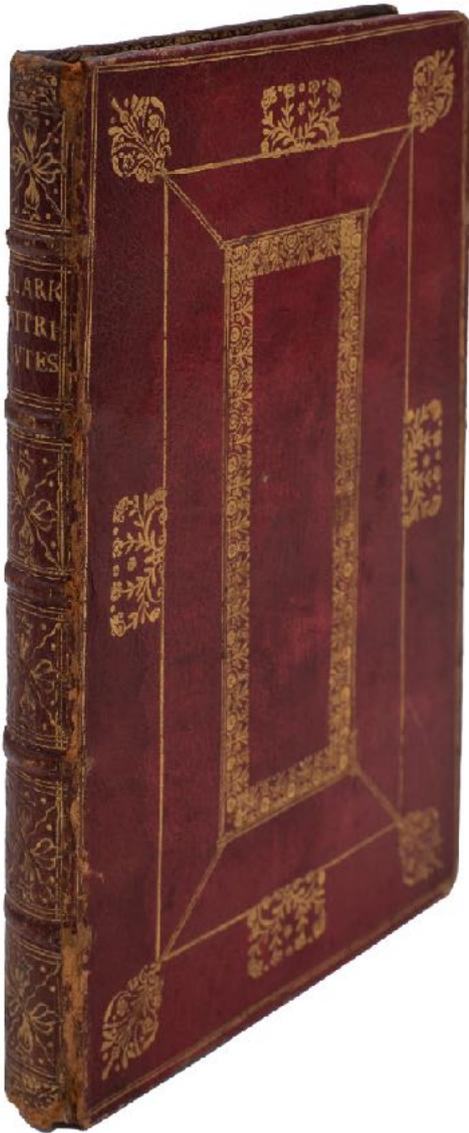
James Caulfield (1764-1826) came from a family of music engravers, but poor eyesight forced him to work as a print seller. His brief introduction here is a defence of the art of engraving.

**OCLC notes only two copies of this edition, at BL and Leeds; and only three copies of the first, at Bodley, California State Library and National Library of Ireland.**

14. **CLARKE, Samuel.** *A Demonstration of the being and Attributes of God: more particularly in Answer to Mr. Hobbs, Spinoza, and their Followers. Wherein a Notion of Liberty is stated, and the Possibility and Certainty of it proved, in Opposition to Necessity and Fate ...* London, Printed by Will. Botham, for James Knapton ... 1705.

8vo, pp. [16], 264; slightly browned throughout, else a very good copy in contemporary red morocco, panelled gilt, floriate corner-pieces; nineteenth-century armorial bookplate of the Scottish lawyer Thomas Maitland, Lord Dundrennan.

£950



First edition, the first of Clarke's two Boyle lectures, delivered in a series of eight sermons in 1704.

Famed for his encyclopaedic knowledge, Clarke excelled in natural philosophy at Cambridge and was an important proponent of Newtonianism within the University. William Whiston, Newton's successor as Lucasian professor of mathematics, passed on to Clarke the position of chaplain to the Bishop of Norwich, and Clarke made extensive use of the Bishop's large library.

'It was ... with his two sets of Boyle lectures delivered in 1704 and 1705 that Clarke achieved the status of one of the Church of England's leading theologians and metaphysicians ... The first of Clarke's Boyle lectures — *A Demonstration of the being and attributes of God: more particularly in answer to Mr Hobbes, Spinoza and their followers ...* — was intended to deal with the foundations of natural religion by providing demonstrative philosophical arguments to substantiate a belief in a benevolent Deity'. The work 'bears strong marks of his training in Newtonian natural philosophy. In the first place, as befits a student of the *Principia mathematica*, he sought to apply to metaphysics a mathematical style of reasoning. As he wrote in the preface, the argument of the work is "as near as Mathematical as the Nature of such a Discourse would allow"' (*Oxford DNB*).

15. **[COPYRIGHT.]** (Copy right of printed Books.) Report. The Committee appointed to examine several Acts passed in the 8th Year of Queen Anne, and in the 15th and 41st Years of His present Majesty, for the encouragement of Learning, by vesting the Copies of printed Books into the Authors or Purchasers of such Copies .... [*Docket*: Ordered, by the House of Commons, to be printed, 17 June 1813.]

Folio, pp. 2, [2], with an integral docket leaf; a fine copy, untrimmed, folded.

£250

The report of the select committee preparatory to the Copyright Act of 1814. The committee recommended the extension of the existing term of fourteen years to twenty-eight years; as well as certain modifications to the obligation to deliver copies of all new works to the assigned copyright libraries. Namely, that delivery should be on demand, after due and proper notice, rather than in the first instance; and that copyright copies might be of any normal trade printing rather than the 'finest sort and largest size', with the exception of the British Museum, which should receive every publication 'in its most splendid form'.

#### MOCK REVIEWS OF A MOCK EPIC

16. **CRITICISMS OF THE ROLLIAD.** Part the First. The ninth Edition, corrected and enlarged. London: Printed for J. Ridgway ... 1791. [*With*:]

**CRITICISMS OF THE ROLLIAD.** Part the Second. The fourth Edition. London: Printed for J. Ridgway ... 1790. [*And with*:]

**PROBATIONARY ODES** for the Laureatship [*sic*]: with a preliminary Discourse, by Sir John Hawkins, Knt. [*pseud.*]. Ninth Edition. London: Printed for James Ridgway ... 1791. [*And with*:]

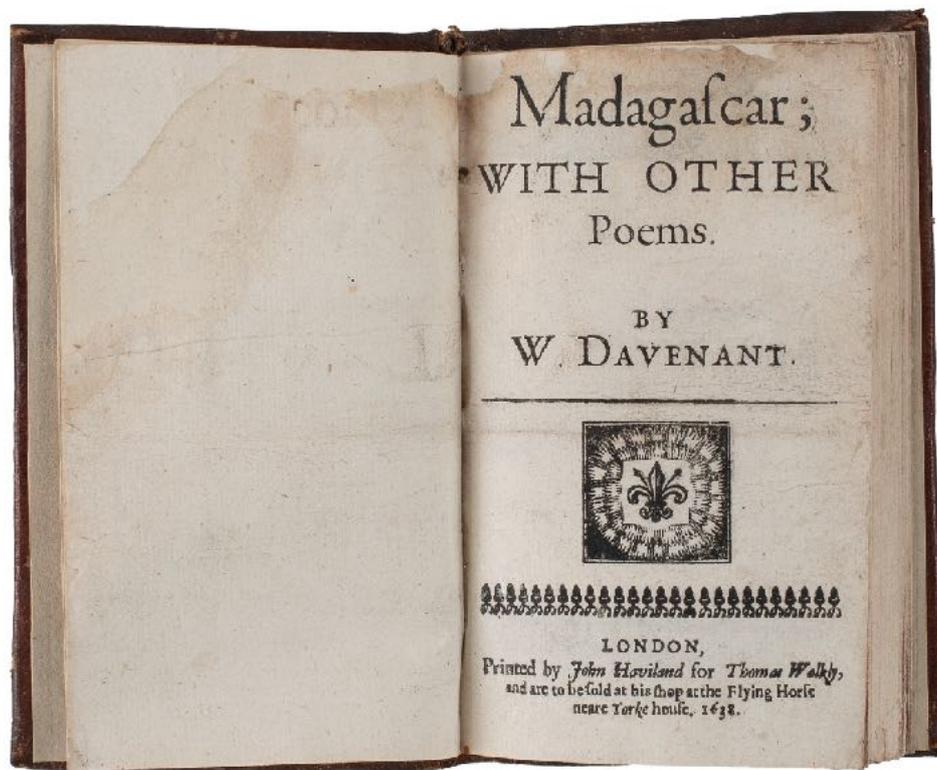
**POLITICAL MISCELLANIES** by the Authors of the Rolliad and Probationary Odes ... London: Printed for James Ridgway ... 1790.

Four vols., 8vo., bound in one, pp. 164 with frontispiece (a supposed family tree); iv, 136; xlv, 131, [1]; and [iii]-viii, 156 (may lack a half-title); very good copies in contemporary polished calf, morocco label, short split to joints at lower edge; armorial bookplate of John Grimston, Neswick.

£350

A mixed set, as inevitable, of the four parts of the *Rolliad*, a high-spirited, collaborative collection of satires on William Pitt the Younger and his followers. The first numbers appeared in the *Morning Herald* and the *Daily Advertiser* in 1784, and when collected they ran through twenty-one editions by 1799, some reissues, some from new settings of type.

*Criticisms* takes the form of mock reviews of a non-existent poem named for the Whig M.P. John Rolle, notorious for his attacks on Fox and Burke. 'Personalities and barbed gossip not only abound but form nearly the whole of the matter' (*CHEL*). *Probationary Odes*, still targeting Pitt, purports to be competitive entries by Thomas Warton's rivals for the laureateship after the death of Paul Whitehead. Needless to say the real Sir John Hawkins had nothing to do with the work. The fourth part, a miscellany of short prose pieces and verse, is an attempt to continue the series but less successful.



IN REMEMBRANCE OF SHAKESPEARE, BY HIS 'SON'

**17. DAVENANT, William.** Madagascar; with other poems ... London, John Haviland for Thomas Walkly, 1638.

12mo, pp. [22], 141, [1], with the initial blanks A2-3 (partly restored), but not A1 or G12; upper edge reinforced with Japanese paper throughout, a few marginal tears repaired, G7-11 restored with some small losses, upper corner of G11 in facsimile; with a good copy recased in early sheep, ruled gilt, Lowther bookplate.

£1850

First edition, scarce, of Davenant's first collection of poems, including one 'In Remembrance of Master William Shakespeare', supposedly written in 1618. Davenant succeeded Jonson as 'poet laureate' in 1638; there are commendatory verses by Endymion Porter, Suckling, Carew, and Habington.

Davenant includes several theatrical pieces, poems on his own comedies *The Wits* and *Love and Honour*, a Prologue to Fletcher's *The Woman-Hater*, and an Epilogue 'to a Vacation Play at the Globe'. Later tradition, due mostly to Aubrey, Betterton and Oldys via Pope, but apparently endorsed by Davenant himself in his lifetime, held him to be the natural son of Shakespeare by the wife of John D'Avenant, keeper of a tavern at Oxford, midway on Shakespeare's journeys from London to Stratford.

STC 6304; Pforzheimer, I, 258 (reporting only 2 copies with all four blank leaves).

**18. DRYDEN, John.** Threnodia Augustalis: A Funeral-Pindarique Poem sacred to the happy Memory of King Charles II ... London, Printed for Jacob Tonson ... 1685.

Small 4to., pp. [2], 25, [1]; a fine copy, with the original stitching as issued, untrimmed.

£700

First edition. In this pindaric ode Dryden mourns the death of Charles II and looks forward to the reign of his brother James II ('His Pious Brother, sure the best / Who ever bore that Name'). He forecasts (with a distinct lack of prescience) prodigious feats of arms, '... a Prosperous Reign, / A Series of Successful years'.

Wing D 2383; Macdonald 20a.

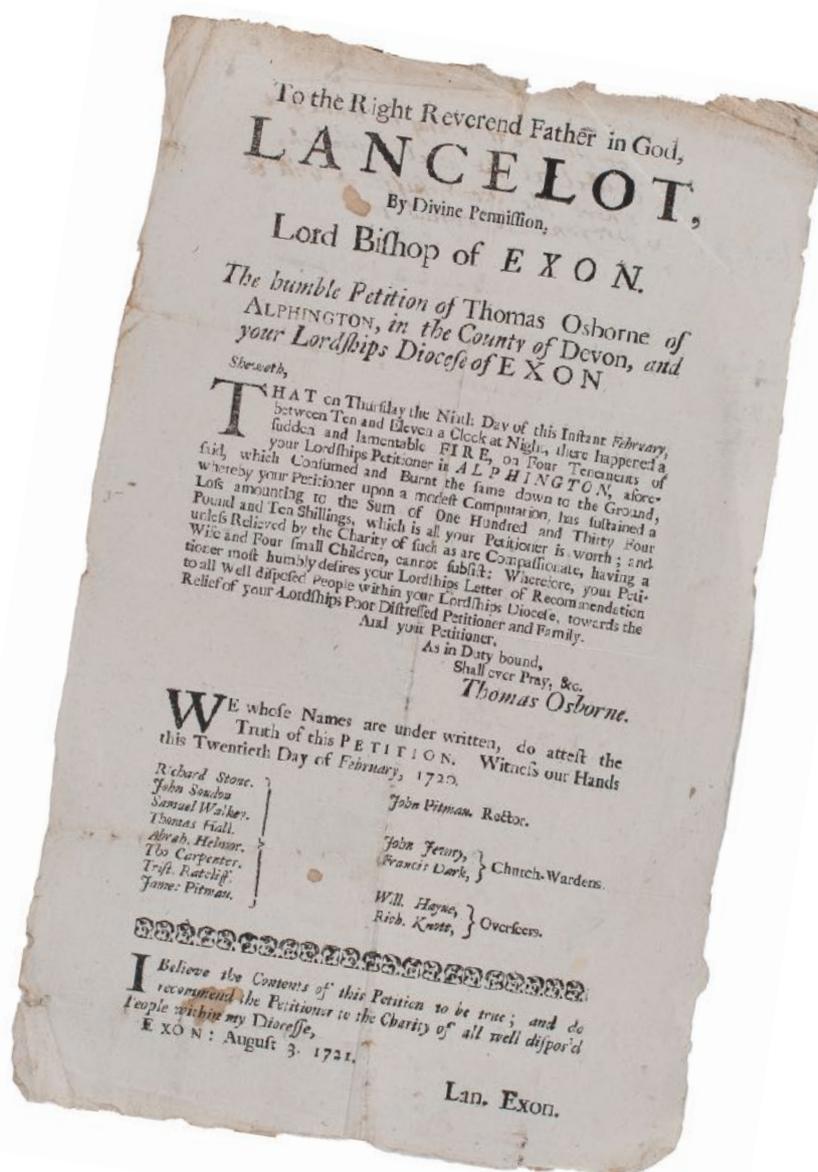
19. [EXETER.] To the Right Reverend Father in God, Lancelot [Blackburne], Lord Bishop of Exon. The humble Petition of Thomas Osborne of Alphington, in the County of Devon, and your Lordships Diocese of Exon ... 1721.

Folio broadside, slightly chipped at head, tiny hole where folded (no loss), but basically in very good condition.

£850

**Sole edition, unrecorded.** Thomas Osborne of Alphington, then a village but now a suburb of Exeter, petitions for charitable relief towards his losses of £134 10s. suffered when a 'sudden and lamentable Fire' on Thursday night, 9 February 1720/21, burned to the ground four tenements that he owned, 'which is all your Petitioner is worth'. Probably these were thatched cottages like the many that still survive in the village. The rector, church-wardens and overseers of Alphington, and eight residents attest to the truth of this petition.

At the foot of the broadside a printed endorsement by the Bishop, dated Exon 3 August 1721, recommends the petitioner to the charity of all well-disposed people in his Diocese. A handwritten endorsement on the back reads, 'be pleased to bring in what you Collect at the next visitation [the Bishop's next official visit], where the poor sufferer will be present to resieve [sic] it'.



20. **[FLETCHER, Mary].** A Letter to Mons. H. L. de la Fléchère, Assessor Ballival of Nyon, in the County of Berne, Switzerland, on the Death of his Brother, the Reverend John William de la Fléchère, twenty-five Years Vicar of Madeley, Shropshire ... London: Printed by R. Hindmarsh ... and sold by G. Clark ... 1786. [*Bound with:*]

**FLETCHER, Mary.** An Aunt's Advice to a Niece, in a Letter to Miss Mary Gaussen. Also an Account of a Correspondence with the late Rev. Dr. Dodd, during his Imprisonment ... The third Edition ... Madeley: Printed by J. Edmunds. 1795. [*and with:*]

**L., J.** An Account of the extraordinary Abstinence of Ann Moor, of Tutbury, in Staffordshire, who has, for the Space of two Years, lived entirely without Food ... Uttoxeter, Printed, for the Author, by R. Richards ... 1809.

Three works, 8vo, pp. [2], 64, [2, ads], [2, blank]; pp. 3-76, (possibly wanting a half-title?); and pp. [2], 39, [1]; some scattered foxing, but generally very good copies in contemporary half-calf, neatly rebacked; presentation inscriptions to head of first two works; some competent caricature profiles on pencil on the rear pastedown.

£1500

First and only edition edition of *A Letter*, written by the Methodist preacher Mary Fletcher (or de la Fléchère) after the death of her husband, bound with a rare later edition of her *Aunt's Advice* (first published in 1780 in Leeds before her marriage), and an account of the so-called 'fasting woman of Tutbury', Anne Moor. The works by Fletcher are inscribed by her on the title pages to M. A. Schimmelpenning, without a doubt the lady of that name who contributed a poem to Joseph Cottle's *Selection of Poems, designed chiefly for Schools and young Persons*.

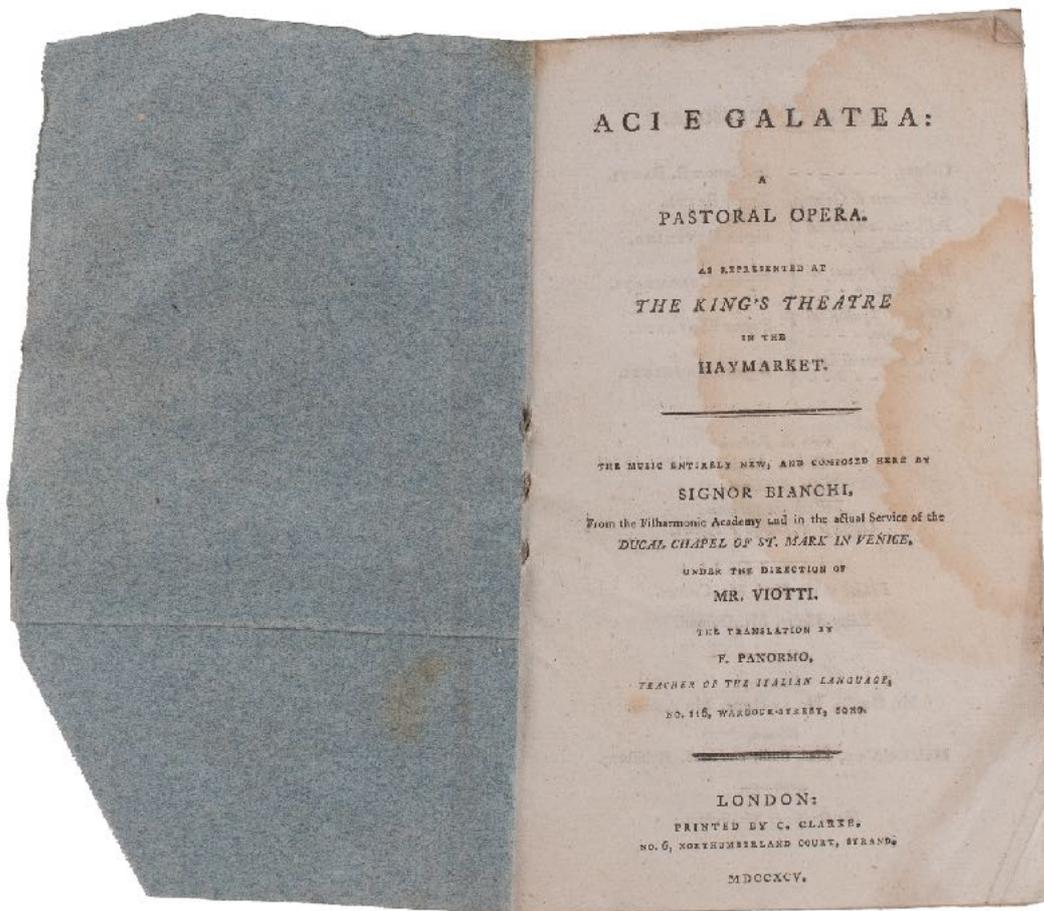
Mary Fletcher (*née* Bosanquet, 1739-1815) came from an illustrious Huguenot family (her brother became a director of the Bank of England), but rejected her family's fashionable lifestyle and left home in 1760, establishing a Methodist community at Leytonstone (which later moved to Leeds). She sought Wesley's advice on preaching, and though he was initially cautious, he later noted that 'her words are as fire, conveying both light and heat to the hearts of all that hear her ... her manner is smooth, easy and natural, even when the sense is deep and strong' (quoted in *Oxford DNB*). In 1781 she married John William Fletcher (born de la Fléchère), who admitted to having admired her for many years, and they ministered together from his living at Madeley, near Telford, until his unexpected death in 1785. She remained there, and continued to preach regularly until her death in 1815.

In *A Letter* Fletcher writes to her brother-in-law providing an account of her husband since his arrival in England as a young man; she quotes at length from his diary, and includes his drafts of some 'Proposals towards the Sunday-Schools'. Pages 38-52 take the form of a letter to Wesley, and describe John William Fletcher's last illness, death and funeral. **One copy only in ESTC, at Lambeth.**

*An Aunt's Advice*, a Methodist conduct book written when the author was still Mary Bosanquet at her community, Cross Hall, was first published in Leeds; the present edition was the only one published in her husband's parish of Madeley. **Of this edition, ESTC records Victoria University and Yale only.**

Ann Moore of Tutbury came to notice for her extraordinary fasting in 1807-8. A first investigation in 1808 seemed to credit her claims, but it was later revealed that her daughter was sneaking her food under the very noses of the witnesses, and in 1813 she was conclusively proved a hoaxer.

**Library Hub records a single copy of the *Account .. of Ann Moor*, at Bodley.**



PRESERVING A UNIQUE CANCELLED TITLE-PAGE

21. [FOPPA, Giuseppe]. *Acis and Galatea*, a pastoral Opera, as represented at the King's Theatre in the Haymarket. The music entirely new, and composed here by Signor Bianchi ... under the Direction of Mr. Viotti. The Translation by F. Panormo, Teacher of the Italian Language ... London: Printed by C. Clarke ... 1795.

8vo., pp. [7], 4-25, 4-25 [Italian and English on facing pages], '26' [the English text below the Italian]; slightly waterstained, corners dog-eared, with a good copy, stitched as issued in the original blue paper wrappers.

£650

**First edition, very rare**, of the dual-language libretto for Foppa's *Acis and Galatea* (premiered Venice 1792) – in Italian verse and English prose. The translation was by Francesco Panormo, son of the instrument-maker Vincenzo Panormo.

Foppa was the prolific author of over 100 libretti, and had long collaborations with Mayr, Farinelli and Pavesi. Most of his works are comic, but this is a serious work drawing on Greek mythology. The subject of course had already been dealt with in Handel's cantata (*see item 28 below*). The music, not printed here, was by Francesco Bianchi.

**This copy uniquely preserves an earlier state of the title-page** (printed as A1, the new title-page being a wraparound conjugate with the final leaf) which does not mention conductor Viotti; the new title-page also expounds on Bianchi's achievements.

**ESTC records four copies only: BL, National Trust (Saltram); Staatsbibliothek zu Berlin; and Rice.**



22. [FROST FAIR.] Printed frost-fair souvenir for a child. 'Printed on the Ice upon the Thames at Queen-Hithe, January the 16th, 1739-40'.

Engraved broadside with letterpress text, c. 180 x 265 mm, featuring scenes of gardens and flowers, with personifications of spring and autumn and a vignette of the Garden of Eden at the head; rather browned, small hole in blank area of upper right-hand corner, tipped onto an album leaf.

£2750 + VAT in EU

**Unrecorded.** A good example of a frost fair souvenir, printed on the frozen Thames at the beginning of 1740 for 'Mrs. [*i.e.* Mistress] Ann Hellier of Queen-Hith, aged 6 the 1st of September last.' Queenhithe was a small London ward on the riverside to the south of St Paul's. The Frost Fair of 1739-40, which began in December, was the second of the century.

The central letterpress poem, 'Behold the liquid Thames now frozen o'er', was a standard text for this type of souvenir, and has been commemorated in a frieze under Southwark Bridge. A number of printers evidently had presses on the ice that season, and a variety of letterpress and engraved souvenirs were printed. Of the present one we cannot trace another example. The passepartout frame seems oddly inappropriate; it seems likely that customers could choose from a range of pre-printed frames and that only the custom letterpress text would have been printed on the Thames itself.



#### CATILINE

23. **FULBECKE, William.** An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar. Selected and derived out of the best Writers and Reporters of these Accidents, and reduced into the Forme of one entire Historie, handled in three Bookes. Beginning where the historie of T. Livius doth end, and ending where Cornelius Tacitus doth begin. London, Printed for William Ponsonby. 1601.

4to., pp. [16], '20' [i.e. 209], [7], with the initial and medial blanks \*1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page rather toned; withal, a fine crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning 'the divers and disagreeing (*sic*) opinions of histographers'.

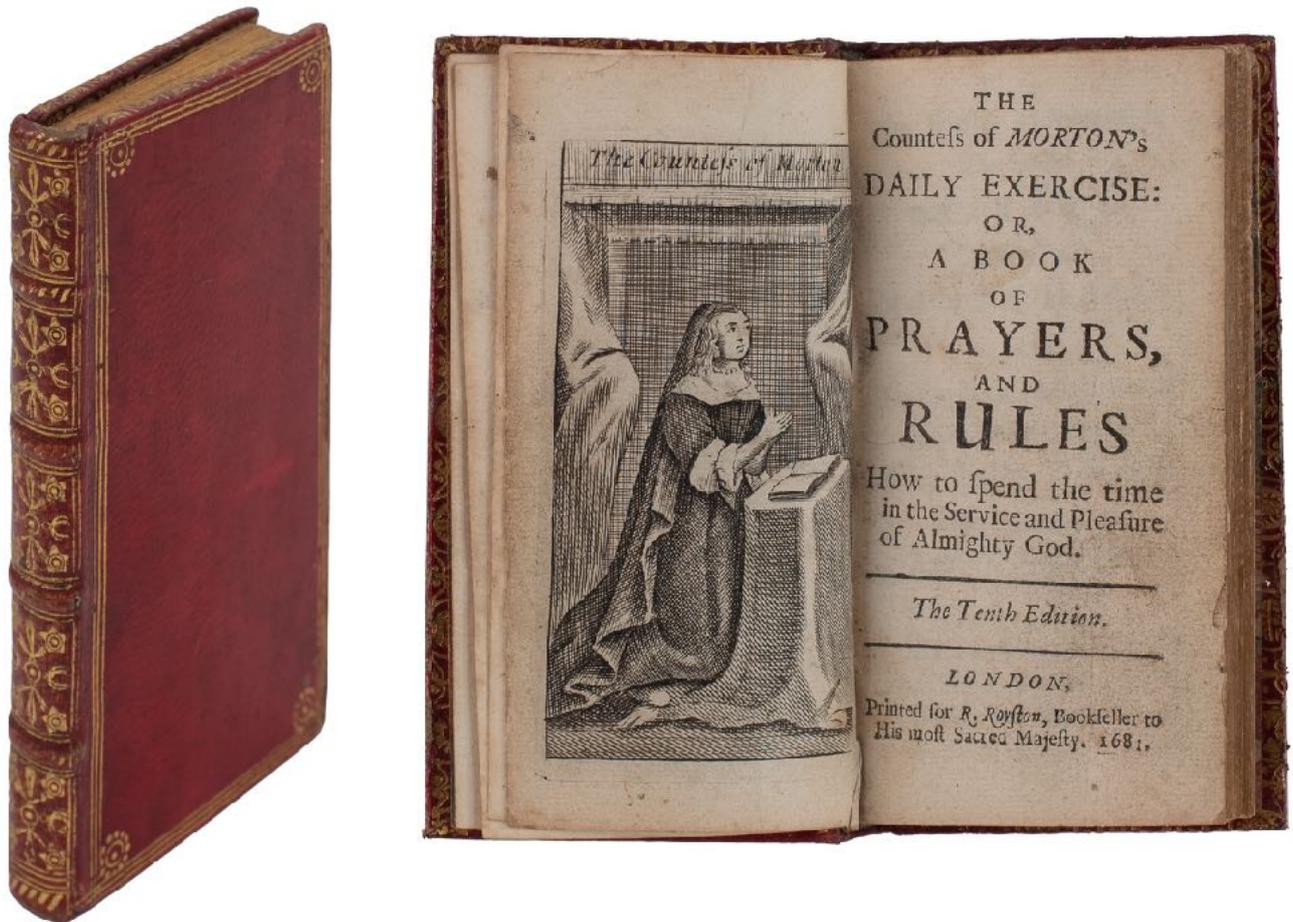
£5250

First edition, first issue. Fulbecke's *Historicall Collection* 'was a narrative history of the last years of the Roman republic and it is significant as **one of the very few attempts by a Renaissance Englishman to write such a work** ... An interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus, the work features an extended consideration of the rebellion of the turbulent nobleman Catiline' (*Oxford DNB*).

This section was undoubtedly included as a reference to the Earl of Essex, for whom contemporary comparisons to Catiline are practically a cliché. Although 'Fourteene yeares are now runne out sithence I fully ended and dispatched this historicall labour', it was only published in 1601 'immediately after Essex's trial and execution ... [and was] dedicated to his inveterate enemy and avid proponent of peace, Thomas Sackville, first Baron Buckhurst' (*Oxford Handbook of the Age of Shakespeare*). Fulbecke took some liberties with his source here, Sallust, to overstretch the similarities between Essex and Catiline.

At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the conclusion. It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke's books, or have been familiar with their content.

STC 11412. Some copies (eg. Folger and Corpus Christi Oxford) have a Latin version of the dedication on \*3, with \*4 excised. The work was reissued in 1608 with cancel title-page and most or all of the preliminaries removed (presumably because of Sackville's death in April).



24. [G., M.]. The Countess of Morton's daily Exercise: or, a Book of Prayers, and Rules how to spend the Time in the Service and Pleasure of Almighty God. The tenth Edition. London, Printed for R. Royston ... 1681.

24mo in twelves, pp. [144], with an engraved portrait frontispiece of the Countess at her prayers; F11 slightly cropped at fore-edge with loss to last/first letter of each line (sense easily recoverable); else a very good copy in attractive early red morocco, gilt; contemporary ownership inscription to recto of frontispiece of Ann Bacon, subsequently of her niece Susannah Bacon, 'given her by her aunt', and several further nineteenth-century inscriptions.

£2500

'Tenth edition', not in ESTC, of a rare manual of private devotions, morning and evening prayers, meditations and prayers at Holy Communion, prayers upon a journey and in time of sickness. **Only two complete copies survive of any earlier edition.**

The dedication, signed M. G., is addressed ‘To the Right Honourable The Lady Anne Countess of Mareshall: and to the Pious Memory of Her Excellent Mother The Lady Anne Late Countess of Moreton: By whose earnest desire and Religious care this Book was framed, and made her devout Exercise whilst she lived ...’

Anne Douglas, Countess of Morton, had been governess to Henrietta, the daughter of Charles I. When called upon by Parliament to surrender the child, she disguised herself, dressed Henrietta as a boy, and fled to France. Their escape was celebrated by Waller in his ode, ‘To my Lady Morton, On New Years Day 1650, at the Louvre in Paris’. She died in 1654. Her daughter Anne, the co-dedicatée, was married to the presbyterian royalist William Keith, Earl Marischal, who had a very difficult time in Scotland during the Commonwealth because of his conflicting loyalties.

The little manual must have been enormously popular in the seventeenth century, with seventeen editions by 1696, but of these only six (now seven) survive. ESTC records only three earlier editions: 1666 (BL and Huntington only); 1678 (‘eighth Edition’, Durham only, imperfect); and 1679 (‘ninth’, BL only, heavily imperfect).

**Not in ESTC, WorldCat or Library Hub.**

#### THE DEDICATION COPY — FORTIFICATION FOR SPIES

## 25. GERBIER, Balthazar. The Interpreter of the Academie for forrain Languages, and all Noble Sciences, and Exercises, concerning military Architecture, or Fortifications ... [Paris,] 1648.

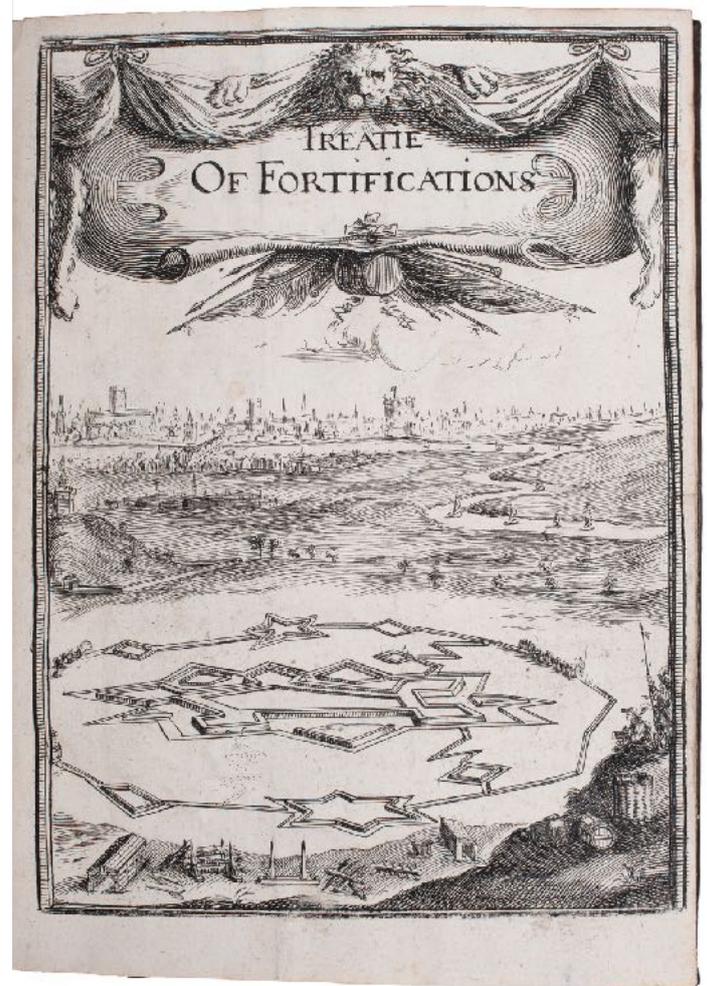
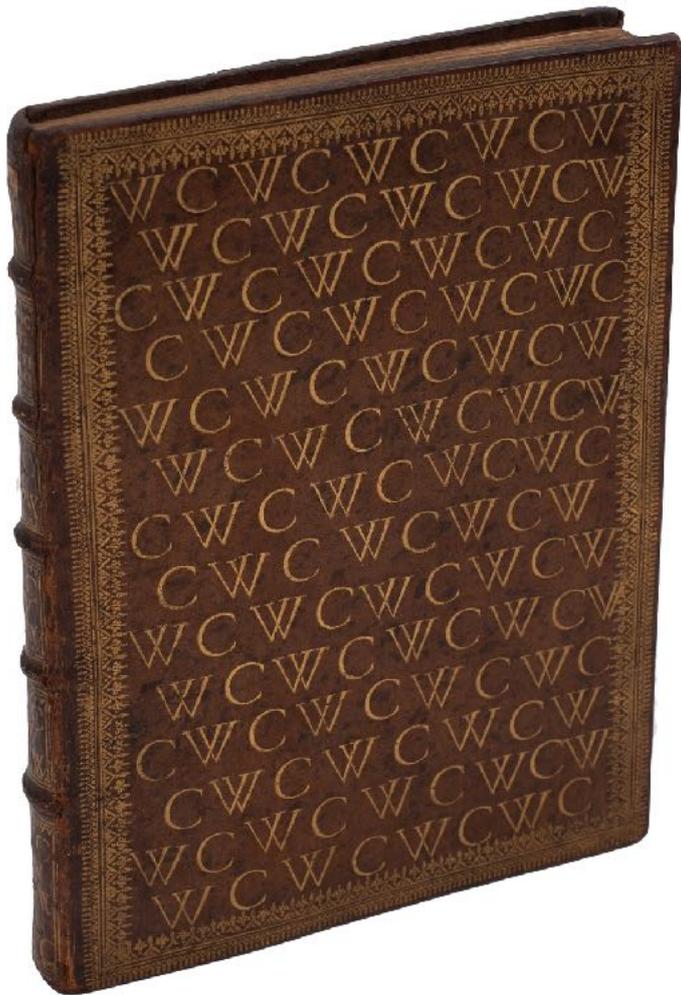
4to., pp. [4], 3, [1], 8, 40, 49-65, [1], [17], [66]-91, [1], with an additional engraved title-page (‘Treatie of Fortifications’), a full-page engraved portrait of the author pasted onto the title verso, 13 leaves of engravings (double-sided), 8 double-sided leaves of woodcuts, and 16 single-sided leaves of woodcuts (polygonal fortress designs, and the plans for six European forts) – a number of the engravings and woodcuts are several times repeated, as always; text in English and French throughout; woodcut initials, and head- and tail-pieces; an exceptional copy, bound in handsome contemporary French speckled calf, covers gilt with a wide roll-tool border and all-over decorated with a field of the cypher WC, spines similarly gilt in compartments, edges gilt; large armorial bookplate of William Craven, of Hamstead Marshall, to verso of engraved title-page.

£32,500

**First edition, very rare, of Gerbier’s *Treatie of Fortifications*, bound in Paris for presentation to William Craven, Baron Craven of Hamstead Marshall, whose distinguished military career in the service of the Palatine and Queen Elizabeth of Bohemia is praised by Gerbier in the rare (possibly unique?) printed dedication.** The complement of plates here is fuller than in any other known copy, and many are printed on rectos only rather than recto-verso.

*The Interpreter ... concerning military Architecture, or Fortifications* is sometimes mistakenly treated (including by ESTC) as part of Gerbier’s *Interpreter of the Academie for forrain Languages* (1648/9), a detailed prospectus for the Academy for the sons of gentlemen Gerbier ran in Bethnal Green from 1649 to 1651. It is in fact a separate and very different work – the first in a series of proposed treatises on the subjects to be taught there.

Born in Middelburg in 1592 into a Huguenot family, Gerbier studied penmanship in the Netherlands, possibly under Goltzius, and came to the attention of Maurice of Nassau (later Prince of Orange) as a designer of siege machinery. He first came to London 1616 in the entourage of the Dutch ambassador and in 1619 entered the household of George Villiers, Duke of Buckingham, a favourite of the future Charles I. For Buckingham he acted as an art agent, painted miniatures, and remodelled his properties York House and New Hall, as well as undertaking some diplomatic activities. He accompanied Buckingham to Madrid during negotiations for the Spanish Match in 1623-4, and it was on another mission to Paris in 1625 that he befriended Rubens, who later lodged with him in London in 1629. After Buckingham’s assassination in 1628, Gerbier worked as an agent in Brussels for the King. Despite some diplomatic failures, he returned to London and was made Master of Ceremonies in 1641, but did not serve long in the post as his reputation quickly waned. He left for France in 1643, where he lived on the fringes of the court in exile, and did not return to London until after the execution of the King in 1649, having meanwhile tried his hand at gold-hunting in Guiana.

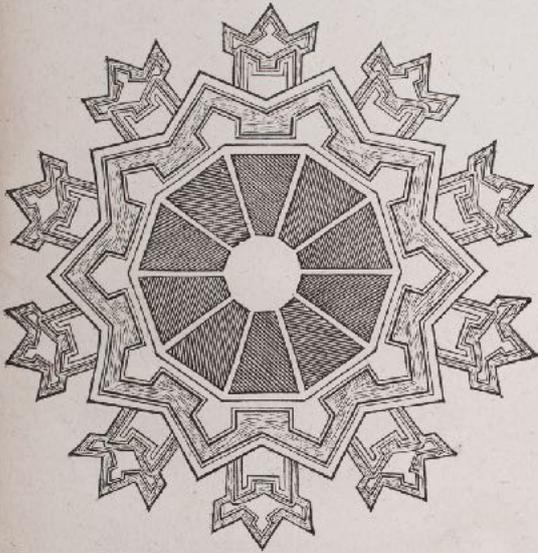


It was while still in France that Gerbier launched his scheme to establish an Academy of ‘manly arts’ for the sons of gentlemen, writing to Samuel Hartlib in August 1648 to introduce the project, and asking Hartlib to reprint some advertisements that the Paris printers had mangled. The curriculum would be one of ‘riding great Horses, fighting on Horse backe fencing, fireworks, petarts, beseeing and defending of great places March of Armies &c. Besides drawing, liming painting, And the other sciences which doe not square with Theologie Law & the like’, as well as modern languages – it was, as some have suggested, a perfect training for a would-be spy. There would also be public lectures on Saturdays, bringing those subjects to an audience beyond the ultra-rich.

‘The role that Gerbier designed for Hartlib in order to publicize the academy extended beyond merely posting leaflets and placing adverts. He also played a key role in publishing the *Interpreter* of the academy, Gerbier’s more detailed account of its purpose and syllabus ... The *Interpreter* was an elaborate volume, and Gerbier had very clear ideas about the form it should take. He had sent Hartlib the book’s opening section in October 1648, asking that copies might be dispersed ... In it, Gerbier repeated the message of the earlier adverts to “fathers of families and lovers of virtue,” outlining the merits of his scheme and explaining how to enroll. By early 1649, this brief tract had been expanded into a much more substantial volume, *The Interpreter of the Academie ...*’ (Jason Peacey, ‘Print, Publicity and Popularity: the Projecting of Sir Balthazar Gerbier, 1642-1662’, *Journal of British Studies* 51:2, 2012).

The latter work, extending to 203 pages, was a detailed prospectus of all the subjects that were to be covered by the Academy, from public speaking and mathematics, to French and drawing, and included a large folding table, ‘An introduction to the French tongue’, with the imprint ‘London. 1649’. But even before that Gerbier had progressed to the next stage of the project – comprising individual treatises, of which that on Fortifications was the first, printed in Paris in 1648. In March 1649, shortly before his return to London to open the Academy in July, he wrote to Hartlib: ‘I haue sent in all forrain parts of my printed books. you shall

# DECAGONE



100. verg. 100 Roods.

DECAGONE, est vne Forteresse de dix Bastions, environnée d'ouvrages à Corne couronné.  
DECAGONE, is a Forteresse of ten Bastions, environned with Crowned Horn works.

# THE INTERPRETER OF THE ACADEMIE FOR FORKAIN Languages, and all Noble Sciences, and Exercises, CONCERNING MILITARY ARCHITECTURE, OR FORTIFICATIONS.

By  
S<sup>r</sup> BALTHAZAR GERBIER.



M. DC. XLVIII.

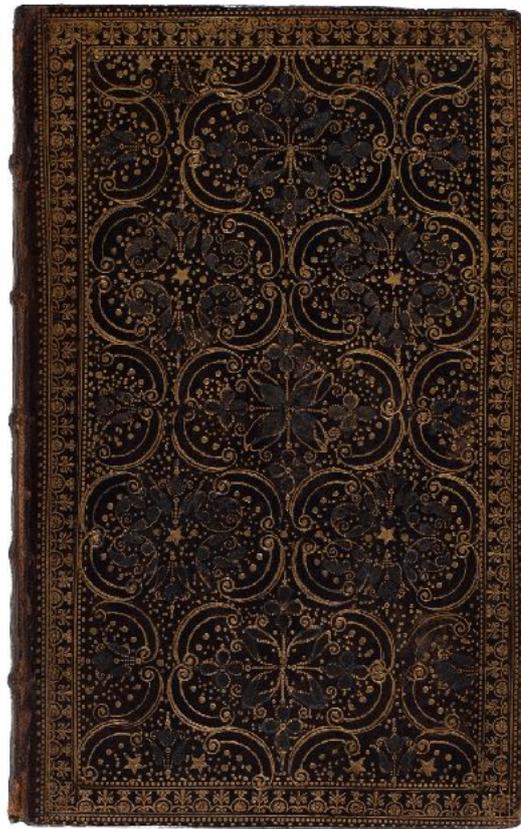
have of them with the first that shall passe into England, the fift[?] part is now under presse the worke will require 20 parts'. None of these other parts are now known.

The similarity of the present title to that of the general prospectus has, unsurprisingly, led to some confusion. They are listed together as Wing G 563 and in ESTC, but in fact only two copies are recorded (BL and Newberry) where they are bound together. In that form, as in the Thomason copies at the British Library, the title-page is in a different setting, and the imprint is altered to 1649. Thomason was invited by Gerbier to the opening of the Academy in 1649 and it was perhaps there that he obtained his copies. **Of the locations listed by ESTC, there are in fact only six copies of the *Treatie of Fortifications*: BL, Cambridge, Bodley; Huntington, Newberry, and Minnesota.** We have traced a further copy in the Royal Collections, and one at the Royal Netherlands Military Academy. We have been unable to determine for certain whether the printed dedication here is unique, but it is not found in the copy described in Sloos, or in the Thomason copy, which has a direct link to Gerbier.

The recipient of this copy, and the dedicatee of the work, was most appropriately, William Craven, 1<sup>st</sup> Earl Craven (1608-1697). Extremely wealthy and left orphaned at 16, Craven interrupted his studies at Oxford to join the army of Maurice of Orange (d. 1625), where he served with distinction. Knighted on his return to England in 1627, he 'preferred to the then English Earthly Paradis like quietness the thundering noise of enraged Bellona' (dedication), and returned to a military career in the cause of the Palatinate. From 1642 to 1660 he spent most of his time at The Hague in the service of Elizabeth of Bohemia, the 'Winter Queen', daughter of James I. During the Commonwealth, he provided substantial financial assistance to the exiled Charles II, in retaliation for which his estates were sequestered. He did not achieve the 'long, happy, and quiet life in his natural Country' that Gerbier wishes him here until after the Restoration. Upon his return he commissioned Gerbier to build a new manor house at Hamstead Marshall in the manner of Heidelberg Castle for Elizabeth of Bohemia, possibly in recognition of this early dedication. Both Elizabeth, and indeed Gerbier, died before the house was completed, and it was later lost in a fire.

The plate-count is confusing. ESTC calls for 25 leaves of plates, which conforms with the Thomason copy at the British Library. But here the sequence of nine full-page woodcuts after p. 65 is printed not back-to-back but on rectos only (eight leaves plus a final recto, rather than four double-sided leaves plus a recto). To this can be added one leaf of engravings and one of woodcuts not found in the Thomason copy.

Wing G 563; Sloos, *Warfare and the age of Printing* 08030.



CONTEMPORARY MOROCCO BY THE QUEEN'S BINDER A

**26.** [GOODMAN, John]. *Serious and compassionate Inquiry into the Causes of the present Neglect and Contempt of the Protestant Religion and Church of England ...* London: Printed by Robert White for Richard Royston ... 1674.

8vo, pp. [32], 247, [1], with an additional engraved title-page (A1); A8 cancelled as always; a very good copy in contemporary black morocco by the Queen's Binder A, elaborately tooled in gilt and silver (oxidised) with stars, floral and drawer-handle tools, gilt edges; board edges slightly rubbed, head of spine restored; (presentation?) inscription to verso of engraved title: 'The Author, Dr. Goodman'; leather booklabel and purchase note dated 1937 of John Roland Abbey; cloth box with leather label featuring Abbey's arms.

£2500

First edition. The fine binding suggests this could be a presentation copy, though the inscription may be only an ascription of authorship. Wing G1120.

For a very similar binding, see Nixon, *English Restoration Bookbindings* no 61. It seems probable from Howard Nixon's research that the workman known as the 'Queen's Binder A' is William Nott, described by Samuel Pepys as 'the famous bookbinder'.

*Provenance:* Lt.-Col. W. G. Moss, lot 745 in his sale (Sotheby's March 1937, sold to Maggs); Major J.R. Abbey, lot 349 in his sale (June 1965), sold to Charles J. Sawyer.

27. [GRANT, Anne]. Letters from the Mountains; being the real Correspondence of a Lady, between the years 1773 and 1807 ... The second Edition. London: Printed by Luke Hansard & Sons, for Longman, Hurst, Rees, & Orme ... J. Hatchard ... and Mrs. Cook .... 1807.

3 vols., 12mo, pp. [iii]-xii, 216; [2], 280; [2], 224; wanting half titles, else **a fine copy in contemporary half calf** over attractively marbled pink paper boards; a couple of small defects in the spines to vols I-II, but quite sound; from the library of Mary Hill, Marchioness of Downshire (for whom see our recent catalogue of Anglo-French Fiction), with her MD monogram to spines.

£650

Second edition, considerably revised, with a new preface, and an advertisement thanking her correspondents for allowing her to use their real names.

Despite the novelistic title, *Letters* is not fiction, but a collection (no doubt improved with omissions and additions) of Anne Grant's letters about her life in rural Scotland, at first in Argyllshire, then at Inverness, and finally in the Highlands proper. She had spent a decade of her childhood in America (in New York and Vermont), returning to Scotland in 1773 and marrying the Rev. James Grant in 1779. His death in 1801 left her in poverty: her first publication, a volume of poems (1803), and this collection of her letters – edited with the help of the antiquary George Chalmers – were designed to raise money more than to make a reputation.

The reviewers were less than favourable: the *Edinburgh* ignored it, and the *Critical* was dismissive, making fun of her enthusiasm for Ossian. However, readers' reactions were favourable, and by February 1807 Jane Austen – although she had not yet read the letters – was reporting to her sister Cassandra that a local friend 'speaks of them as a new & much admired work, & as one which has pleased her highly'. The second edition, issued only a few months after the first, has a new preface in which she thanks her supporters – 'With what delight ... should I enumerate my patrons; but more especially my patronesses'. There were five more editions by 1845.

28. HANDEL, George Friedrich. [John GAY, librettist]. *Acis and Galatea*. A Serenata. As performed at the Castle Society at Haberdashers-Hall. The Music by Mr. Handel. London: Printed for J. Watts ... 1755.

8vo, pp. 19, [1 blank]; woodcut head- and tail-pieces; very light foxing to title-page, else a very good copy, disbound, pages loose.

£450

**Extremely rare libretto for a performance of Handel's *Acis and Galatea* at the Castle Society in 1755.** The cantata, with its libretto by John Gay, was first performed privately at Cannons sometime between 1713 and 1718 as a masque for the 1st Duke of Chandos. Its first public performance was at Haymarket Theatre in London in 1732 as a 'serenata' by Handel's Italian Opera Company. The libretto was published then for the first time, in rival editions by Wood and Watts (also the publisher here).

The Castle Society, named for the tavern in Paternoster Row in which it was formed, was an exclusive musical society with City connections. 'Such societies divided themselves into practising and *auditory* members and mixed amateur with professional musicians. A socially exclusive group [like the Castle] ... brought in professionals only as a last resort' (John Ginger, ed., *Handel's Trumpeter: The Diary of John Grano* (1998), p. 171). The society adopted a 'snobbish line ... in 1751 when they barred practitioners of most service trades from membership' (*ibid.*). This was rather a place where rich young men trying to thrive in the City could show off their fashionable taste in music.

Handel was obviously popular with the membership, who had previously performed *Acis and Galatea* in 1747 (ESTC lists copies of the libretto at BL, Harvard and Johns Hopkins) and 1749 (ESTC notes a single copy of the libretto, at Berkeley); they performed it again in 1764, with no copies of a libretto apparently having survived.

**Of the present printing ESTC notes two copies, both at Harvard.** See William C. Smith, *Concerning Handel* (1948), pp. 235-240 ('no copy of the 1755 ... libretto has been examined').



29. **HAYWARD, Sir John.** *The Life and Raigne of King Edward the Sixt ...* London, Printed for John Partridge [by Eliot's Court Press and J. Lichfield at Oxford]... 1630.

4to., pp. [6], 179, [1], with the engraved title-page, the portrait of Hayward, and the cancels L3, M3, N3, and Q4 to remove offending phrases as detailed in the Pforzheimer Catalogue, but wanting the preliminary blank; some very light dampstaining to foot in places, but otherwise clean and fresh; in contemporary calf, sympathetically rebacked; spine in compartments, raised bands, tooled in gilt with gilt-lettered morocco labels; a good copy.

£700

First edition, the variant without the added letter-press title-page. Hayward's *Life and Raigne* is the earliest biography of Edward VI and remained an influential account of the King's life for three centuries. The work was circulated in manuscript during the 1620s and published posthumously three years after Hayward's death in 1627; it was probably written with the encouragement of Henry, the young Prince of Wales, who Hayward may have tutored at one point. In this 'monument' to the King's 'unperishable fame' Hayward explores the court politics, foreign policy, and military affairs of Edward's reign with an emphasis on the personal character and behaviour of the participants.

Hayward's literary career had an inauspicious start: his first work, *The First Part of the Life and Raigne of King Henrie III* (1599), earned him a spell in the Tower for a preface which seemed to offer encouragement to the ambitions of the rebellious Earl of Essex. He went on to prosper under James I, however, and was appointed the official historiographer of the King's new college at Chelsea.

STC 12998; Pforzheimer 459.



30. [HEAD, Richard, and Francis KIRKMAN.] *The English Rogue*, described [– continued] in the *Life of Meriton Latroon, a witty Extravagant [– and other Extravagants]*, comprehending the most eminent Cheats of both Sexes [– of most Trades and Professions]. London: Printed for Francis Kirkman, and are to be sold by William Rands ... 1680 [part III: 1674].

4 vols, 8vo., with 12 engraved plates (of which one is a portrait and eight comprise six vignette scenes each); vol. III without a title-page; some light foxing, minor worming to vol. II, tears to II G1 and III M1 (the latter with minor loss), a few leaves (including plate and title to vol. I) trimmed at fore-edge; withal a very good copy in attractive late eighteenth-century mottled calf, gilt device to boards, spines gilt in compartments, green morocco labels, edges speckled red, pink ribbon place-markers; corners slightly bumped, shallow splits to joints; engraved armorial bookplates of Francis Longe, Spixworth Park, Norfolk.

£2750

**A rare complete set the great rogue-novel of Restoration England**, comprising the fourth edition of Part I, the third edition of Part II, and the second editions of Parts III and IV. 'The author's briskly paced episodic structure and first person narrative style succeed in engaging and sustaining our interest, and we find ourselves ... encountering in breathless succession whores and hectors, pickpockets and footpads, beggars and gypsies, cheats and highwaymen. Yet *The English Rogue*, while parading past this rogue's gallery of underworld characters, also places them against the appropriate settings of bawdy house and ale house, deserted highway and London slum, waterfront and countryside. This variety of character and scene clearly delighted the contemporary lower class reader, as did the scurrility and eroticism, the sharpening and thieving ...' (Michael Shinagel (ed.), *The English Rogue* (1961)).

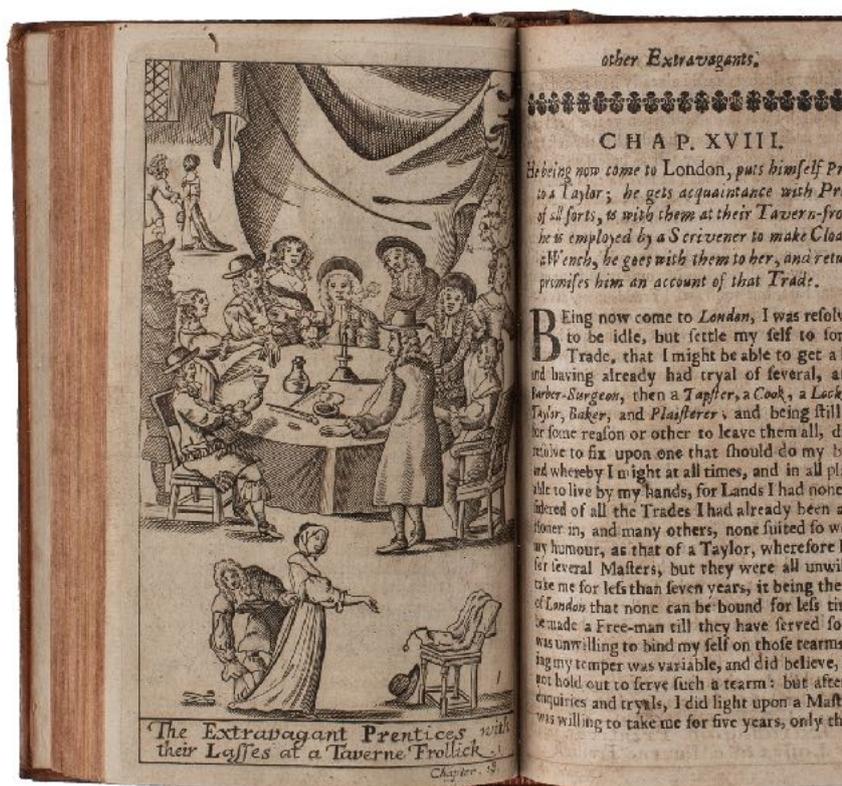
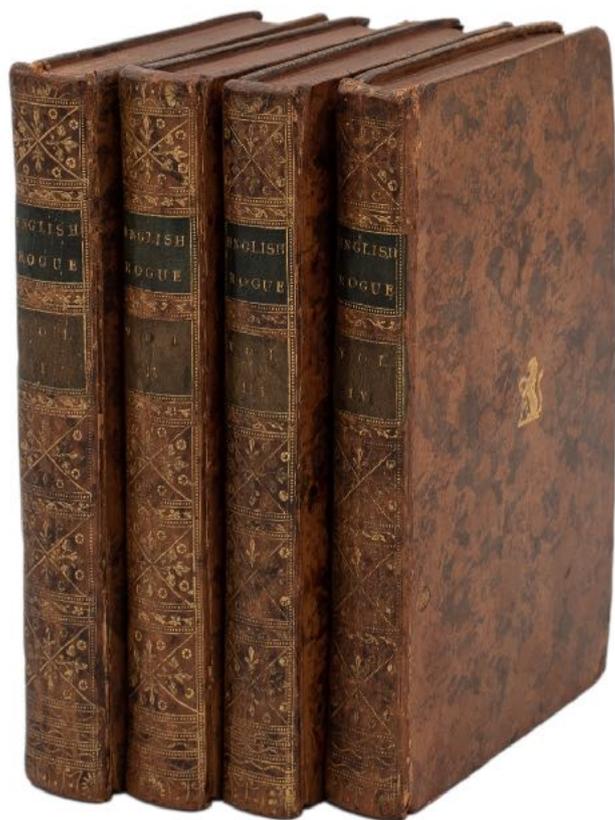
Richard Head (1637?-1686?), an incurable Irish gambler and profligate, published the first volume of *The English Rogue* as a picaresque tale on its own in 1665. When its popularity led Kirkman to ask for a sequel, Head refused (according to Kirkman) and the publisher himself supplied 'the second Part' in 1668. The pair

may or may not have collaborated on parts three and four, published 1671 (Head suggests not). See Strickland Gibson's bibliography of Kirkman (Oxford Bibliographical Society, 1949), pp. 56-57 and 119-126.

**All early editions are scarce or rare; they are always found in mixed sets, as here, because the parts were reprinted ad hoc and never together.** Part III is particularly uncommon, with seven copies of the first edition in ESTC, and only three of the second edition of 1674 (Advocates Library, Durham, and NLS).

Only one full set could be traced at auction in the past fifty years.

Gibson XXV (2); Wing H1248cA, H1249aA, H1250 and H1251.



31. [HOARE, Prince]. Songs, Duets, and Chorus, in the Prize; or, 2, 5, 3, 8. A Farce, in two Acts. The Music composed by Mr. Storace. [London,] 1793.

8vo., pp. 11, [1], with a half-title; waterstain to foot of half-title, upper inner corner slightly gnawed, final blank page dusty, but a good copy, uncut, stitched as issued.

£350

First edition, scarce, of the libretto to *The Prize* by Prince Hoare, scored by Stephen Storace. It premiered at Drury Lane in March 1793 as the afterpiece to Hoare and Storace's very successful *The Pirates*. The part of Caroline was played by Storace's famous sister Ann ('Nancy') Storace.

**ESTC lists six copies:** BL, NLS, Bodley (2 copies), V&A; and McMaster. Another issue, omitting '2, 5, 3, 8' on the title-page is recorded in 3 copies.

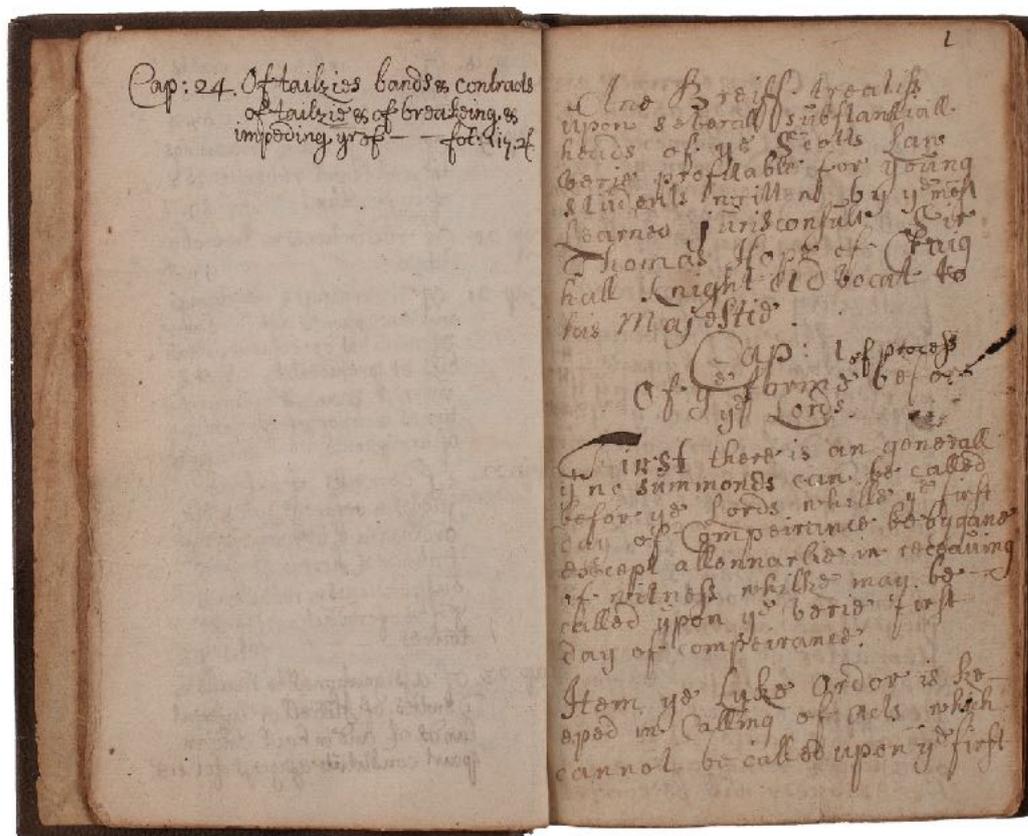
**32.** [HOOD, Thomas, and John Hamilton REYNOLDS]. Odes and addresses to great people ... second edition. London, Baldwin, Cradock and Joy, 1825.

8vo, pp. x, [2], 140; a very good copy, uncut, in the original boards, remains of printed spine label, covers rubbed. £400

Second edition, inscribed 'With T[homas] H[ood]'s Compliments to Mr [Thomas?] Lawrence'.

*Odes and Address* was Hood's first book, written in collaboration with his brother-in-law (and the friend of Keats) John Hamilton Reynolds, and consists of satirical addresses to fifteen contemporary notables from Elizabeth Fry and Walter Scott ('the Great Unknown'), to Joseph Grimaldi and Captain Parry.

The recipient is possibly the artist Sir Thomas Lawrence, to whom Hood was introduced by the Balmannos.



HOPE'S MINOR PRACTICKS

**33.** HOPE, Sir Thomas, of Craighall. Contemporary manuscript of 'Ane Breiff Treatise upon severall substantiall heads of ye Scotts Law verie profitable for young students written by ye most Learned jurisconsult Sir Thomas Hope of Craighall Knight Advocat to his Majestie'. [Scotland, mid-seventeenth century?]

Small 8vo., ff. [2, list of chapters, in a different hand], 124, [11, index], with a final leaf, probably originally an endpaper, of later notes on the decisions in certain cases; in excellent condition, in a very neat and clear hand, nicely rebound in unlettered sheep.

£3250

Sir Thomas Hope of Craighall (1573-1646) was called to the Scottish Bar in 1605 and soon rose to prominence. Following the accession of Charles I he became Lord Advocate and was in high favour with the King. He compiled an extensive collection of notes on statutes and cases in about 1633 (published by the Stair Society in 1937), and probably about the same time wrote this concise manual to the law of Scotland.

There are twenty-four chapters, dealing mainly with property and inheritance but also with legal procedures. Chapter 4 concerns executors 'testamentar or dative' (that is, whether appointed by a will or by a court); Chapter 6 'Of bands Harell & movell [contracts heritable and moveable] and there distinctions'; Chapters 8-14 the several sorts of heirs – spouses and children, male and female, wards, and bastards – and the order in which they succeed to an inheritance; Chapters 15-22, mainly jurisdiction and procedures; Chapter 24 'Of tailzies bands [entailments] & contracts of tailzies & of breakeing & improving y<sup>r</sup>of'.

This treatise was published in Edinburgh by Thomas Ruddiman as Hope's *Minor Practicks* in 1736, when it was still of much use because the Scottish legal system was very different from the English even after the Act of Union.

A copy at the Clark Library, lacking the useful index, is dated 27 December 1669.

### BEN JONSON TRANSLATES HORACE

## 34. HORACE. Q. Horatius Flaccus: his Art of Poetry. Englished by Ben: Jonson. With other Workes of the Author, never printed before. London: Printed by J. Okes, for John Benson. 1640.

12mo., pp. [20], 82, 69-104, [2], 95-138, wanting the additional engraved title-page (provided in facsimile) and the blanks A1 and G12, but with the medial blank C9; with the usual cancels d<sup>12</sup> for D6-10 and e<sup>12</sup> for E5-12; A2 foxed and worn with a hole repaired (affecting text in imprimatur), title-page (A3) foxed, a few spots and stains elsewhere; in contemporary dark calf, with a very worn impression of the crest of Henry Stanley to covers; front paste-down with a printed advertisement c. 1750s? for Elias Andrews, Bookseller and stationer in Evesham (scraped, with some loss).

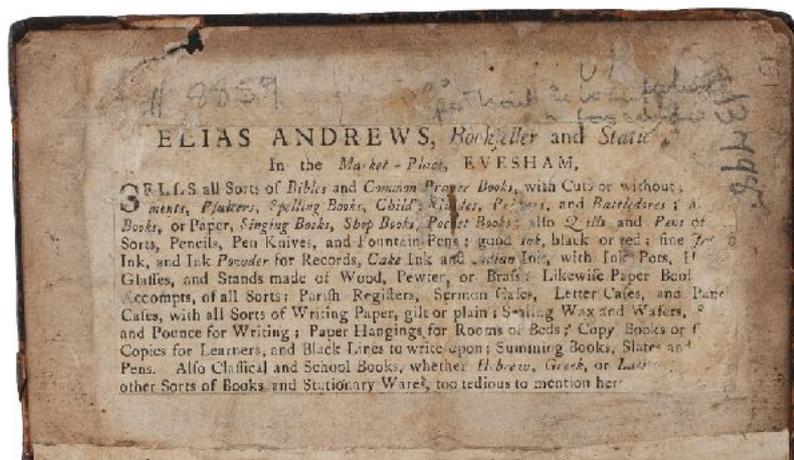
£1750

First edition. While Thomas Walkley was preparing to print Jonson's poems in the 1640 folio from manuscripts that Jonson had given Sir Kenelm Digby, the enterprising if piratical John Benson acquired other manuscripts from which he brought out two small collections: *Ben: Jonson's Execrations against Vulcan*, a slender quarto that also included selected *Epigrams*, and the present volume, which reprinted both these works with *The Masque of the Gypsies* and his translation of Horace's *Ars Poetica*. The tortuous publication history of these works, and of the dispute between Benson and Walkley in the Court of Chancery, is chronicled by Herford and Simpson (IX, 95-101, 123-8).

The text of Horace's *Art of Poetry* is an early version, substantially different from that of the 1640 folio. These two printings are the only witness to the text, as no manuscript survives. In his *Execration against Vulcan* Jonson laments the loss of much unpublished work, including 'the old *Venusine* in Poëtry [*i.e.* Horace] ... there made English', when his library was damaged by fire in 1623: 'greedy flames, thus to devoure / So many my years labours in one houre'.

*The Masque of the Gypsies* was first presented to James I at Burley-on-the-Hill on 3 August 1621, and then revised for a performance at Windsor in the following month. Benson originally put the Burley version into print, then converted it to the fuller Windsor text by the series of judicious cancels in sheets D and E.

STC 13798; Greg, II, 585(a); Langland to Wither 151; Pforzheimer 548.



**35. JAMES I.** *A Meditation on the Lord's Prayer ...* London, Printed by Bonham Norton and Iohn Bill ... 1619.

Small 8vo., pp. [16], 146, [2]; title slightly dusty, but a good copy albeit disbound, in a folding cloth slipcase.

£950

First and only edition of an engaging little essay by the King. It contains a number of remarkably homely or personal illustrations, e.g., seeing a papal indulgence taken from a Priest 'when I was very young in Scotland', a remonstrance of 'the Tobacco-drunkards, who cannot abstain from that filthy stinking smoake', a fine tale of two stags belonging to Viscount Bindon and the Earl of Suffolk, and a memory of 'my father in Law the late King of Denmark ... not being a Scholler'.

STC 14384.

ST THOMAS OF INDIA

**36. KENNET, Ch[arles] Egbert.** *S. Thomas, the Apostle of India; an enquiry into the evidence for his mission to this country ...* Madras: Printed by Addison & Co ... 1882.

Small 8vo, pp. [2], 32; a very good copy in the original green cloth, covers ruled in blind and lettered gilt.

£350

Second edition, revised, first printed in 1877. Kennet, principal of the Theological College in Madras, investigates the tradition, maintained by the 'Saint Thomas Christians' of India, that Thomas the Apostle established seven churches there before being martyred there in AD 72. At the end is a four-page bibliography.

**Very rare.** Library Hub shows one copy of the first edition (Bodley) and one of the second (Bodley), plus a printing 'for the author' ten years later. OCLC adds Michigan only of this edition.

A SHAKESPEARE SOURCE

TRANSLATED BY THE CO-AUTHOR OF *PERICLES*

**37. JUSTINUS, Marcus Junianus.** *The Historie of Justine. Containing a Narration of Kingdomes, from the Beginning of the Assyrian Monarchy, unto the Raigne of the Emperour Augustus. Whereunto is newly added a breife Collection of the Lives and Manners of all the Emperours succeeding, unto the Emp. Rodolphus now raigning. First written in Latine by that famous Historiographer Justine, and now againe newly translated into English, by G[eorge] W[ilkins].* London, Printed by William Jaggard ... 1606.

Folio, ff. [7], 138, [39], wanting the initial and terminal blanks; 'An Epitome of the Lives and Manners of the Romane Emperors' (based on *De Caesaribus* by Sextus Aurelius Victor and continued up to Rudolph II) has a separate title-page, sequence continuous; with woodcut initials and headpieces, and twelve woodcut illustrations of Roman emperors from coinage; some staining, occasional contemporary ink marks, marginal burn-hole at ff. 2-4, wear to f. 9 (wax spot scraped off with slight loss), small burnhole ff. 17-19 (affecting a couple of letters, easily inferred), tear to 2H5 in the second part (no loss); contemporary calf, rebaked, some restoration to corners, boards worn, but a sound copy.

£3250

First edition in English of an abridgement by the Roman historian Justinus of the lost *Historiae Philippicae* by Gnaeus Pompeius Trogus, a work valuable for the history of the Macedon and Hellenistic kingdoms, widely read in the Middle Ages.

# THE HISTORIE OF IVSTINE.

Containing a Narration of Kingdomes, from the beginning of the Assyrian Monarchy, vnto the raigne of the Emperour AVGVSTVS,

Whereunto is newly added a briefe collection of the liues and manners of all the Emperours succeeding, vnto the Emp. Hadulphus now raigning.

First Written in Latine by that famous Historiographer IVSTINE, and now againe newly translated into English, by G.W.



LONDON,  
Printed by William Iaggard, dwelling  
in Barbican, 1606.

**This translation was the first independent published work of the playwright and pamphleteer George Wilkins (d. 1618), best known for his association with Shakespeare's *Pericles*:**

'Scholarship has confirmed Wilkins's authorship of the first nine scenes of the play, and has constructed a plausible narrative from initial collaboration to its first publication in 1609.' Wilkins had been employed by Shakespeare's company, the King's Men, to draft a play about a recent murder case, *The Miserie of Inforst Mariage* (1607); based on its success, he was hired to work on a new play, 'which was either a collaborative project from the outset, or one that Shakespeare took over after Wilkins had roughed out a plot and written the opening scenes' (*Oxford DNB*). *Pericles* was first performed in 1608, but before its publication in 1609 Wilkins had already capitalised with a prose romance, *The Painfull Adventures of Pericles Prince of Tyre* (1608).

What scholarship has neglected is the connection of the present work to *Pericles*. The play's main literary source was Gower's *Confessio Amantis*, where the Prince of Tyre is called Apollonius, but **the names of three major characters, Pericles, Antiochus and Lysimachus, all appear in Justinus and must have been taken thence by Wilkins.**

Wilkins appears to have been a thoroughly unpleasant character, with a prison record to match; a tavern-keeper and pimp, collaborator with Day, Dekker and Rowley, he was also, with Shakespeare, a witness in the Bellott vs. Mountjoy lawsuit of 1612 – Wilkins had been a neighbour and Shakespeare a lodger of the Mountjoys. Further details on their relationship can be found in Charles Nicholl, *The Lodger: Shakespeare on Silver Street* (2007).

STC 24293.



#### RAGS TO RICHES

38. [JUVENILE.] The Renowned History of Primrose Prettyface, who by her Sweetness of Temper, & Love of Learning, was raised from being the Daughter of a poor Cottager, to great Riches, and the Dignity of the Lady of the Manor. Set forth for the Benefit & imitation of those pretty little Boys & Girls, who by learning their Books & obliging Mankind, would to Beauty of Body, add Beauty of Mind. London. Printed & sold by J. Marshall & Co. ... (Price 6d in Gilt Paper – 9d bound in Red.) [1788?]

24mo., pp. 88, [2], with an engraved title-page and frontispiece; wanting the two terminal leaves of advertisements but with a pastedown advertisement for *The Juvenile Magazine*; numerous woodcut vignette illustrations; early hand-colouring to frontispiece, title and illustrations; a very good copy in the original Dutch floral boards, neatly rebacked, preserving most of the original spine; ownership inscription of Mary Heald, 1796, later gift inscription dated 1853.

£1250

One of three undated editions, probably the last (adding Marshall's Cheapside premises at 17 Queen St to the imprint), but the only one with an engraved title-page and frontispiece.

It is a classic rags-to-riches story in the mould of Little Goody Two-Shoes, in which Primrose earns her social upgrade (courtesy of a baronet) not just by her moral uprightness but also by her industrious scholarship. Inset narratives, such as that of 'Eudoxus and Leontine', reinforce the message of the importance of study and the possibility of social mobility. There is also much verse, all uncredited, but including Richard Jago's 'Elegy on a Black-Bird shot on Valentine's Day' and Isaac Watts on sibling love.

ESTC records editions of pp. 105 (5 copies) and pp. 98 (3 copies), as well as the present, which it dates to 1789. However, the presence in this copy of an advertisement for a 'New Publication' – *The Juvenile Magazine* – which ran from January to December 1788, implies it was issued in 1788.

ESTC shows eight copies: BL, Cambridge; Free Library of Philadelphia, Indiana, Morgan, UCLA, Wayne State, and Yale.



THINGS WHICH MAY BE SEEN

39. [JUVENILE.] The Book of Nouns, or Things which may be seen. London: Printed by Darton and Harvey ... 1800.

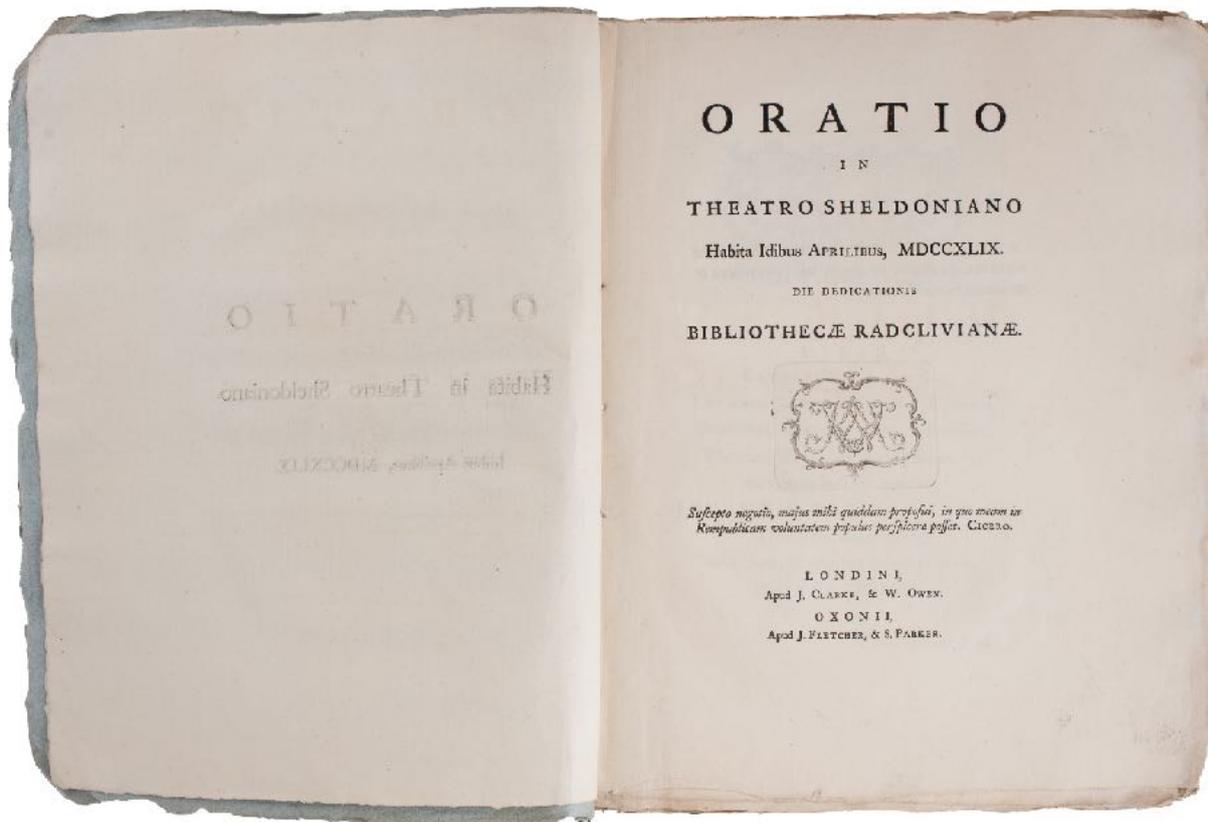
24mo, pp. 127, [1], with woodcut illustrations throughout; title-page and first few leaves rather browned from an oil stain, final verso soiled, with a good copy in early black polished roan, spine ruled gilt.

£4500

First edition of an iconic and rare miniature book for children. The words are organised into a very loose structure by increasing length or difficulty, with sections at the end devoted to 'Birds & Beasts' and 'Names of People, Trades, &c.' What enlivens it are the delightful illustrations, 63 in total, some with letterpress captions, covering everything from an axe and an urn, to 'A Bear from Russia', 'A Quail from Egypt', an African, a Barber combing a wig, and a watchman in his booth. According to Darton's *Catalogue of Books, for the Amusement and Instruction of Youth* (1801), 'The use of this little trifle is to connect reading with intelligence. When each name is read, the thing it signifies should be shewn'.

This, the true first edition, is dated 1800 on the title-page and has a colophon on the final recto and a woodcut of a man on a mule on the final verso. The editions cited by Bondy and Osborne do not have the final woodcut and bear the date '25 March 1801' on p. 66. There was a Philadelphia reprint in 1802, and further editions in 1802, 1803 and 1806 with at least some of the illustrations re-cut.

ESTC records copies at Bodley, Reading (imperfect); Toronto (imperfect, and in fact not this edition) and UCLA (imperfect); World Cat adds Princeton (Cotson), Dartmouth, Morgan Library and Florida.



THE OPENING OF THE RADCLIFFE CAMERA

40. [KING, William, *Principal of St. Mary Hall, Oxford*]. Oratio in Theatro Sheldoniano habita Idibus Aprilibus, MDCCXLIX. Die Dedicationis Bibliothecæ Radclivianæ ... Londini, apud J. Clarke, & W. Owen. Oxonii, apud J. Fletcher, & S. Parker [1749].

4to., pp. [6], 34, with the half-title, engraved head- and tail-pieces; a fine copy, untrimmed, in the original blue-grey wrappers.

£250

First edition, first issue, with three lines of errata at the foot of p. 34 (the second issue, usually found bound into King's *Opera* [1763], corrects the text and omits the errata).

King was the leader of the Jacobite party at Oxford; and because he managed to insinuate his political principles into this speech celebrating the opening of the Radcliffe Camera, it gave rise to violent attacks, his opponents condemning him for Jacobitism, sedition – and barbarous Latin.

Cordeaux and Merry 183.

HOW TO WRITE A NOVEL, 'FROM THE AUTHOR'

41. [KNOX, Captain Charles Henry]. *Hardness: or the Uncle*. In three Volumes ... London: Saunders and Otley ... 1841. [*Offered with:*]

[KNOX, Captain Charles Henry]. *Softness a Novel*. By the Author of "Hardness". In three Volumes ... London: Saunders and Otley ... 1842.

Together 6 vols., 12mo., pp. [4], 312; [4], 336; [4], 312; and [4], 306; [4], 314; [4], 322; both with half-titles, the first in each inscribed 'From the Author'; very good copies in uniform contemporary half calf and marbled boards; armorial bookplate of Viscount Ashbrook and a later bookplate in each volume.

£1200

**First editions, scarce.** The author, son of William Knox, Bishop of Killaloe and Kilfenora (later of Derry) and chaplain to the Irish House of Commons, joined the army in 1826, was made a captain in 1836, and retired on half-pay in 1838. After leaving the regular army he served as a Lieutenant-Colonel in the Royal Glamorgan Militia and embarked on a literary career, writing history, novels, and *The Spirit of the Polka*. In *Hardness* the vivid scenes of barrack and mess-room life, drawing on the author's military career, are full of rough humour that we know we should deplore, but it is impossible not to laugh.

*Hardness* attracted long and favourable reviews in the *Monthly Review*, the *Spectator*, and the *Metropolitan*, and good but less enthusiastic reviews in the *Athenæum* and *Tait's Edinburgh Magazine*, a remarkable reception for a first novel. This is a novel in which 'London Life, Irish Life, Continental Life, and Provincial Life are all in turn laid under contribution' (*Athenæum*).

Henry de Burgh, the son of the gallant General Sir Ulick de Burgh, might have followed in his father's footsteps but there were no wars. Instead, comparatively wealthy, he engages in the life of a fashionable man of leisure – cards, horses, the opera, fine tailoring – until he runs through his fortune. His 'hard', aristocratic, and unpleasant uncle the Earl of Inismore refuses to help and he is forced to leave London. Living frugally in the country, he finds a worthy wife, which further annoys his uncle who had more lucrative plans for matchmaking. They are happy but very hard up. Henry is summoned to watch his uncle sign the will that is going to disinherit him. Flushed with rage at a clergyman who refuses to act as a witness, his uncle has a sudden heart attack and dies before signing, his pen already wet with ink.

At one point Henry contemplates earning a living by authorship, and a friend gives him a **6-page memorandum on 'The Composition of a fashionable Novel'**: 'Love scenes 120 pages. Pastoral ditto 15 pages. One dinner, with bill of fare, and a side dish upset 1 page', and so forth. There should be about 200 phrases in French and 100 in Italian. Of the 1000 pages only 120 are 'male' pages, the remaining 880 are 'female' pages, 'which is the reason of the great success of lady writers now ... it is women and children [who] read, so the book must be full of love and dress.'

In *Softness* Sir Thomas Champion, a young English gentleman of a quiet disposition, is cajoled by friends into 'seeing life'. Despite hating the sea he buys a yacht and is shipwrecked. He is nervous on the box but is forced into driving four-in-hand and kills a poor girl in Kensington. Thus passes his early life until he develops a will of his own. With a will comes a wife, and in the end he fulfils his natural potential as a valuable member of society. There is an unusually large cast of other characters.

The recipient, presumably, of these presentation copies was Henry Jeffery Flower, 4<sup>th</sup> Viscount Ashbrook in the Irish peerage, a friend of George IV. Knox's grandfather, Viscount Northland, had also been an Irish peer.

Library Hub and OCLC record 8 copies of *Hardness* but only four of *Softness* (BL, Bodley, Cambridge, NLS).

## 42. [LIBRETTI.] A collection of five eighteenth-century English opera libretti. London, 1764-1794.

5 works, 8vo., **all stitched as issued, four uncut, two in original wrappers**; dusty and thumbled, some stains, two works partly gnawed (no loss).

£500

[COBB, James]. Songs, Duets, Trios, Chorusses, &c. in the Siege of Belgrade. An Opera in three Acts ... London, Printed by J. Jarvis ... 1791. pp. [2], 25, [1]. First edition.

KEMBLE, J[ohn] P[hilip]. Lodoiska; an Opera, in three Acts ... The second Edition ... London: Printed for G. G. and J. Robinson ... [1794]. pp. 58, [2, blank].

MACNALLY, Leonard. Robin Hood; or, Sherwood Forest: a comic Opera ... The fifth Edition, with Alterations, and Additions; as it is now performed. London: Printed by J. Almon ... 1787. pp. [3], 6-62; title-page conjugate with final leaf. Uncommon. First published 1784.

[METASTASIO, Pietro]. Artaxerxes. An English Opera ... The Musick composed by Tho. Aug. Arne ... London: Printed for J. and R. Tonson ... 1764. pp. 47, [1]. First printed 1761 and performed 1762.

SHERIDAN, Richard Brinsley. *Songs, Duets, Trios, &c. in the Duenna; or, the Double Elopement ... the thirtieth Edition.* London: Printed for G. and T. Wilkie ... 1789. pp. 24. First published 1775; this is the final edition.



**43. MACAULAY, Thomas Babington.** *Lays of Ancient Rome ...* London: Longman, Brown, Green, and Longmans ... 1842.

Small 4to, pp. 191, [1]; a very good copy in the original brown ribbed cloth, blocked in blind; neatly rebacked, corners bumped, a few small stains.

£150

First edition of Macaulay's immensely popular narrative poems of Roman history, which he wrote in India in his thirties. Hayward 258; Tinker 1509.

A TRIANGLE OF HISTORIANS

**44. MACAULAY, Thomas Babington.** Autograph letter, signed, to Lord Mahon (Philip, later Earl Stanhope). 'Albany, Saturday', n.d.

1 page 8vo, on a bifolium; tipped onto another leaf; creased where folded but very good.

£100 + VAT in EU

Macaulay apologises that he 'cannot breakfast with you on Thursday. I am engaged to Hallam'. Fellow historians, Stanhope and Macaulay were friends despite their political differences. Macaulay published an essay on Henry Hallam's *Constitutional History* in 1828, and the two were often compared. Macaulay lived at the Albany 1840–1856.

**45. MARTINEAU, Harriet.** Dawn Island. A Tale. [Written for the National Anti Corn Law Bazaar, May]. Manchester: J. Gadsby ... 1845.

8vo, pp. 94; with an engraved frontispiece and an engraved title by James Stephenson, tissue guard; elaborate wood-engraved initial; one or two very light stains, otherwise a very good copy in the original publisher's red cloth blocked in blind and gilt, spine gilt, covers slightly dusty and rubbed; all edges gilt; yellow endpapers; bookplate of Robert Hayhurst to front pastedown; traces of recent pencil inscription, erased.

£250

First and only edition. This tale of the South Sea Islands represents Harriet Martineau's literary contribution to the cause of Free Trade. The story is a fairly basic allegory: the cannibalistic islanders, doomed in their natural state to an endless cycle of tribal wars, are saved by the arrival of European traders bringing the means for trade in consumer goods. The Anti Corn Law League had been founded in Manchester in 1839 to campaign against legislation which protected the interest of land-owners by taxing imported wheat (and thus raised the price of bread); the laws were repealed in 1846.

Martineau's literary career began with political economy, after the failure of her father's business forced her to consider writing for a living; a crash course in the theories of John Stuart Mill and Thomas Malthus resulted in *Illustrations of Political Economy* (1832), a series of fictional tales, which made Martineau famous almost overnight. Her economic principles were 'doctrinaire', but largely held with conviction throughout her life: 'she remained loyal to the central tenets of free trade and non-intervention ... ever the manufacturer's daughter' (*Oxford DNB*).

Sadleir 1631; Wolf 4599.

## DE DOCTRINA CHRISTIANA

**46. MILTON, John.** De Doctrina Christiana Libri duo posthumi, quos ex Schedis manuscriptis deprompsit, et Typis mandari primus curavit Carolus Ricardus Sumner, A.M. Bibliothecæ regiæ Præfectus. Cantabrigiæ, Typis Academicis excudit Joannes Smith ... veneunt Londini apud Knight [*and others*] 1825. [*Bound with, as issued:*]

**MILTON, John.** A Treatise on Christian Doctrine, compiled from the Holy Scriptures alone ... Translated from the Original by Charles R. Sumner, M.A. Librarian and Historiographer to His Majesty, and Prebendary of Canterbury. Printed at the Cambridge University Press by J. Smith ... for Charles Knight [London] [*and others*] 1825.

2 vols., 4to., pp. [8], 544, [2, addenda & corrigenda and advertisements]; and [4], xlii, 711, [5, addenda & corrigenda and blanks]; each part with two facsimile plates of the first leaf of the manuscript and of two poems from the Trinity College manuscript for comparison of handwriting; contemporary calf, rebacked, edges worn and corners repaired, headband coming loose, but withal in good condition for such a heavy, thick book.

£750

First edition of both parts. The discovery in 1823 of the manuscript of Milton's unpublished theological treatise *De Doctrina Christiana* caused much excitement. It was found in the State Paper Office in Whitehall among other papers of the time of Cromwell. Charles Richard Sumner, the royal librarian, transcribed and translated it at the King's request, and its publication, in Latin and English, was the occasion for Macaulay's famous essay on Milton in the *Edinburgh Review*.

The manuscript extends to 735 pages, small quarto, dictated by Milton, already blind, to more than one amanuensis. With so many Biblical quotations it was a remarkable feat of memory and a testimony to Milton's prodigious Biblical literacy. The work has fostered much debate about Milton's theological positions, but his own statement of purpose in the first chapter is straightforward:

In this treatise then no novelties of doctrine are taught; but, for the sake of assisting the memory, what is dispersed throughout the different parts of the Holy Scriptures is conveniently reduced into one compact body as it were, and digested under certain heads ....

The first book, a fair copy in the manuscript, is 'Of the Knowledge of God', the second, in several hands with alterations and corrections, is 'Of the Service of God', and each chapter collects texts from the Scriptures on a single topic, such as 'Of the Fall of our first Parents, and of Sin', 'Of Repentance', 'Of Justification', 'Of good Works'.

No longer ignored nor its authorship questioned, *De Doctrina Christiana* has seen several modern scholarly editions along with articles and books looking to make use of it to interpret the poems.

#### COX MACRO MS 77

##### AN IMPASSIONED PLEA FOR TRAINING IN FIREARMS, A STANDING ARMY, AND MILITARY HOSPITALS

### 47. MONTGOMERY, John. 'A Short Treatise concerning Thinges nedefull for the present State, collected by John Mountgomere, Londoner in anno Dni 1562'. [London, 1560s]

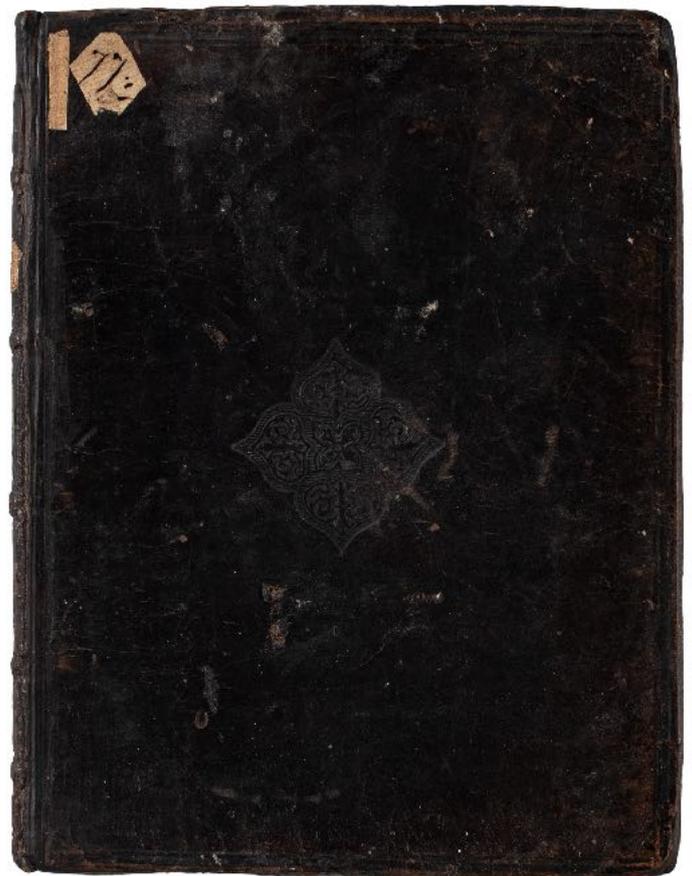
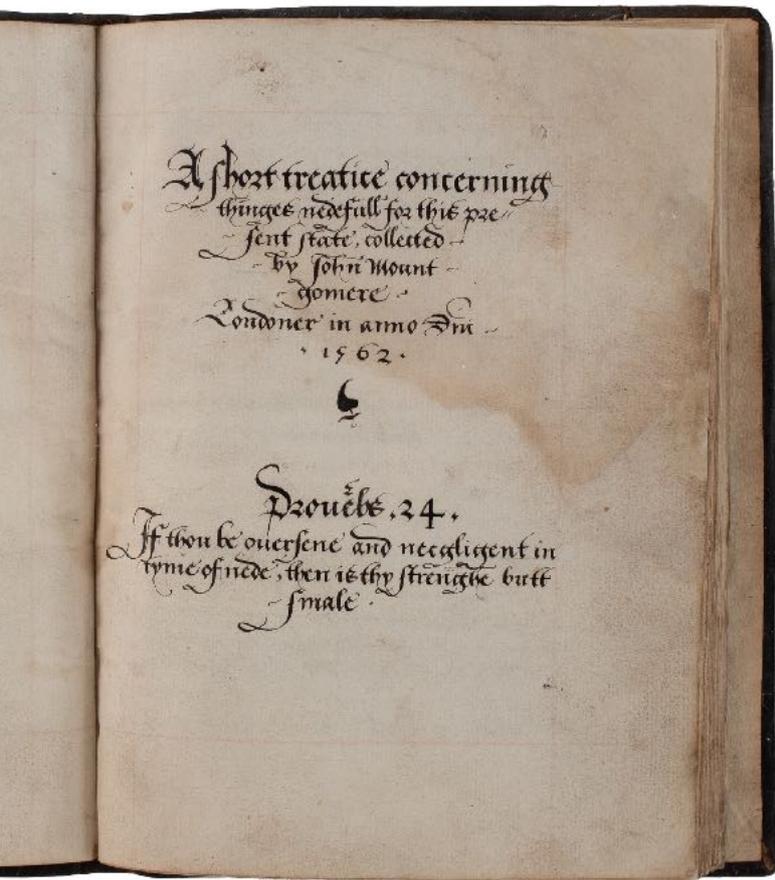
4to. manuscript, pp. [69] in a very good scribal secretary hand, with a calligraphic title-page, margins ruled in red; old damp-stains to upper outer corner throughout, neat restoration to blank margins; withal, very good, in contemporary calf, neatly rebaced preserving the old spine, blind-stamped lozenge device to front cover; early pen-trial or presentation inscription at end 'Francis Johnson ... To my Lovinge Frinde Richard Chesman Cittezen and gouldsmith of London', ownership inscription 'William Brooke his Book 1665'; diamond-shaped manuscript cover label '77' of Cox Macro (*see below*).

£37,500

**Apparently the only surviving copy of an extraordinary manuscript treatise on the military at the beginning of the Elizabethan age, 'Rudelic written but yet playnelye pennede' from experience,** and dedicated to Francis Russell, 2nd Earl of Bedford, a valued adviser to the Queen who had just served as her special envoy to France.

Montgomery's 'Short Treatise' covers three principal points: 'the souldier and weapon moste needfull, then a proviso expedient for men oute of Service, and lastlie for hospitalls to be hadde for the realief of suche reatorne hurte from the warres'. In the first section, on 'The Commoditie of the Harquebuse and Currier' he advocates increased training in the use of firearms. England's traditional reliance on the longbow no longer makes good policy when the French, the Italians, the Spanish and even the Turks have mastery of guns, which have a levelling effect in warfare, being 'such weapons as thenferior shalbe habell to mate and match with the stronger'. The English resistance to guns he blames on statues from the reign of Henry VI banning shooting that are still in force - '**lawe Restrayned Libertie**'.

In the second section Montgomery recalls England's poor recent military history, including 'the losse of Callis, Hamnes and Gwisnes' [Calais and its two nearby castles at Hammes and Guînes] under Queen Mary, and proposes the formation of a standing army, the nucleus of which is to be made of former soldiers now destitute ('ouer native english Souldior and contrye man, whome we smallye consider, les chearishe, and worse rewarde'). They would be disciplined and well-trained, in contrast to some disastrous musters he has witnessed in London in which 'men of occupacions' (*i.e.* not soldiers) in discharging their arquebuses, 'brake theire peece. Some hurte theire faces, and handes, and some hurte theire felowes, and some Brunte them selves, wth poudere'. Montgomery's army would be posted at southern ports and in North Wales, to discourage invasion, and the scheme would have the added benefit of preventing the inevitable drift of these men towards crime (think Pistol in Shakespeare's *Henry V*): '**there hathe manye a tall man lost his life upon the gallowes within these fewe yeares**, amongst whom as I have often heard reported, hathe bene many a good souldier'.



The third section is an extended plea for the creation of hospitals for military men in the manner of those already set up in London for the sick, aged, orphans and widows; but Montgomery also returns to his earlier themes, and in particular laments the employment of foreign mercenaries, providing historical examples of their duplicity.

Montgomery was evidently a professional soldier or naval man - his recommendations, while revolutionary for England, are based on 'forning practises in tyme of warre': such things '**as I have sene in other provinces to have profitted, not in Utopia, where some are fained to se wonders wrought**, but in places indede well knowen and considered of manye'. From the present manuscript we can glean some degree of his experience. In 1551 he undertook a voyage to Scio (the Greek island of Chios, then under Genoese control), where he witnessed among 'the Turckse armye of gallyes' one group of men that 'differed in the attirment of the hedde from all the reste bearing somewhat a hawtier countenance' - the elite Janissaries, 'the graunde Turckes garde, whiche dailie guarded his person and were his moaste choasen and valliaunt souldiors in warres, and them in whome he moaste trusted'. Elsewhere he refers to the mutiny of German soldiers among the English forces at the siege of Haddington (1548), and laments the failures of Mary's wars in France during the 1550s in terms that suggest personal engagement. Certainly, as a professional soldier, he would have spent much time overseas, and refers to first-hand knowledge of the French use of firearms aboard ship: '**I myself haue seene the experience therof upon the seas at sondrye encontres with some of the Frenche shippes**', and wished the English were so trained.

In a later treatise of 1570, dedicated to the Earl of Leicester, Montgomery wrote 'On the Maintenance of the Navy', with advice on ship designs, a work which he then updated in 1588-9 after the defeat of the Spanish Armada, and of which a fair number of manuscript copies survive (all in scribal copies in similar but not identical hands to the present). The revised versions also include a 'project for erecting a land militia', addressed to King Philip (*jure uxoris* King of England as the husband of Mary), in 1557. The same John Montgomery seems to have drafted a plan for the 'manner and order' of London city watch for Midsummer Eve and St Peter's Eve in around 1570, of which a version revised in 1585 is mentioned by Stow and survives in the Guildhall archives as CLRO 36C.

The dedicatee of the *Short Treatise*, Francis Russell, Earl of Bedford (1526/7-1585), entered royal service in the army under his father in the Boulogne campaign of 1544 ('the readelivering of Bulloigne' in 1550 is mentioned here), and was made a knight of the Bath in 1547. A supporter of Lady Jane Grey, he suffered a brief, consequent detention under Mary. He succeeded to the earldom after the death of his father in 1555, and then travelled during 1556-7 in the Netherlands, Italy, and Switzerland, where he was tutored by Bullinger. An outspoken evangelist for Protestantism, he was the dedicatee of at least 23 printed works (by figures such as Becon and Udall) and was immediately appointed to Elizabeth's privy council in 1558, making him an ideal target for Montgomery. Montgomery presents this work 'under yor most honorable Lordshippes correction and favoure' and speaks of himself having been supported by Bedford in some fashion - 'I have tasted [of his Lordship's approvid affabilitte] to the comferte of my poore state and realief', but the exact relationship is not clear.

### *The Manuscript*

The dedication copy of the present text, in a binding with Bedford's arms, then in a private collection and now untraced, was published by Aucher Cornwall Taylor & Edward Maunde Thompson in "'Things Nedefull for this present State", by John Mountgomery 1562', *Archaeologia* Vol. 47/1 (1883), pp. 209-41. **The present copy differs in frequent, minor but substantive ways, particularly in the dedication, suggesting it represents an authorial revision.** Certain archaisms or orthographic oddities in the presentation manuscript ('profactable', 'guarre', 'English') are here altered ('proffitable', 'warre', 'Englishe'), but there are also frequent changes of wording and grammar, generally to the improvement of sense, of which a few examples follow:

'I doe but towche in brief thinges as necessarie here to bee vsed as I haue seen in other prouinces to have profected, not in Vtopia, where some haue feigned to see thinges' ... becomes:

'I do but touche in Briefe things as neccessarye here to be used as I have sene in other provinces to have profitted, not in Utopia, where some are fained **to se wonders wrought**'.

'Which, according to my poore skill and vnletterate knowledge, I haue rudely written and plainely penned' ... becomes:

'the w[hic]he accordinge to my poore skill and **unsholed** knowledge I haue Rudelie written **but yet** playnelye pennede' [an important distinction]

'beseching your good Lordship to vouchsaf the perusing of the same, the premisses wherof referring to youre wise and prudent consideracion' ... becomes:

'beasechinge yor good Lordshippe to voutchaf the perusinge of the same, the **praise or dispraise** wherof I reafere to yor wise and prudent consideration'.

Although we have located at least seven examples of the various iterations of Montgomery's naval treatise (four at the British Library, two at Harvard, and one among the Pepysian MSS, plus several records at auction or in the trade), we can trace none of the *Short Treatise* since this copy was sold in the 1930s. **This is apparently the only surviving exemplum.**

### *Provenance*

From the library of Cox Macro (1683-1767), Macro MS 77, with his manuscript paper label to front cover. 'His collection of manuscripts was exceptionally fine and included the great register of Bury Abbey during the abbacy of William Curteys; a ledger book of Glastonbury Abbey; a cartulary of the religious house at Blackborough in Norfolk; a vellum manuscript of the works of Gower; and the original manuscript of Spenser's "View of the state of Ireland"' (*Oxford DNB*), as well as the famous Macro MS 5 (now at the Folger), containing the earliest complete examples of English morality plays. Macro's manuscripts passed to his heir John Patteson, who sold them to a Norwich bookseller Richard Beatniffe, and thence in a private transaction by Christie's in 1821 to Dawson Turner, on the understanding that Hudson Gurney would immediately buy a portion, including the present MS. Thence by descent to J. H. Gurney, whose library was sold at Sotheby's 30 March 1936, this being lot 169; and subsequently in the collection of Lord Cottesloe.

48. **MONTAGU, Lady Mary Wortley.** *The Works ... including her Correspondence, Poems, and Essays.* Published by Permission from her genuine Papers. In five Volumes. London: Printed for Richard Philips ... 1803.

5 vols., 12mo., with the two engraved portraits of the author in volume I, and the twelve facsimile plates of letters from Addison, Fielding, Pope etc., several folding; some foxing opposite the plates, else a very good copy in early red straight-grain half morocco and grey boards, spines lettered gilt; monogram to spine of Mary Hill, Marchioness of Downshire.

£350

First collected edition, edited by James Dallaway, including the celebrated letters from Turkey. Volume V is largely devoted to essays and poems. Lady Mary's family were forced to sanction the publication of these posthumous *Works* to forestall the printing of about two-hundred personal letters which the publisher Richard Phillips had acquired by purchase.

Montagu's works would have had a special resonance for the Marchioness of Downshire. Her uncle and guardian Edwin Sandys (1726-1797) had been MP for Bossiney alongside Lady Mary Wortley Montagu's son, Edward Worley Montagu.

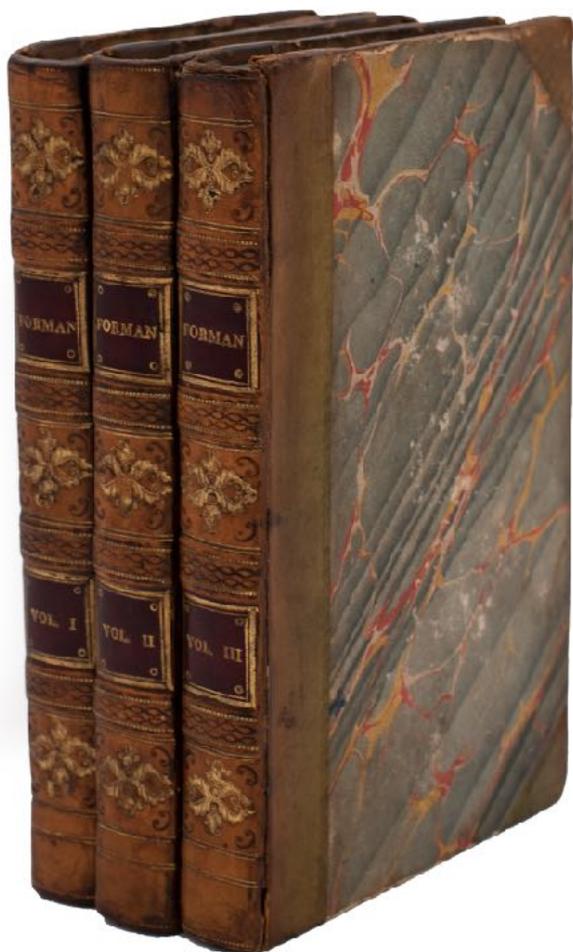
This is the issue on foolscap octavo; there was also one on thicker post octavo.

‘A MAJOR GOTHIC RARITY’: WOLFF

49. **[MOYSEY, Abel].** *Forman. A Tale ...* London: Printed for Ogle, Duncan, and Co. ... and Ogle, Allardice, and Thomason, Edinburgh. 1819.

3 vols., 12mo., pp. [6], 309, [1]; [2], 328; [2], 317, [1], wanting the half-titles, the terminal blank leaf in volume I, and the terminal publishers' advertisement leaf in volume III; some slight cockling in vol II but a very good copy in early half green calf (faded to brown) and marbled boards, spine gilt and blind tooled, red morocco labels.

£3750



**First and only edition**, dedicated ‘without permission indeed’ to Sir Walter Scott, whose authorship of *Waverley*, *Old Mortality*, and *The Antiquary* is clearly known to our novelist.

Moysey based *Forman* on the proceedings against the Widow Turner in the Overbury murder case, though ‘the actual murder of Overbury forms no part of the romance’; he chose his seventeenth-century setting ‘for the sake of that general conviction of the necromantic art’ and ‘that (nearly universal) belief [in] supernatural agency’: his ‘mysterious circumstances’ are ‘not ... to be explained away by passages in walls, pictures, skeletons, &c. &c., but real, downright sorcery, fiends, and spectres. Those who consider all such machinery as diablerie, silliness, and nursery doings will of course (after this open notice) proceed no further with the book ...’.

Robert Lee Wolff, who treated *Forman* among novels of the occult in *Strange Stories* (1971), pp. 265-322, regarded it as ‘a major gothic rarity’ (*Nineteenth-Century Fiction*, no. 4954).

Garside, Raven, and Schöwerling 1819:50; Block, p. 77; Summers, *Gothic Bibliography*, p. 328 (both as anonymous).

50. **MUSE IN A MORAL HUMOUR (The):** being a Collection of agreeable and instructive Fables, Pastorals, &c. by several Hands. London: Printed for Francis Noble ... and John Noble ... 1757[-58].

2 vols, 12mo, pp. [2], iv, 232; [4], 242, [2]; with a leaf of initial advertisements in vol. I and a leaf of terminal advertisements in vol. II; in contemporary speckled sheep, joints of volume I cracked, covers of volume II detached, but internally a very good copy.

£350

First edition, scarce, complete in two volumes though according to a note at the end of volume II the first volume could also be bought separately (which implies a smaller print-run for the sequel).

This compilation of verse fables includes poems by Pope, Prior, Parnell, Dodsley, and Dodd, as well as the 'working-class' poets Stephen Duck and Mary Leapor, and many anonymous contributions.

Duck had committed suicide in 1756. An abbreviation of his *Avaro and Amanda*, a version of the anti-slavery tale of Inkle and Yarico, is included here as the opening poem of volume I, while volume II has the anonymous 'Inkle and Yarico' itself. Among the anonymous works, probably drawn from periodicals, are 'The Contented Clown', 'An Enthusiasm, occasioned by walking through a church-yard', and 'A Young Lady's Advice to one lately married'.

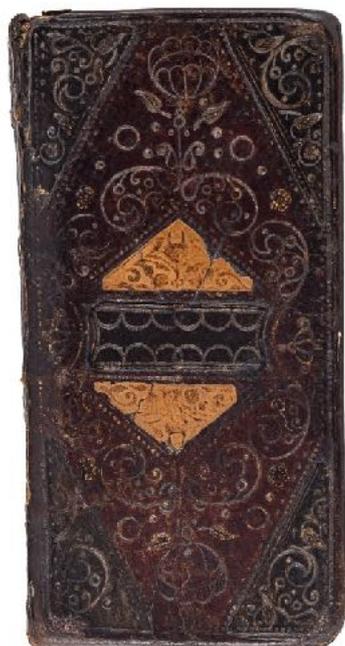
The initial advertisements are for the popular collection *The Muse in Good Humour* (1745), which had by then reached a sixth edition and a second volume (1757), and on which the present anthology is clearly modelled.

'GREAT IN ITS LITTLENESS'

51. **NEW-YEARS-GIFT (A)** composed of Prayers and Meditations, with Devotions for several Occasions. The Second Edition. [*with*: ... The Second Part]. London: printed for Simon Neale ... 1681.

Two parts in one vol., 24mo, pp. [4], 138; [4], 137, [1], with an engraved frontispiece to each part by Frederick van Hove (that to the first part repaired at head and fore-edge, that to the second shaved at fore-edge); somewhat thumbed and shaken, title-page to first part dusty, but a good copy in contemporary red morocco, gilt with floriate sprays and a tulip tool, onlays of black and tan morocco gilt to centrepiece and of black morocco to corners, spine gilt with a floral tool in compartments, the gilt rather worn, front joint cracking but cords sound.

£1200

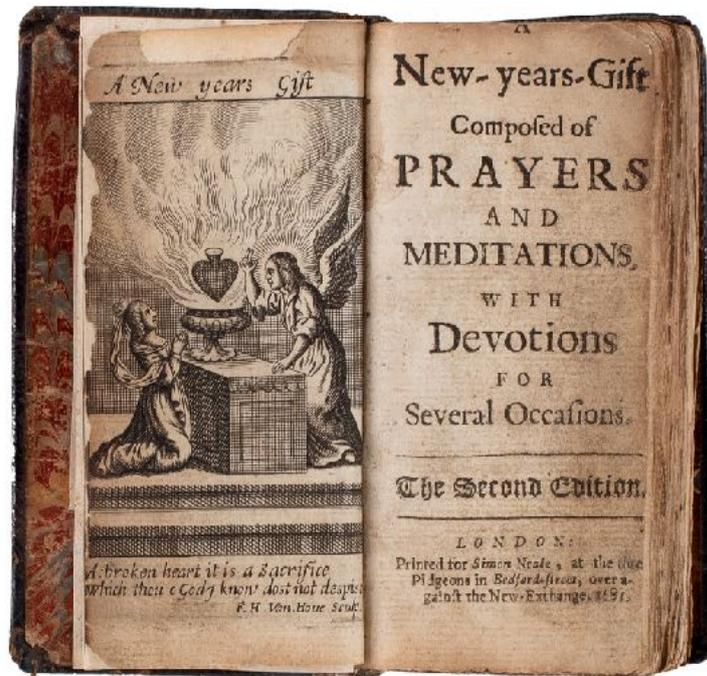


**The earliest extant edition of part I and the first edition of part II, very rare**, of a very popular collection of prayers and meditations bound for the pocket.

'I present you with this short Treatise; carry it in your hand as a Clock which a great Prince wore in a Ring: It striketh every hour of the day, and agreeth with Reason, as true Dials with the Sun. If you read it with attention, you will finde it Great in its Littleness, Rich in its Poverty, and Large in its Brevity ...'.

In the first part, prayers and meditations for New Year's Day and for each day of the week are followed by meditations on communion, charity, death, and some short hymns. In the 'second part', issued because of the favourable reception of the first, are more thematic meditations – on heaven, affliction, pride, vanity, love of the world, a guilty conscience, etc.

The first edition was first published in Hilary Term 1679/80 (Term Catalogues, I, 380), but no copies are known to survive. It was re-printed along with the new second part in Hilary Term 1680/1 (Term Catalogues I, 427 and 433). There was a 'third edition' in 1683 (BL only), along with,



apparently, four more new parts (of which only 4 and 6 survive, in unique copies at Worcester College, Oxford); they were then re-issued together in 1685 (BL only) and several times thereafter.

**ESTC records two copies only: Bodley and UCLA.**

Wing N797D.

#### INTRODUCTION TO THE 'FAMILY OF LOVE'

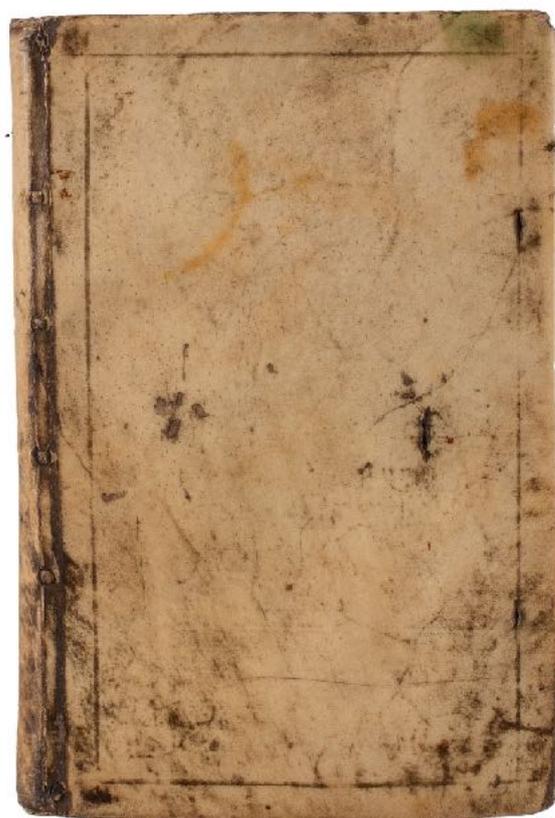
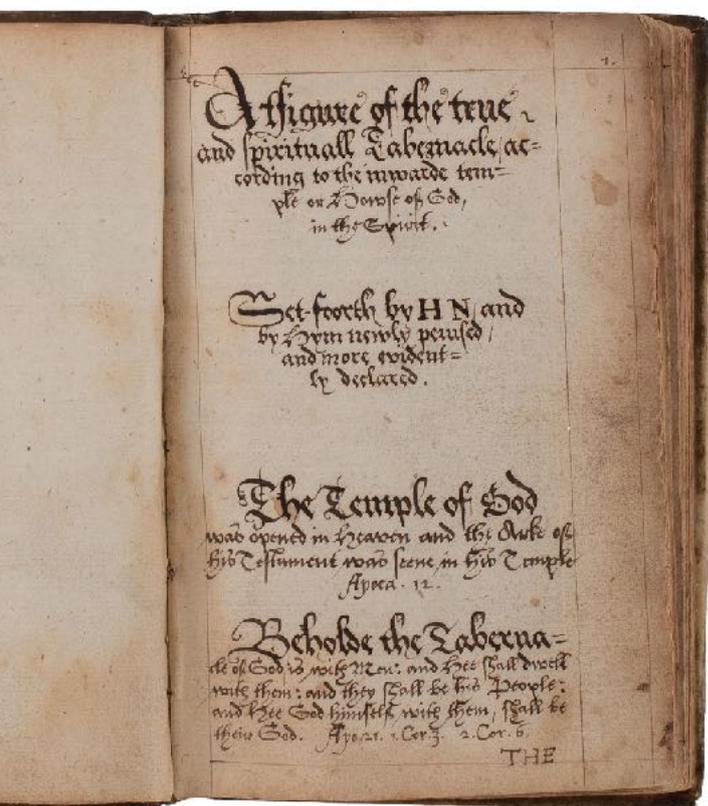
**52. N[ICLAES], H[endrik].** 'A ffigure of the true and spiritual Tabernacle according to the inward Temple or House of God in the Spirit. Set forth by H N and by hym newly perused, and more evidently declared'. [England? c. 1600-10?]

8vo manuscript, ff. 68, with **five full-page emblematic illustrations**; brown ink on paper (pillars and grapes watermark) in a very neat secretary hand, the 'Preface' in an italic hand; title-page and section titles with some minor calligraphic embellishments; pages scored with a stylus, borders ruled; a few leaves evidently cancels on stubs, scattered minor corrections/alterations in a different hand (e.g. f45v, 46r, 62v, 65v); in excellent condition in contemporary stiff vellum, covers ruled blind, ties wanting.

£22,500

**A fine, early manuscript of a major text by Hendrik Niclaes** (1502-1580), founder of the revolutionary sect known as the Family of Love. Probably transcribed from an earlier manuscript source (now lost), **it differs throughout in orthography, and occasionally in substance, from the only extant printed edition**, published a generation later in London in 1655.

Born in the Eastern Netherlands or Western Germany, Niclaes began to have religious visions at an early age. He came under the influence of Luther in 1521, and was himself arrested for heresy in 1529, though acquitted after questioning. In his secular life he seems to have been a successful merchant, and his move to Amsterdam in 1532 probably had both commercial and spiritual motives. Briefly arrested there, he evidently had some links to the Dutch Anabaptists, but his more moderate stance led him to act as an intermediary from the government to dissuade them from revolutionary activity.



By 1540 however, when he moved to Emden, Nicolaes had founded his own millenarian religious movement, the Family of Love (Huis der Liefde, Familia Charitatis), a deeply hierarchical sect with himself, known only as 'HN', at the head. 'Living in the last age of time, he was to repair the imperfection brought about by original sin and thus to succeed where even Christ had failed. He was to cleanse Christianity of the distortions introduced by the churches' (*Oxford DNB*), and yet his followers were encouraged to conform outwardly by attending either Protestant or Catholic mass depending on where they lived. He began to gather followers and to print his works, written in Low German, which he considered the church language of the Family. He was well connected, and his correspondents included Ortelius and Postel, but most importantly the young printer Christopher Plantin, whose establishment Nicolaes co-opted to print his texts (though using his own types, woodcuts and paper). In the 1560s Nicolaes lived in Kampen, Rotterdam, and finally Cologne, where he remained until his death. 'His works were widely circulated in Low German in the Low Countries and Germany. Some were translated into Latin and French, and were read in Paris in circles close to the court ... **There is no evidence that Nicolaes came to England, and yet it was there that his sect seems to have been most successful.** The Family of Love was introduced into England by Christopher Vittels' (*ibid.*), a (possibly Dutch?) textile merchant sometime resident in Southwark.

Vittels seems to have spent time in Cologne, and his numerous translations of Nicolaes's works into English were printed there *c.* 1575-83 and then smuggled into England. 'The English Familists tended to have a mystical inclination ... The largest groups were concentrated in London and in Cambridgeshire and the Isle of Ely (with enclaves in western Suffolk, eastern Huntingdonshire, and northern Essex)'. As Nicolaes's following was diminishing in Europe, it grew in England, as did the literature attacking the Familists; his death in 1580 was followed quickly by a suppression order issued by Queen Elizabeth, which required the burning of his books. The Familists went largely underground until the beginning of the reign of King James I, when approaches were made to the King for clemency (a *Supplication* of 1604 was printed in 1606 with responses attacking the sect). The orthography, grammar and handwriting of the present manuscript suggest that it dates from that period. There was a further resurgence of interest among Quakers in the 1650s, and many of Nicolaes's writings, including the present, were then re-printed, with the spelling and grammar modernised to that of the mid-century.

The XI. Chap.

These have worse figure

...forke unto you: yet ...

Math. 6. Luk. 9. c.

1. Phi. 2. 1. Alth. 7.

1. Phi. 2. 1. a.

1. Phi. 2. 1. a. 2. Cor. 6. 1. 1. Phi. 18. 1. a.

1. Phi. 2. 1. a. 2. Cor. 6. 1. 1. Phi. 18. 1. a.

...the true light full of all light & life ...

1. Phi. 2. 1. a. 2. Cor. 6. 1. 1. Phi. 18. 1. a.



of David. namely from all Abominations

The XII. Chap.

The true foreforn

...of the house of God or of the ...

1. Phi. 2. 1. a. 2. Cor. 6. 1. 1. Phi. 18. 1. a.

1. Phi. 2. 1. a. Col. 2. 6.

1. Phi. 2. 1. a. 1. Phi. 4. 1. a.

1. Phi. 2. 1. a. 1. Phi. 4. 1. a.

1. Phi. 2. 1. a. 1. Phi. 4. 1. a.



Sanctuary that hath an univertified

*A Figure of the true and spiritual Tabernacle* was one of two works (the other entitled *An Introduction to the holy Understanding of the Glasse of Righteousnes*) originally intended as a ‘small Preamble or Prologue before the beginning of the fower Books of the Glasse of Righteousnes’. Niclaes’s magnum opus, a 600-page folio, the *Glass* (*Den Spiegel der Gherechticheit*) was never published or disseminated in England. ‘Since all of Niclaes’s other important writings appeared in translation, especially in English, he may have believed that the two prefatory tracts, which he wrote after the *Glass*, contained enough of the essence of his message to justify not undertaking the expense of printing translations. He may have felt, too, that the prefaces presented his thoughts in a more attractive manner’ (Moss).

Although the text here is largely the same as that would later be printed by Giles Calvert in 1655, there are a number of variant and clearly superior readings in the manuscript, e.g. ‘witnes and figure-foorth’ in the Preface, rather than the nonsensical ‘witness our Figure forth’ in 1655. The scattered corrections here also represent readings not found in print. Where not symmetrical, the illustrations are reversed in the plates of 1655, and those in the manuscript feature some decorative elements not found in print, and in one case (f. 37r) two vertical captions that do not appear in the plate in 1655.

In 1579 a certain John Rogers published an attack on the Familists under the title *The Displaying of an horrible Secte of grosse and wicked Heretiques, naming themselues the Family of Love*, in which he listed a number of works by Niclaes that he had read in English translation. The *Figure* is named at no. 8, and although no contemporary example survives of a printed edition, it is plausible there was one, of which no example survived the royal order of 1581. Certainly, features of the present manuscript, such as the unusual employment of capital letters in the margin to sub-divide each chapter, are also features of other Familist texts printed in Cologne in the 1570s. But those features are also present in three important manuscript works, *Cronica*, *Acta HN* and *Ordo Sacerdotis*, which were never printed at the time. Histories of the movement by German Familist elders, they survive only in examples (now at Leiden University Library) executed c. 1590-1610, presumably copied from earlier originals. The family resemblance to the present work is striking, and although our manuscript was probably executed in Britain rather than Germany - the pillars and grapes watermark here is of a type used in Britain from around 1600 - it is clearly of a type executed professionally (witness the stylus ruling) with the aim of either distribution or preservation. It seems most likely then that the manuscripts derive from a common source set, executed in Cologne in the 1570s.

**We have been unable to trace a comparable example of the *Figure* in manuscript**, although a different version under a different title c. 1650 survives as Cambridge University MS Add.2801. Add.2641 is a copy c. 1600 of Niclaes’s *Second Exhortation* - like the *Figure*, a text for which no early edition survives but which is named by Rogers in his *Displaying*. Perhaps Rogers indeed read both texts in manuscript copies similar to the present one.

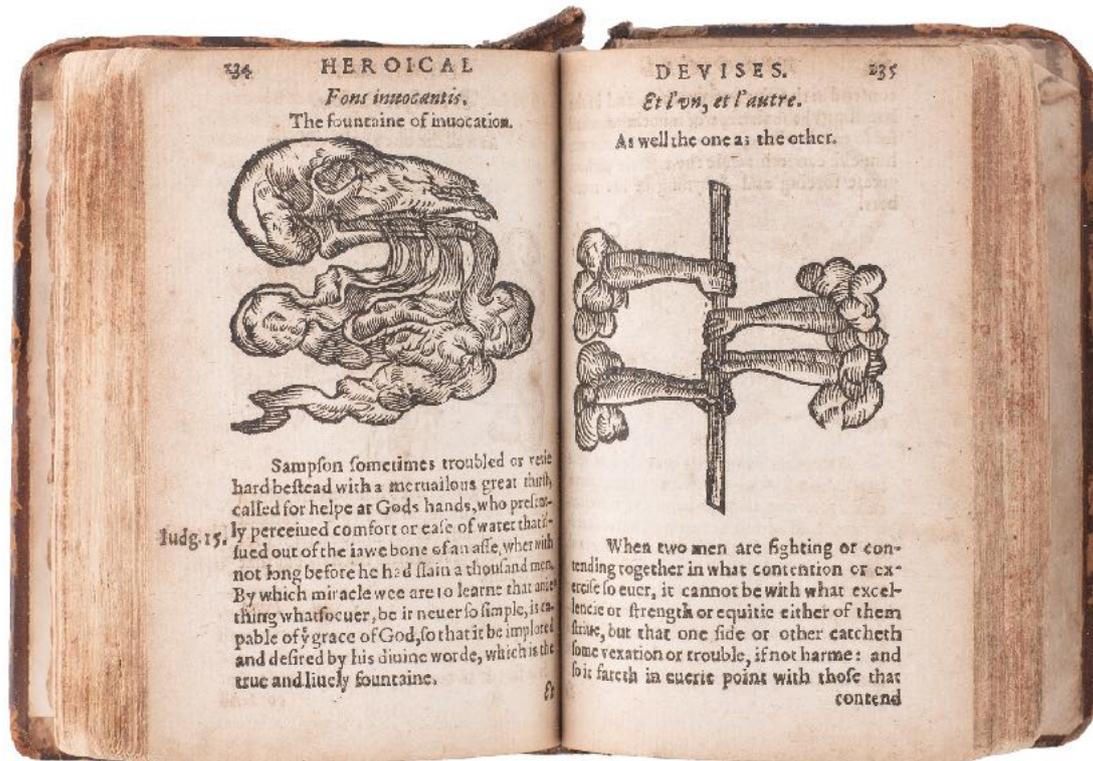
See Jean Dietz Moss, “‘Godded with God’: Hendrik Niclaes and his Family of Love’ in *Transactions of the American Philosophical Society* 71:8, 1981; Alastair Hamilton, introduction to *Cronica, Ordo Sacerdotis, Acta HN: three texts on the Family of Love* (Brill, 1988).

## 53. **OPIE, Mrs. [Amelia].** Poems ... London: Printed for T. N. Longman and O. Rees ... by Taylor and Wilks ... 1802.

8vo, pp. iv, 192, with a lithographic frontispiece illustration by Reynolds after a design by the author’s husband, Thomas Opie; slightly toned, but a good copy in modern brown morocco.

£150

First edition of the first collection of Opie’s verse, which went through six editions up to 1811. Her favourite themes are love, death and social abuses, and there is one abolitionist poem - ‘The Negro Boy’s Tale’.



A LIKELY SOURCE FOR THE TOURNAMENT SCENE IN *PERICLES*

54. **PARADIN, Claude.** *The Heroicall Devises ...* Whereunto are added the Lord Gabriel Symeons and others. Translated out of Latin into English by P. S. London: Imprinted by William Kearney ... 1591.

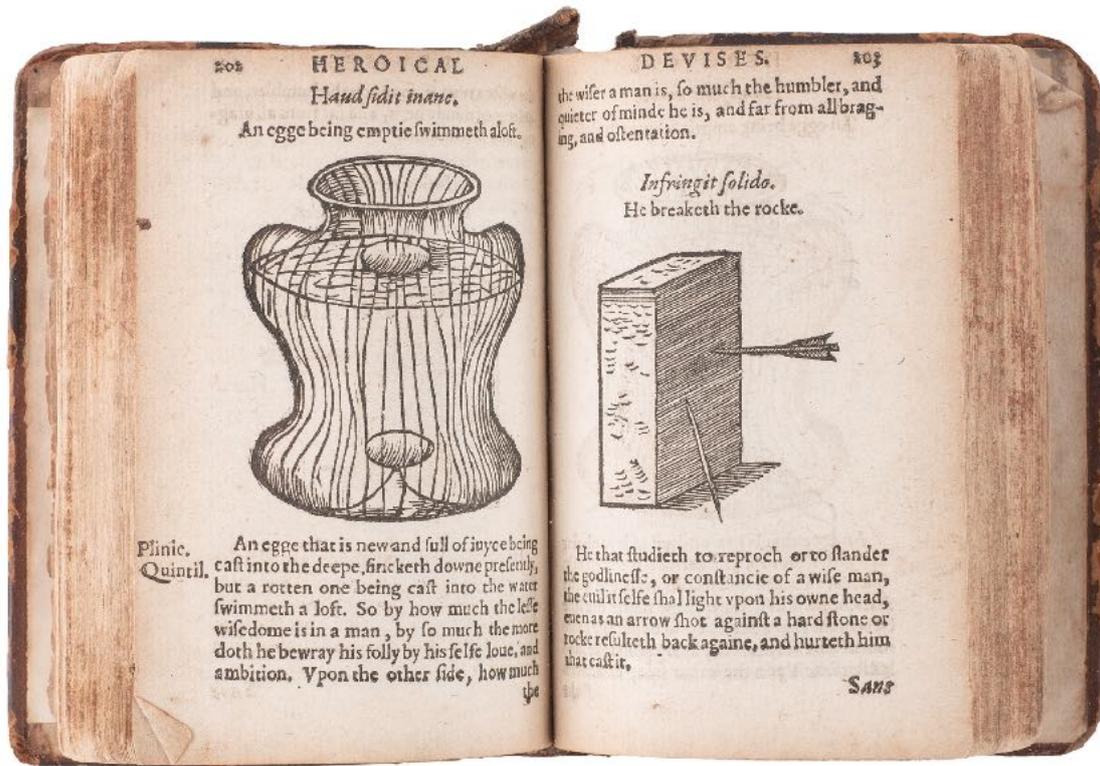
12mo., pp. [10], 374, with 217 woodcut illustrations; a few sidenotes and headlines shaved, one image (the bear on p. 96) just touched; slightly grubby with light browning throughout and a few minor stains, but withal a very good copy in late seventeenth- or early eighteenth-century calf, front board detached; the Macclesfield copy, with bookplate and blindstamps.

£12,500

**First and only early edition, rare, of the first emblem book in English to be printed in England,** and indeed only the second of any sort after Whitney's *Choice of Emblemes* (Leiden, 1586).

Translated from the Antwerp edition of 1562, *The Heroicall Devises* combines the emblems of Paradin's original *Devises Heroiques* (1551) with those of Gabriele Simeoni first published in 1559. The publisher Kearney dedicated the work to Capt. Christopher Carleill, commander of forces in Ulster and a friend of Spenser. This is one of only a small handful of books published by Kearney in London before his return to Dublin, where he issued the landmark first edition of the New Testament in Gaelic, 1603. The translator, here, known only as 'P. S.', has not been identified with any certainty, although it is intriguing that the late Philip Sidney, whose fascination with the subject is well-documented, was related by marriage to Carleill.

That Shakespeare was widely familiar with the genre of emblems and impresse is well known. In March 1613 he was paid 44 shillings for composing an impresa for the Earl of Rutland to carry at the accession day tilts (Richard Burbage was paid the same amount for painting it), and non-specific emblematic images occur through many of his plays. However, it is the well-known tournament scene in *Pericles*, written in 1607, that is the most sustained passage of Shakespearian emblematic imagery. The impresse of six knights are described in detail, but debate about their sources continues. Three are found together only in this 1591 translation of Paradin; 'Shakespeare was thoroughly familiar with the impresa genre. That familiarity derived in part from his knowledge of at least one printed collection of impresas, here tentatively identified as P. S.'s translation of Paradin' (Alan R. Young, 'A Note on the Tournament Impresas in *Pericles*', in *Shakespeare Quarterly*, 36/4, Winter 1985, pp. 453-6).



**ESTC shows only five complete copies:** BL, Bodley, National Library of Ireland; Illinois and Folger ('a few letters in facsimile'); plus incomplete copies at Bodley (wanting 10 leaves) and Worcester College Oxford (wanting 27 leaves). To these we can add Penn State (wanting 1 leaf).

STC 19183.

'READING THE BOOK MORE I LIKE IT LESS'

**55.** [PIOZZI], Hester Lynch Thrale. Autograph note, signed, to 'Mr [Samuel?] Lysons /with a Book'. [First half of 1784].

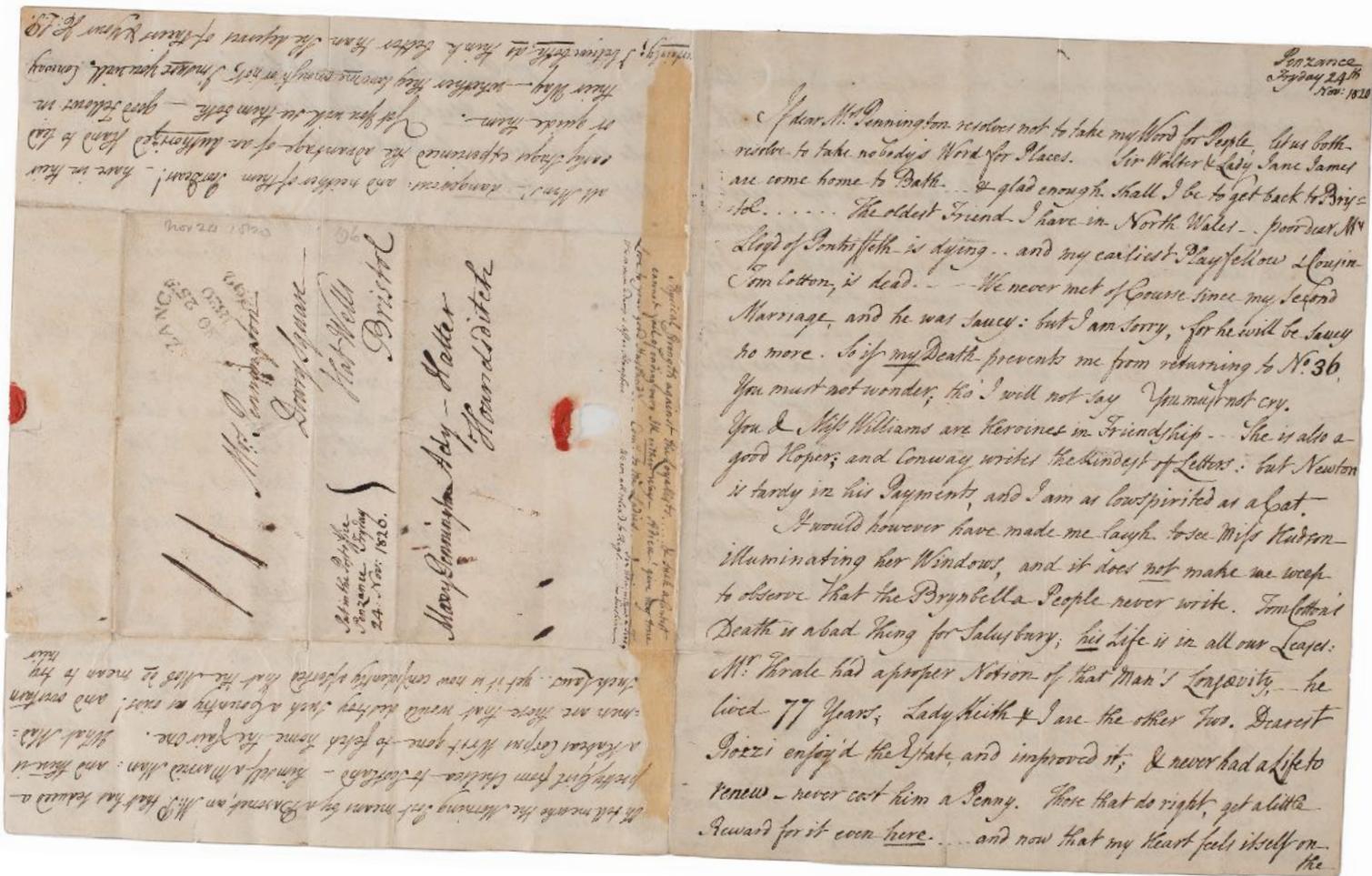
8vo. bifolium, with an integral address leaf; in very good condition, tipped onto an album leaf.

£500 + VAT in EU

'I have repented of my Promise yet will not break it .... but reading the Book more I like it less; let me have it again o' Wednesday to restore to the Possessor for it is scarce & curious - Yrs. H:L:T.'

The young antiquarian and engraver Samuel Lysons had first met Hester Lynch Thrale in January 1784, before her marriage to Gabriel Piozzi in June that year, and her consequent estrangement from Johnson. Lysons became a 'kind and very active friend', helping her compile her *Anecdotes of Samuel Johnson* (1786); 44 of her letters to Lysons were printed in *Bentley's Miscellany* in 1850. She also knew and corresponded with Samuel's elder brother, Daniel Lysons.

*I have repented of my Promise yet will not break it - - - but reading the Book more I like it less; let me have it again o' Wednesday to restore to the Possessor for it is scarce & curious - Yrs H:L:T.*



ON THE BRINK OF ETERNITY

**56. PIOZZI, Hester Lynch Thrale.** Fine, long autograph letter, signed, to one of her closest friends, Penelope Sophia Pennington, gloomy from the death of friends and her own failing health but still expressing a lively interest in such society and entertainment as could be found in Cornwall, where she was living to retrench her finances. Penzance, 24 November 1820.

4 pages, 4to., with postmarked address panel on the fourth page; apart from a split at one fold without loss, basically in fine condition, transparent mounting tape on one edge.

£4500 + VAT in EU

After generously making over her Welsh villa Brynbella and her savings of £6000 to her adopted son, John Salusbury Piozzi, and entertaining 600 guests at her seventy-ninth (she thought it was her eightieth) birthday party in the Assembly Rooms, Mrs. Piozzi decided that she must follow a less expensive lifestyle, leaving the congenial company of Bath for Penzance in July 1820. Keeping up with her correspondence was to be one of her few pleasures in a town with no theatre, no card rooms, and no music meeting.

Although Mrs. Piozzi and Mrs. Pennington only became friends in 1788, they exchanged more than 350 letters in the next thirty-three years (206 letters from Mrs. Piozzi to Mrs. Pennington, and 151 from Mrs. Pennington to Mrs. Piozzi, are in the John Rylands Library). At the time of this letter Mrs. Pennington was living in Dowry Square in Hot Wells (Clifton), Bristol, and it was to Clifton rather than Bath that Mrs. Piozzi decided to move when she returned to civilization in March 1821.

Here she writes: 'The oldest Friend I have in North Wales - - poor dear Mr Lloyd of Pontriffeth is dying - - and my earliest Playfellow & Cousin Tom Cotton, is dead. - - We never met of course since my second Marriage, and he was saucy: but I am sorry, for he will be saucy no more .... I am as lowspirited as a Cat'.

‘Tom Cotton’s Death is a bad thing for Salusbury; his Life is in all our Leases .... Dearest Piozzi enjoy’d the Estate, and improved it; and never had a Life to renew – never cost him a Penny. Those that do right, get a little Reward for it even here .... And now that my Heart feels itself on the Brink of Eternity ... how daily and nightly do I thank God & my Parents – that in my gayest hours I never did forget it.’

‘Miss Willoughby and your most humble Servant, have been at a Penzance Ball. The first (as we were told) illuminated by Wax Candles; and the Ladies led our Admiration to the Lustres ... for we had seen lighted rooms often; seldom such pretty Women ....’

‘Mrs. Lumsden continues bad, but we hope she will not die ..... It does grieve me to see People die whilst they are of Use or Ornament to Society, and whilst their Friends love them, & their Debts go on reducing’.

I will live if I can, but every day counts now; Ay and every Pulse too – and ’twere a Folly not to feel it .... Do not be sorry that I have arrived at more than Three Quarters over, but pity those that have many Arches to pass - - - - with broken Battlements on either side, enough to giddy their Brains ..... Salusbury’s Path seems clearest of difficulties, but he is in Danger of Drowsiness; Conway’s [William Augustus Conway, a young actor infatuated with Mrs. Piozzi] Walk is above all Men’s – dangerous, and neither of them Poor Dears! – have in their early Stages experienced the advantage of an Authorized Hand to lead or guide them. You will see them both – good Fellow in their Way - - whether they love me enough or not, I’m sure you will. Conway certainly; I believe both, do think better than She deserves of theirs & your H: L: P:

In a postscript she comments on gossip in the *Morning Post* that a baronet and M.P. has seduced a pretty girl from Chelsea to Scotland, and remarks that ‘I am sitting without a Fire, it is so warm & damp’.

**Not in *The Piozzi Letters* (1989-2002)**, which publishes three other letters to Mrs. Pennington from this month (2<sup>nd</sup>, 12<sup>th</sup>, and 15<sup>th</sup>-16<sup>th</sup>) and one from 14 December, all now at Princeton. This letter had, however, already been published in the sometimes untrustworthy *Intimate Letters of Hester Lynch Piozzi and Penelope Pennington* (1914).

#### EIGHTEENTH-CENTURY REMAINDERING

**57. POPE, Alexander.** The first Book of Statius his Thebais. Translated by Mr. Pope [*extracted from Miscellaneous Poems and Translations by several Hands, 1712, and here stitched as a pamphlet for separate sale*].

8vo., pp. 56 with half-title, followed by the stubs of the next three leaves, pp. 57-62, ‘Four Songs’, not by Pope; from the library of the Sandys family of Ombersley Court, though without marks of provenance.

£350

Although *Miscellaneous Poems*, 1712, included the first printing of *The Rape of the Lock*, it did not sell well, and Bernard Lintot was left with a considerable stock which he attempted to move by reissuing the original sheets in 1714 with the addition of *Windsor Forest* and the *Ode for Musick* and with Pope’s name now added prominently to the title-page.

This constructed (deconstructed?) pamphlet would appear to be a further attempt to shift unsold stock, trading on the prestige of Pope’s name, and sacrificing the three leaves of ‘Four Songs’ which were presumably of little or no commercial value. It is only the stubs of the three inconvenient leaves that provide evidence of an unsuspected trade practice.

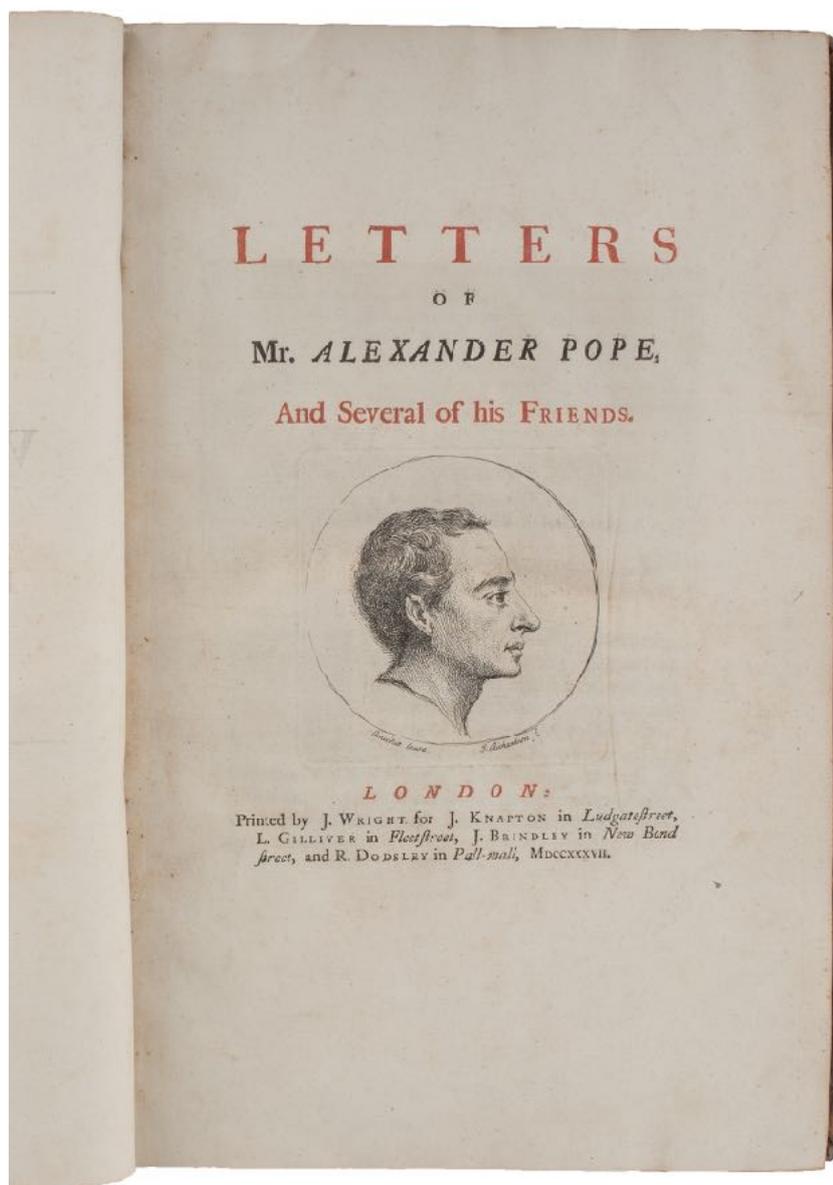
**58. POPE, Alexander.** The Temple of Fame: a Vision ... London: Printed for Bernard Lintot ... 1715.

8vo. in fours, pp. 52, [4, Proposals for printing by subscription Urry’s edition of Chaucer], with half-title; a fine copy, stitched as issued, rear marbled wrapper (no front wrapper); from the library of the Sandys family at Ombersley Court, though without marks of provenance.

£350

First edition. A modernized version of Chaucer's *Hous of Fame*, for which Lintot paid Pope £32 5s. Perhaps Lintot was hoping to arouse interest in the rather expensive new edition of Chaucer which is advertised here at 30 s. in sheets. Queen Anne's licence to Urry is dated 20 July 1714, and the Proposals 19 January 1714/15.

Griffith 36; Foxon P974.



LARGE PAPER COPY

59. **POPE, Alexander.** Letters of Mr Alexander Pope, and several of his Friends. London: Printed by J. Wright for J. Knapton ... L. Gilliver ... J. Brindley ... and R. Dodsley ... 1737.

Folio, pp. [36], [9]-196, 189-307, [1], with a half-title ("The Works ... in Prose"); engraved vignette to title-page (a medallion portrait of Pope by John Richardson), title printed in red and black; engraved head- and tail-pieces by William Kent; a fine, crisp copy on large paper in contemporary panelled calf.

£1500

First folio edition, large paper issue, preceded by a subscribers' edition in quarto, of the first 'official' version of Pope's letters.

Pope had desired for some time to see his correspondence printed but was reluctant to be seen publicly to organise such a project. In 1729 a group of letters had appeared in the *Posthumous Works* of William Wycherley but most copies were quickly withdrawn by Pope; in 1735 he contrived their 'unauthorised' appearance, by sending the sheets to his old rival Edmund Curll, under the pseudonym 'P. T.'. Curll, not knowing their true source, published them to great success, with several variants and piracies appearing thereafter.

Pope now could justify an 'official' publication to counter the surreptitious one, and the result was the *Letters* of 1737, intended as the first volume of a larger publishing project (hence the half-title 'The Works'). The text was based on that of 1735 but a number of letters were added, others significantly polished, a new preface and contents list added, and the whole graced with a carefully-chosen vignette portrait of a youthful Pope.

Griffiths 456.

**60. PORNY, Mr [i.e. Antoine Pyron du Martre].** Grammatical Exercises, English and French ... to which is added an Introduction to French Poetry ... The third edition, corrected. London: Printed for J. Nourse ... and S. Hooper. 1771.

8vo, pp. [4], xxxv, [1], 154, [2, advertisements for four other works by Porny]; terminal advertisement leaf with short tear (no loss), else a good copy in contemporary sheep, rubbed, spine worn and chipped at head and foot.

£750

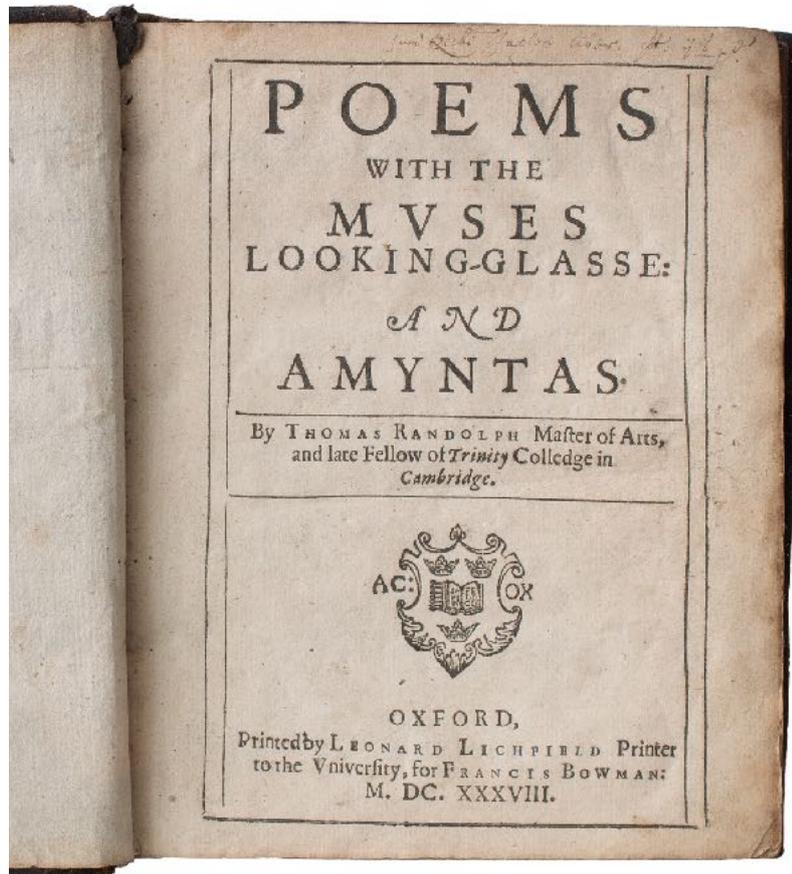
**Unrecorded**, the revised third edition of Porny's popular *Grammatical Exercises*, which had thirteen London editions by 1815, as well as several in Dublin – Charlotte Brontë is one of the many later students who made use of him.

Porny (or Pyron), a native of Normandy who came to Britain in the 1750s, was a Master of French at Eton College from about 1773, and author of a work of heraldry as well as a number of French textbooks, most now very rare; his success, increasingly less modest, led to his appointment as a Poor Knight of Windsor in 1780, and he left after his death a not-insubstantial sum to fund a charity school in Eton, to be administered by the printer and bookseller Charles Knight.

The first edition of *Grammatical Exercises* was published as *English and French Exercises* in 1763 (pp. iv, 105; not recorded in ESTC, but Alston lists a copy at Kent State). The 'second edition, carefully corrected and very much enlarged' (3 in ESTC – Eton, ULCA, and Illinois), increased the text to pp. xli, 129; and by the present edition, expanded again, it had grown from two to four main sections ('Fundamental Rules', 'Idiomatrical Exercises', 'French Exercises ... serving to explain divers Particles', and 'Sentences, calculated to point out some intricate Idioms and Gallicisms'), plus the addendum on French poetry (pp. 137-150).

The advertisements at the end list Porny's *Practical French Grammar* (1768), *Elements of Heraldry* (second edition, 1771), 'Models of Letters. French and English' (presumably *Modern Letters* 1769 or an untraced reissue), and an unrecorded work – *The Principles of the French Language. In two Parts*, published in 8vo by Joseph Pote of Windsor.

**Not in ESTC; not in Alston, which lists only a Dublin 'third edition' of 1777, most probably a piracy.**



AN ILLUSTRIOUS 'SON OF BEN'

61. **RANDOLPH, Thomas.** *Poems, with the Muses Looking-Glasse: and Amyntas ...* Oxford, Printed by Leonard Lichfield Printer to the University, for Francis Bowman: 1638.

Small 4to., pp. [24], 128, [2], 93, [7], 114; a very good fresh copy in contemporary calf, covers and spine with triple fillet in blind, covers scraped, lower corners neatly restored; ownership inscription to title: 'Sum Rich[ard]i Jacson liber p[re]t[ium] ii s x d'.

£2750

First edition of the major collection – pastoral, erotic, and festive verse, followed by two plays – of one of the more illustrious of the 'sons of Ben', published two years after his death some three months short of his thirtieth birthday. Randolph began his literary career at Trinity College, Cambridge, where he was known for his wit and ingenuity, and organized student productions of his earliest plays. Leaving Cambridge for London in 1632, he engaged with too much enthusiasm in the dissipations of metropolitan literary life, and his 'immoderate way of living in all probability shortened his days' (Phillips, *Theatrum Poetarum*, 1675).

In the opening scene of *The Muses Looking-Glass*, set in the Blackfriars Theatre, two puritan hawkers who are strongly prejudiced against the stage are accosted by a third character, Roscius, who undertakes to convert them. In the play that follows, to a counterpoint of commentary from the puritans, virtues and vices appear in couples or singly and (in accordance with the theory of comedy put forward in the first act) hold up a mirror in which spectators may note their own defects.

'We have called *The Muses Looking-Glasse* Randolph's masterpiece, though this title might be claimed for his fine pastoral *Amyntas*. But the later production has to compete with even finer work by Jonson and Fletcher, while the former is unique of its kind. Randolph died in 1635, at the age of twenty-nine; and he is to be counted among those poets whose achievement, considerable as it is, is an earnest only of what his matured powers might have given us' (CHEL).

STC 20694; Hayward 74; Pforzheimer 828; Greg 547(a) and 548(a); G.E. Bentley, *The Jacobean and Caroline Stage*, V, 986-9.

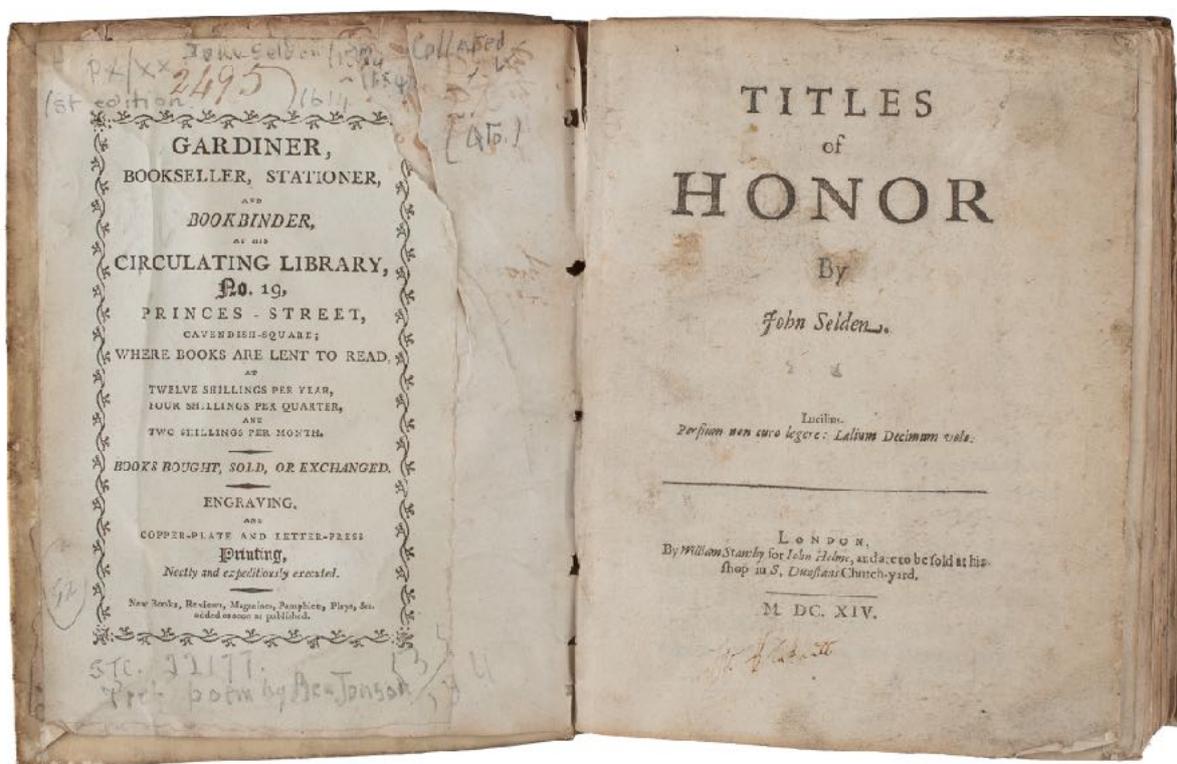
62. [ROSCOE, William.] DIGNUM, Charles. A new Song sung by Mr. Dignum, at the Anniversary of the Revolution of 1688, held at the London Tavern, Nov. 1792. [London,] R. Hawes, [1792].

Slipsong (194 x 128 mm), printed on one side; horizontal chain-lines; lightly dust-stained with light creases and very short marginal tears.

£650

**Rare broadside song celebrating the French Revolution.** Performed by Charles Dignum to the tune *The Tear that bedews Sensibility's Shrine* on the anniversary of the Glorious Revolution, the song calls on its audience to follow France and 'seize the glad moment and hail the decree, / That tears off their chains, and bids millions free'.

**ESTC records only one copy, held at the British Library.** No copies could be traced at auction.



WHAT IS A NOBLEMAN?

63. SELDEN, John. Titles of Honour ... London, By William Stansby for John Helme ... 1614.

4to, pp. [38], 391, [43], without A4 (blank); roman and italic letter; title-page slightly dusty, last two leaves thumbled, else a very good copy in contemporary limp vellum, slightly soiled, ties wanting; ownership inscription of Tho(?) Blackwall; large engraved bookseller's label of Thomas Gardiner, 19 Princes St, Cavendish Square (active at that address 1797-1845); armorial bookplate of the politician William Wickham (1761-1840), recent ownership label of Professor Eric G. Stanley.

£1500

First edition of Selden's ground-breaking examination of the meaning of nobility and the origins of honorific titles, to this day a much-cited work of reference. The question of elevation by legacy or by personal qualities lay at the heart of the ambiguity of the term 'noble' and, crucially, at the heart of the question of the legitimization of authority and sovereignty in early-modern England. Selden's early work provides the first critical examination of ennobling mechanisms throughout Europe. 'Breaking away from the genealogical

concerns of most heralds and Kings of Arms, [he] derived honour from virtue, portrayed all civil honours as granted by the sovereign, and dismissed any claim to a hereditary nobility independent of the state' (*Oxford DNB*).

The dedication to Selden's Chamberfellow Edward Heyward is followed by one in Greek verse to 'that singular Glory of our Nation, and Light of Britaine, M. Camden Clarenceulx'. Commendatory verses by Samuel Purchas and Ben Jonson are also included in the preliminary matters. Some copies have an additional dedication before the Jonson poem, signed \*1-2.

**64. SHAKESPEARE, William.** *Coriolanus. A Tragedy ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury-Lane.* London: Printed for C. Bathurst, J. F. & C. Rivington [etc. etc.] ... 1786.

12mo., pp. 102, [2, advertisements], with an engraved frontispiece by Bartolozzi after Cipriani (imprint: Lowndes, 1785); final advertisement partly torn away, else a very good copy, uncut, in contemporary blue paper wrappers (the interior face being printer's waste of an unrecorded advertisement, dated 12 Oct. 1778, for Charles Stanhope's *Oxford Family-Bible* (1779).

£150

First edition thus, rare; with the passages omitted in performance marked 'with inverted commas'.

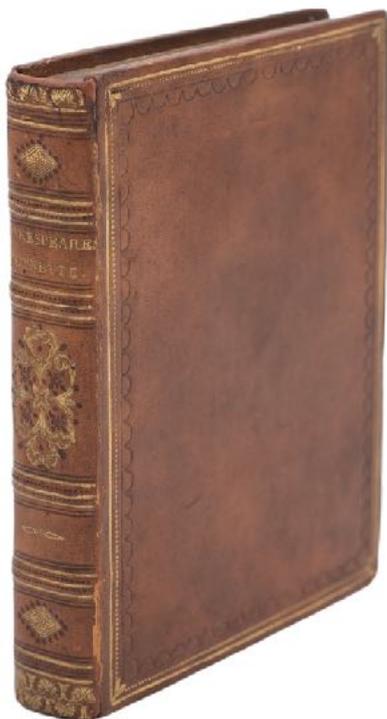
BL (wanting frontispiece), Folger and Baillieu Library only.

'VERGLEICHEN SOLLT' ICH DICH DEM SOMMERTAG?'

**65. SHAKESPEARE, William.** *Shakespeare's Sonnette übersetzt von Karl Lachmann.* Berlin, 1820. Gedruckt und verlegt bei G. Reimer.

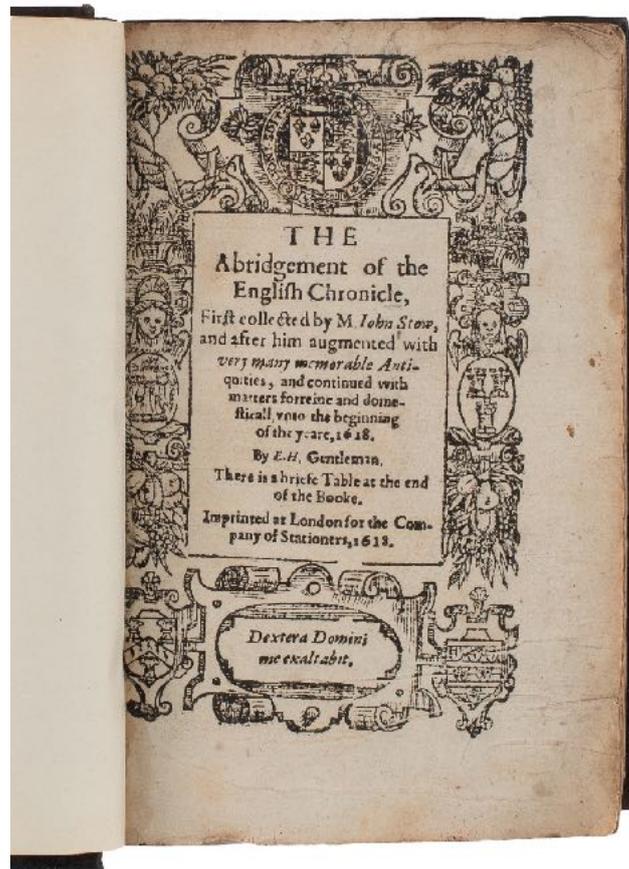
Squarish 12mo in sixes, pp. [2], 153, [1]; printed on thick paper; some slight offset to title-page from turn-ins but a handsome copy in contemporary polished calf, covers and spine tooled in gilt and blind, speckled edges, pink glazed endpapers; contemporary engraved ticket of Lintern's Music Warehouse in Bath.

£950



**First complete edition in German of Shakespeare's sonnets, this copy retailed in contemporary Bath.** The translation is by the philologist and teacher Karl Lachmann, who went on to translate *Macbeth* in 1829 and is now best known for his landmark edition of Lucretius (1850).

Lintern's Music Warehouse opened in Bath in the early 1780s, retailing instruments and music and doing a small amount of publishing. After James Lintern's death, business declined, and it was taken over by George Packer in 1819.



66. **STOW, John.** The Abridgement of the English Chronicle, first collected by M. John Stow, and after him augmented with very many memorable Antiquities, and continued with Matters forreine and domesticall, unto the Beginning of the Yeare, 1618. By E[dmund] H[owes] Gentleman. ... Imprinted at London for the Company of Stationers, 1618.

8vo., pp. [12], 464, 467-486, 489-568, [42], wanting the blanks A1, A8 and 2Q8; printed in black letter; very good copy in dark contemporary sheep, neatly (if a little tightly) rebacked and edges renewed; bookplates of Henry Devenish Harben and Eric Gerald Stanley, professor of Anglo-Saxon at Oxford.

£1250

Stow's *Summarie of Englyshe Chronicles* first appeared in 1565, and as the *Abridgement* was frequently reprinted and supplemented by the author and, from 1602, by Edmund Howes until this, the final edition, in 1618.

'Howes's continuation of the *Abridgement* includes a mix of elements. Odd events such as the birth of lion cubs in the Tower of London and the discovery of a whale's dead body far up the Thames estuary, in which one might see omens or the hand of God, contrast with lengthy discussions of important political events such as the Gunpowder Plot, the creation of the East India Company, and news from Virginia, where Stow had chronicled the history of English efforts at colonization from 1584 to his date of writing' (*Oxford DNB*).

**Among the final entries is the report (April 1618) of Lord Delaware's second voyage to Virginia** (he was to die *en route* though news did not reach England until October): 'he builded a very faire shippe, and went now in it himselfe, and after him went Captaine Henry Spilman [Spelman, who was rescued by Pocahontas] with thirty persons, this Captaine Spilman had been formerly tenne yeares in Virginia, knew most of the Kings of that Country, and spake their Languages very understandingly'.

STC 23332; Alden 618/128.

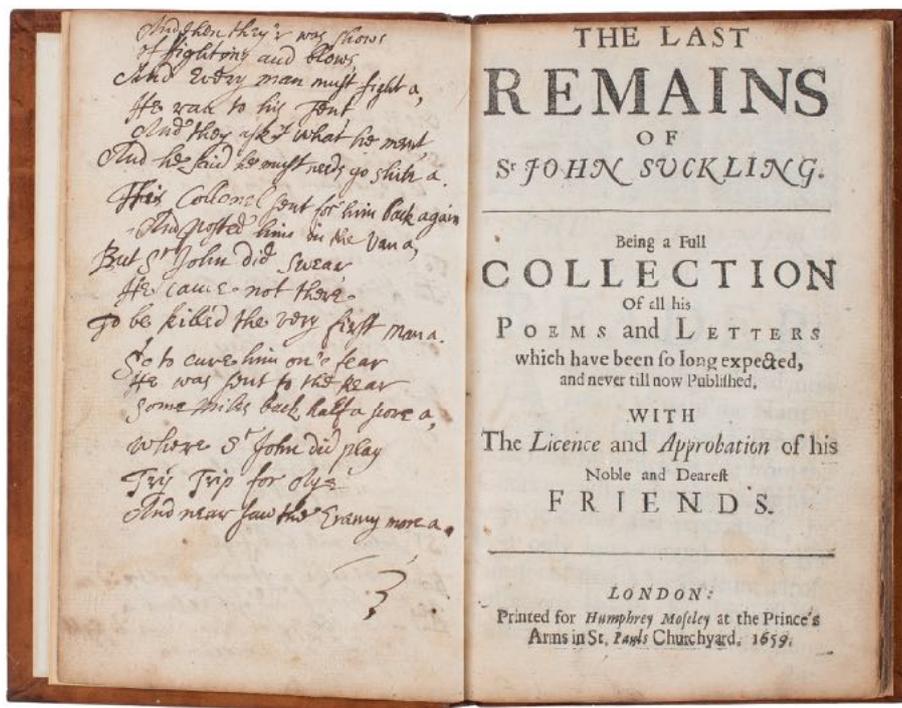
67. **SUCKLING, Sir John.** Poems, &c. ... Printed by his owne Copy. The Lyrick Poems were set in Musick by Mr. Henry Lawes, Gent. of the Kings Chappel, and one of His Majesties Private Musick. London, Printed by Ruth Raworth for Humphrey Mosely ... 1646.

8vo., pp. 49, [1, blank], stitched in nineteenth-century paper wrappers.

£575

This extract from the first edition of *Fragmenta Aurea* (comprising the poems only without letters, plays, etc.) is inscribed, in the poet's hand, 'Walter Theodore Watts [he added Dunton to his surname in 1897] from A. C. Swinburne / "If Nakednesse best cloathe bright Beautie, looke / (As well-Apparell'd) on this Naked [i.e. unbound] Booke".' A touching if inexpensive gift.

Never quite recovering from alcoholism, Swinburne lived at the Pines in Putney with his friend and minder Theodore Watts-Dunton from 1879 until his death in 1909.



WITH A MANUSCRIPT LAMPOON ON THE AUTHOR

68. **SUCKLING, Sir John.** The last Remains ... being a full Collection of all his Poems and Letters which have been so long expected, and never till now published. With the Licence and Approbation of his noble and dearest Friends. London: Printed for Humphrey Moseley ... 1659.

8vo., pp. [6], 37, [1], 19, [7], 41, [1], apart from a light stain to the lower corner a fine copy in late nineteenth-century polished calf; this is the issue with 'S' in the title, line 9 of title ends 'expected,' 'Churchyard' in the imprint is not hyphenated and 'The Stationer to the Reader' is on A2r with three woodcut ornaments above. It is an early issue without the four inserted leaves: the dedication to Lady Southcot, 'To the Reader' in *The sad One* (two leaves), and the terminal errata.

£850

First edition, sometimes bound with the third edition of *Fragmenta Aurea* (1658), but 'there is no doubt that copies of the *Remains* were issued separately, as was to be expected, since they would be needed to supplement the *Fragmenta Aurea* of 1646 and 1648' (Clayton quoting Greg).

*The last Remains* consists of forty-three poems, twelve letters, and the unfinished play, *The sad One*. The authorship of the letters and the play are not in doubt, but seven of the poems have been attributed to other authors, not surprisingly, since Moseley had to assemble the text from dispersed manuscripts years after Suckling's death. The collection includes Suckling's best-known poem, 'Out upon it, I have lov'd / Three whole days together; / And am like to love three more, / If it prove fair weather ....'

On a front endleaf is copy in a contemporary hand of a poem entitled (wrongly) 'A Song S<sup>r</sup> John Suckling made of himself' (38 lines). This is one of four lampoons on Sir John and the troop of a hundred horse that he raised to join the King's unsuccessful expedition against Scotland in 1638/9, the historical events distorted to Suckling's considerable disadvantage. Particularly vicious is the attack on Suckling's supposed cowardice:

And then they'r was shows  
Of fighting and blows  
And every man must fight a,  
He ran to his Tent  
And they ask'd what he meant,  
And he said he must needs go shite a.

The poem originally appeared in *Musarum Deliciae* (1655), 'so far as I am aware the only substantive text' (Clayton), the two extant manuscripts (Harleian MS. 3991 and Yale Osborn collection) being copied from the printed text.

**The present manuscript provides a new text, albeit similar, clearly deriving from a manuscript source and not the printed version.** The first two lines, 'As it fell on a Holyday / All on Holy day tide a', are not in *Musarum Deliciae*. They reveal that the metrical origin of the poem was the Elizabethan ballad 'John Dory' (Child 284). First printed in Ravenscroft's *Deuteromelia* (1609) and sufficiently well-known to be sung in Beaumont and Fletcher's *The Chance*, 'John Dory' continues at line three, 'John Dory bought him an ambling nag, / To Paris for to ride-a', while the manuscript continues (and the printed text begins), 'S<sup>r</sup> John Bought him an Ambling Nag / To Scotland for the Ride a'.

From this point the two versions are fairly similar, but the manuscript omits the second and final stanzas of the *Musarum Deliciae* text, and conflates another two stanzas into one. In the manuscript the four-line stanzas of *Musarum Deliciae* with a long third line rhymed internally become five-line stanzas with the long line divided into two short lines that are end-rhymed. This echoes the 'John Dory' metre.

Wing S 6130; Pforzheimer 998; Suckling, *Works*, ed. Thomas Clayton (Oxford, 1971).

#### FOR 'MEDDLESOME MILLIE'

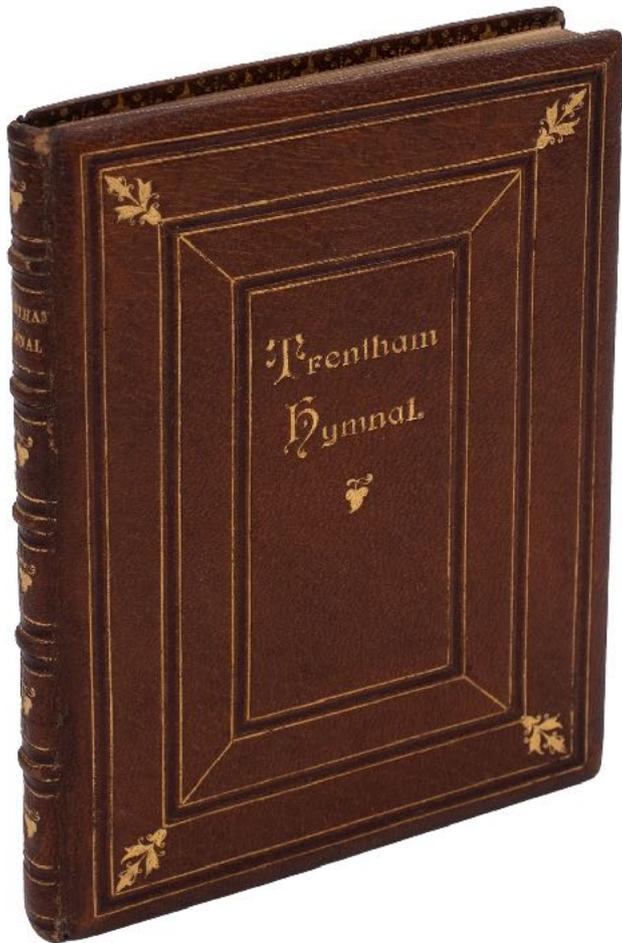
69. [SUTHERLAND, *Duchess of*.] Trentham Hymnal. Compiled and arranged by T. Johnson Salt, Organist and Choirmaster, S. Mary and All Saints, Trentham. Newcastle-under-Lyme. G. T. Bagguley ... London: Novello and Co. [c. 1894].

4to., pp. 63, [1]; 26 hymns with music on the versos and text on the rectos, 6 further hymns with text within the music; a fine copy in the original brown morocco by or for Bagguley, with his gilt stamp on the rear doublure, covers with triple panels in gilt and blind, lettered gilt direct, spine in six compartments gilt with a vine-leaf tool, wide gilt turn-ins, orange moiré silk doublures and endpapers, gilt edges.

£650

**First edition, very rare, 'printed privately by Her Grace the Duchess of Sutherland for use only in the Church of S. Mary and All Saints, Trentham'.**

Millicent Sutherland-Leveson-Gower (née St Clair-Erskine), married Cromartie Sutherland-Leveson-Gower, Marquess of Stafford, in 1884; he succeeded as fourth Duke of Sutherland in 1892. A society hostess at her London home, Stafford House, and an advocate for social reform, the Duchess was also active from the family seat at Trentham, near Newcastle-under-Lyme in Staffordshire, where she was known as 'Meddlesome Millie' for campaigning for better working conditions in the Potteries (leading to the removal of lead paint glazes in Staffordshire ware). After the death of her husband in 1913, she organised and ran an ambulance



unit in WWI – trapped behind enemy lines in Belgium, she escaped and wrote an account in *Six Weeks at the War*. She wrote several other memoirs and novels, and married twice more. Trentham Hall, rebuilt by Barry in the mid-nineteenth century, was largely demolished in 1912-3, leaving only a shell, but the gardens and the parish church of St Mary and All Saints survive.

The bookseller George Thomas Bagguley (b. 1860) was also librarian of the Ducal library at Trentham. He established his firm at Newcastle-under-Lyme in 1890, and bindings were also executed on the premises. ‘They are often of the highest quality, as Bagguley employed a number of the best finishers’ (Maggs ‘Bookbinding in the British Isles’ 1996, item 265). Bagguley is best known for his patented ‘Sutherland’ bindings, named after the Countess, which have simple panelled exteriors, but elaborate vellum doublures, tooled in gilt and colours. This is in a more modest mode, but still very finely executed.

**Library Hub records a single copy, at Cambridge. Not in OCLC.**

#### COPTIC AND HIEROGLYPHICS

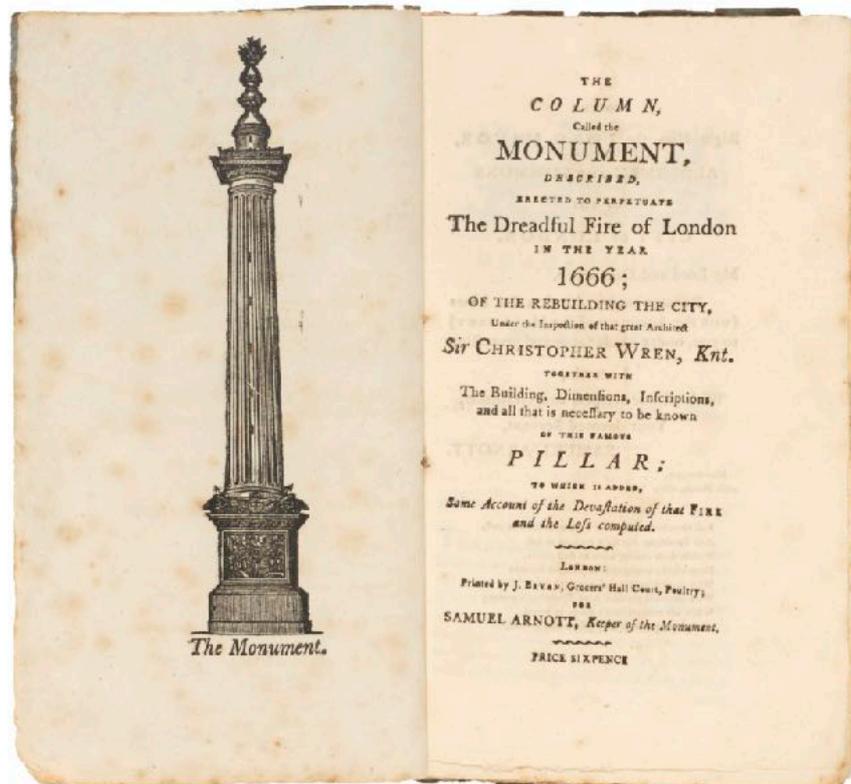
70. **TATTAM, Henry.** *A Compendious Grammar of the Egyptian Language as contained in the Coptic and Sahidic Dialects; with Observations on the Bashmuriac: together with Alphabets and Numerals in the hieroglyphic and enchorial Characters ...* London: [Richard Watts, for] John and Arthur Arch ... 1830.

8vo., pp. [2], xiv, 152, with four lithograph plates (one folding) of hieroglyphic and enchorial numerals and letters; English and Coptic text throughout; a little light spotting, but a very good copy, uncut, in the original quarter blue cloth and blue-grey boards, rubbed, spine partly defective, printed paper spine label; a few minor pencil annotations, including additional pictograms on the plate of phonetic hieroglyphics; bookseller’s ticket of R. I. Mitchell & Sons, Westminster.

£1000

**First edition, the very rare first issue**, by a pioneer of Coptic studies, ‘probably the most distinguished figure in this field at that time’ (Dawson & Uphill). Notable here are the lithographic plates of hieroglyphics. The second issue added an Appendix (‘the rudiments of a dictionary ... by Thomas Young’), with the title-page reset to mention the new contents and the dedication leaf to John Tattam apparently excised.

**Most copies we have traced are of the second issue**; both are very scarce outside Europe, World Cat showing only Minnesota and Metropolitan Museum in North America.



71. [TAYLOR, John.] The Column called the Monument, described, erected to perpetuate the dreadful Fire of London in the Year 1666; of the Rebuilding the City under the Inspection of that great Architect Sir Christopher Wren, Knt [etc.] ... London: Printed by J. Bryan ... for Samuel Arnott, Keeper of the Monument. [1805?]

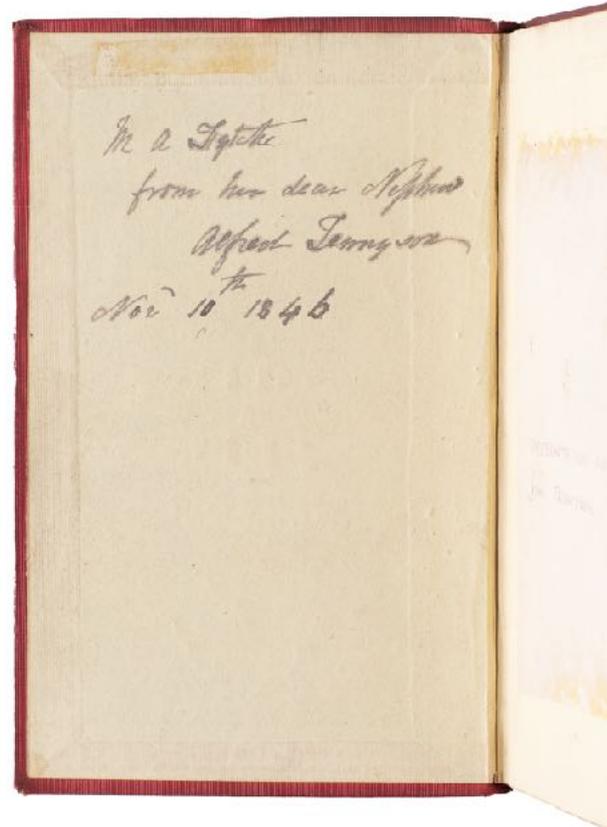
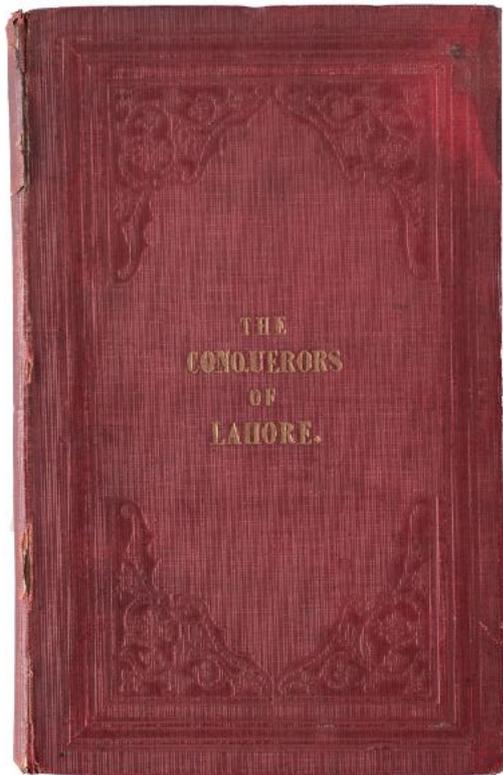
12mo., pp. 22, [2, blank], with a woodcut frontispiece (A1); a fine copy, uncut, in the original blue paper wrappers.

£350

Third edition of Taylor’s guidebook to the Monument, with an account of the Great Fire which it commemorates, first published 1787.

The Monument is the tallest isolated stone column in the world, at 202 feet high – the exact distance from its base to the site of the bakery where the Great Fire began. A century or so after its construction in 1671-7, ‘The Corporation of the City of London, has lately at a great Expence, caused this famous Pillar to be thoroughly repaired and beautified, so as to be perfectly secured from accidents, the Iron Railing on the top New, the Steps and Railing up the Same repaired, the large Flame on the top of Copper, new and gilt, and indeed the whole inside and without is in the best condition’; tourists seeking access to some of the best views of London could buy this guide from the Monument’s first keeper, John Taylor, appointed at the age of 77.

The very rare first edition (2 in ESTC, dated ‘1785?’, but the dedication is dated 1787), was followed by one in 1792 for the next keeper, William Hunt (2 in ESTC), and then by the present edition for Samuel Arnott, and several more later in the century. The text remained unchanged.



A GIFT FROM TENNYSON TO HIS AUNT

72. [TENNYSON.] [PEEL, Edmund]. The Conquerors of Lahore, an Ode. With other Odes and Sonnets ... London: T. C. Newby ... 1846.

Small 8vo., pp. [4], 59, [1]; a very good copy in the original red publisher's cloth, cover blocked in blind and lettered gilt, joints frayed; bookplate(?) removed from front free-endpaper, presentation inscription to front pastedown.

£600

**First edition, very scarce**, of this collection of poems by Tennyson's friend the amateur poet Edmund Peel, including one poem 'To the poet, Tennyson'.

As well as the titular celebration of British colonial might, there are poems on Borodino and 'the Fountains of the Nile', and sonnets to Wordsworth, Robert Peel (the author's cousin), and Lawrence Peel (his brother, the chief justice of the supreme court at Calcutta).

Edmund Peel (d. 1877) was an admirer of Tennyson and became a friend in the 1840s, when he was living at Bonchurch, on the Isle of White. Tennyson visited the island in 1846; he, Peel and another local clergyman by the name of White 'threaded the Needles on a day in June', and then composed together an 'Extempore Sonnet' to mark the occasion – Peel contributed three lines to Tennyson's nine.

It was presumably on his visit in 1846 that Tennyson acquired the present volume, which he gifted later in the year to his aunt: **'M A Fytche / from her dear Nephew / Alfred Tennyson / Nov 10<sup>th</sup> 1846'**. Tennyson and Peel later met again in 1853, when Tennyson was on the Isle of White looking for property.

LibraryHub and OCLC (which list the work as anonymous) show copies at Bodley, BL, Cambridge, V&A, NLS; and Illinois.

73. TENNYSON, Alfred, *Lord Tennyson*. In Memoriam. London: Edward Moxon ... 1850.

8vo., pp. vii, [1], 210; with an 8-page Moxon catalogue dated February 1850 inserted between the front endpapers; a good copy in the original purple ribbed cloth faded to brown, a little rubbed, some spotting to back cover.

£950

First edition, first issue, with the misprints on page 2 ('the sullen tree' for 'thee sullen tree') and page 198 ('baseness' for 'bareness').

Tennyson's beloved Cambridge friend Arthur Henry Hallam died suddenly in Vienna in 1833. Tennyson was shattered by the news and began to write the first lines of *In Memoriam* even before 'lost Arthur's loved remains' reached England. He continued working on the poem for seventeen years, one of the most moving evocations of loss in English, touching also many of the deep concerns of the day. Queen Victoria was among its admirers.

Wise I, 37; Hayward 246.



'THE SUMME OF ALL IN ALL'

74. [THUMB BIBLE.] [TAYLOR, John]. Verbum Sempiternum [and Salvator Mundi]. London, Printed by I. H[aviland] for I. Hamman. 1627.

64mo, pp. [258] (of 284), wanting <sup>1</sup>A1 (blank), <sup>1</sup>A2 (blank except for signature), and <sup>1</sup>E16 (blank) in 'Verbum Sempiternum', and <sup>2</sup>A1 (blank), <sup>2</sup>B1, <sup>2</sup>C1, <sup>2</sup>C16, <sup>2</sup>D1-3, and <sup>2</sup>D14-15, and <sup>2</sup>D16 (blank) in 'Salvator Mundi', but with <sup>2</sup>A2 (blank except for signature); 'Salvator Mundi' has a separate title-page and register; bound in late seventeenth-century dark red morocco, gilt with floriate sprays and corner-pieces, engraved metal clasp, gilt edges.

£11,000

**Third edition, of the utmost rarity;** an imperfect copy, lacking eight text leaves in 'Salvator Mundi' but evidently thus at the time it was rebound later in the century.

John Taylor's enormously influential biblical verse paraphrases, designed chiefly for the use of children, were printed six times during his lifetime – separately in 1614 (twice), 1616, 1627, and 1631, and once in the *Workes* of 1630. They then fell out of use, having a second lease of life only after Ilive's reprint of 1693 and becoming extremely popular in eighteenth-century America.

The editions of 1614 and 1616 bore dedications to Queen Anna (in the Old Testament) and Prince Charles (in the New); here there are **new dedications to Queen Mary and to Charles as King**: ‘... And though the Volume, and the Worke be small, yet it contains the summe of all in ALL.’

All the early editions of Taylor’s ‘thumb bible’ are of the greatest rarity. Of the editions of 1614 three copies are known: the first, with the title reading *Verbum Sempiternae*, is at Aberdeen only (wanting 19 leaves); the second, corrected to *Verbum Sempiternum*, is not in ESTC but copies were sold at Christie’s NY 17 May 1989 (wanting 7 leaves, \$22,000), and Dominic Winter 3 November 1999 (lacking blanks, £16,000). Of the edition of 1616 there are copies at the British Library and Huntington only.

**ESTC records a single copy of this edition, at the British Library, wanting A1-2 in each part.**

Another copy, very worn, re-covered and lacking six leaves, was sold at Sotheby’s in 1979.

STC 28311.3; Adomeit B8.

#### DIALOGUES, JESTS, AND A DICTIONARY

**75. VENERONI, Giovanni.** The Complete Italian Master; containing the best and easiest Rules for attaining that Language .... Newly translated into English from the last Dutch Edition, revised and improved from that of Basil, with considerable Additions and Improvements by the Translator .... London, Printed for J. Nourse ... 1763.

8vo., pp. [8], 462, [206], a fine copy in contemporary sprinkled calf, spine gilt within compartments, red morocco label, very slight cracking to joints; armorial bookplate of Sir Edmund Antrobus, probably the first baronet (d. 1826).

£750

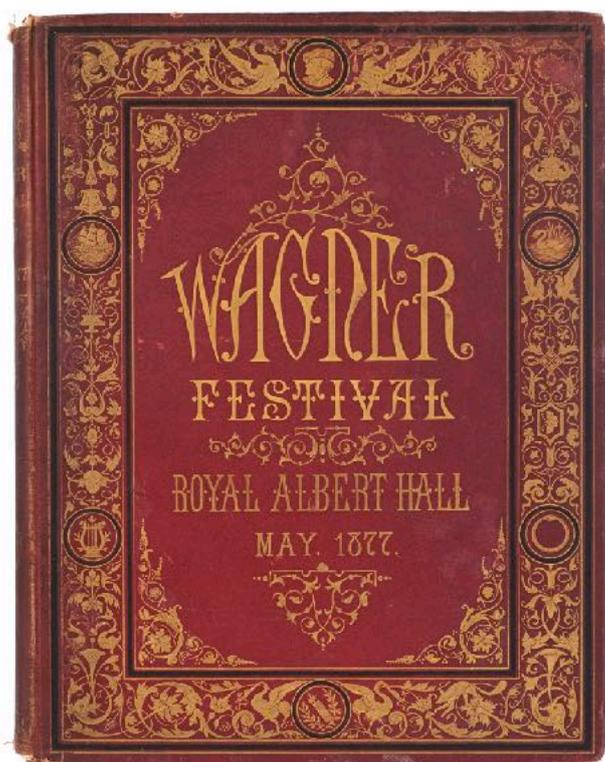
First edition thus, preceded by a different translation of *Le maitre italien* in 1711 (second edition 1729), which is not only ‘out of print’ but ‘in many respects inaccurate’. The translator’s preface acknowledges the work of foreign editors since 1729 and describes some of the ‘great improvements’ including modern orthography.

Signor Veneroni (1642-1708) was a French linguist, a native of Verdun, who Italianized his name and became Italian secretary and interpreter to the French king. He published an Italian-French dictionary in 1681 and a grammar (posthumously) in 1710, works reprinted throughout the eighteenth century.

As well as the more conventional chapters on grammar and syntax, the present edition includes notes on pronunciation, lists of ‘Of the poetical licences, and the divers synonymous names of the [Roman] gods’, ‘Of improper and obsolete words’, ‘Familiar dialogues’ (‘The gentleman and the taylor’, ‘Of the weather’, ‘Of the charms of a young lady’, ‘To reckon with the landlord’, etc.), ‘A collection of jests’, ‘A collection of Italian proverbs’, ‘A short introduction to the Italian poetry’, and some sample business letters, ‘Lettere mercantili’.

The long unpaginated section at the end comprises Italian-English and English-Italian dictionaries, which were ‘shamefully incorrect in the last English edition, and stuffed with ... a multitude of barbarous words’.

Alston XII (2), 42. **ESTC locates copies at BL, Bodley, Harvard, and Chicago, to which Alston adds Biblioteca Nazionale in Rome.**



WAGNER IN LONDON

**76.** [WAGNER, Richard.] Wagner Festival. Royal Albert Hall, May 1877. Selections from the German texts of *Der Ring des Nibelungen*, *Rienzi*, *Tannhäuser*, *Der Fliegende Holländer*, *Lohengrin*, *Die Meistersinger*, etc. With English versions by Dr. Hueffer, Alfred Forman, Esq., J. P. Jackson, Esq., and John Oxenford, Esq. London: [The Elzevir Press for] Hodge and Essex, [n.d. but 1877].

Large 4to, six parts: pp. [2], 30; [3]-37, [1 blank]; [3]-27, [1 blank]; [3]-54; [3]-26; [3]-40; wood-engraved initials, head and tail-pieces; a very good copy in original publisher's crimson blocked cloth, gilt, title to front board within elaborate border in black and gilt, with medallions depicting: a ship, fasces, swan, harp, ouroboros, and a bust of Wagner; rear board blocked in blind; spine gilt, lower joint entirely split revealing printed waste to spine; rubbed at head and foot of spine and at corners, else good; loosely inserted programme notice for the fourth concert, somewhat dusty, with creases; **scattered contemporary manuscript notes in pencil to concerts 4-6, detailing instrumentation, adding comments (!!!!! Tremendous!), and recording the sections cut from concerts 5 and 6 in performance;** notes to flyleaves detailing the programmes for the 7<sup>th</sup> and 8<sup>th</sup> concerts.

£2500

**First edition, very rare**, an attractive volume collecting the separately-issued programmes for the initial run of six concerts during the first Wagner Festival at the Royal Albert Hall in May 1877, with a general title-page. **The libretti are printed in German and English in parallel – the first appearance of these works in English.**

Wagner came to London in the hope of recouping some of the losses incurred by the inaugural Bayreuth Festival of 1876, which was a major financial disaster. During an humiliating earlier trip in 1855, Wagner had derided England as the 'land of the oratorio'. However, thanks to the efforts of his disciples (several of whom had adopted England as their home) Wagner had since gained some musical ground in England. One of the 'rehearsals conductors' in this programme, Edward Dannreuther (1844-1905), had been instrumental in forming the early foundations for Wagnerian taste in England. He was also the principal conductor for the London Wagner Society, whose first concert was in 1873 and was the first all-Wagner concert in London.

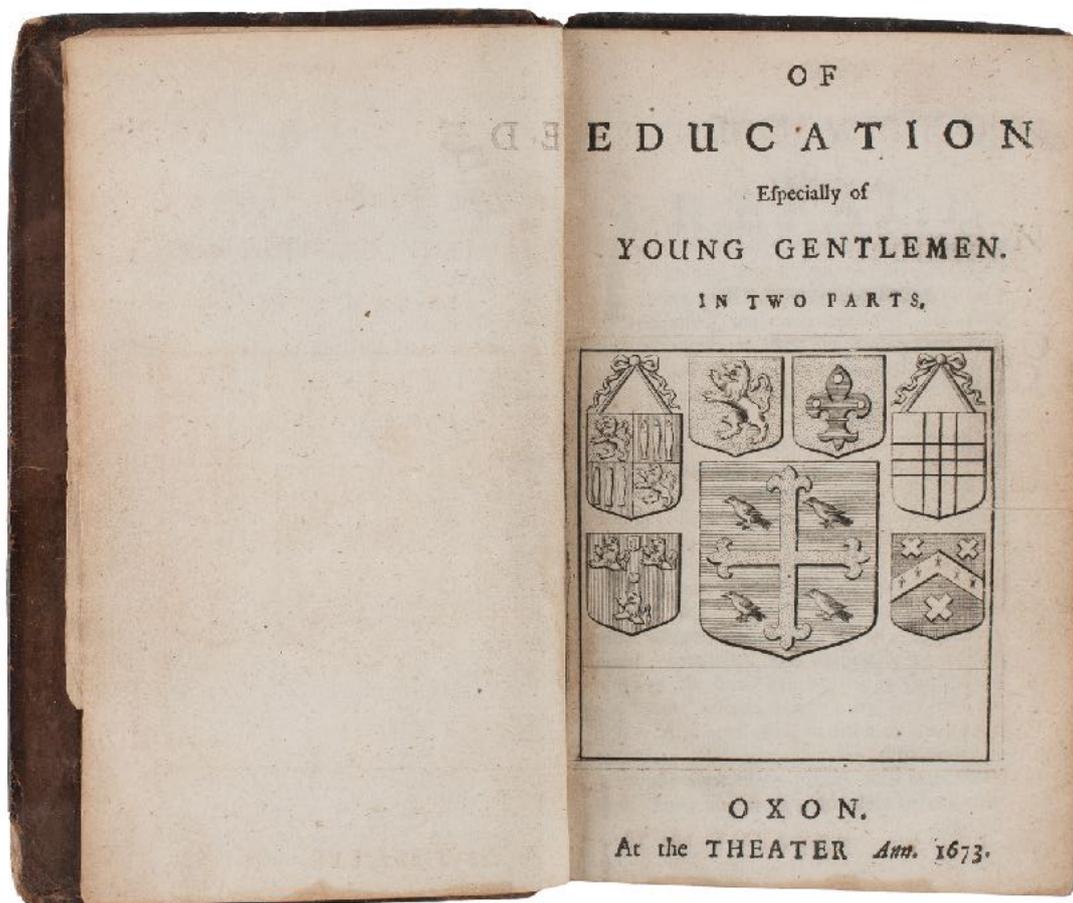
Another disciple already in England was August Willhelmj (1845-1908), leader of the orchestra in London as he had been in Bayreuth. It was possibly Willhelmj who first suggested the idea of a London festival; it was certainly Willhelmj who hired the dodgy agents Hodge and Essex (on whom more later). The third and most important disciple to come to London was Hans Richter (1843-1916), who conducted the *Ring* at Bayreuth in 1876, leading to an immediate appointment as conductor of the Vienna Hofoper. His new job put Richter in a very uncomfortable position when Wagner began calling his disciples to London, and his new employers proved to be quite as bloody-minded as 'the Master'. After threatening to cut all ties with Vienna, Wagner eventually promised the rights to a production of the *Ring* in Vienna in return for Richter's absence (Cummings, p. 403). 'It was the beginning of a glorious English career for the young maestro, as remarkable for its longevity as for its many musical triumphs. Surely no one at that festival could have divined that this dedicated Wagner disciple would become a mainstay on England's podiums for the next three decades', including the inaugural conductorship of the London Symphony Orchestra.

Wagner was due to conduct the first half of each concert, with Richter managing the *Ring* sections in the second half. During rehearsals, this arrangement was jeopardised by podium tantrums of Wagnerian proportions, no doubt caused in part by the prospect of poor ticket sales due to the continued bungling of Hodge and Essex, who were also repeatedly defaulting on the deposit of £1500. Richter was always welcomed to the podium with cheers from the frustrated orchestra, a motley crew of some two hundred musicians from England and the Continent, which only blackened Wagner's mood (Cummings, pp. 411-414). It was not the first time Wagner had blown his top and been replaced by Richter during dress rehearsals – he had previously done so before a celebratory performance of works by his father-in-law, Franz Liszt – and in the end Wagner would conduct only small sections of the Festival programme.

The Festival did not by any means achieve what Wagner had hoped, *i.e.* making back his losses on Bayreuth: the measly profits of £700 were only assured after extending the programme from six to eight concerts (the extra nights not being featured in this programme). This necessitated making cuts to the contents of the fifth and sixth concerts – changes which are noted by a contemporary annotator here: the pieces slated for those two concerts were then spread over four. The poor acoustics of the newly-built Royal Albert Hall and the indisposition of the Bayreuth singers only added to Wagner's woes. Notwithstanding, the London Wagner Festival was of enormous significance for the appreciation of Wagner in England. Attendees included Robert Browning, G.H. Lewes and George Eliot. Prices at the opening concert were as high as five guineas for boxes in accordance with the promise of royal attendance, though in the end Queen Victoria never turned up. Above all, the programme gave English premieres to some of Wagner's most recent works, the best received being the significant portions of the *Ring*. The long-term effects of the Festival, which included a general improvement in orchestral standards, especially for brass instruments, were due to Hans Richter, who settled in England and 'never again worked for or with Richard Wagner', even if his discipleship remained undiminished (Cummings, p. 440).

A second edition contains the revised programmes for the fifth and sixth concerts, as well as the programmes of the supplementary seventh and eight concerts, held on 28 and 29 May. **Of this first edition OCLC and Library Hub record copies at BL and TCD only, to which we can add Royal College of Music;** SMU, Texas and Cape Town have copies not specifying edition, and the BL also has a second edition; there are a few scattered holdings of individual programmes.

For a full and very detailed account see Paul Cummings, "The Pivotal Role of Hans Richter in the London Wagner Festival of 1877" in *The Musical Quarterly*, 98.4 (December 2015), pp. 395-447; he illustrates a copy of the programme in a variant brown cloth binding.



SCHOLARS AND GENTLEMEN

77. [WALKER, Obidiah]. Of Education especially of young Gentlemen. In two Parts. Oxon. At the Theater ann. 1673.

12mo. in eights and fours, pp. [8, the first leaf blank], 208, [2, divisional title], 209-286, 289-291, [1, blank]; **title-page is the rare variant with the arms of University College rather than of Oxford university (recorded by ESTC in one BL copy, not mentioned by Madan)**; a very good, crisp copy in contemporary polished calf (edges rubbed, front joint splitting at headband); signature of Dorothea Clerk (1657-1727) on first blank, title-page inscribed after her marriage 'Sir John Francklin Dorothea Francklin', bookplate of Eric Gerald Stanley, professor of Anglo-Saxon at Oxford.

£950

First edition. Walker (1616-1699) was deprived of his fellowship during the Interregnum, travelled in Europe, partly as a tutor, and returned to become one of the most productive scholars of Restoration Oxford, elected Master of University College and playing a role in the Ashmolean, the Bodleian, and the University Press. Later his conversion to Catholicism led to his ostracism after the arrival of William III.

*Of Education* draws on his wide experience as tutor and teacher to advise parents and young gentlemen on manners, health, frugality, improving memory, and travel. Two chapters in the second part concern business and prudence in acquiring employment. Universities are praised and commonplace books recommended. The book was widely read and several times reprinted.

Wing W 399; Madan 2993.



78. **WATTS, Richard, printer.** Four type specimens in Syriac, Greek, and Arabic for works printed at the Oriental Type-Foundry. London, 1819-23. [With:]

**KÖSEGARTEN, Johann Gottfried Ludwig.** Type specimen from his edition of the *Kitab al Aghani*. Griefswald, 1840-6.

**Together £850**

Richard Watts was a printer at the Cambridge University Press 1802-9, during which time he also printed the Bible Society's first book (a Welsh New Testament, 1806), under his own imprint, before establishing a private press at Broxbourne, in Hertfordshire, and then the Oriental Type-Foundry in London from 1816. There he became known as a cutter (and a collector) of foreign characters sets, eventually building up 67, and was the oriental printer to the Church Missionary Society, the Bible Society, and the Prayer Book and Homily Society.

Among his achievements in this period were editions of the New Testament in Urdu (1819, of which a four page specimen is included here), Arabic (1821) and Syriac (1823). As the manuscript notes here reveal, Watts worked in collaboration with the orientalist Samuel Lee (1782-1852), Professor of Arabic at Cambridge from 1819 under the sponsorship of the Church Missionary Society. Lee seems to have overseen Watts's Urdu and Syriac types.

That these are type-specimens, perhaps produced for consultation, is evident from the non-standard impositions printed on one side of a sheet only. The books that would result, all intended for distribution abroad are of the utmost rarity.

*Urdu (in Arabic type):* 1 uncut sheet, printed as 4to on one side only and thus folded, pp. 531-2, 535, and blank; docketed in manuscript on the verso 'Specimen of the Hindustanee New Test. now in the Press – the type made under Mr Lee's inspection' [Watts, for the Bible Society, 1819.]

*Arabic type*: 1 uncut sheet, printed as 8vo and thus folded, pp. 17-32, sheet C, docketed in manuscript 'Specimen of Watts's Types for the Bible Society.' Unidentified, possibly from Watts's New Testament in Arabic, 1821.

*Syriac type*: 4to bifolium, pp. 69-72. Exodus 33-37, docketed in manuscript 'Specimen of the Old Testament in [modern] Syriac. The types made under Mr Lee's inspection'. [1823.]

*Greek type*: 1 uncut sheet, printed as 12mo but on one side only, pp. 1-11, [1, blank]. *Omilía ophelimos kai parainetike* ...; docketed in manuscript 'Specimen of Watts's Types'. A complete work in modern Greek, very rare: **1 copy in OCLC, at the College of Charleston. Not in COPAC. Watts is not recorded as the printer.**

*Arabic type*: 4to bifolium, pp. 26-28, and 30, labelled in a German hand on a sheet attached: 'Kitâb el agâni el Kebîr sive Liber cantilenarum magnus ab Elisfahanensi compositus ...' edited by Kösegarten. Published as *Alii Ispahanesis Liber Cantilenarum magnus* (1840-6).

#### THE SUCCESSION TO THE CROWN

**79. WENTWORTH, Peter.** A pithie Exhortation to her Majestie for establishing her Successor to the Crowne. Whereunto is added a Discourse containing the Authors Opinion of the true and lawfull Successor to her Majestie ... [Edinburgh, Robert Waldegrave], Imprinted. 1598.

Small 8vo., pp. [6], 116, [5], 95, [1], wanting the first and last blanks; title-page soiled and mounted at inner margin, but withal a very good copy in late-seventeenth century mottled calf, gilt fillet on covers with crown cornerpieces, spine gilt (rubbed), wanting label, marbled endpapers. The second part has a separate title-page and pagination but the register is continuous.

£1600

First edition. The Puritan member of Parliament Peter Wentworth (1524-1597) was famous for his outspoken interventions on parliamentary privilege, freedom of speech, and the delicate question of the succession to the crown, which Elizabeth always refused to discuss. She was, however, growing old, and on her successor would depend the future of the English Church, whether it would remain Protestant or would revert to its Catholic past, as in Queen Mary's reign.

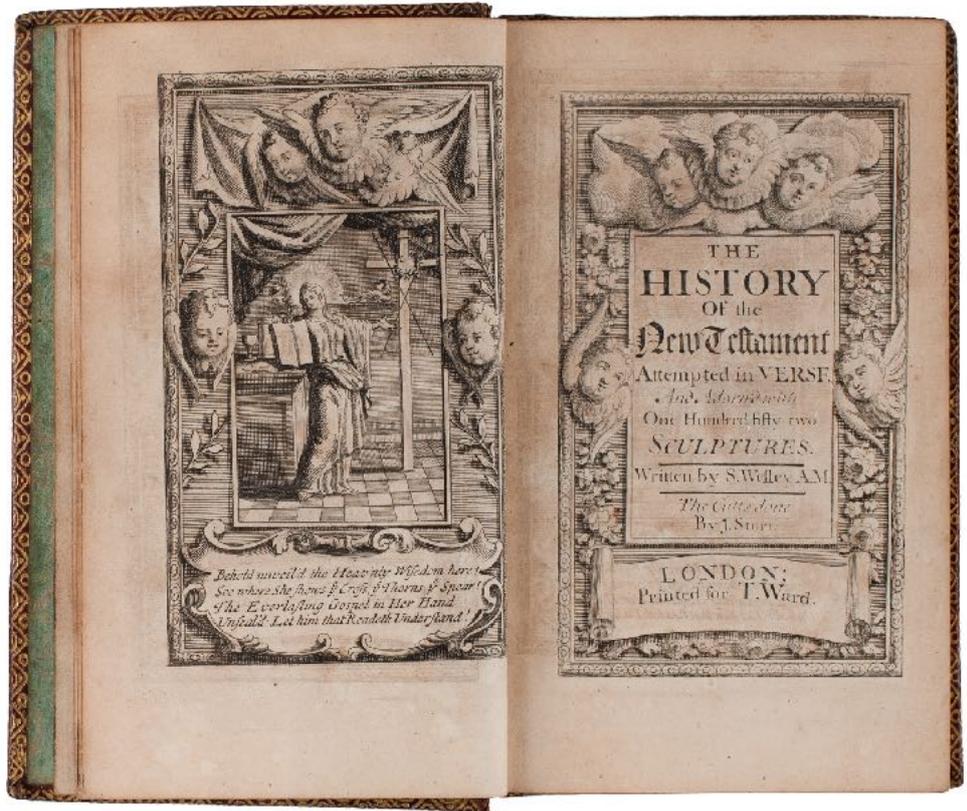
Wentworth first drafted *A pithie Exhortation* soon after the execution of Mary Stuart in 1587. As Member for Northampton he tried to offer it to Parliament in 1589 and again in 1593, and lobbied to have it presented to the Queen. For his troubles he found himself in the Tower, where he added *A Discourse containing the Author's Opinion*, the first Protestant reply to the notorious *Conference about the next Succession* 1595 by 'R. Doleman' [or probably by the Jesuits Richard Walpole and Robert Persons]. Wentworth died in the Tower in 1597, and *A pithie Exhortation* was finally published from the safety of Edinburgh in 1598.

STC 25245; Peter Milward, *Religious Controversies of the Elizabethan Age* 428.

**80. WESLEY, Samuel.** History of the New Testament, representing the Actions and Miracles of our blessed Saviour and his Apostles. Attempted in Verse and adorned with CLII Sculptures ... The third Edition ... London: Printed by R. B. for Thomas Ward, 1717.

8vo, pp. [16], 305, [15, index and advertisements], including a frontispiece (A1<sup>v</sup>), and an additional engraved title-page (A2<sup>r</sup>); with 152 vignette engravings within the text; some slight browning, but a very good copy in handsome contemporary red morocco, gilt to a cottage roof design, spine gilt in compartments, gilt turn-ins, all edges gilt, endpapers of German (probably Augsburg) brocade paper in green and gold; joints slightly rubbed; booklabel and ownership inscription (dated 1915) of the Swedish bibliophile Thore Virgin.

£1200



Third edition of Samuel Wesley's verse summary of the Bible, with facing illustrations by John Sturt, and biblical extracts. Wesley (father of the John and Charles Wesley) first published his *History of the New Testament* in 1701, followed by an equivalent two-volume work for the Old Testament in 1704.

Foxon W327.

**81. WHITEFIELD, George.** *A Communion Morning's Companion ...* London: Printed by W. Strahan; and to be sold at the Tabernacle ... T. Field ... and E. Dilly. 1755.

12mo, pp. [8], 140, [2, index]; title-page dusty and laid down, else a good copy in nineteenth-century roan, preserving an earlier engraved bookplate; ownership inscriptions dated 1778 of Mary Heudebourck.

£500

First edition, scarce, of a much-reprinted communion guide and hymnal. Although little of the work is original — it draws particularly on Thomas Ken — it was addressed primarily to professed members of the Church of England rather than Methodists, and sold well, with eight editions by 1782. Some of the hymns are by the Wesleys.

**Of this issue ESTC records two copies only** (Dr Williams's Library and Bodley); of the other issue, adding G. Keith to the imprint, ESTC lists six copies.

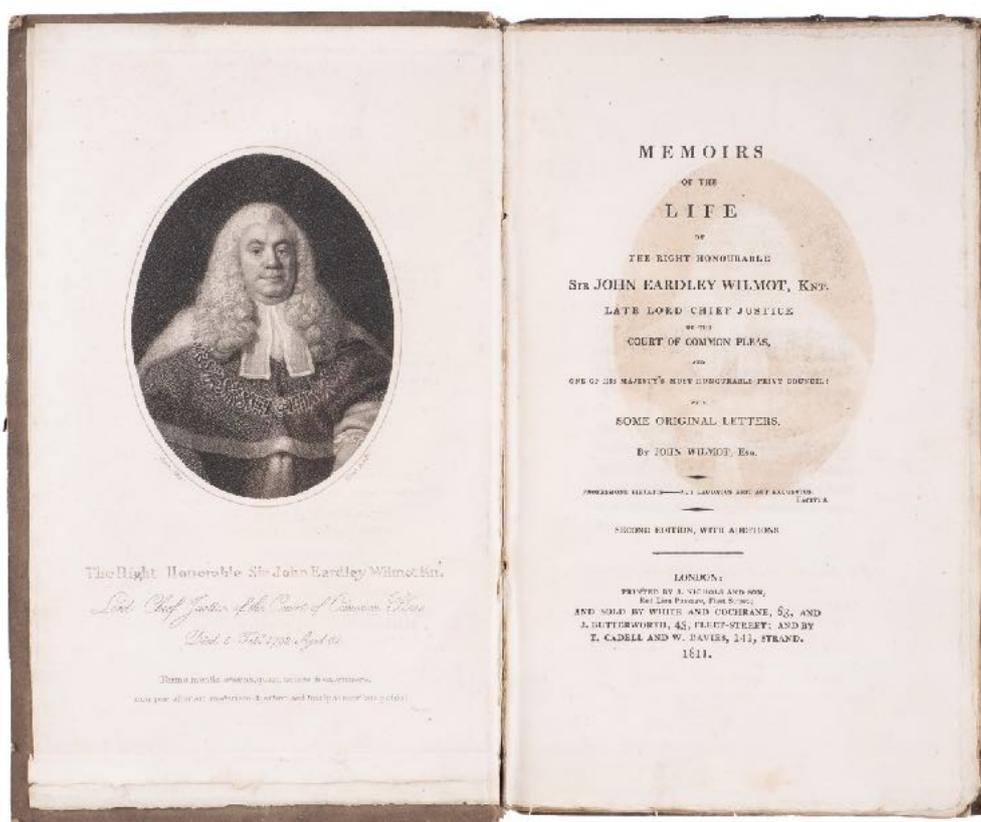
**82. [WILD, Robert].** *Iter boreale. Attempting something upon the successful and matchless march of the Lord General George Monck, from Scotland to London, the last winter, &c. ...* By a rural pen. London, Printed ... for George Thomason, [1660].

Small 4to, pp. 20; last line of imprint cropped, else a good clean copy in full modern green morocco.

£400

First or very early edition of a famous poem celebrating the Restoration, which had not quite happened on the publication day of 23 April 1660, but was in effect unstoppable. Wild (1615-79) had flourished in the 1650s and gained a benefice under the Commonwealth, but was clearly glad to see the revival of the monarchy – the success of this poem gained him an alternative incumbency in Staffordshire, and DDs from both Oxford and Cambridge.

Wing W2132 or 2132A: there are several editions or issues of this poem, but this seems to be the same as the one in Thomason's own collection, which he himself dated to 23 April, and which is therefore likely to be the first. A proper bibliography of the various editions would be an interesting exercise, as there is at least one (Wing W2133A, with 16pp) which must be a Scottish piracy, and others which are probably press variants. This one has the catchword 'Richard' on p. 5: at least some others seem to have 'Ri-'. ESTC has eight different entries for editions of 1660, of which most have 20pp.



LORD ELDON'S COPY

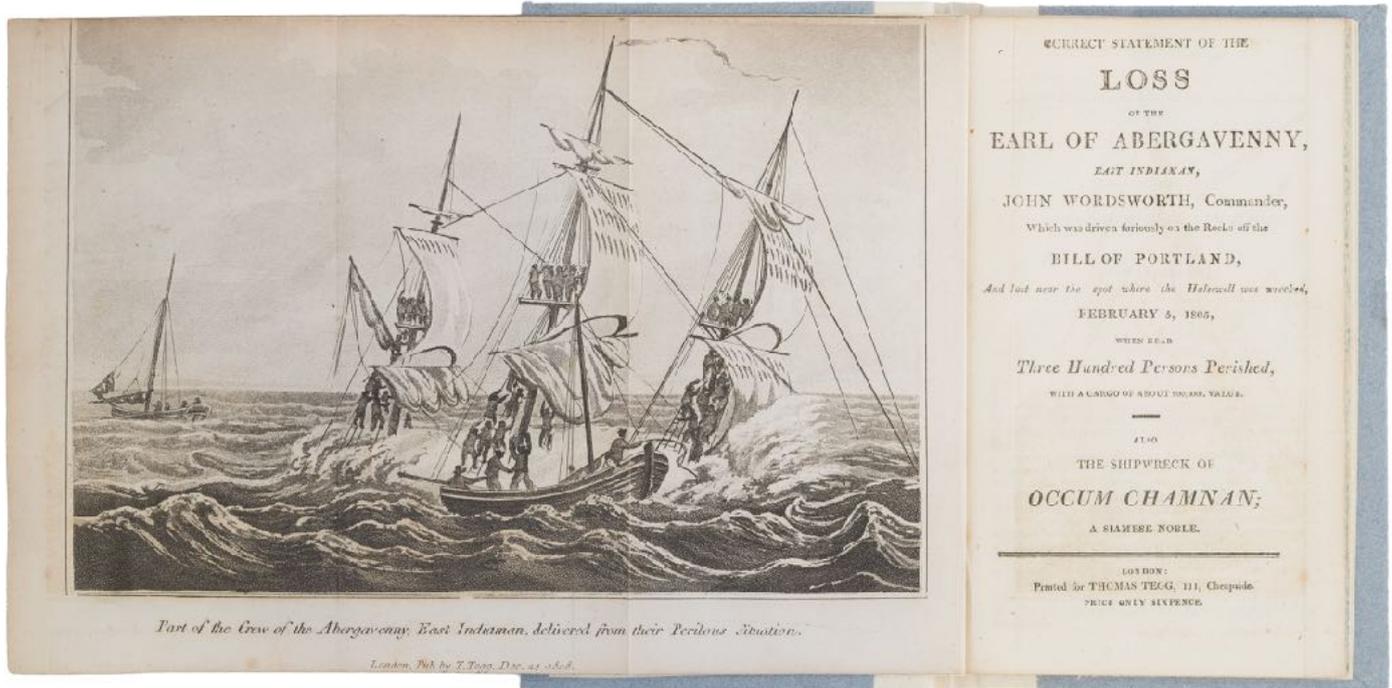
83. **WILMOT, John.** *Memoirs of the Life of the Right Honourable Sir John Eardley Wilmot, Knt. Late Lord Chief Justice of the Court of Common Pleas, and one of His Majesty's most honourable Privy Council: with some original letters.* London: Printed by J. Nichols and Son, and sold by White and Cochrane ... 1811.

Large 8vo., pp. [4], 241, [1, errata]; engraved frontispiece portrait, offsetting to title-page; occasional light foxing, but an excellent copy, uncut in contemporary drab boards, marked, spine and joints a little rubbed, paper label chipped, date added in manuscript; ownership inscription of Lord Eldon: 'from my friend John Wilmot, Eldon'; small engraved armorial bookplate tipped onto front pastedown.

£450

'Second edition', expanded; first published in quarto in 1802. The *Memoirs* of the judge John Eardley Wilmot (1709-1792) were compiled by his son John Wilmot (1748-1815), likewise a lawyer.

This copy belonged to John Scott, 1<sup>st</sup> Earl of Eldon (1751-1838), who records it as a gift from the author. Eldon, a prominent barrister, was Lord High Chancellor at the time these *Memoirs* were published. He would have known the elder Wilmot personally, not only through the law but through their mutual connection with University College, Oxford. Both are listed on p. 124 as members of the University College Club, which was formed and operated in London.



#### THE SHIPWRECK THAT KILLED WORDSWORTH'S BROTHER

84. [WORDSWORTH.] Correct statement of the loss of the Earl of Abergavenny, East Indiaman, John Wordsworth, Commander, which was driven furiously on the rocks off the Bille of Portland ... February 5, 1805 ... Also the shipwreck of Occum Chamnan; a Siamese noble. London: Printed for Thomas Tegg ... [1805-8?].

12mo, pp. [2], [7]-28, with a folding aquatint frontispiece (upper ruled border just shaved); a good copy in modern boards.

£600

First edition, very scarce. William Wordsworth's younger brother John was killed along with two hundred others in a shipwreck off Portland Bill due to a pilot's error in 1805; the poet was close to his brother and deeply affected by the loss, composing some elegiac verses on their last parting. *An Authentic Narrative* of the shipwreck was also published in 1805; Tegg, known for his popular reprints, set up at this address in London in 1805.

**Library Hub records two copies only: Bodley and V&A.**



#### CARVED COACHES AND SUGAR SCULPTURES

- 85. WRIGHT, [John] Michael.** An Account of his Excellence Roger Earl of Castlemaine's Embassy, from his sacred Majesty James the II<sup>d</sup> King of England, Scotland, France, and Ireland, &c. to his Holiness Innocent XI. Published formerly in the Italian Tongue ... London, Printed by Tho. Snowdon for the Author. 1688.

Folio, pp. [4], 116, with an engraved frontispiece, an engraved vignette of Queen Mary of Modena by Arnold van Westerhout after Giovanni Battista Lenardi, an engraved portrait plate of the Queen by R. White, and fifteen other numbered plates (one folding) by Westerhout after Lenardi and Philip Michael Camers (coats of arms, coaches, the banqueting table, and the nine sculptural table displays); a very good copy in contemporary speckled calf, somewhat rubbed.

**£1800**

First edition, translated from Wright's *Ragguaglio della solenne comparsa fatta in Rome* (1687), an unusual English fête book devoted to an embassy of Roger Palmer, Earl of Castlemaine, on behalf of James II to the Pope in 1686-7.

Wright was a Catholic painter of Scottish heritage, though born in London. He had lived, studied, and collected art in Rome from 1642 to 1656. Back in England he never fully secured the royal favour he desired, but the accession of the Catholic James II in 1685 brought a final chance – the King appointed him steward to Castlemaine's embassy in 1686. 'His precise role seems to have been to co-ordinate the production of a number of elaborately carved coaches and all the attendant costumes and decorations that made up the vast procession which eventually made its way to an audience with the pope in January 1687. He also oversaw the great banquet for more than 1000 guests, the tables replete with intricate sugar sculptures, which followed in the Palazzo Doria Pamphili' (*Oxford DNB*). The magnificent plates here illustrate the elaborate allegorical arms (24-feet high) hung by Castlemaine over his residence, the baroque carved coaches, and the table-setting for the banquet.

The Italian version of the text had been dedicated to the Duchess of Modena; the English translation was dedicated to her daughter, Mary of Modena, wife to James II, and adds a poem 'on the foregoing account' by Nahum Tate.

*Provenance:* ownership inscription to front end-paper of the Jacobite agitator Lady Mary Fenwick (née Howard, 1648/50-1708), whose husband Sir John Fenwick was arrested by controversial attainder and executed for high treason in 1697, despite his wife's vociferous efforts on his behalf. Later bookplate of Sir James Graham, Bart., from another prominent Jacobite family.

Wing W 3702. Another issue adds four booksellers to the imprint

86. **[YOUNG, Edward].** Two Epistles to Mr. Pope, concerning the Authors of the Age. London: Printed for Lawton Gilliver ... 1730.

8vo. in fours, pp. 44, 4 [advertisements]; a fine copy, untrimmed, stitched as issued in blue-grey wrappers; from the library of the Sandys family at Ombersley Court, though without marks of provenance.

£350

First edition of two poems defending Pope against the myriad of contemporary counter-attacks by authors who had suffered in the *Dunciad*.

Whilst You at *Twick'nam* plan the future Wood,  
Or turn the Volumes of the Wise and Good,  
Our Senate meets; at Parties, Parties bawl,  
And Pamphlets stun the Streets, and load the Stall ....  
Shall we not censure all the motley Train,  
Whether with Ale irriguous, or Champaign?  
Whether they tread the Vale of Prose, or climb,  
And whet their Appetites on Cliffs of Rhyme;  
The College Sloven, or embroidered Spark,  
The purple Prelate, or the parish Clerk,  
The quiet *Quidnunc*, or demanding Prig,  
The plaintiff Tory, or demanding Whig ....

These sheets were reissued in Savage's *Collection of Pieces in Verse and Prose which have been publish'd on Occasion of the Dunciad*.

Foxon Y117.

