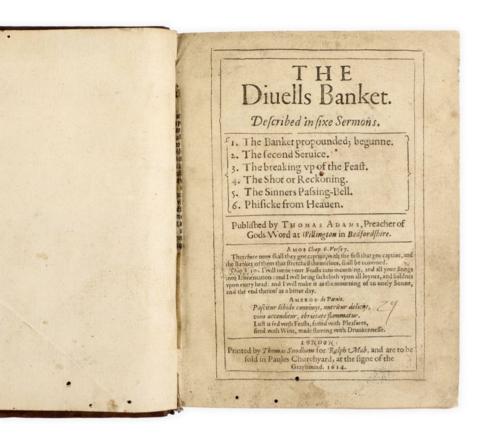
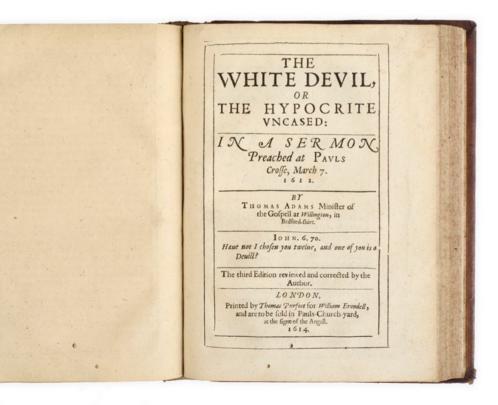


ENGLISH BOOKS & MANUSCRIPTS 1500 to 1840



BERNARD QUARITCH LTD MMXXV
CATALOGUE 1461





THE SHAKESPEARE OF THEOLOGICAL PROSE

1. ADAMS, Thomas. Tract volume of five collections of sermons. *London, 1613–1615.*

Five works in one vol., 4to; small wormholes through lower margin throughout; bound together in late seventeenth-century speckled sheep, guards of printed waste from a c. 1500 edition of Nicholas of Lyra's *Postillae* (2 Esdras (i.e. Nehemiah) 8–9) with traces of rubrication, rear free endpapers comprising a part-printed folio obligation bond for the excise on beer and ale (1673?), the blanks not filled in; scattered early marginal annotations in German, occasional interlinear Latin translations in a different hand.

£950

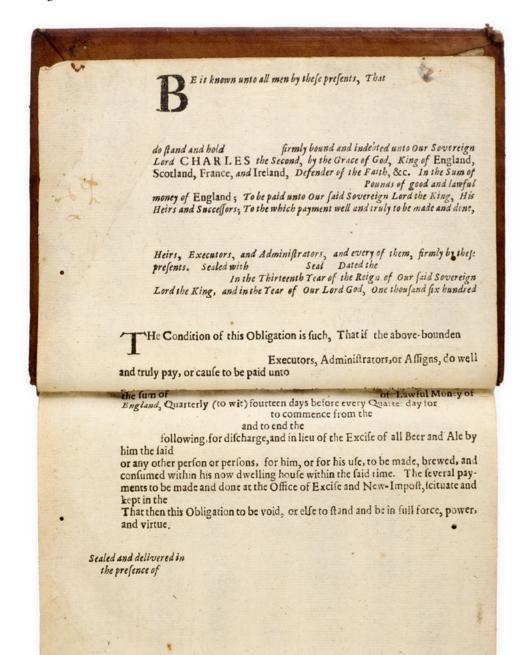
A fine collection of printed sermons (eleven in all, in five works) by 'the prose Shakespeare of puritan theologians ... scarcely inferior to Fuller in wit or to Taylor in fancy' (Robert Southey), though Adams was not in fact a puritan.

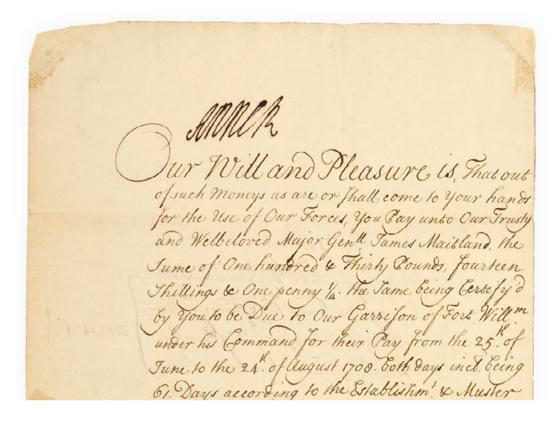
Educated at Cambridge, Adams had several curacies in Bedfordshire from 1605 to 1619 then spent the rest of his career in London, where he had already been preaching sermons at the open-air pulpit at Paul's Cross for a number of years. 'Adams "was esteemed an Excellent Preacher" by his contemporaries (Walker, 2.164), and a modern assessment holds that he is "one of the more considerable buried literary talents of the seventeenth century" (Chandos, 156)' (*ODNB*). Anti-Catholicism abounds, and there are references to the Gunpowder Plot – 'The Papists, that would have fired us in a house, were themselves fired out of a house. Gunpowder spoyled some of their eyes, Musket-shot killed others, the Engines of their owne conspiracie'. The lively titles – *The Devil's Banquet*, *The White Devil*, *The Gallant's Burden* – allow for delightfully extended metaphors for the pains of hell.

- 1. The Divells Banket. Described in sixe Sermons ... London, Thomas Snodham for Ralph Mab, 1614. pp. [viii], 341, [3 (blank)]. Separate title-pages to each of the six sermons. Second (first complete) edition, expanded from the first edition (also 1614) which comprised four sermons only. ESTC \$100432; STC 110.
- 2. Englands Sicknes, comparatively conferred with Isreals. Divided into two Sermons ... *London, E. G. for John Budge and Ralph Mab, 1615.* pp. [iv], 101, [3 (blank)]. First edition. ESTC S100411; STC 114.
- 3. The White Devil, or the Hypocrite uncased ... The third Edition reviewed and corrected by the Author. *London, Thomas Purfoot for William Erondell, 1614.* pp. viii], 62, [2 (blank)]. Third edition. ESTC S100429; STC 132.

- 4. The Gallants Burden ... London, Printed by T. S. for Clement Knight, 1614. pp. iv], 67, [1 (blank)]. Second edition (first 1612). ESTC S100384; STC 118.
- 5. Heaven and Earth reconcil'd ... London, Printed by W. W. for Clement Knight, 1613. ff. [iv], 23, [1], wanting G1 and G4 (blank). First edition. ESTC S100418; STC 122.

The rear endpapers comprise an uncompleted part-printed obligation bond to Charles II for duties incurred by the excise on beer and ale. On the Restoration, the King had been granted excise duties for life.





SIGNED BY WALPOLE AND QUEEN ANNE

2. ANNE, *Queen*. Warrant, signed, authorising John Grubham Howe as Paymaster General, to pay Major General James Maitland for the regiment at Fort William. *27 January 1708/9*.

Manuscript on paper, folio, 1 page, in a secretarial hand, signed ('AnneR') at the head (offset at foot when the paper was folded), **countersigned at the foot by Robert Walpole as Secretary at War**; docketed on the verso that payment was received 18 May 1709; creased where folded, paper stubs where once mounted, else in good condition.

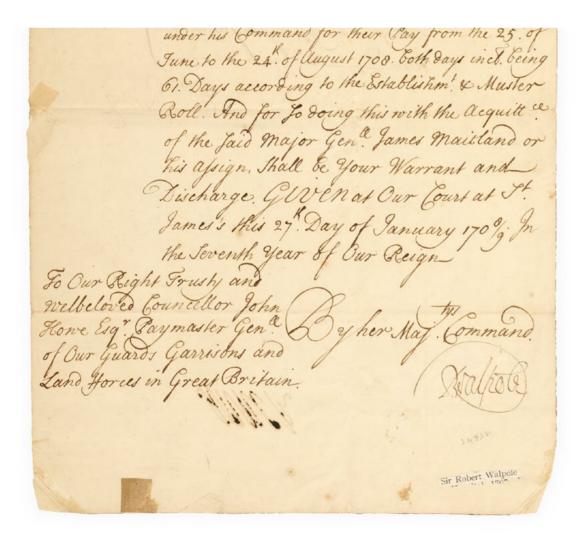
£1750*

An attractive document, bringing together the signatures of both Queen Anne and the future Prime Minister Robert Walpole.

Anne authorises payment to Major General James Maitland of £130 14s 1¼d, being the sum 'Due to Our Garrison at Fort Willm under his Command for their Pay from 25th of June to 24th of August 1708 ... being 61 Days according to the Establishm[en]t and Muster Roll'. Tensions were high in Scotland at the time. The 1707 Act of Union, of which Anne was a firm supporter, had been pushed through against popular opposition,

and had inspired the failed invasion of James Stuart, the Old Pretender, at the head of a French fleet in March 1708 – the Highland clans were to have risen and joined him, but the fleet was driven back by the Royal Navy.

James Maitland (d. 1716) was the son of Robert Maitland of the Bass. Page to the Duke of Lauderdale, he gained military experience in the French army, then was commissioned in the Foot Guards in 1677. He fought on the government side at Bothwell Bridge in 1679 and had a share of Forfeitures, but opposed the worst of the excesses in the treatment of the Covenanters in the 1680s. He was promoted through the ranks several times, joined the forces of William of Orange on the 1689 Revolution, and served in Flanders. In 1694, he succeeded the Earl of Leven as Colonel of the regiment later known as the Kings Own Scottish Borderers. He was promoted to Major-General on 1 February, 1705, and Lieutenant-General on 1 January, 1709, and was briefly governor of Fort William before he retired in 1711 (Dalton, *Scots Army*, 1909, pp. 25n, 148, 150n.).



Augustine's Rule, Latin and English

3. AUGUSTINE. The Rule of Saynt Augustyne, both in Latyn and Englysshe, with two Exposicyons. And also ye same Rule again onely in Englysshe without Latyn or Exposicyon. The Tra[n]slator doth advyse & cou[n]seyll all ye Disciples of this Rule to bere always one of these Bokes upo[n] them syth they ben so portatyve & may be had for so small a Pryce. [Colophon of first part: *London, Wynkyn de Worde, 28 November, 1525.*]

Two parts, 4to, ff. [i], lxxxviii, [1 (colophon)], [18], with a large woodcut illustration of Saint Bridget of Sweden to title-page (repeated on the title to part II ('Saynt Augustyns Rule in Englysshe alone') with two additional woodcut borders, one featuring rabbits), full-page woodcut colophons to each part, full-page woodcut illustration of Christ enthroned to A1^v in part II; title-page to part I remargined, neat marginal repairs to A2, B4, C1, E1, F3, K2 (mostly where marginal index tabs were sometime removed, traces of tabs elsewhere); withal a very good, crisp copy in early nineteenth-century polished calf over wooden boards, covers stamped in blind with large central lozenge and cornerpieces, Greek key turn-ins, gilt and gauffered edges; stamps to title and last leaf of Stonyhurst library.

£25,000

First edition, very rare: Augustine's *Regula*, the earliest guide to monastic rule in the Western Church, with Richard Whitford's English translation, accompanied in part I by long expositions translated from the school of Hugh of Saint Victor and supplemented by Whitford; and followed in part II by an unbroken version of Whitford's English translation of the *Regula* alone.

Covering chastity, poverty, detachment, labour, charity, prayer, fasting, care of the sick, silence, readings at table etc., Augustine's Rule had its origins in a letter written to the nuns of a monastery governed by his sister in AD 423. It initially spread widely but was later supplanted by the Rule of St Benedict, before its resuscitation in the eleventh and twelfth centuries, when it influenced Hugh of St Victor (*see item* 38), though the exposition translated here is largely accepted as the work of the Victorine School rather than Hugh himself.

Richard Whitford (d. 1543?) had studied at Cambridge and then Paris, where he became friendly with Erasmus, who later 'asked Whitford to judge between his and Thomas More's responses to Lucian's *Pro tyrannicida* (printed in Paris, in 1506, and dedicated to Whitford)' (*ODNB*). In 1511 Whitford entered the Bridgettine monastery of Syon Abbey; the order, founded by the mystic St Bridget of Sweden (1303–1373) in around 1350 and confirmed

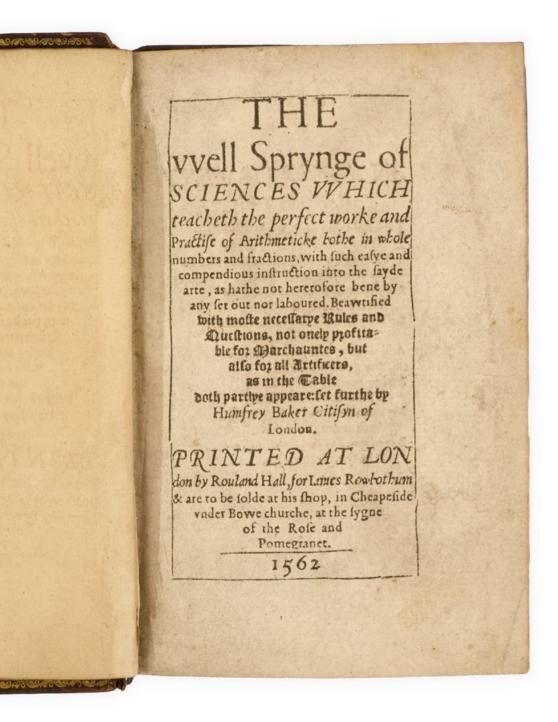
The rule of faynt Augustyne bothe in latyn and englyshe with two exposicyons. And also y same rule agayn onely in englyshe without latyn of exposicyon. The traflatour doth aduple a confeyll all poisciples of this rule to bere alway one of these bokes bpo them fyth they ben to postatyue a may be had for to small a

by Urban V in 1370, was noted for its strict adherence to Augustine's Rule. The delightful woodcut illustration on the title-page here shows St Bridget receiving her vision of the nativity of Christ, and was later reused on several other works. Whitford's prefaces (each part has one), signed 'The wretche of Syon', together reveal that the 'religious doughters' who had commissioned him twelve years earlier had provided an old translation that was 'scabrous, rughe, or rude', which he thought better to retranslate than amend, employing 'a playne style, without ynkehorne termes'. His first version of the translation is found in the second part, and is addressed, as is the original, to women only, but that in part I has been rendered 'indyfferently unto bothe the sexes'.

One of only five complete copies listed in ESTC, the others at King's College & St Catharine's College Cambridge, Glasgow, and Bodley (Part II bound first); the British Library has Part I only (the Broxbourne copy, sold 1977), Lambeth a fragment of two leaves. STC 922.2 (Durham only, ex Bamburgh Castle) is an undated twelve-page printing of an English version of the Rule (printed 1510?) – perhaps the rough, rude and archaic text rejected by Whitford.

ESTC S110361; STC 922.3.





MERCANTILE ARITHMETIC AND MATHEMATICAL GAMES

4. BAKER, Humfrey. The Well Sprynge of Sciences which teacheth the perfect Worke and Practise of Arithmeticke bothe in whole Numbers and Fractions, with such easye and compendious Instruction into the sayde Arte, as hathe not heretofore been by any set out nor laboured. Beawtified with most necessarye Rules and Questions, not onely profitable for Marchaunts, but also for all Artificers, as in the Table doth partlye appeare ... *London, Roland Hall for James Rowbotham, 1562*.

Small 8vo, ff. [4], 160; somewhat dusty throughout, a few stains, withal a very good copy, bound in early nineteenth-century panelled calf; joints rubbed, spine chipped at head, light wear to corners; faded annotation to a3^r, sums in an early hand to *c*. 5 pp., early inscription 'John Smith' on f. 15; armorial bookplate of the Duke of Sussex, inscription to front endpaper 'Presented by E. Ryley Esqr'.

£35,000

The extremely rare first edition (one of two copies in ESTC) of a very popular guide to arithmetic by the London schoolteacher and almanack-maker Humfrey Baker (fl. 1557-87).

The work went through at least nine further editions in the sixteenth century (some revised), and remained in print throughout the seventeenth, the later editions known simply as *Baker's Arithmetic*. 'For a long time Baker's arithmetic was the only English rival to Recorde's *Ground of Artes*, and it was in many respects better than that popular work' (Smith). Its success was largely due to its practical appeal to merchants.

In his dedication to the Merchant Adventurers, Baker refers to his subject – in an obvious nod to Robert Recorde's 1557 *Whetstone of Witte* – as 'the best whetstone, or sharpening of the wit of every man that was ever invented, and ... most necessarye to bee taught to unto children'. After dealing with basic arithmetic of integers and fractions, and providing lists of questions, Baker turns in Part Three to 'rules of practise ... profitable for Marchaunts', with problems devoted in particular to 'lengths and breadthes of tapistrie', barter, fellowship, alligation, and 'false position'.

Chapter 15 in the Third Part 'treateth of sportes, and pastime, done by number', with 'some of the first pieces of recreational mathematics to be printed in England' (Wardhaugh, *A Wealth of Numbers* (2012), p. 2). They include games that allow you to correctly identify a number that 'any man may thinke of or imagine in his minde, as though you coulde devine', and the numbers rolled on three hidden dice.

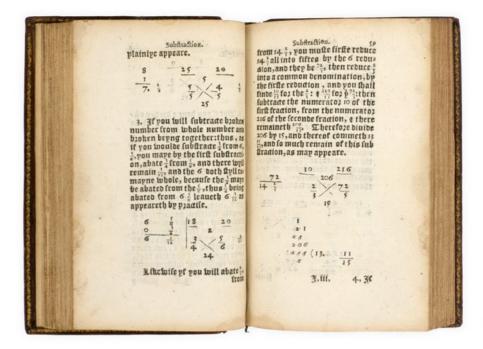
All early editions of Baker's arithmetic are very rare: none of the first eight editions are known in more than three copies, and the edition of 1591 is the only one to appear in auctions records; of this first edition there is only one other recorded copy, at UCL.

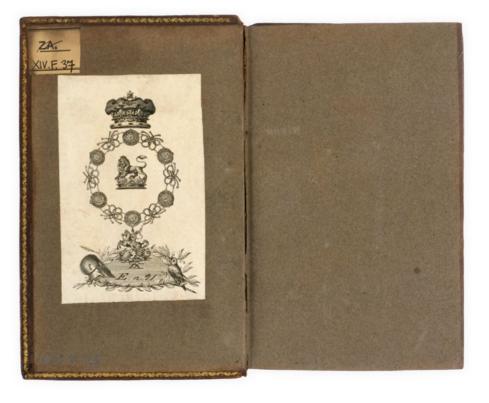
Provenance:

- 1. Augustus Frederick, Duke of Sussex (1773–1843), son of George III, whose celebrated library of fifty thousand books and manuscripts was sold by Messrs Evans in six parts in 1844–5 (this sold in Part VI, as part of lot 28).
- 2. Presentation inscription of Edward Ryley (d. 1896), 'one of the ablest and most zealous of Cardinal Wiseman's lay coadjutors in obtaining equal rights for Catholics' (obituary in *The Tablet*).

ESTC S90366; STC 1209.5; Smith, Rara Arithmetica, p. 327.





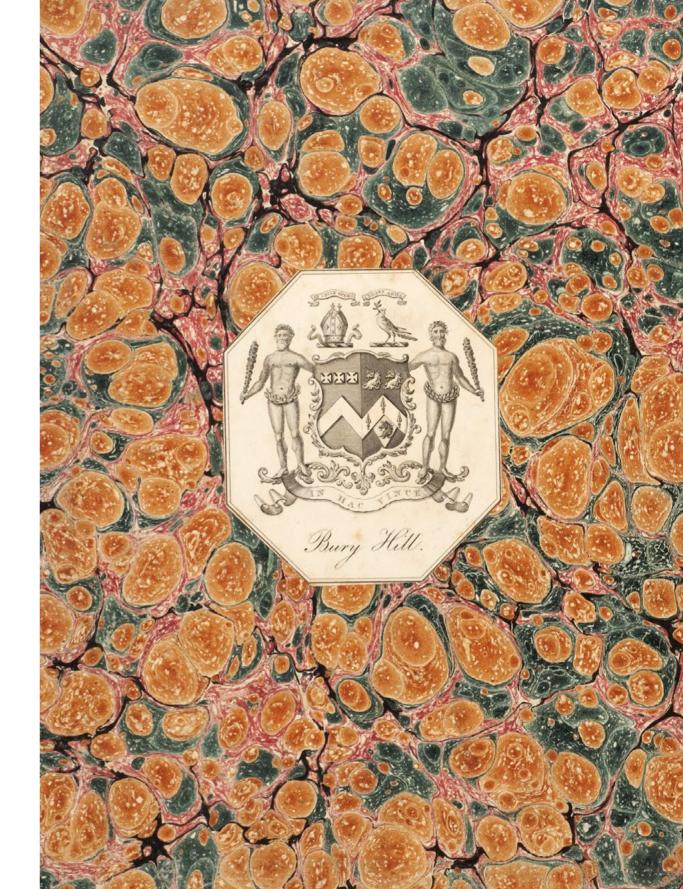


Arthur Kett Barclay (1806–1869)

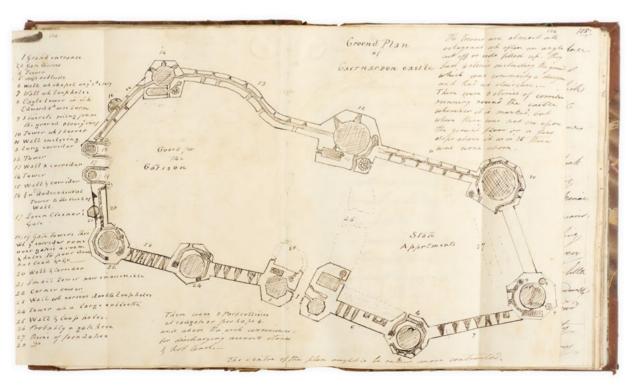
The following three items (5 to 7) record a series of adventurous travels in the 1820s and '30s by a prominent young gentleman from a Quaker family. Arthur Kett Barclay was the son of Charles Barclay (1780–1855), of Bury Hill, MP and manager of the family brewing business, and Anna Maria Kett (a descendent of the rebel of Norfolk). His great-great-great grandfather was the Scottish Quaker Robert Barclay 'the Apologist' (1645–1718), and he was related to the other great families of Gurney and Fry by marriage. Schooled privately and at Harrow, at the age of twenty he joined the family firm of Barclay, Perkins & Co., the Southwark-based brewery (est. 1781 by his grandfather Robert Barclay after its purchase from the Thrale family), which was in his youth the largest in the world, particularly known for its Russian Imperial Stout; he remained there for the rest of his career, taking over the management from his father in the 1840s.

The young Barclay showed an aptitude for chemistry and geology which is much in evidence in the present journals, but his intellectual interests ranged widely, and he was later a Fellow of the Astronomical, Geological, and Geographical Societies, as well as of the Royal Society. The younger Barclays had always been encouraged to travel – his grandfather's adventures in North America and Canada were notable – and the following journals show Barclay in his twenties in Cornwall and Wales, Scandinavia and Russia, and Italy, Greece, and Turkey. His journals were habitually copied out after his return by his mother, and augmented with a fine array of illustrative material, with plates taken from relevant books or puchased as prints, and ephemera and drawings either acquired by Barclay *en route*, or occasionally executed by him.

The Barclays were very well connected, and by arrangement or serendipity Arthur Kett Barclay encountered an extraordinary number of significant figures on his journeys – there are frequent royal introductions (Charles XIV John of Sweden, Ferdinand II of the Two Sicilies, and the newly crowned Otto of Greece) as well as meetings with geologists and chemists, statesmen, soldiers, and artists, and even the young Newman and Froude, later of the Oxford Movement.







CORNISH TIN, WELSH IRON, MIDLANDS COAL

5. BARCLAY, Arthur Kett. 'Journal of a Tour through Cornwall and Wales 1826 by Arthur Kett Barclay'. 18 July–13 October 1826.

Manuscript on paper, 4to (240 x 200 mm), pp. [2], 139, [1 (blank)]; very neatly written in brown ink in a few different hands, 16–17 lines per page; **several neat ink drawings** within the text and to folding sheets following pp. 68 and 104; a four-page autograph letter signed from A. K. Barclay to William S. Fry of 26 August 1826 following p. 56; **folding printed broadside 'The grand Menai suspension bridge' facing p. 80; 44 interleaved engraved views and plans** (a few coloured, some mounted, 1 folding); a few light marks; very good in contemporary half sheep, marbled boards and endpapers; some worming and splitting to upper joint and wear to extremities; pencil note to p. 1 'copied by his mother', to p. 39 'his own writing this page'; Bury Hill armorial bookplate to front pastedown.

£3500

A most interesting diary recording a tour of England and Wales undertaken by the twenty-year-old Arthur Kett Barclay in 1826, especially valuable for its descriptions of English and Welsh mining in the late Industrial Revolution.

Having arrived in Bath 'cover'd with as thick a coat of dust as any mortal would not desire' and toured Somerset, Barclay visited the Ting Tang mine in Cornwall, his description of which is accompanied by a drawing depicting the mine above and below ground: he dons miner's garb, 'then taking a lighted candle stick in a bit of wet clay we commenced our journey down the ladders, they are very steep and sometimes incline backward ... sometimes we had to crawl upon our hands and knees and sometimes to slide along lying quite flat on the stomach, this is the worse part of it ... we found some fine carbonates and arsenates of copper'. Impressing the miners by racing back to the surface in only twenty-five minutes, Barclay emerges 'cover'd with dirt, tallow, and smoke, and I am sure no one knows the comfort of being clean who has not been as dirty as we were'. He subsequently visits the remarkable Botallack Mine ('after having performed the requisite toilette we went below ground to the first level under the sea, and had the satisfaction of hearing the waves roar over our heads'), and the Carnon Valley tin stream works. There is a good account, both in the diary and in an enclosed letter, of Barclay and his friend Mervyn almost drowning while exploring a cave at Land's End, (perhaps Nanjizal?) - 'the sea came in so fast that the only choice seemed to die like men, or be drowned like dogs'. After attempting to climb, he is hauled up 150 feet by men with ropes, 'very much bruised'; 'I never before sat two hours naked on a rock looking the ugly monster death cooly ... in the face'.

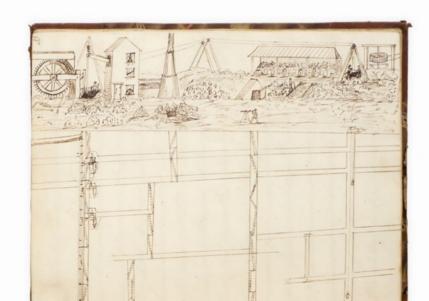
After arriving at Swansea on 28 August, Barclay visits the iron works at **Neath** ('the most gratifying sight I have yet seen, for we beheld steam engines of every size') and describes

the making of tin plate, including a drawing of a blast cylinder and furnace. He is greatly impressed by the **Cyfarthfa ironworks**: 'I am just returned from visiting the works in the dark, the sight is awfully grand, the whole atmosphere is inflamed in every direction by the cake fires, and the manufactory is pandemonium itself ... the dreadful roaring of the blast, the whirl of machinery, the spirit like figures of the workmen dragging about masses of glowing iron in an atmosphere of lurid light is quite appalling'. Trips follow to an Aberystwyth lead smelting house (with two neat small diagrams) and to Parys Mountain mine ('the neighbourhood of Paris [sic] mountain teems with metallic productions, iron pyrites abound in every direction beautifully crystalised in cubes').

Leaving Wales on 25 September, Barclay heads to **Birmingham** to visit neighbouring coal mines ('a man had been killed there today, but others were working under the same ledge part of which had fallen upon him'), and then the lime works at Dudley ('we came to a canal on which we embarked and navigated the acherontic stream ... the excavations are stupendous ... the noise of the blasting was horrible, you seemed actually to feel the concussion, and the reverberations gave you the idea of their going through an infinity of passages'). Trips to various factories follow, including to papier-mâché and gun manufacturers.

While the strength of the journal lies in these accounts, the more touristic passages are certainly not without interest. There are visits to numerous Welsh castles, with a handsome double-page hand-drawn plan of **Caernarfon Castle**, to Devil's Bridge, to Cadair Idris, to **Snowdon (Yr Wyddfa)**, and to Bangor Bridge ('it is in my opinion truly the eighth wonder of the world'). There are glimpses of humour too: of a meal at Llanbedr he writes, 'we dined on such a compound as few can conceive, a large deep dish in which at one end was a quantity of a blackish leaking substance which proved to be poached eggs and at the [other] end a perfectly black hard mass which was bacon, under all a lake of stygean [sic] grease; we however eat it and found it as good as it looked'.

The interleaved engravings, picked up at tourist shops *en route*, include a fine folding etching by Batenham of Bridge Street in Chester.



The rare broadside on the newly opened Menai Suspension Bridge describes its construction, the opening ceremony on 30 January 1826, the tolls charged, and its dimensions, and features a woodcut of the bridge at the head.



'Like a New World' – Travels through Scandinavia and Russia

6. BARCLAY, Arthur Kett. 'Journal of a Tour through the North of Europe 1829 & 30 ... By Arthur Kett Barclay'. *18 July 1829–25 January 1830*.

Manuscript on paper, 4to (257 x 210 mm), pp. [2], 97, 120–155, 166–254, 254–255, 266–381, [1]; neatly written in brown ink, c. 28 lines per page; 78 interleaved engraved views and portraits (several coloured, some mounted, several folding) and 6 interleaved drawings in wash or colour, all with loose tissue guards, a few ink drawings within the text; foxing to some engravings, a stain to that facing p. 66, occasional light marks; overall very good in contemporary half sheep, with marbled sides, spine lettered 'Journal' in gilt, marbled endpapers; some wear to corners and edges, rubbing to spine and covers; Bury Hill armorial bookplate to front pastedown.

£7500

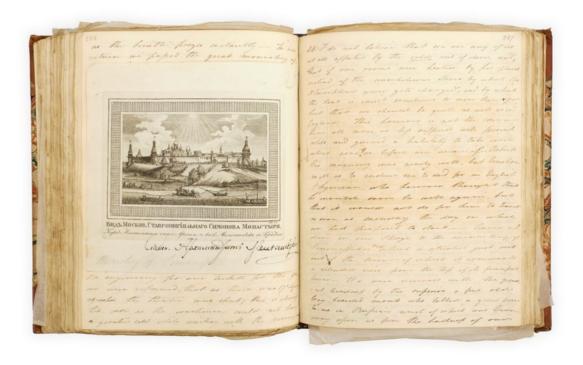
A exceedingly rich diary of a tour through Scandinavia, Russia, Poland, Bohemia, and Germany undertaken in the summer, autumn, and winter of 1829–30 by Arthur Kett Barclay (1806–1869), interleaved with over 80 engravings and drawings collected *en route*.

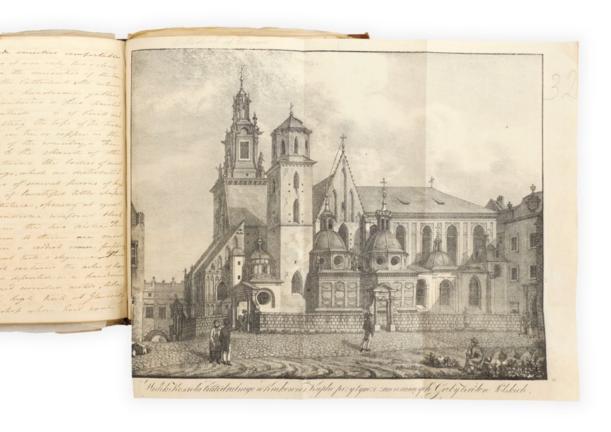
Barclay's first port of call is Hamburg, where he remarks that the women are pretty but 'have feet & ankles which would grace Hercules', while at Kiel he records the lawlessness of the students, noting the numerous scars on their faces from duelling. In Denmark he enjoys the island of Lolland, the royal tombs at Roskilde, and Frederiksborg Castle – there are here four fine, stylised, colour drawings of notable buildings in Copenhagen, including the Round Tower.

There are several passages of note in his account of **Norway**: his attempted ascent, in terrible weather, of Sneehattan mountain; a visit to a copper mine at Roros; a boozy encounter with Laplanders near Storskarven ('It [brandy] was at last finished and we got to horse & started, the whole party attending us over the mountain, singing, dancing, shouting & screaming for another dram'); and grisly sightings of the bodies of executed murderers (Barclay provides an illustration of one).

Of **Sweden** he writes: 'No one without being in this part of Europe can conceive how beautiful are these immense woods ... the eye never gets wearied with the repetition of the magnificent trees which are constantly meeting it'. At Stockholm he has an audience with **King Charles XIV John and Queen Desideria**, admires the minerals of the Swedish chemist **Jöns Jacob Berzelius** (1779–1848), and remarks on a widespread affection for spirits: 'The effect has been tremendous; on Sunday you see all the common people drunk







... I have been told by more than one person that few Swedes now live much more than fifty years since the introduction of the excessive use of the corn brandy. At the university library in Uppsala, Barclay is frustrated to see only the locked box containing the Codex Argenteus, the professor with the key being absent: 'I was too much annoyed to pay much attention to the rest of the 2000 MS with which they say the room is filled'; 'in the room with the MS is preserved the curious bequest of Gustavus Vasa who was the founder of the library, it is a ponderous chest with a smaller trunk attached by a chain & sealed cords & is not to be opened before 1842'. There follows a striking description of his visit to the Dannemora mines: 'on our gaining the edge such a scene presented itself as no one can conceive without having seen it; before us was a gulf of great length, & so deep that the eye in vain attempted to fathom its gloom; a bluish vapour closed the view at what appeared a vast depth, but the sound of the hammers of the miners was clearly audible from the vaults below'. Descending in a 'basket', he sees miners 'perched like sea-gulls in the rock'.

Moving on to Finland, Barclay sees Turku ('Abo') in the aftermath of the 1827 Great Fire, the largest urban fire in Finnish history: 'We then walked about the town, or rather the remains of it, for such a scene of desolation, however it may be described, can be imagined by no one who has not seen what is the effect of the total conflagration of such a city. On every side were mouldering ruins of houses, blackened with smoke ... of the wooden ones the only vestiges were piles of ashes on which the grass was growing ...

The pavement still shewed where the principal streets had been ... the great proportion of the inhabitants have removed together with the University to the new & flourishing city of Helsingfors [Helsinki]. He then visits the Finnish capital, enjoying a trip to the sea fortress of Suomenlinna.

From Finland, Barclay passes into **Russia**, arriving at St Petersburg in temperatures well below zero. Here he is ecstatic at seeing huge minerals in the museum; witnesses the ongoing building of St Isaac's Cathedral ('they are putting up pillars of polished granite 56 feet high by nearly seven in diameter of one piece'); enjoys the company of the Irish-Iranian physician **William Cormick** (1822–1877); sees the **emperor Nicholas I** at a military parade ('we had an excellent view of the Emperor who came in a little carriage without guards, and wrapped in a very shabby great coat; he is a remarkably fine good looking man, with large powerful limbs and a very commanding aspect'); and meets the English merchant and philanthropist **John Venning** (1776–1858), who shows him a school and a prison, and the infamous Russian whip called a knout, of which Barclay provides a description and a drawing.

Of Moscow Barclay writes: 'I hardly know how to speak sufficiently in praise of its beauty and originality, it is so different from anything that I had conceived, & its architecture so unlike anything that one has hitherto been in the habit of considering in good taste, & yet so pleasing to the eye, that it is like a new world'. At the Kremlin he takes away a few fragments of the Tsar Bell, and he enjoys the theatre, St Basil's Cathedral, and various monasteries. He vividly captures the hardships, frustrations, and real dangers of travelling through the snow in horse-drawn sledges: 'The front of my coat & pelisse were a mass of ice formed by the breath, & my hair & whiskers frozen to the handkerchief tied round my neck'. Of meals taken on the move, he writes of 'often crunching frozen bread & caviar diluted with half frozen madeira'.

Heading west through modern-day Belarus (where he is ripped off in Minsk), Barclay reaches **Poland**, touring Warsaw and Kraków but reserving his greatest enthusiasm for the Wieliczka salt mines: 'deep cuts are made in the wall separating it into pannels 9 feet by 4 in. width and about eighteen inches in thickness ... a single wedge is then driven in close to the top, which almost instantly loosens the mass from the wall, & the application of a lever prostrates it entire at your feet; the effect of this stile of working is beautiful, as the place from which the mass has been detached glitters with beautiful cristals'.

In his account of **Bohemia** (**now the Czech Republic**), there is an entertaining passage on his visit to the university library in Prague: 'here we were obliged to call up all our school recollections to our aid as our conductor spoke no language in common with us but Latin; & it was not a little mortifying to find from our bad mode of English instruction, that what had cost us twelve years misery was even now but little use ... so different had the conceit of English pedagogues made our pronunciation from that which is used from Christiania to the Mediterranean.'



On Christmas Day he sets out on a long ride north to Dresden in **Germany**: 'This was rather a contrast to a merry Christmas as we crawled at five o'clock on a dark windy wretched morning, the mercury at -14, into our carriage, our heads wrapped in as many folds as Granville's mummy.' Visits to Berlin (where he admires Egyptian antiquities collected by Giuseppe Passalacqua), Potsdam (where he rubbishes paintings by Rubens), and Wittenberg follow, and at Halle he is treated for 'face ache' by the university professor Johann Friedrich Meckel (1781–1833), whose 'prescription succeeded admirably'. The final pages of Barclay's diary capture his dash west through Kassel, Düsseldorf, and Brussels, to Calais, and finally England.

Volcanic Eruptions, Greek Independence, and Russians in Constantinople

7. BARCLAY, Arthur Kett. 'Journal of a Tour through the South of Europe and the Levant; in 1832 and 1833. *13 October 1832–24 July 1833*.

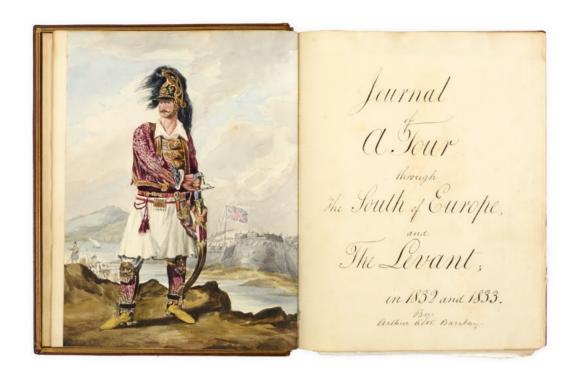
Manuscript on paper, 4to (248 x 195 mm), pp. [2], 260; very neatly written in brown ink in a single hand, c. 27 lines per page; extra-illustrated with a frontispiece ink drawing of a soldier in the uniform of the Greek Light Infantry, a folding engraved map of Europe hand-coloured in outline, Barclay's route indicated in red, 15 ink and wash or pencil drawings (of which one folding), one coloured plan, a manuscript copy of the Greek 'God Save the King', a small Ottoman Turkish passport, a large folding Ottoman firman granting Barclay passage with the sign manual (tughra) of Sultan Mahmud II (1785–1839) at the head, four engraved or lithograph maps, and 105 engravings, aquatints or lithographs, of which 16 folding, many hand-coloured; tissue guards; a few marks but in very good condition; bound in early brown morocco, front covers gilt with the Barclay arms, joints rubbed; Bury Hill armorial bookplate to front pastedown.

£8500

An exceptionally interesting and well-illustrated travel journal, documenting a ninemonth tour through France, Switzerland, Italy, Sicily, Greece, and Western Turkey to Constantinople, and then overland through central Europe back to England. As with the other journals, considerable space is devoted to geological observations, and particularly to volcanoes, but it is Barclay's presence in Greece in the early moments of Independence, 'a nation just freed from chains', that offers the most unusual material.

Having crossed the Channel in rough seas in the company of 'a half-pay Highland Major, a French baron, a frightened little attaché, and a young man who had passed most of his life in Chili', Barclay visits the library of the Town Hall at **Rouen**, and chalk pits where he notices 'plenty of ammonites, cardia, astraea &c'. At **Paris** (18 October 1832), his portmanteau does not arrive and he contrives a meeting with the criminologist **Eugène-François Vidocq** (1775–1857) in its pursuit. He also spends time with Dr William Somerville and his polymathic wife **Mary Somerville** (1780–1872), whose 'delightful manners and conversation' he later praises; the Somervilles give him an account of a recent visit to **General Lafayette** ('there is not a fence on the whole estate'), but he misses Elie de Beaumont, who is away on a geological expedition.

In Switzerland he buys a watch in Geneva, is impressed by Lausanne, and makes many geological observations in the Alps, before passing into Italy, where his first stop is **Milan** (21 November) – at the Ambrosiana, he admires Petrarch's manuscript of Virgil. In **Genoa**, he visits the Albergo dei poveri, where one might freely choose a wife from among





the poor women. At **Florence** he trawls the galleries and mixes in expat circles, but 'a more scandalous place I never knew'. Finally he arrives for a long stay at **Naples** (20 December), where he meets the geologist **John Richardson Auldjo** (1805–1886) 'who has written a book on Vesuvius' – *i.e. Sketches of Vesuvius* (Naples, 1832), from which Barclay took the seven lithograph illustrations and the coloured map of lava flows bound in here. Barclay heads straight to the volcano the next day, giving detailed but poetical observations on the rock formations and lava flows, Vesuvius then being in a period of increased activity, with lava flows on the southwestern flank. 'Many mountains as I have scaled, I have never yet felt the wind to such an extent', while from the crater erupted 'tremendous girandoles of burning stones ... The effect of the explosion is indescribable, each time thousands of red hot stones, the centre ones rising higher than the rest, are projected into the air. The light is reflected on the volumes of steam, and the whole summit thus wrapt in light'. Pausing to light his cigar on the lava, he joins a polyglot mass of tourists stumbling back chaotically in the dark.

Barclay spends a month in Naples, taking Italian lessons from the Royal Librarian, who shows him the Farnese Hours (now at the Morgan Library), and the Florentine editio princeps of Homer on vellum. He spends time at Pompeii and Herculaneum, admires Auldjo's 'splendid collection of Vesuvian minerals' and his geological map of Sorrento, and experiments with him on salt solutions with a solar microscope, and walks the coast at Castellammare. Together they ascend Vesuvius again (14 January 1833), cook eggs on the lava flow, make more geological observations, and test if lava carries an electrical current. Barclay is presented to the Bourbon royal family, makes an excursion to Sorrento, and then departs by steamer to Malta (via Syracuse), where he has an introduction to the diplomat Lord Ponsonby and his wife, and evidently acquires the lithograph views (8) and original costume studies (4) by Charles Frederick de Brocktorff (c. 1780–1850) that are bound in here. He then returns to Sicily for an expedition to Etna (9 February), also in a period of increased activity, collecting mineral samples and meeting the vulcanologist Carlo Gemmellaro (1787–1866). Having visited the temples at Agrigento and Segesta in awful weather, he praises the beauty of **Palermo** (23 February). Returning via Naples to **Rome** (14 March) for a longer stay, he visits St Peter's and is ashamed that he previously thought it unimpressive. Amid sightseeing of palaces and ruins - Monte Testaccio, Rome's ancient spoil heap, excites great admiration - he meets William Rae Wilson (1772-1849), 'of travelling book-making celebrity', and vouches for the Scot in his attempt to secure a Papal audience. The Danish sculptor Bertel Thorwaldsen (1770-1844) invites Barclay to his studio but he cannot afford to buy anything; and he briefly encounters John Henry Newman and Richard Hurrell Froude, in Rome on their journey towards the Oxford Movement and Catholicism. Now planning his journey onward to Greece, at a breakfast with the archaeologist Sir William Gell (1777–1836) Barclay obtains a suggested route across the Morea. Gell, incidentally, has a Pomeranian which 'he has succeeded in making utter words'.



After much planning, Barclay departs from Naples on 17 April bound for Greece on the same vessel (Francesco Primo) as the young Prince of Bavaria (i.e the future Maximilian II (1811-1864), brother of Otto, the new King of Greece). The Prince has tolerable English, and 'I had last night a long chat with him about the Reform Bill and the House of Commons'. They see a massive French ship carrying an obelisk from Luxor at Corfu; Missolonghi excites reflections on Byron (who is inevitably quoted frequently in the Greek portion of the journal); and Barclay joins the Prince on an expedition to Delphi. Having admired Zante, he then commences an adventurous trip overland through the Morea to Nafplion. Armed to the teeth, the party bivouacs or stays in peasant huts, seeing everywhere the effects of the recent War of Independence; they take in Olympia, the Temple of Apollo Epicurius at Bassae of Phigaleia, and Tripoli, then rejoin the boat at Nafplion, whence they visit Mycenae, Barclay making a sketch of the famous Lion Gate. At Nafplion, capital of the newly independent country until its forthcoming transfer to Athens, Barclay is entertained by Sir Richard Church (1784–1873), commander of the Greek forces during the War of Independence, who gives him an account of the late campaign ('nothing could exceed the hardship which he and his gallant little army, unpaid, unprovisioned, and now unthanked, have gone through'). At a party of Greek patriots he encounters Miaoulis, Mavrokordatos, and Kolokotronis ('a most savage looking monster, with a peculiarly unpleasant expression of eye'); **King Otto** is also present.

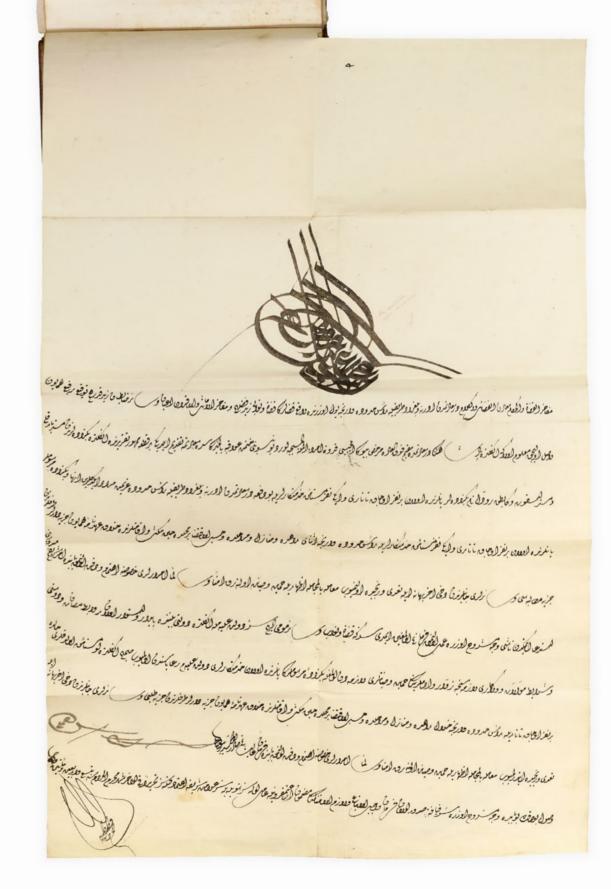
Barclay then travels rapidly by steamship to **Hydra**, **Poros** (which he explores on foot making geological observations), and **Egina** (for the Temple of Jupiter), laments the

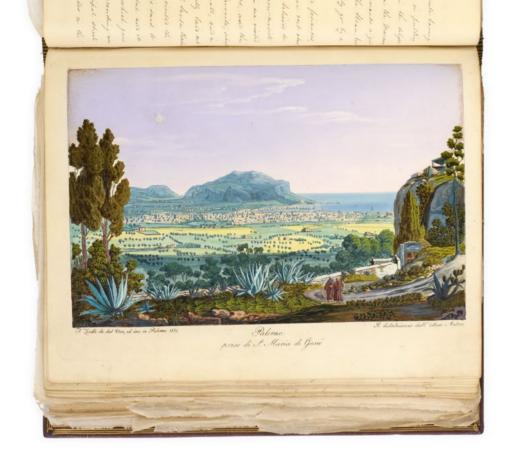
recent destruction evident in Acro-Corinth, and is even more shocked at the ruination of Athens: 'foundations, piles of stone, fragments of friezes, newly marked streets, cannon balls, shells, and sculls [sic], are confusedly mixed. Such ruin, such desolation and utter destruction, must be seen to be conceived. The Mosque unroofed, the church unwalled, shew what a war of extermination it was.' But he is also there for the ceremonial entry of Otto (23 May): 'The whole population was assembled, partly outside the wall, but the greater number around the Temple of Theseus ... I never saw a more impressive spectacle, a nation just freed from chains receiving their sovereign for the first time in their capital.' The next day Baron Grainger (an Irish officer in the Bavarian service) 'presented me with the accompanying copy of the Greek "God save the King", in the hand writing of the Son of Ulysses[?], and the identical one put into the hand of Otho by him at the time it was sung last evening ... on the entrance of the Royal family'.

Having conceived a desire to visit **Ephesus**, Barclay then proceeds by boat to **Smyrna** (İzmir), where he shares a pipe and coffee with the taciturn governor Ulegman Bey and is fascinated by the colours and smells of the bazaar. After exploring Ephesus (for which their small consular passport is included) and the proposed site of Troy, and being attacked at night by ants, he travels to **Constantinople** (**Istanbul**), where he meets up again with Auldjo. Russian forces had recently come to the aid of Mahmud II against an advancing Egyptian army; Britain and France had refused aid but were now concerned about the Russian presence and there was considerable diplomatic activity in the city. Barclay passes observations on the mixed Turkish, Armenian, and Greek populations, and visits the







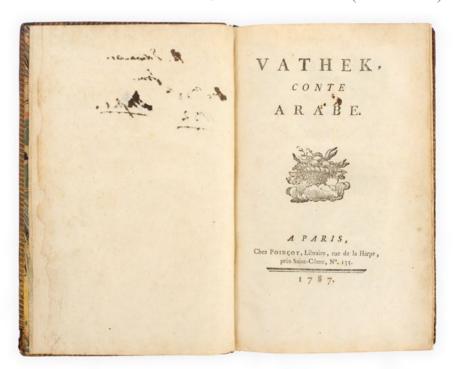


catacombs, the whirling dervishes, and the slave bazaar, 'however revolting and painful to English feelings', where they see many young white women in the central part. With help from the American ambassador, they obtain entry to the mosques of Hagia Sophia ('a piece of great good fortune'), Sultanahmet, and Süleymaniye.

Finally departing Constantinople on 22 June, Barclay chooses the adventurous overland route through the Balkans. He takes a Turkish bath at **Adrianople** (Edirne) ('the effect is like having a new skin, so soft and supple does it render the old one'), thinks **Sofia** 'small and dirty', notes that Nis was once greatly fortified, and finally passes out of the Ottoman dominions into Serbia, where he undergoes quarantine at **Belgrade** (4 July) – there is a sketch-plan of his quarters. Long-awaited news from England elicits a commentary on current politics and the fitness of Lord Ponsonby as a diplomat, and on the inaccuracy of *Times* reporting about Russian numbers in Constantinople. The final leg, via Pest and Vienna, is a swift one by carriage.

'If any should venture to read these pages, before they proceed to the task of criticism, they must suffer me to remind them that, although copies, they are as written on the spot. Some portions of the original have been expunged, but with the exception of a small part of it, which was devoured by a dog ... none of it has been composed since my return.'

A GOTHIC MASTERPIECE, IN FOUR STATES (ITEMS 8-11)



THE PARIS VATHEK

8. [BECKFORD, William.] Vathek, conte arabe. *Paris, Chez Poinçot ...* 1787.

8vo, pp. 190, [2 (advertisements)]; a fine, large copy, some fore-edges untrimmed, in contemporary marbled calf, marbled endpapers, spine decorated with small crosses, gilt (slightly rubbed), green morocco label; gift inscription to front endpaper dated 23 December 1852.

£3250

First Paris edition of Beckford's Gothic masterpiece in the original French, so considerably revised from the Lausanne edition (also 1787) as to amount to 'almost a new version' (Chapman & Hodgkin, p. 127). Beckford also took the opportunity to expand the notes from one to twenty-four pages.

Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas house party at Fonthill where the trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration

for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice and then his friend the Rev. Samuel Henley to prepare a version in English, but expressly forbade publication before the French text appeared. Henley nonetheless sent his translation to the press, and when it appeared in 1786 it was obvious that he had compounded his disobedience by implying that *Vathek* was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He 'retaliated as best he could', hastily publishing the French original 'from a manuscript which he must have had with him, in a slightly earlier state than that translated by Henley' (Roger Lonsdale, citing the textual studies of André Parreaux, who disproved the old theory that the Lausanne edition was retranslated from the English). The Lausanne printing reflects his immediate anger; the Paris edition provides a more considered text.

Despite continuing to pay close attention to *Vathek* in French, Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. All the editions of *Vathek* in which Beckford was directly involved are textually important, and the two first in French are very uncommon: 'extrêmement rares', wrote Beckford in the revised French edition of 1815 (*see item 11*).

Chapman & Hodgkin 3(B)(ii); Gemmett, 'An annotated Checklist of the Works of William Beckford' in *PBSA*, LXI (1967), 245; *Vathek*, ed. Roger Lonsdale (Oxford English Novels, 1970).

THE CHATELLERAULT VATHEK

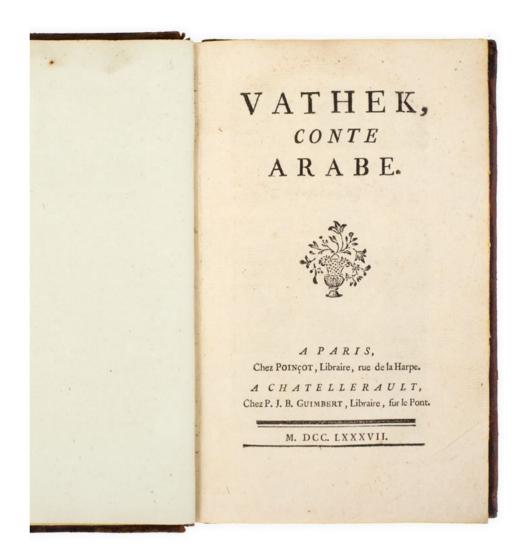
9. [BECKFORD, William.] Vathek, conte arabe. Paris, Poinçot; Chatellerault, P. J. B Guimbert, 1787.

8vo, pp. 190, [2 (advertisements)]; a fine copy in contemporary speckled sheep, spine gilt, red morocco label, edges stained yellow; bookplate of the Australian actor Barry Humphries (1934–2023), in a folding leather box by Trevor Lloyd.

£3750

Extremely rare, the only traced copy, of a reissue of the sheets of the first Paris edition with a provincially-printed cancel title adding to the imprint the *imprimeur-libraire* Pierre Jean Baptiste Guimbert, of Châtellerault. **This is the rarest piece of Beckfordiana we have ever encountered, virtually unknown.**

The dukedom of Châtellerault, a small town in Nouvelle-Aquitaine, had been granted in 1548 to James Hamilton, second Earl of Arran (1519–1575), for his role in arranging the marriage of Mary, Queen of Scots, to Francis, Dauphin of France, a title revoked by the

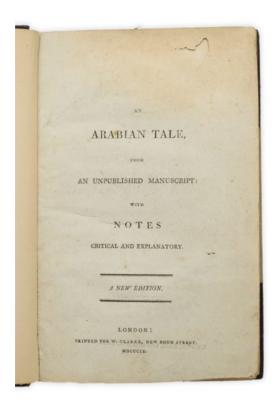


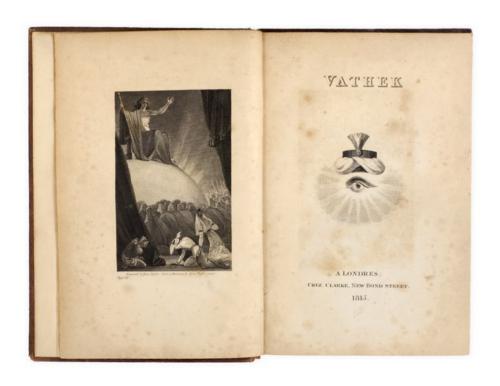
French crown in 1559 but still contested and eventually regained by the Hamiltons in 1864. William Beckford's mother Maria (*née* Hamilton) was a remote descendant of the Hamilton who was duke of Châtellerault, and Beckford's pride in Hamilton descent led him to adopt the Hamilton cinquefoil as his device, and to encourage the marriage of his daughter to the tenth Duke.

Despite the historical distance, memory of a Hamilton association with Châtellerault must have lingered among the local populace (there is still a Rue d'Hamilton). The immense scarcity of this Châtellerault issue of *Vathek* has meant that it has received no critical notice, but it can only be assumed that Guimbert purchased a small number of copies of Poinçot's edition for reissue as an item of local interest.

Not in Library Hub, OCLC, or CCFr; not listed among Guimbert's books in *Bibliographie poitevine*.

Chapman & Hodgkin 3(B)(ii,b), known only from an unspecified French bookseller's catalogue.





SCARCE REISSUE OF THE 1786 LONDON SHEETS

10. [BECKFORD, William, and Samuel HENLEY, translator.] An Arabian Tale, from an unpublished Manuscript. With Notes critical and explanatory. A new Edition. London, W. Clarke, 1809.

8vo, pp. vii, [1], 334; the occasional mark, a few leaves slightly spotted, small loss to blank margin at head of title-page; but a very good copy, top-edge gilt, fore- and tail-edge uncut, in late nineteenth-century half brown morocco; bookplates of Robert Woods Bliss and Mildred Bliss of Dumbarton Oaks to front pastedown.

£1500

First edition, second issue, comprising the remainder sheets of the first edition of 1786 with a cancel title-page (printed by S. Gosnell), of Henley's English translation (see above). 'One can only assume that, failing satisfaction from Henley, Thomas Wildman, Beckford's solicitor, attacked Johnson the publisher, and at least secured for his client the balance of the [unsold sheets of the] original edition' (Chapman & Hodgkin).

Provenance: with the bookplates of Mildred Bliss (*née* Barnes) and her husband, the diplomat, philanthropist, and art collector Robert Woods Bliss (1875–1962); the Blisses resided at Dumbarton Oaks in Washington, D.C., and in 1940 established the Dumbarton Oaks Research Library and Collection, which they gave to Harvard in 1940.

Chapman & Hodgkin 3(A)(ii).

WILLIAM MICHAEL ROSSETTI'S COPY

11. BECKFORD, William. Vathek. London, Clarke, 1815.

8vo, pp. [4], 218, with an engraved title-page and an engraved frontispiece (slightly foxed), but wanting the initial and terminal blanks and the errata slip; a good copy in later mauve cloth, front board detached; **ownership inscriptions of William Michael Rossetti dated 1866**, and of his daughter Helen Rossetti Angeli dated 1919.

£500

First illustrated (and first London) edition in the original French, our copy from the library of William Michael Rossetti. 'Les edition de Paris et de Lausanne, etant devenu extrémement rare', Beckford consented to this reprint, with a short new introduction, and some minor revisions. Clarke had published the remainder reissue of the English Vathek in 1809 (see above).

Despite the strong family interest in the Gothic, *Vathek* seems to have escaped notice by the Rossettis for a long time. In September 1868, Sir Frederick Burton wrote to Dante Gabriel 'I am glad you have read *Vathek* [possibly this copy?] – only surprised it never came across you before'.

Chapman & Hodgkin 3(B)(iii).

English Green Vellum with Onlays À La Fanfare

12.[BIBLE.] The Holy Bible, containing the Old Testament and the New ... [Amsterdam, Joachim Nosche or Joseph Athias,] 'Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648'. [1660s?] [bound with:]

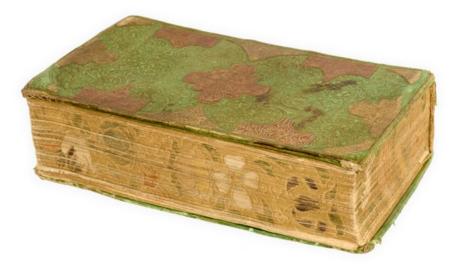
[PSALMS.] The whole Book of Psalms, collected into English Metre ... [Amsterdam, Joachim Nosche or Joseph Athias,] 'Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648'. [1660s?]

Two works in one vol., 18mo, pp. *Bible*: [864], *Psalms*: [72]; A–Z¹⁸, Aa¹⁸, ²A–B¹⁸; title copper-engraved within architectural border with full-length figures of Moses and Aaron, vignette panorama of London at foot, with part-title to New Testament; bound in near-contemporary English green vellum with geometrical onlays in red and citron morocco, richly gilt, spine gilt in compartments, edges gilt, gauffered, and painted to a floral design with a rabbit to top-edge, stork and squirrel to fore-edge, and a swan to tail-edge, sewn bypass on 4 cords; cracks to joints and chipping to spine, a few losses to onlays, textblock a little shaken causing some rubbing to edges; ink ownership inscriptions to front free endpaper (*see below*).

£3750

A rare small-format Dutch-printed Bible with metrical Psalms in an elaborate English binding of gilt green vellum with morocco onlays and highly unusual gilt and gauffered edges painted with flowers, birds, and animals.

The Cambridge printer Roger Daniel is notable for his pains in printing textually correct Bibles: his folio of 1638 is 'considered by many to be the best edition of the English Bible ever produced' and provided the standard text until 1762 (Crick & Walsham, p. 138). The '1648' octodecimo Bible, however, is not his work: it was in fact first set by Joachim Nosche, a prolific printer of English Bibles in Amsterdam, and kept in standing



type with only partial resetting over many impressions, so oft-printed as to require the copper-engraved title to be recut several times (but always retaining the '1648' imprint and the characteristically Dutch city view, here showing London and Old St Paul's). By 5 September 1673 the type was in the possession of Joseph Athias and had been cast into plates, becoming the earliest conclusively identified example of stereotyping (see McMullin).

The taste for – and technique of producing – green vellum was brought to England from France with Charles II at the Restoration, and a further French influence can here be seen in the imitation of à la fanfare bindings, with a fine filigree of small floral and foliate tools filling geometric compartments across the boards. While French bindings in this style are more common, English examples are markedly rarer. The gilt and gauffered edges feature a striking painted design including, hidden among a variety of flowers, a swan, a stork, a squirrel, and a white rabbit.

Provenance:

'Ely Fedderman | her Booke | 1667'; 'Ely Roberts | Her Booke | 1684'; 'William Roberts | His Booke | 1699'; 'Elizabeth Roberts | Her Book | 172¾'; 'Elisa Ann Roberts | 1849'; 'Adelaide Charlotte Roberts | 1897'; 'M™ Reginald Fowden | Née Julia Roberts | 1899'.

McMullin identifies copies of this edition at the British Library (3051.a.27(1)), Cambridge University Library (BFBS H914), and Canterbury Cathedral (H/N-6-10).

Bible: DMH 614; McMullin B; **not in ESTC** (but see ESTC R210260 and R223599). Psalms: ESTC R17523 (reporting 70 pp.). See Crick & Walsham, The Uses of Script and Print, 1300–1700 (2004), and McMullin, 'Joseph Athias and the early history of stereotyping' in Quaerendo 23, no. 3 (1993), pp. 184–207.

Unique Gift-Book

13. [BIBLE – NEW TESTAMENT.] The Gospel of Jesus Christ. Or News from Heaven ... Presented by a faithful and true Friend. *London*, 1702.

[bound with:]

[**PSALMS.**] The Whole Book of Psalms: collected into English Metre ... London, John Field, 1658.

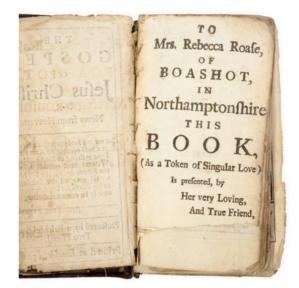
Two works in one vol., 24mo, *New Testament*: pp. [4 (title and dedication leaf)], [278 (*New Testament*, London, John Field, 1658, without title-page)], *Psalms*: pp. 94, [2]; with 47 hand-coloured engraved plates, mostly in the Gospels; rather thumbed, title dusty, dedication leaf torn away at foot, first leaf of Matthew torn at foot with loss and one leaf in the same gathering wanting, some gatherings and engravings now loose; bound in contemporary (*i.e.* early eighteenth-century) red morocco, covers gilt with a large central lozenge and cornerpieces made up of volutes and floral tools, spine gilt in five compartments, rather worn and rubbed, the gilding faded; pasted in opposite the title-page is a hand-coloured folding booklabel for 'Mrs Rebecca Roase, July the 20th 1703', with a woodcut of the royal arms above (central tear with early stitched repair), ownership inscription at the end 'Rebecca Bithrey hir book July the 31 1720'.

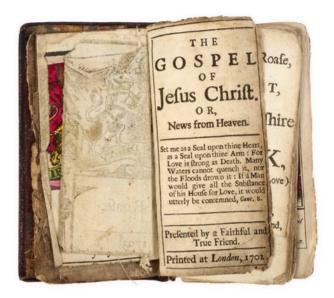
£950

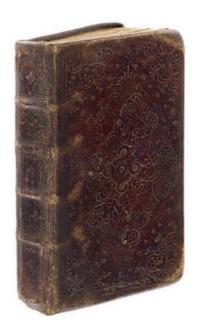
A fascinating and unique volume, comprising a rare illustrated pocket New Testament and Psalms of 1658, repurposed as a gift in 1702/3 with a bespoke printed title-page and a printed dedication 'To Mrs. Rebecca Roase of Boashot, in Northamptonshire ... as a token of singular love ... by her very loving and true friend, ...' (the donor's name torn away).

'Boashot' is presumably Bozeat, a small village near Wellingborough, though we have been unable to identify Rebecca Roase (Rose?), possibly later Rebecca Bithrey.

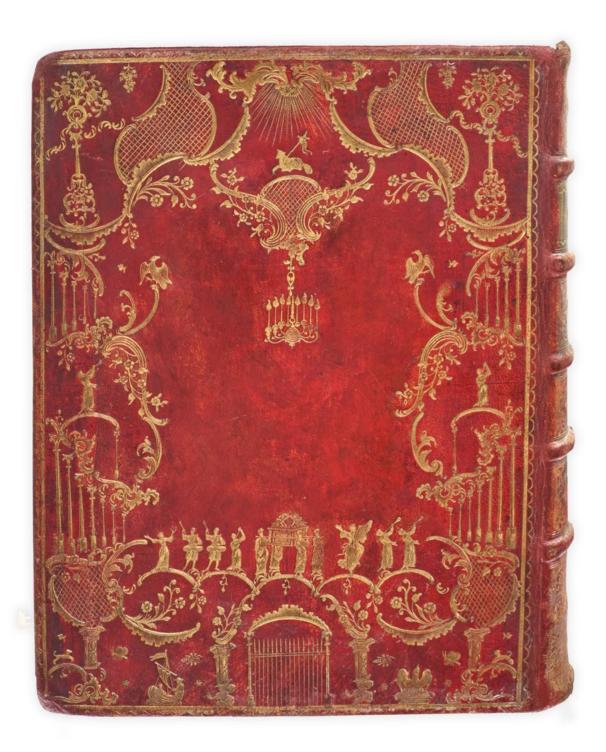
Not in ESTC. *New Testament*: part of ESTC R505043 (**BL and Trinity Oxford only**); Wing B2253; DMH 664/5. *Psalms*: ESTC R43059; Wing B2470.











Rococo Red Morocco

14. [BIBLE.] The Holy Bible, containing the Old and New Testaments ... diligently compared and revised ... Oxford, T. Wright and W. Gill, 1769. [bound with:]

[DOWNAME, John.] A Brief Concordance or Table to the Bible ... London, C. and R. Ware, 1762.

Two works in one vol., 4to, *Bible*: ff. [647], *Downame*: ff. [36]; with the Apocrypha (on a new register between 5K4 and 5L1); title of Bible within Oxford rules; some minor foxing and staining, gatherings 4T and 4U stained at foot, 4U1 fragile, with a tear; else a good copy in a London binding of full red morocco, gilt to a very elaborate design with wide borders of rococo ornaments enclosing five compartments reticulated with dotted lines, a sunburst at the head with a Paschal lamb below, a chandelier suspended from the centre-top compartment, vases of flowers atop columns in the upper corners, gates of heaven at the foot, all interspersed with ship, insect, bird, and dog tools, floral sprays, no fewer than seven tall thin column tools in increasing sizes, and six figure tools, including King David playing a harp, and a group of four carrying the Ark of the Covenant, spine gilt in compartments with floral tools, roll tools at the head and foot; front covers a little rubbed, corners and head and foot of spine restored.

£5250

First quarto edition of the Oxford 'standard' Bible, as revised by Benjamin Blayney of Hertford College, Oxford (1728–1801), later Regius Professor of Hebrew. The quarto and folio editions of 1769, of which this was the first to be finished, were printed from the same setting of type differently disposed; most of the folios were destroyed in a fire at the Bible Warehouse in London.

This copy is distinguished by its extraordinary binding, an extremely elaborate example of English rococo work, of which there were a small number of practitioners in the 1760s and '70s. For similar examples see Maggs catalogue 1075, items 177 and 185 (sharing four figure tools with ours, the other tools generically similar but different), and *Henry Davis Gift* II, 185, one of a set of prayer books bound for the Earl of Chesterfield c. 1776 (sharing two figure tools and possibly one of the rococo arc tools). Here the proliferation of tools employed far exceeds all the above examples (we can count no fewer than thirty-five tools on the covers alone, several of which we can find no comparables for), but the execution is slightly haphazard – the chosen sheet of leather, for example, was insufficient for both covers and the spine, and was made up on the rear with a 2–3 cm-wide strip on along the fore-edge.

Bible: ESTC T91970: DMH 1196. Downame: ESTC T81469.

Unrecorded Reissue of two Unrecorded Works

15. [BROWN(E), John.] A Chronological and historical Conference concerning the Birth and Life, the Death, Resurrection, and Ascension of the Blessed Jesus. With an Appendix, of a Pulpit-Discourse upon the Same. And the Annex of a Letter to Dr. Sherlock concerning Adam's being created by nature mortal ... London, A. and J. Churchill, and Worcester, John Mountfort, 1701.

Three parts, 12mo, pp. I: [xii], 62; II: 108 ('The Admiration of the blessed Angels'); III: 21, [1] ('A demissive and humble Expostulation'), with a separate title-page with the imprint 'Printed for John Mountfort ... Worcester, 1691'; first and third parts a little toned, but a very good copy in contemporary speckled calf, covers with roll-tool and fillet borders in blind; joints cracked but sound; from the library at Ombersley Court, Worcestershire, with shelfmarks; (authorial?) manuscript annotation on A4^r.

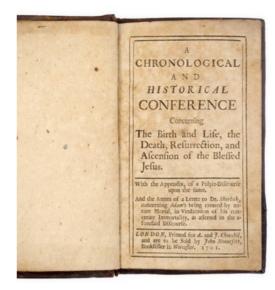
£2250

Unrecorded, comprising a reissue of two unrecorded seventeenth-century Worcesterpublished works, with new material at the front.

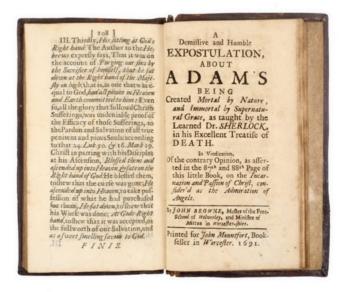
The dedicatory epistle to Henry Grey (1685–1739, future Earl of Stamford), explains that the publication is a result of 'the Imposal that the Printer made upon me, in persuading me to print a thousand Copies of the Sermons on the Incarnation ... And there being about two hundred on my hands, I thought the Prefix of this short Conference an honest Expedient of making a good disposal of the Supernumeraries'. The new prefatory matter also decries gentlemen who occupy their Sundays with 'ridicule and frothy, if not profane and filthy talk'; 'private religious meeting' (*i.e.* dissent); and carping readers.

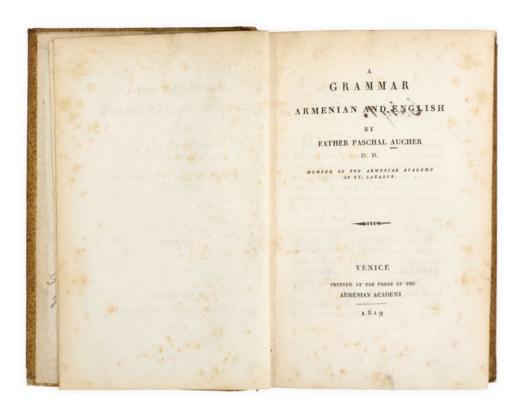
John Browne is named on the 1691 title-page of A Demissive and humble Expostulation as 'Master of the Free-School of Wolverley, and Minister of Mitton in Worcester-shire'. The main title work as issued in 1701 takes the form of a dialogue between Phaeus and Philotymus on the subject of Christ's incarnation. Despite the unusually large numbers apparently printed, neither The Admiration of the Blessed Angels at the Incarnation of the Blessed Jesus (n.d., re-issued with A1 cancelled), nor A Demissive and Humble Expostulation about Adam's being created mortal (1691) are in ESTC, which records only two seventeenth-century Mountfort imprints.

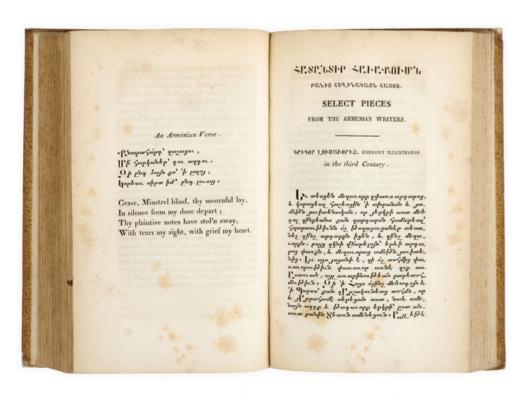
Not in ESTC, Library Hub, or OCLC.











Byron's Armenian Grammar

16. [BYRON, George Gordon Noel, Lord.] AUCHER, Paschal. A Grammar Armenian and English ... Venice, at the Press of the Armenian Academy, 1819.

8vo, pp. [viii], 334, [2 (index, errata)], with an Armenian title-page preceding the English; some scattered foxing but a good copy in contemporary pastepaper boards, later buckram spine, corners bumped; small engraved portrait in an oval pasted to front endpaper (not obviously Byron or Aucher); from the library of the General Theological Seminary in New York, with manuscript accession note dated May 1834, bookplate, and blindstamps.

£3250

First edition, scarce, of Byron's Armenian Grammar, 'the first English-language attempt to explain the structures of classical Armenian', also containing 'Byron's only surviving verse translation of Armenian poetry' (Rizzoli), but probably published without his knowledge.

In November 1816, Byron arrived in Venice and made a beeline for the Mekhitarite monastery on the island of San Lazzaro, inspired by the recent work of Angelo Mai on Armenian manuscripts. He began lessons with the learned Father Paschal Aucher (Harut'iwn Awgerean, 1774–1854), and by early 1817 had paid for the printing and corrected the proofs of Aucher's *Grammar English and Armenian* (1817). A second book, *A Grammar Armenian and English* (1819), 'was Byron's project: a grammar of classical Armenian for the use of English speakers, complete with model English translations ... A few years later, Byron proudly claimed that he had "compiled the major part of two Armenian & English Grammars" for Aucher' (Rizzoli).

Byron's involvement with the *Grammar* had long been known but the extent had been much underestimated and the work never subject to critical study until recently. Rizzoli assigns to Byron 'most of the English text' of 1819, *i.e.* the majority of the Grammar section (pp. 1–148) as well as the 'Exercises in the Armenian Language' (pp. 175–212), which comprise translations from the apocryphal Pauline epistles of the Armenian Bible, and some shorter extracts from other writers; and 'An Armenian Verse' (p. 212), a quatrain with echoes of Byron's 'My Soul is Dark' (1814).

As Rizzoli demonstrates, Byron visited the monastery regularly to translate the Armenian works printed in the Exercises, and rendered Aucher's grammar from Italian into English, in which Aucher was not then proficient. By June 1818 Aucher was already using Byron's manuscript grammar to teach another pupil, but Byron was unable to pay for printing at that time, and the Mekhitarite press was focussed on a monumental edition of Eusebius's

Chronicon. But relations between Byron and Aucher were also beginning to deteriorate, and in early 1819 they fell out permanently over Byron's intended preface to the *Grammar*, in which he decried Ottoman rule in Armenian-speaking territories. Byron never returned to San Lazzaro, but he left behind the manuscripts of the *Grammar*, and later that year Aucher published them under his name alone (though he was evidently sometimes incapable of deciphering them, and his English was insufficient to spot the resulting errors). It is not clear whether Byron ever knew about the publication, because in 1821 he asked Murray to publish his translations of the Armenian Epistles, presumably unaware they were already in print – Murray could not comply because it would open him up to accusations of blasphemy.

Aucher later came to acknowledge Byron's involvement more openly, naming him in the preface to his revised edition of 1832 but under-reporting Byron's contributions. That edition omitted the supporting theological extracts printed on pp. 195–199, as well as the poem.

Rizzoli, 'Byron's unacknowledged Armenian Grammar and a new Poem', *Keats-Shelley Journal* 64 (2015).

HUGUENOT MIRROR FOR CHARLES II

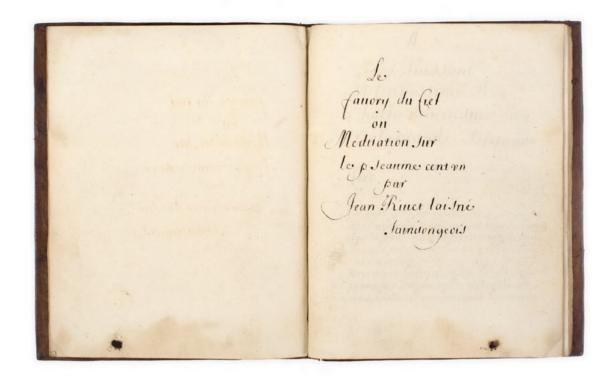
17. [CHARLES II.] RIVET, Jean. 'Le favory du Ciel ou Meditation sur le pseaume cent un par Jean Rivet laisné Sainctongeois'. [Caussade en Quercy, 1664.]

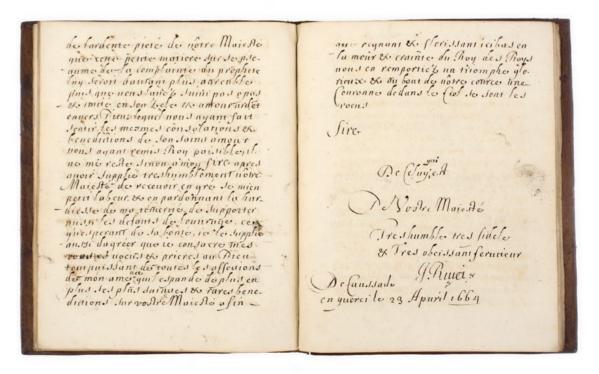
Manuscript on paper, in French, 4to, pp. [36], in a neat italic hand; a couple of small marks but in very good condition, bound in contemporary dark mottled sheep, covers with gilt fillet, spine gilt in six compartments with raised bands.

£1850

A fascinating manuscript meditation on Psalm 101, a text traditionally used as an exposition on princely authority in Protestant theology, with a long dedication 'A Tres Puissant et Serenissime Roy Charle deuxiesme Roy de la grande Bretagne'.

Jean Rivet (b. 1610) was son of the Huguenot theologian Guillaume Rivet (1580–1651), *sieur* de Champvernon and pastor of Taillebourg (now in Charente-Maritime), and nephew of the celebrated André Rivet (1572–1651), who became one of the most influential members of the theological faculty at Leyden, and tutor to the future Stadtholder William II of Orange (1626–1650). André Rivet had strong ties to Britain: as a boy he had been tutored in Poitou by Sir Adam Newton (later tutor to Prince Henry); he was in Oxford for a period in the early 1620s; and in 1641 he accompanied his young charge William to





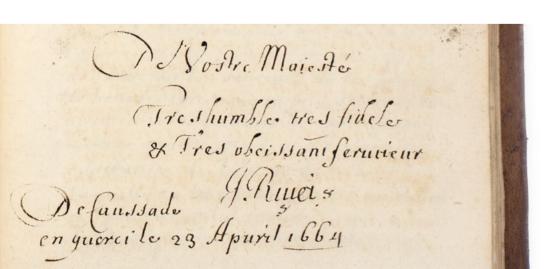
London for his ceremonial wedding to Mary Stuart, daughter of Charles I. A year later he addressed to William his *Instruction du prince chrétien*, which comprised a fictional dialogue between the prince and his *directeur* and a meditation on Psalm 101, 'a common reference in Protestant discourses on princely authority ... Ps 101 has the additional attraction for princely supervisors that it underlines the importance of wise counsellors' (Green *et al.*).

It is unsurprising then that Rivet's nephew chose the same text for his own 'Meditation' for presentation to Charles II, whose recent restoration, his triumph over 'our enemies and the usurpers of our paternal inheritance' (*trans.*), as the dedication says, must be a sign of his favour from heaven. The 'Meditation' itself is couched as a text to be spoken by the king himself, and Rivet follows his uncle's model in stressing that the king's moral life is not private but public, and that he is also a servant in the court of heaven.

Jean Rivet, 'Sainctongeois' (*i.e.*, of Santonge, the county in which Taillebourg sits), is much less well documented than his father or uncle, but seems also to have spent time in the Netherlands in the 1620s, in the army, and then briefly in England, before returning to Taillebourg in 1632, when he married a local heiress, Marthe Chadeau. One of his sons (b. 635) was also Jean, hence the designation 'l'ainé' here, and the dedication is dated from Caussade, '23 Apuril [*sic*] 1664', indicating that he had by then travelled some distance from the region of his birth to the similarly Protestant area around Montauban.

This unpublished meditation, presenting a fascinating intersection of Huguenot-Royalist and Anglo-French relations, will bear further study, particularly in the question of its presentation to Charles II himself. One might initially doubt the possibility, but the only other reference we can trace to the work is in the 1690 sale catalogue of the library of the Scottish Presbyterian and court favourite of Charles II, John Maitland, first Duke of Lauderdale, where lot 43 among the French and Italian books in 8vo is 'Le Favory du Ciel, ou Meditation sur le pseaulme 101 par Jean Rivet. *Montauban*, 1664 – evidently not the present manuscript but a twin, Montauban being a stone's throw from Caussade.

Green, Nørgaard, and Bruun, 'En privé & en public: the epistolary Preparation of the Dutch Stadtholders', Journal of Early Modern History 24 (2020), pp. 253–79.



Inscribed by the Author's Son

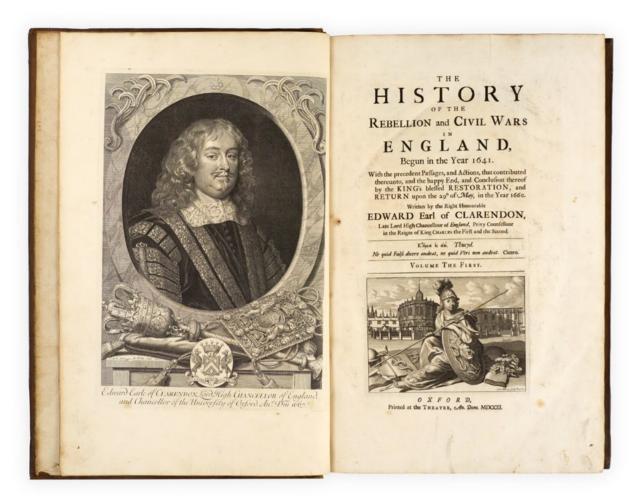
18. CLARENDON, Edward Hyde, *Earl of.* The History of the Rebellion and Civil Wars in England, begun in the Year 1641. With the precedent Passages, and Actions, that contributed thereunto, and the happy End, and Conclusion thereof by the King's blessed Restoration ... *Oxford, Printed at the Theater,* 1702[-4].

Three vols, folio, pp. I: [4], xxiii, [1], 557, [1]; II: [16], 581, [1]; III: [22], 603, [1], [22 (index)]; with a half-title and an engraved frontispiece portrait (by White after Peter Lely) in each volume, an engraved vignette to each title-page, and engraved head- and tailpieces and initials; some occasional spots and stains, the portraits in volumes II and III slightly toned, but a fine copy, in contemporary panelled, speckled calf (not quite uniform but from the same bindery), neatly rebacked, speckled edges; presentation inscription to front free endpaper of vol. II 'Given by the Right Honourable the Earle of Clarendon: 20th Oct. 1703', manuscript shelfmarks R–b / 17 to 19.

£3250

First edition of Clarendon's monumental *History* of the Civil War, with a presentation inscription by his son Henry Hyde, the second Earl (1638–1709).

The *History* was 'the most sophisticated and finely balanced history yet written in English (or written for a long time afterwards) ... a distinctive work of art based on a highly wrought style, a forensic dissection of character and issue, and a sense of the depth of individuals' moral responsibility for their actions'; it remains an invaluable source for the period. 'Hyde nursed considerable literary ambitions for his *History* and in correspondence with friends discussed what models - both Roman and more recent - it might follow ... The accounts of misgovernment in the 1630s and of the debates in the Long Parliament and the inclusion of the royalist declarations of 1642 make at least the first few books of the History into an argument for and vindication of the carefully balanced form of royalism set out in the declarations.' Clarendon had begun the work in exile in the Isles of Scilly and on Jersey in 1646–8, but dropped it when he was called to Paris in 1648. In the late 1660s he wrote a second more autobiographical text, known as the *Life of Clarendon*, and in 1671–2 with the assistance of his son Laurence Hyde, first Earl of Rochester, he set about merging the *History* with the *Life*, adding new material. The resulting work was not published until the accession of Queen Anne (Clarendon's granddaughter) in 1702. 'Laurence Hyde, earl of Rochester, contributed a carefully nuanced defence of his father to the first volume; by the time the second and third volumes were published in 1704, Rochester's dismissal from government made him give a more partisan, Tory edge to their dedications to the Queen' (ODNB.)



Rosendon: 20. Oct: 1703.

Henry Hyde had been a copyist and secretary to his father during the interregnum and after, and defended his father at the time of his impeachment in 1667. A Jacobite and Nonjuror, he spent a couple of short periods in the Tower after William III took the throne. Although the publication of his father's *History* was mostly the work of his younger brother Laurence, he took an interest and was proud of the result – he is known to have presented his friend John Evelyn with a set in December 1704. We have been unable to identify the recipient of this copy, which was evidently presented volume by volume as it was published.

'Indolence brought on by Disappointment' and 'Dreaminess of Mind'

19. COLERIDGE, Samuel Taylor. Autograph letter, signed, to George Dyer. [*Likely London, January 1795?*]

Folio, 2¼ pages, on a bifolium (Britannia watermark), with an integral address panel ('George Dyer N. 45 Carey Street Lincoln's Inn Fields', marked 'Not P[ai]d'); some stains especially to the external faces, small hole to blank area of second leaf repaired, traces of two postmarks ('Ja[n?]'); withal in very good condition, mounted on a stub.

£10,000*

An extraordinary unpublished early letter, written shortly after Coleridge's final departure from Cambridge, to his friend the 'Jacobin' poet and essayist George Dyer (1755–1841), on his depression at frustrated love, his first published work *The Fall of Robespierre* (1794), and his recent sonnets in the *Morning Chronicle*.

'I have this moment seen your Letter. I feel myself under particular difficulties in the necessary attempt to answer it. They, who have known me from childhood, easily excuse my wanderings for they have been habituated to them – you expected to find consistency, and deem yourself disappointed ... The Vice, which has spread its poison through my whole mind, is Indolence – a vice not natural to me, but brought on by bitter disappointment – My delirious Imagination had early concentrated all hopes of Happiness in one point – an unattainable point! This circumstance has produced a Dreaminess of mind, which too often makes me forgetful of others' feelings, while I am absorbed in the contemplation of my own mismanaged Sensibilities' The likelihood of his use of laudanum at this time is very high; indeed, as well as his vices 'my very virtues are of the slothful order'.

The 'bitter disappointment' to which Coleridge refers is almost certainly the catastrophic conclusion of his juvenile infatuation with Mary Evans (1770–1843), elder sister of his friend from Christ's Hospital, Tom Evans. He had loved Mary 'almost to madness' for five

years, and finally declared himself in November 1794, but on Christmas Eve he received certain news of her engagement to another suitor, Fryer Todd. But there were also other matters in play, closer perhaps to Dyer's heart. In June 1794, Coleridge had first met Southey in Oxford, and the two hit it off, cooking up a scheme for a utopian settlement of twelve men and women in America – they would call their new philosophy Pantisocracy. Their new friends Edith and Sara Fricker would serve well as the pair's female companions, and Coleridge fancied himself in love with Sara.

When Coleridge first met Dyer in August that year, Dyer was 'enraptured' by Pantisocracy – he had after all proposed a similar fraternal society in his *Inquiry into the Nature of Subscription* (1792). But months had now passed with little action and funding for the project had run dry; Coleridge was reticent about Sara, and distracted by Mary, so when he left Cambridge for London that winter, 'he lingered, drinking egg-hot, smoking Oronooko, and exchanging condolences with the recently jilted Lamb' (*ODNB*). 'His plans were in a state of fluidity verging on the non-existent ... [He] allowed himself to be wafted on the tide and the tide carried him, temporarily, back to the Angel Inn. Here he wrote verses and once more sank into dejection and, in every probability, opium' (Lefebure, *Samuel Taylor Coleridge: a Bondage of Opium*, 1974). It is quite possible that Dyer had chided the younger man for his dilatoriness in the letter to which Coleridge was replying here.

Moving on, Coleridge thanks Dyer for 'a very flattering Review of a very indifferent Composition of mine', *i.e. The Fall of Robespierre*, the three-act play that Coleridge and Southey wrote from August 1794 with the intention of raising funds for Pantisocracy. Dyer had attempted to find a publisher for the play in London, helped distribute copies when it was eventually published in Cambridge, and in September had published a positive notice in the *Analytical Review*. 'I have pledged myself to the Public for another work of more Consequence,' Coleridge continues, '– I must therefore finish it – and after this bid farewell for ever to the stress, with which, I repent, that I ever formed an acquaintance – I mean to retire into obscure Inactivity, where my feelings may stagnate into Peace.' The work referred to is likely the ambitious theologico-political poem 'Religious Musings', begun over Christmas 1794, worked on for over a year, and first published in *Poems* 1796 (*see next*).

'You have seen that I have been scribbling in the Morning Chronicle -

The hours of Youth I give to song, that haply I may sooth The pang of vain Regret!'

From December 1794 Coleridge published a series of twelve sonnets in the *Morning Chronicle* on 'eminent men' (and one woman) from Lafayette and Kościuszko, to Southey and Bowles. Here he pronounces those on Burke and Priestley 'not so bad as the rest'.



Far from stagnating into obscure inactivity, Coleridge was soon roused by the arrival in London of Southey, who brought him back with him to Bristol, to the Frickers, to Pantisocracy (at least briefly), and eventually to his first encounter with Wordsworth in September 1795.

Provenance: from the collection of Richard Monckton Milnes, first Baron Houghton (1809–1885), sold as lot 324 in the Christie's sale of 28 June 1995, where purchased by Roy Davids.

HIS FIRST COLLECTION

20. COLERIDGE, Samuel Taylor. Poems on various Subjects, by S. T. Coleridge, late of Jesus College Cambridge [and Charles Lamb and Robert Southey] ... *London, G. G. and J. Robinsons [sic], and Bristol, J. Cottle, 1796.*

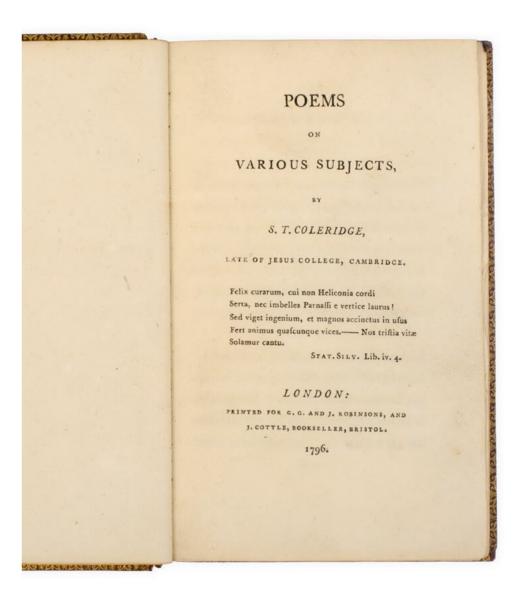
8vo., pp. [iii]—xvi, 188, [4], with the terminal errata and advertisment leaves, but wanting the half-title; a fine copy, outer and lower edges partly untrimmed, top edge gilt, in midnineteenth-century polished calf by Bedford, spine gilt; front joint repaired; anonymous twentieth-century bookplate.

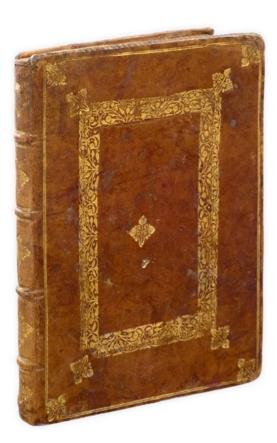
£3000

First edition of Coleridge's first collection of verse, published in April 1796. In the Preface, Coleridge explains that 'the Effusions signed C. L. were written by Mr. Charles Lamb, of the India House' and that 'the first half of Effusion XV. was written by the Author of "Joan of Arc" [i.e. Southey]'.

'Some of the verses allude to an intended emigration to America on the scheme of an abandonment of individual property', Coleridge explains here, alluding to the abortive Pantisocratic scheme that had occupied him and Southey for much of 1794, and part of 1795 after Coleridge's move to Bristol. Other Effusions include the sonnet series Coleridge had published in the *Morning Chronicle* in late 1794, and a number of poems are addressed to Sara Fricker, whose marriage to Coleridge was perhaps the most serious result of Pantisocracy.

ESTC T125613; Hayward 206; Sabin 14322.







THE SCOTTISH HUDIBRAS

21. [COLVIL, Samuel.] 'Mock Poem, or Whiggs Supplication Part ii'. *1670s?*

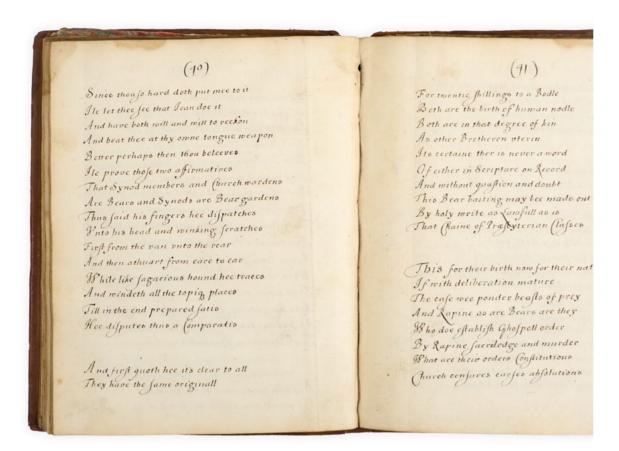
4to, manuscript on paper (watermark: arms of Amsterdam), pp. [2]–81, [1]; writen in brown ink in a single neat italic hand; erroneous date[?] to title in a different hand ('1783'); slightly dusty and soiled at the front, one leaf detached and laid in loose with consequent wear to edges, else in very good condition; in contemporary panelled sheep, gilt with floriate centre- and corner-pieces, gilt edges; a little bowed, covers slightly soiled and scraped.

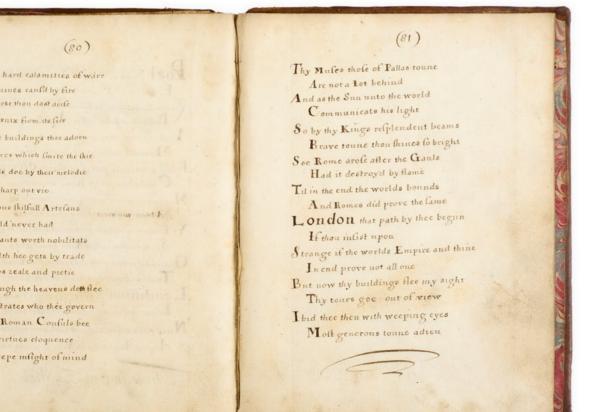
£1250

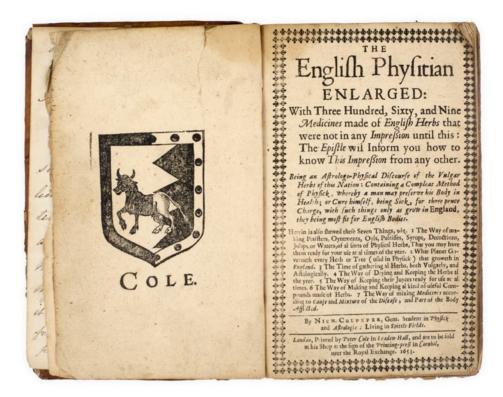
A fine early manuscript of the second part of Colvil's rollicking 'Scottish *Hudibras*', a satire on Scots Presbyterianism and sectarian wrangling between non-conformists in general. It circulated widely in manuscript before its first publication in 1681, when Colvil complained of 'Transcribers, who stealing Copies of my Lines, have transmitted them everywhere', and of being 'wronged by false Copies', though the text here seems relatively accurate. It derives from another manuscript source as there are some transcription errors, but not from the printed edition, as the orthography is different throughout.

Among the most striking set-pieces is a two-page list of rival sects, 'those Locusts of th'infirnall Pit ... Manichians Novatians / Scepticks Corpocratians / Proclianits Sabellians / Setheans Circumcellians / ... / Eutichians Nestorians / And Doctor Henry Morians'. The action finishes in London where the narrator visits Bedlam, and Gresham College with its 'schoolmen / Discoursing of their pigges and whistles / And strange experiments of muscles'. The rousing poem which ends this second part, on London rising like a phoenix after 'hard calamities of warr / And ruines caus'd by fire', is presented here with the English after the Latin (in print the order was reversed).

Colvil (alo Colville), was the son of Elizabeth Melville, author of *Ane Godlie Dreame* (1603), and may have spent some time in France, where his brother taught at Sedan until the late 1640s, but he is only known for this work and a few others. The earliest known manuscript of Part I is dated 1667 (Aberdeen, MS 103), and the second part was probably written some time after the first. The extant manuscript record (seven at the Brotherton, two at Bodley, two in Aberdeen, though rarely of both parts together) suggests great popularity.







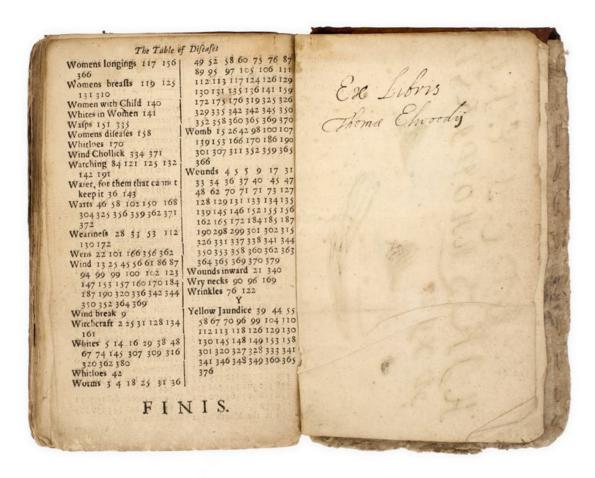
A REPUBLICAN HERBAL OWNED BY A FRIEND OF MILTON

22. CULPEPER, Thomas. The English Physician enlarged: with three hundred, sixty, and nine Medicines made of English Herbs that were not in any Impression until this ... being an astrologo-physical Discourse of the vulgar Herbs of this Nation ... *London, Peter Cole, 1653*.

8vo, pp. [24], 173, 284–6, 187–191, 292–398 [*i.e.* 288], [16], with initial leaf with the publisher's woodcut arms (partly torn), and a longitudinal title leaf (C8); somewhat shaken, dampstain at head throughout, but a good copy in contemporary speckled sheep; worn, spine chipped at head and foot, rear cover with an early amateur repair to restitch the cover to the boards; five manuscript extracts from Suetonius to the front endpaper, ownership inscription to rear endpaper 'Ex Libris Thomae Elwoodii', with the initials 'TE' stamped on both covers; with a later letter on the provenance dated 1880 tipped to the front pastedown; housed in a cloth box.

£1850

Second (first octavo) edition, enlarged with 'very many Additions to every Sheet', of Culpeper's magnum opus, *The English Physician* (1652), this copy from the library of Thomas Elwood (1639–1714), the Quaker friend of John Milton who provided him with the cottage at Chalfont St Giles during the plague.



Culpeper has some claim to be the most famous medic of the mid-seventeenth century, though chiefly in his opposition to the Royal College of Physicians, who had him arraigned on charges of witchcraft in 1642. Having abandoned Cambridge, he had begun work as an apothecary's assistant in 1634, and by 1644 had established his own practice in Red Lion Street near Spitalfields. A committed republican who also opposed Cromwell, Culpeper served in the Parliamentary army, and it may have been a lingering war injury that led to his early death in 1654. 'Culpeper's most significant service ... on which he worked the hardest and for which he is best remembered, was writing and translating books, enabling the poor to help themselves' (*ODNB*), first his *Physical Directory* (1649), a democratic translation of the recondite *Pharmacopiae Londinensis*, and then his *English Physician* (first published in folio in 1652). The latter 'provided a comprehensive list of native medicinal herbs, indexed to a list of typical illnesses, using an astrological, rather than Galenic, approach (of the kind still flourishing in popular British culture), and set out in a straightforward and frank style. It sold widely at the time, and there have been over one hundred subsequent editions, including fifteen before 1700' (*ibid.*).

To this second edition, now in a handy pocket size, published September 1653, Culpeper made numerous changes and added a preface 'To the Reader' in which he warns of inaccurate counterfeit copies in duodecimo. He loses no opportunity for digs at the Physicians, for example in his entry for 'Ars-Smart' or water pepper, where notes that 'our Colledg of Physitians out of their learned care for the publick good *Anglice* their own gain, mistake [the hot water pepper for the mild] in their *New Master-Piece*, whereby they discover 1 Their Ignorance, 2 Their Carelessness, and he that hath but half an eye, may see their pride without a pair of Spectacles.'

'Culpeper's medical radicalism ... led to his association with the Hartlib Circle. Samuel Hartlib, to whom Milton dedicated *Of Education* (1644) [a work that enjoined knowledge of plants], joined with Culpeper to lobby Parliament to create a "Colledge of Noble Mechaniques and Ingenious Artificers." They secured funding for this venture in 1647. Hartlib's partnership with Culpeper attacked the medical monopoly that stifled the free circulation of medical knowledge among the commonalty – a resistance to print monopolies that also drives Milton's 1644 *Areopagitica*' (Lecky, 'Milton's experienced Eve', *Philological Quarterly* 96.4, 2017). Milton's own interest in gardens is also well attested, and much has been written about references to herbs and other flora in his works from *Comus* to *Paradise Lost*. Whether he owned a copy or not, it is hard to imagine he was unaware of Culpeper's work.

The poet and controversialist Thomas Elwood or Ellwood (1639–1714) suffered many imprisonments for his Quaker beliefs, and a number of periods of ill health for which Culpeper might have proven useful. It was after a bout of smallpox in 1662 that he came to London at the invitation of Isaac Pennington to read to the now blind Milton. Several further detentions followed, before one of which in July 1665 he had hired for Milton the cottage at Chalfont St Giles where the poet lived during the outbreak of plague. It was on a visit after his release there that Ellwood saw the manuscript of *Paradise Lost* and famously (if possibly apocryphally) asked Milton what he had to say of 'paradise found'. The inscription here is in the same hand as that of Elwood's manuscript collection of poems 'Rhapsodia' (now at Friends' House), though the poems there are signed with initials only. Manicules and crosses in the advertisements for Cole draw attention to several works on grace by William Bridge and John Pawson, but the classical quotations on the endpapers do not appear to be his.

ESTC R19808; Wing C7502; Henrey I, 57.

ON OXFORD, FROM HIS AUTOBIOGRAPHY

23. DE QUINCEY, Thomas. Autograph draft of two passages from his autobiographical essay 'Oxford', first published in *Tait's Magazine* in February to August 1835 and reprinted by David Masson as *Autobiography* in *Collected Writings* (Edinburgh, 1889), II, pp. 9–78. *Undated, c. 1835*.

Manuscript on paper, oblong 8vo, 33 lines, with a number of revisions, written on both sides of a sheet that has been cut from a larger leaf (leaving traces of text at both top and bottom); formerly mounted along one edge and slightly creased and with a couple of blots but withal in very good condition.

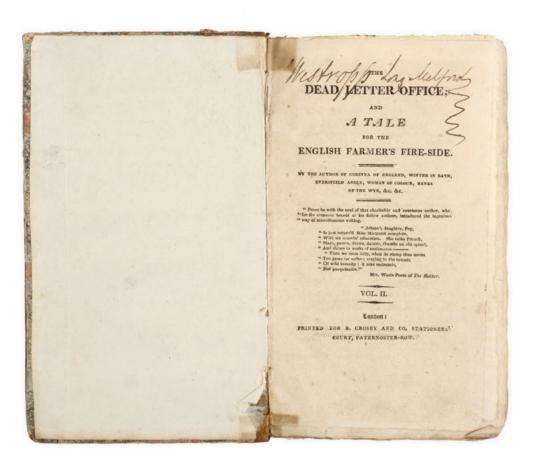
£1750*

An interesting autograph fragment with numerous authorial revisions. The essay as a whole is an 'account of the system of Oxford life and education during the five years of De Quincey's connexion with the University, with glimpses of himself' (Masson, II, p. 2). The passages here form the beginning and ending of a long paragraph concerning the idea of a university (pp. 17–19 in Masson's edition, with a lacuna of 14 lines in the middle because of the way the manuscript has been cut from a larger sheet).

The text begins: 'What other functions remain to a University? ... There are ... loftier and more commanding ends answered met by the idea and constitution of all univers such institutions, and which first rise to a rank of dignity sufficient to occupy the views of a legislator, to justify a collegiate incorporation or to warrant a national interest. [One is] that dedicati appropriation of fixed funds to fixed professorships by means of which the uninterrupted succession of ... teachers is sustained in all the higher branches of knowledge, from generation to generation, and from century to century It ends (on the other side of the page): 'Here are grand functions, high purposes; but neither one nor the other demands any edifices of stone and marble ... A unive collegiate incorporation is thus far, the church militant of knowledge, in its everlasting struggle with darkness and error, is, in this respect, like the Church of Christ ... The pillars of this church are human champions; its weapons are great truths ...; its armouries are [piled and marshalled] in human memories ...; and its triumphs, splendours all its triumphs, its pomps, and glories, must for ever depend upon talent, upon the energies of the will, and upon the harmonious coöperation of its several divisions. Thus far, I say, there is no call made out for any intervention of the architect.

IELM lists nine fragments from the various articles that make up Masson's *Autobiography* but only one from 'Oxford', two quarto pages, at Cornell (IELM DeQ 7).

What other Junction remain to a University ? For those which Then mentioned of furnis thirty purhaps of the meching apparatus required for the such studies as Sideral astro ends and met by the idea and constitution of allumines such institution and which list nich a rank of tignity sufficient to occupy the views of a legislation to precious when the lands are worked worked - 1. in the practice of conferring degrees that is authorite formal attributions and uevantees of competence & gior advice, instruction, or aid in the three gout brench What knowledge applicable to human like; - 2. in that desticate appropriate This funds to fixed profiseoships by means of which the some unintempted du Jain of public and authorized trachers is sustained in all the higher burchy of hours on generation to generation, and from century to century. By the later result it is a





'BY THE AUTHOR OF ... A WOMAN OF COLOUR'

24.[FICTION.] [The] Dead Letter Office; and a Tale for the English Farmer's Fire-side ... London, B. Crosby and Co., [1811?]

Two vols, 8vo, pp. I: [4], 262, [2 (ads)]; II: [4], 251, [1 (blank)], [4 (ads)]; ownership inscription cut from title of first volume (with loss of the first 'The'), else a very good copy, lower and outer edges untrimmed, in contemporary quarter calf with marbled sides, rubbed; ownership inscription to title-page of vol. II 'Westropp, Long Melford' (likely Charles Westropp (1789–1864), of Melford Place, Suffolk).

£1250

First edition, very rare, of this collection of short domestic sketches in the form of letters ostensibly left undelivered in the 'dead letter office' of the postal service. The author-narrator of the framing story is herself a novelist (the first letter is to the *Anti-Jacobin Review* to thank them for a positive review of her novel *Eversfield Abbey*), and her own offering, a 'Tale for English Farmer's Wives and Daughters', occupies nearly half of each volume. The tone is largely moralistic and conservative, but there are touches of light humour.

The Dead Letter Office is one of around eighteen works published between 1795 and around 1817 linked in a chain of attribution by the works mentioned on the title-pages and sometimes variously given to 'Mrs E. G. Bayfield' or 'E. M. Foster', but possibly only connected as a marketing strategy by the publishers, or by the unscrupulous use of similar titles. The Dead Letter Office is claimed as 'by the author of' Eversfield Abbey (1806, as mentioned above, so a firm connection), A Winter in Bath (1807), The Banks of the Wye (1808), The Woman of Colour (1808, by the author of 'Ebersfield Abbey', sic), and The Corinna of England (1809). It is an intriguing list, not least because The Woman of Colour, with its biracial Caribbean heroine, has been claimed as a strong candidate 'to be called the first novel in British literature to be based on the literal experiences of a real woman of African descent' (Dominique, ed., The Woman of Colour, 2008).

Library Hub shows British Library only; OCLC adds NYU; there is also one at Corvey.

Garside and Schöwerling 1811:5.

A CHAPBOOK TOM JONES

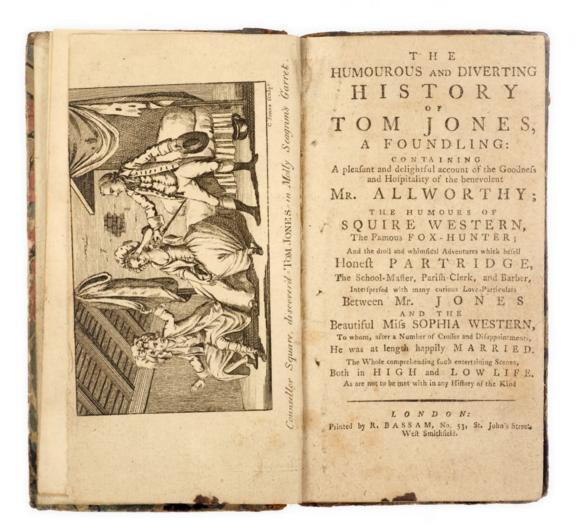
25. [FIELDING, Henry.] The Humorous and diverting History of Tom Jones, a Foundling. Containing a pleasant and delightful Account of the Goodness and Hospitality of the benevolent Mr. All Worthy; the Humours of Squire Western, the famous Fox-Hunter [etc.] ... Interspersed with many curious Love-Particulars between Mr. Jones and the beautiful Miss Sophia Western, to whom, after a Number of Crosses and Disappointments, he was at length happily married ... *London, R. Bassam,* [1790s].

12mo in 6s, pp. [2], 93, [1], with an engraved frontispiece of Tom Jones, in women's clothing, discovered in Molly Seagrim's garret (just shaved at head); a few marks, but a good copy, some lower edges uncut, in contemporary roan-backed boards, marbled paper sides, worn, joints cracked; pen-trials to endpapers.

£750

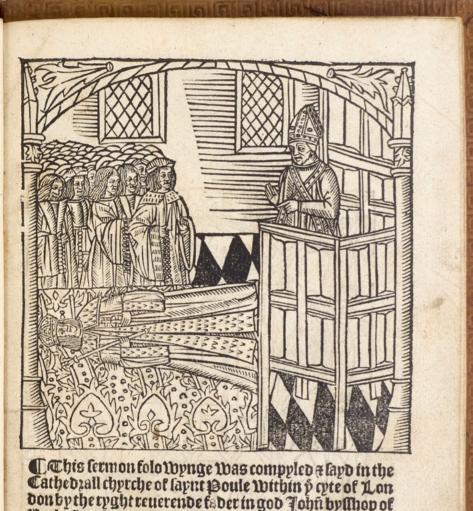
Unrecorded edition of a delightful chapbook abridgement of *Tom Jones* (1749), evidently the same as published (under the same lengthy title) by R. Snagg *c*. 1775 (also rare).





By the 1790s Fielding's perennial masterpiece had been pirated, spuriously continued, parodied, abridged, adapted for children and for the (French) stage, and illustrated by Rowlandson. This is one of the more expansive of the abridgements, and retains some of the spirit of its original.

Not in ESTC, Library Hub, or OCLC, though the latter does record an 82-page edition by Bassam dated 1794 (Yale only).



This fermon folo wange was compyled a fayd in the Cathedrall chyrche of faynt Poule Within & cyte of Lon bon by the tyght renerende fader in god John byllhop of Rochester, the body beynge present of the mooth famouse prynce kynge Henry the. vij. the.r. day of Payethe yere of our lorde god. AP. CCCCL. ir. Whiche sermon was enprynted at the specyall request of & ryght excellent pryncesses Pargarete moder buto the sayd noble prynce and Countesse of Rychemonde and Derby.

THE FUNERAL OF HENRY VII

26.FISHER, John. This Sermon following was compyled & sayd in the Cathedrall Chyrche of Saynt Poule within ye Cyte of London by the ryght reverende Fader in God John Bysshop of Rochester, the Body beynge present of the moost famouse Prynce Kynge Henry the vii the x Day of Maye, the Yere of our Lord God .M.CCCC.ix. ... [London, Wynkyn de Worde, 1509.]

4to, ff. [24]; large woodcut illustration on the title-page of Fisher in the pulpit, the body of Henry VII lying below, woodcut of the Beaufort arms to title verso, small woodcut to A2^r featuring a skeleton, woodcut printer's device (based on that of Caxton) to final verso; printed in black letter throughout, the Biblical and classical quotations (in Latin) in a larger type; a very good, crisp copy, in nineteenth-century blind-stamped calf over wooden boards.

£25,000

First edition(?), very rare, of the funeral sermon of Henry VII, with a striking illustration on the title-page, published 'at the specyall request' of the King's mother, Lady Margaret Beaufort. This is one of a very small number of works by Fisher printed in the vernacular.

After a lingering illness, Henry VII died at Richmond Palace on 21 April 1509, his death concealed for two days to secure the succession of Henry VIII. The body was embalmed and rested in state, then on 10 May it was brought by chariot to St Paul's, where the Bishop of Rochester delivered the present funeral sermon, 'the body being present'; the following day Henry was transferred to Westminster and interred alongside his wife Elizabeth.

John Fisher (c. 1469–1535), spiritual adviser to Margaret Beaufort, and Bishop of Rochester since 1504, had no mean task before him – in the last years of his reign Henry had become increasingly unpopular, accused of excessive rapacity in taxation, and his visible piety came hand-in-hand with ostentatious magnificence. Even as he was surrounded by miles of cloth in hangings and livery, and the thousands of pounds of wax candles used to light the procession, Fisher's paraleptic introduction dismissed Henry's worldly grandeur: 'let no man thynke that myn entent is for to prayse hym for ony vayne transytory thynges' such as 'his polytyque wysdome in governaunce', his 'wytte al way quycke and redy, his reason pythy ... his memory fresshe ... his speche gracyous ... his buyldinges mooste goodly and after the newest castall of pleasure', because all of those things were now as smoke.

Taking as his text Psalm 116, sung as part of the Office of the Dead, Fisher offered the King instead as an exemplar of the repentance of a dying man, reporting that during Lent, aware of his own likely fate, Henry had called his confessor and promised 'a true reformacyon of al them that were offycers & mynystres of his lawes, so that justice would be impartial; that church preferment would be for only the 'vertuous & well lerned'; and that a general pardon would be offered 'for thynges done in tymes passed'. Fisher described also the weeping and penitential torment of the King's last days, the twenty-seven hours of 'sharpe assautes' that preceded his death, the 'knockynges & betynges of his brest' as he abased himself before God, and his timely acknowledgement of the perils of hell, 'these wood dogges these grete mastyves' that are gentle and easy to those with whom they are familiar, but 'ragyously & furyously gape and ryse' against strangers. As his time approached, said Fisher, Henry rejected the comfort of his 'goodly houses so rychely dekte & appareyled, his walles & galaryes of grete pleasure, his gardy[n]s large & wyde with knottes curiously wrought, his orche yards set w[ith] vines & trees moost dilicate'; and called for his son, 'the kynge that now is our governour & soverayne endued with all graces of god & nature and with as grete habylytees & lykelihodes of well doynge as ever was in kynge' to give him counsel on kingship. Fisher's fulsome praise of the young king must have irked him years later as he approached the executioner's block in 1535.

The woodcut on the title-page, which depicts Fisher before his audience of nobles in St Paul's, the body of Henry VII in full regalia lying below, was re-used for his *Mornynge Remembraunce* of Margaret Beaufort later in the year (the King's body cut out and replaced with a bier), and again for several further sermons by Fisher in the 1520s, the gap now filled with letterpress.

Fisher had first met the King's formidable mother Margaret Beaufort while on business as a Cambridge proctor in 1494–5, and was 'recruited to her service, becoming in due course her spiritual director' (*ODNB*); her patronage secured him the first professorship of theology at Cambridge in 1502, and the Chancellorship in 1506, and they jointly oversaw numerous endowments to the university. 'Lady Margaret ... esteemed him highly for his preaching, and his first published work was a series of ten sermons on the seven penitential psalms which were originally delivered in her household, and which were printed at her request', as was the present funeral sermon. Only months later he would preach at the 'month's mind' of Beaufort herself (she died in June, two days after her grandson's coronation). Fisher spent the next two decades at the forefront of the intellectual elite of the English church along with Thomas More, corresponded with Erasmus (who stayed with him on all his visits to England), and achieved international recognition and royal approbation for his spirited attacks on Luther in the 1520s, but his opposition to Henry VIII in the matter of his divorce from Catherine of Aragon led to his inevitable martyrdom in 1535.

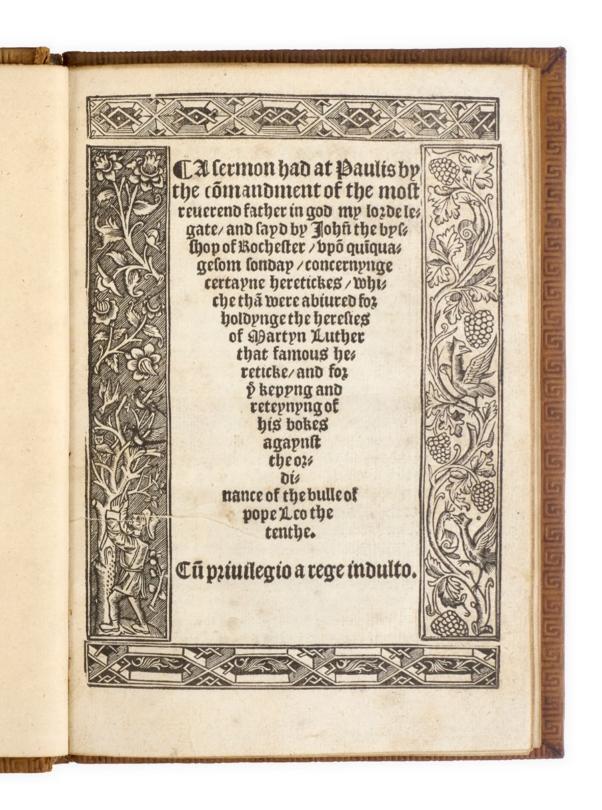
There are three issues of the present sermon, printed mostly from the same setting of type, this one easily distinguished by the presence of the Beaufort arms on the title verso, and by the colophon giving the date as 'The fyrst yere of the reygne of our soverayne lorde kynge

Henry the .viij., where the other two read 'Anno dni .M.CCCC.ix.' ESTC gives this issue the date '[1509–10]' presumably because the regnal year lasted until 21 April 1510, but for the following reasons, we think it almost certainly has precedence. The text is printed almost entirely from the same setting of type in all issues, the differences occurring only on A1° (the Beaufort arms), A2° (the final line only), A3°, A7°, and B4° (the colophon). Here A3° has two dropped letters in 'ju[st]i' in line 4, a fault rectified in the other settings, which is also set to accommodate the last line of A2° at the head (making two facing pages of 32 lines rather than pages of 33 and 31 lines), necessitating the greater use of contractions in the Latin quotations. A7° in the current setting has the error 'theym they' in line 10 and again in line 12, both corrected to 'them they' in the other settings.

ESTC records eight copies of the present issue at the British Library, Bodley (imperfect), Balliol Oxford, St John's Cambridge, Rylands; TCD (possibly the other issue?); Folger, and Huntington; and of the '1509' issues at BL, Durham; TCD; and Huntington. All early editions of Fisher's works are rare, but his vernacular publications are particularly so. We can trace no copies of the present sermon at auction since 1924.

ESTC S102082; STC 10901.







THE 'STYNKYNG WEED' OF LUTHERANISM

27. FISHER, John. A Sermon had at Paulis by the Co[m]mandment of the most reverend Father in God my Lord Legate, and sayd by John the Bisshop of Rochester, upo[n] qui[n]quagesom Sonday, concernynge certayne Heretickes, which tha[t] were abited for holdynge the Heresies of Martyn Luther that famous Hereticke, and for ye kepyng and reteynyng of his Bokes against the Ordinance of the Bulle of Pope Leo the tenthe. [London, Thomas Berthelet, 1526–7?]

4to, pp. [62]; title-page within a border of four woodcut panels, woodcut initials; a fine copy in nineteenth-century blind-stamped calf over wooden boards.

£17,500

Fisher's long sermon 'concerning certain heretics', very rare, preached on 11 February 1526. The occasion was the abjuration of Robert Barnes for Lutheranism, an act of performative penance designed by Cardinal Wolsey as a spectacle: in the audience, seated on a specially constructed platform, were Wolsey and thirty-six bishops and abbots,

alongside a large crowd of nobility and gentry. Such was the audience, indeed, that Fisher here notes that 'I have put forth this sermon to be redde, which for be great noyse of be people within be churche of Paules, whan it was sayd, might nat be herde'. Fisher spoke for two hours, with Barnes kneeling the while, and then processing round the church carrying a bundle of sticks. At the north door of St Paul's, said Foxe later, 'great basketfuls' of Lutheran books were apparently burned, though evidence for this is scanty.

In the Christmas Eve sermon for which he was being reprimanded, Barnes had drawn on Luther's sermon for that day, but it was his likely attack on the ecclesiastical hierarchy and on Wolsey's ostentatious wealth in particular that led the cardinal to make an example of him. Fisher was an ideal choice to preach the sermon, having spent much of the 1520s controverting against Luther and Oecolampadius. When Pope Leo X's bull against Luther was promulgated for England in 1521, and his books publicly burnt, Fisher preached the occasional sermon, outlining some of the points that he would treat at length in his *Assertionis Lutheranae confutatio* (1523), 'one of the most frequently reprinted and widely quoted Catholic polemics against Luther'; two further polemics, including a defence of Henry, were published together at Cologne in 1525. His sermon of February 1526 was in effect a popular translation of his scholastic arguments, 'spoken untyll a multytude of people, which were nat brought up in þe subtill disputations of the schole', but he promises to debate any Lutheran who comes to him in private and keep his identity secret, so that 'either he shal make me a Luthera[n], orels I shall enduce hym to be a catholyke'.

Heresies, Fisher commences, are 'lyke the stynkynge weedes' that spring up by themselves and are hard to remove. And heretics, as per his chosen text, are as the blind man in Luke's Gospel - singular, blind to truth, and standing out of the true path, but capable of redemption if they recognise the authority of the church. The Lutheran concept of justification by faith alone 'deceyvethe the people': 'O cursed Luther, O mischievous Apostata, O moste execrable hereticke b[a]t denyest and dispisest all the fathers that ever were before us, and whose doctrine is 'the very sede of the devyll'. And the 'singularity' of the heretic, as against the unity of the church, is evidenced by Luther's disagreements with Oecolampadius and Cronstadius, and even with himself. This is clearly proven in 'the kynges boke [Assertio septem sacramentum, 1521], the bokes of maister More, the bokes of Catharinus, the bokes of Empser, of Cocleus, of Eccius, and many other'. Much of the rest of the argument relies on the confirmation of the succession of the church, and the suggestion that denying the importance of good works, and therefore of virginity, fasting, and mortification, opens the door to carnality and violence. After all, has not Luther 'nowe married hym selfe unto a nou[n]ne: a frere and a nounne together, can this be any good marriage?', and has not his country seen 'suche a murder of me[n], as in our days hath nat ben herde of in so shorte a tyme ... as credibly and faithfully is reported above an C thousande'.

After his abjuration, Barnes was imprisoned in the Fleet and then transferred to house arrest in Austin Friary, whence, not greatly chastened, he secretly distributed copies of Tyndale's Bible.

Three very similar editions of this sermon were printed by Thomas Berthelet in c. 1526–7, the differences largely orthographic, with priority not firmly established. Of all these editions ESTC records only seven copies including the present one. They can be differentiated by the readings on E4^r, line 6 'faythe' (Bodley and the present copy), 'faithe' (British Library, St John's Cambridge, and Folger), and 'faith' (Cambridge (imperfect), and St John's Cambridge).

ESTC S2669; STC 10892.7.

MEN ARE FROM MERCURY, WOMEN ARE FROM VENUS

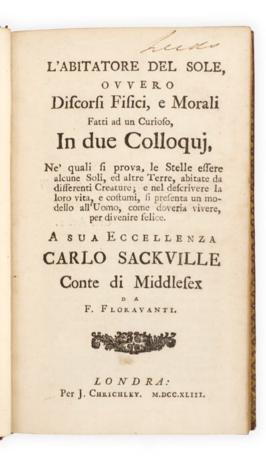
28. FLORAVANTI, F. L'abitatore del sole, ovvero discorsi fisici, e morali fatti ad un curioso in due colloqui, ne' quali si prova, le stelle essere alcune soli, ed altre terre, abitate da differenti creature; e nel descrivere la loro vita, e costume, si presenta un modello all'uomo, come doveria vivere, per divenire felice. A sua eccellenza Carlo Sackville conte di Middlesex ... *London, J. Chrichley, 1743*.

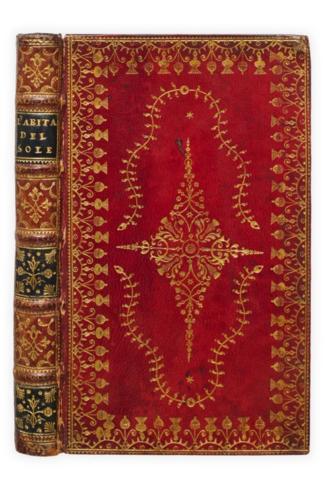
8vo, pp. 216; a very good copy in an attractive contemporary 'Harleian' binding of red morocco, gilt, with a wide outer border of sprays and thistles, and a central lozenge surrounded by long tendrils, spine gilt in compartments of alternating red and black morocco; ownership inscription to title 'Leeds'.

£2750

First and only edition, rare, of a curious work of speculative philosophy in which an 'Inhabitant of the Sun' describes the societies of the moon, Mercury, and Venus, as a means of highlighting the folly and hypocrisy of earthbound humanity. The first part is an argument for the plurality of worlds. There are a number of passages in verse.

Of the author 'F. Floravanti', nothing is known for certain. Could he be the Reverend Francisco Floravanti who advertised his services as a teacher of Italian, cosmography, and modern philosophy in Lisbon in 1720; or the Tuscan academician [Paolo] Francesco Fioravanti, who published some *Rime Toscane* in 1780? The dedicatee Charles Sackville, second Duke of Dorset (1711–1769), had spent 1731 to 1733 in Italy, where he established



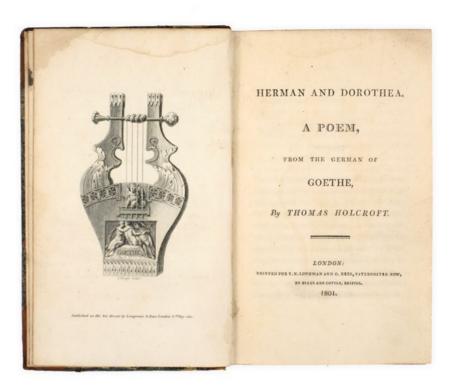


the first lodge of freemasons in the country; after he second tour in 1737–8, he brought back as his mistress the singer Lucia Panichi (La Moscovita), and became an important patron of the Italian opera; he was a member of the Society of Dilettanti, a Commissioner of the Treasury, and Master of the Horse to the Prince of Wales.

Provenance: Thomas Osborne, fourth Duke of Leeds (1713–1789), had been in Italy on his grand tour in 1733–4 and became a particular patron of the *castrato* Il Farinelli, both in Italy and on the latter's visit to London.

Four copies only in ESTC: BL, Bodley; Michigan, and Oklahoma.

ESTC T107792.



Praised by Goethe

29. GOETHE, Johann Wolfgang von; Thomas HOLCROFT, translator. Herman and Dorothea. A Poem, from the German ... London, Biggs and Cottle (Bristol), for T. N. Longman and O. Rees, 1801.

8vo, pp. xxii, [2], 211, [1], with an engraved frontispiece and nine other engraved plates after Franz Ludwig Catel; a couple of leaves coming loose, but a good copy in contemporary half calf and marbled boards; spine worn and chipped at head and foot.

£350

First edition in English of *Hermann und Dorothea* (1798), translated into verse by the radical, novelist, and friend of Godwin, Thomas Holcroft. Goethe's epic, set against the background of the French Revolutionary Wars, was immensely popular in its day; Goethe praised Holcroft's rendition in a letter of 29 May 1801.

The poem was printed in Bristol by Cottle, favourite of the Romantics, and the advertisements at the end include those for the important second edition of *Lyrical Ballads*, as well as Cottle's own *Poems*.

WITH RARE AND UNRECORDED VARIANTS

30. GOFFE, Thomas. The Couragious Turke, or, Amurath the First. A Tragedie. *London, Bernard Alsop and Thomas Fawcett for Richard Meighen, 1632.*

Small 4to, pp. [64]; woodcut initials, headpieces, and factorum initial at beginning; title-leaf and four leaves following gnawed at outer corners with loss to one word on A2, worming to outer head of first 14 ff. touching one word of title, tear to fore-edge of E2 affecting a handful of words, a few side-notes and direction lines cut into, text shaved but intact at tail on B1^v, a few minor spots, browning to edges throughout; in recent light blue paper over boards; ownership inscription of Charles Walmesley to title (*see below*).

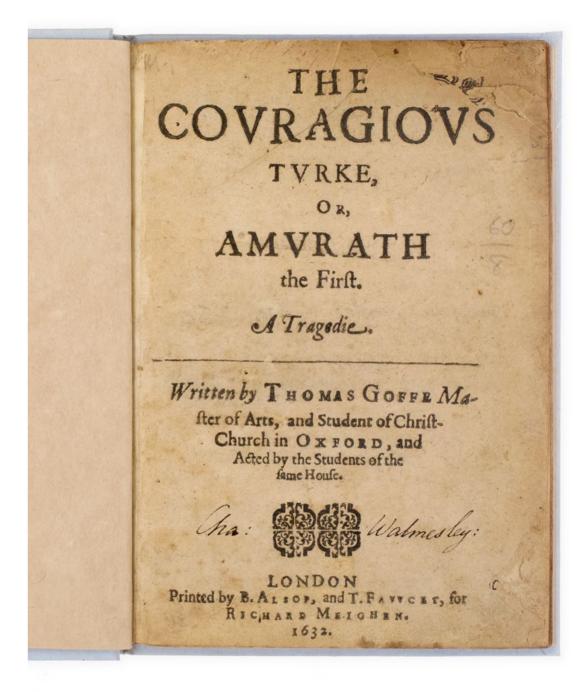
£3000

First edition of this violent Near Eastern tragedy influenced by Marlowe and Shakespeare, this copy with rare and unrecorded issue points.

Written and first performed at Christ Church, Oxford in 1618, the play was based on Richard Knolles's *Generall Historie of the Turkes* (1603), one of the first discussions of Turkey in English. It was a sequel of sorts to Goffe's earlier and similarly bloody work *The Raging Turke*, based likewise on Knolles but considerably cruder.

The Couragious Turke is set in the reign of Murad I (1362–89), Sultan of the Ottoman Empire, here called Amurath the Turk. The role, reminiscent of Marlowe's Tamburlaine 'with its mixture of eloquence and cruelty' (ODNB), was apparently played at the premiere by Goffe himself. The play opens with Amurath's campaign in Greece, which he conquers but where he also finds distraction in the form of Eumorphe, a Greek concubine, whom he marries. Their relationship marks 'the earliest dramatic treatment of the Mahomet–Irene story' involving a sultan tempted by an ill-fated Greek mistress, a trope later put to use in Samuel Johnson's Irene (Bentley IV, p. 506).

Amurath is torn between military duty and his newfound love. In an effort to sway him, the sultan's tutor Lala-Schahin visits their wedding bed dressed as the ghost of Amurath's father, rebuking the sultan for his neglect of the empire. In a clear echo of *Othello*, Amurath beheads his sleeping wife and turns back to his conquest of Europe. The rest of the play concerns his campaigns, largely successful, against a divided Christendom. These culminate in the Battle of Kosovo – an event of lasting resonance in the modern-day Balkans – in which Amurath is victorious but, ignoring a portent, gives mercy to a Christian general by whom he is then stabbed. The play ends with the accession of Amurath's son, Bajazeth (Bayezid I), who strangles his brother to stave off rebellion.



Recent scholarship finds the play nuanced and often sympathetic in its portrayal of the Ottomans. Though violent, *The Couragious Turke* does not depict its Turkish characters as naturally and wantonly bloodthirsty – in marked contrast to Knolles. 'It is certainly difficult to read this play's protagonist as a one-dimensional stock Turk', and its frequent classical allusions would have likely caused the Oxford men in Goffe's audience to be 'drawn to Amurath's court as a place with which they shared cultural reference'. Ultimately Goffe 'challenges them to see his raging and courageous medieval Turks as in many ways men like them' (Dutton, pp. 181, 186).

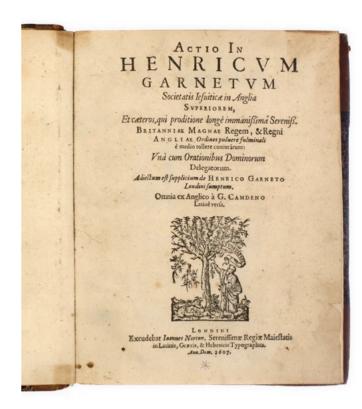
Both of Goffe's Turkish plays were printed posthumously – in quick succession, to be 'neerer allyed, even as Twins in this their second birth' (epistle dedicatory to this edition) – and were sold by Richard Meighen, involved at the time in the publication of the Second Folio of Shakespeare (1632). Though manuscripts survive (one of them in Goffe's hand), David Carnegie chose the present edition of *The Couragious Turke* as the copy text for his Malone Society edition, collating '[a]ll known extant copies' (though not ours) and finding a host of variants, sometimes in three states. Our copy preserves a number of uncorrected, first-state readings, namely for all of gathering E, the inner forme of G (known to Carnegie in only five copies), and all of B save the catchword of B3^v – this last a combination unrecorded by Carnegie. Ours is also only the third known copy with the catchword of H2^r intact, the first being at Folger and the second, unknown to Carnegie, sold by Quaritch in 1996.

Provenance: Charles Walmesley, likely the English Benedictine, mathematician, and natural philosopher (1722–1797), regarded for his consecration of the first Bishop of Baltimore as 'the father of the Roman Catholic hierarchy in the United States' (*ODNB*).

ESTC S122361; Greg 458(a); STC 11977. See Dutton, "Looking after them, reading in Homer": Thomas Goffe's Turk Plays in Oxford, in *European medieval Drama* 22 (2018).

'Neither True nor Perfect', but a Source for Macbeth

31. [GUNPOWDER PLOT.] William CAMDEN, translator. Actio in Henricum Garnetum Societatis Iesuiticae in Anglia superiorem, et caeteros qui proditione longè immanissima Sereniss. Britanniae Magnae Regem, & regni Angliae ordines pulvere fulminali è medio tollere coniurarunt: unà cum orationibus dominorum delegatorum. Adiectum est supplicium de Henrico Garneto Londini sumptum. London, John Norton, 1607.



4to, pp. [6], 168, 179–273, [1 (blank)], [6], [2 (blank)]; bound without the initial leaf ¶1 (blank save for the signature); printer's device after Estienne's to title (McKerrow 348, supposedly 'granted to John Norton by Paul Estienne, while on a visit to England in 1594, as a mark of admiration for his printing'), woodcut head- and tailpieces and initials; light foxing throughout, occasional minor dampstains, wormtrack to tail margin affecting a letter or two on some pages; else a very good copy in eighteenth-century German half calf over speckled boards, spine gilt in compartments with title lettered direct; a little rubbed, extremities somewhat worn; contemporary annotations in a continental (possibly German) hand to c. 30 pp., early twentieth-century ink stamp of Oswald Weigel, bookseller and auctioneer of Leipzig, to front pastedown.

£1000

First and only edition in Latin of the official account of the Gunpowder Treason trials, 'a masterpiece of official propaganda' (Marotti, p. 133) influential both in England – where it was seemingly mined by Shakespeare – and abroad, our copy with early continental annotations attesting to an international readership.

Translated here by William Camden, the work had first appeared the year before as A True and perfect Relation of the whole Proceedings against the late most barbarous Traitors, edited anonymously by Robert Cotton. It contains accounts of the trials of the various Catholic

conspirators, focusing in particular on Henry Garnett, the equivocation practised by him and his fellow Jesuits, and the elaborate trial speeches of Sir Edward Coke and the Earl of Northampton (Cotton's patron). The account was 'designed to drive home two points: first, that the Gunpowder Plot was only one of a series of continuing Catholic assaults on English monarchs, the true religion (Protestantism), and the nation itself, and second, that Jesuits were England's wors[t] enemies, a diabolically crafty order of political subversives defending the papal deposing power and sanctioning regicide' (*ibid.*, pp. 133–4).

Though 'neither true nor perfect' (*DNB*) and marred by 'rhetorical overkill' (Marotti, p. 141), the *Relation* was highly effective, becoming the standard account of the trials into the nineteenth century. **Among its early readers seems to have been Shakespeare, whose** *Macbeth*, a play haunted by the Gunpowder Plot, was first performed in the year *A True and perfect Relation* appeared. 'That William Shakespeare read this little book eagerly about the middle of May, 1606, is not to be doubted ... From it he learned all he needed to know about the new meaning of the word "equivocation" (Paul, p. 243), used famously in the Porter Scene of Act II. 'There are numerous verbal parallels between the pamphlet and *Macbeth*, some of them very close.' Though none is 'absolutely conclusive', 'their number and their cumulative effect' are 'remarkable' (Rogers, p. 50).

The government took care to distribute the *Relation* on the Continent, where it 'led directly to the international controversy over the Oath of Allegiance in which some of the same issues were stake' (Marotti, p. 142). The present copy – annotated in a contemporary continental hand, summarising and cross-referencing the text and referring at one point to 'Blasphemia Garneti', and preserved in a later German binding – is a valuable witness to the European relevance of both the text and the Gunpowder Plot.

ESTC S102858; STC 11620. See Marotti, Religious Ideology and cultural Fantasy: Catholic and anti-Catholic Discourses in early modern England (2005); Paul, The Royal Play of Macbeth (1948); Rogers, 'Double Profit' in Macbeth (1964); Vince, From 'Aequivocatio' to the 'Jesuitical Equivocation': changing Concepts of Ambiguity in early modern England, unpublished PhD thesis (2013).

tate regalis sangumis nititur: si accuratæ huius rei explicationi immorarer, & tot sæculorum & stemmatum seriem euoluerem, tum pro temporis ratione protinùs nimius forem, tum (ve se habet vernaculum adagium) aurum viderer inaurare: verbo rem expediam. Regium stemma recta linea a Sancta illa Margareta silia Edwardi, cui pater Edmundus nepos magni illius Edgari Britanniæ monarchæ: quæ Margareta vnica Regum Anglo-Saxonum hæres, in matrimonium data est Malcolmo Scotorum Regi, qui ex ea silium suscepti Dauide Sanctum Scotorum Regem; ad quem hodierno die stirps Regia stemma suum refert, & Matildem Bonam coniugem primi & eruditi Henrici Anglorum Regis, à qua recta linea originem deducit, de qua illius sæculi Poeta:

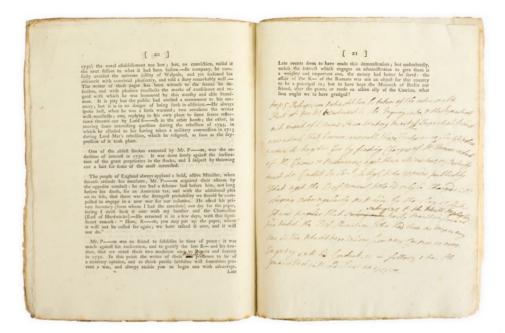
Nec decor effecit fragilem, nec (ceptra superbam, Solapotens humilis, solapudica decens.

Denique ex Margareta oriundus est filia Henrici Septimi natu maxima, quæ ex celebri illa duarum rofarum albæ & rubræ Lancastrensis, & Eboracensis vnione nata est, cuius vnionis nodus Angliæ multo sanguine constitit, præter octoginta plùs minùs stirpis Cumtriplici fuluum coniunge Leone Leonem, Vt varias Atauus iunxerat ante Rofas. Maius opus varios fine pugna vnire Leones, Sanguine quam varias confociásfe Rofas.

Quatuor hi nobiles & magnanimi Leones, tam certo & indiffolubili nexu constricti, facilè & nullo negotio omnes Bullas discerpent & dilaniabunt, quæ aut iam missæ sunt, aut mittentur dehinc in Angliam.

Quod ad tempus attinet, meminerimus Bullas has statim insecutas Winteri in Hispaniam traiectum, quo tempore aut paulò pòst traisciendus sinit in Angliam exercitus, qui eam expugnaret, & omnia hæc tumsici oportuit, quandocunque contingeret miseramillam seminam (sic Romano sacerdoti placuit Reginam Elizabetham nominare) ex hac vita excedere. Ergone misera Regina Elizabetha? Miseriam constare aiunt ex duobus contrarijs, copia consolia. Ex copia tribulationis, compia consoliatoris. Illane inquam misera, quam præpotens Deus & a sagitta interdit volante, hoc est ab ingenti illo exercitu. & a peste in casigine erassante, hoc est, ab occultis corundem subdolique insidis, toties idque non sine miraculo propugnauit?

Mikai ex opin tahuh nupin lonfo



PRIVATELY PRINTED, ANNOTATED

32. [HARDWICKE, Philip Yorke, Earl of.] Walpoliana. London, 1783.

4to, pp. 21, [3 (blank)]; a fine copy, uncut, stab-sewn as issued in the original marbled paper wrappers; from the library of the Sandys family at Ombersley Court, with annotations on pp. 5 and 21 in the hand of Edwin Sandys, second Baron Sandys, and with manuscript corrections in several other places.

£850

First edition, rare, privately printed 'for the perusal of ... a few friends', of a collection of anecdotes about Robert Walpole (1676–1745) by the writer and politician Philip Yorke, second Earl of Hardwicke (1720–1790). They were later 'used for the annotations marked 'H' in the Oxford edition of Burnet's *Own Time* (1823)' (*ODNB*).

This copy was sent by Hardwicke to Edwin Sandys (1726–1797), second Baron Sandys, MP for Worcester and a Lord of the Admiralty. A friend of Henry Thale and one of the Streatham Worthies (the circle that also included Samuel Johnson, Burke, Burney, and Garrick), Sandys was 'a quiet man with a low-toned Voice, but when I want a Fact, or good Information as to Ecclesiastical History – I go to Lord Sandys for it ... he is versed in many Branches of Learning: and an admirable Scholar' (Hester Thrale, *Thraliana*). Sandys's

father Samuel had been an opponent of Walpole and a friend of the first Lord Hardwicke, whom he succeeded as Lord Chancellor; both sons followed their fathers into politics but were not by nature politicians, preferring intellectual pursuits.

Here Sandys has added annotations to the anecdotes from Walpole's early career, noting that that in 1715 Walpole 'was Chairman of the Secret Committee for inquiring into the Conduct of Ld Oxfords Ministry', and in a longer note at the end, that 'Perhaps some notice sh^d here be taken of the active & able Part w^{ch} Mr W. sustained in the Enquiry into, & the Impeachments w^{ch} ensued of Q Anne's Peace-Making ministry ... Party Violence carried its Rage too far by finding Charges of H. Treason instead of H. Crimes & Misdemenors agst those Ministers'.

ESTC T135465, recording four locations only: British Library (two copies, both wanting the 'Supplement' (pp. 19–21)), Bodley; Huntington, and Walpole.

Motion, Sound, Colour, & Figure

33. HARRIS, James. Three Treatises the first concerning Art the second concerning Music Painting and Poetry the third concerning Happiness ... The second Edition revised and corrected. *London, John Nourse and Paul Vaillant, 1765*.

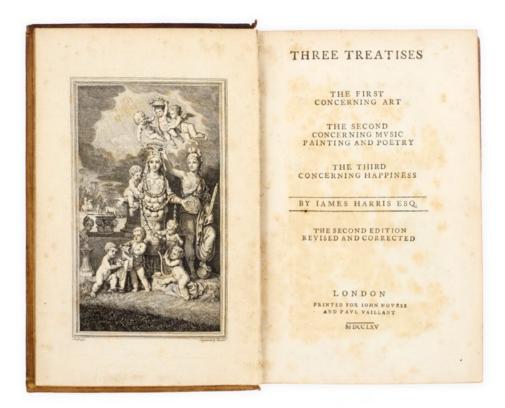
[with:]

— Hermes or a philosophical Inquiry concerning universal Grammar ... The second Edition revised and corrected. *London, John Nourse and Paul Vaillant, 1765*.

Two works, 8vo, *Three Treatises*: pp. [2], 377, [18], [1 (blank)], with copper-engraved frontispiece by Basire; bifolium I Cc3.4 inverted; marginal paperflaws to lower corners of C3 (with loss) and S4 (closed), some spotting; *Hermes*: pp. xix, [1 (blank)], 441, [28], [3], with copper-engraved frontispiece by Basire and final advertisement leaf; some spotting; bound in uniform contemporary speckled calf, morocco spine labels (numbering-pieces defective), spines rather dry, headcap of vol. I chipped; armorial bookplates of Lord Sandys (either Samuel Sandys, Baron Sandys (1695–1770), or his son Edwin Sandys).

£600

Presentation copies, inscribed 'From the Author', of the revised second editions of these two works on art and language by the philosopher and latterly politician James Harris.





Three Treatises (1744) was written in the form of dialogues conducted in the Earl of Pembroke's gardens at Wilton. Harris argued that 'motion, sound, colour and figure' are the four expressions of art and thus became an influential predecessor to Lessing's *Laokoon* (1766). Hermes (1751) was one of the most important and influential eighteenth-century works on language and earned its author the nickname 'Hermes' Harris.

Harris was an anti-Lockean, and distinguished sharply between the faculties of sensation and reflection. Language, for him, is associated primarily with reflection, and although it can be used to express thoughts about the objects of sensation, this is inessential to it. His idea of a universal grammar has naturally led to comparisons with Saussure and Chomsky. Though also sold separately, these two volumes were evidently conceived of as a set (and are here numbered as one); Harris presented a set thus to the British Museum, of which he was a trustee, in November 1765.

Three Treatises: ESTC T71082. Hermes: ESTC T116396.

FLODDEN AND TOURNAL

34.[HENRY VIII.] [TUKE, Brian.] Victoria serrenissimi [sic] ac invictissimi Henrici Octavi Franciae & Angliae Regis Christianissimi ac. D. Hyberniae de Scotos [sic] reportata & de deditione civitatis Tornacen[sis]. [Rome, Johann Beplin and Etienne Guillery?, 1513.]

4to, pp. [12], with a large woodcut on the title-page comprising three panels, the royal arms above, the three towers of Tournai and the crowned Tudor rose below, woodcut initial on A1; two early manuscript corrections to typographical errors; a very good copy in modern boards.

£2500

First edition, rare, of a diplomatic letter providing an important contemporary account of the English victory over the Scots at the Battle of Flodden (9 September 1513) and the seizure of Tournai from the French by Henry VIII. Brian Tuke (d. 1545), clerk of the signet and master of the posts, was at Tournai when news reached Henry of the defeat of the invading James IV at Flodden, and passed on the account to the English mission at Rome, where the Archbishop of York, Christopher Bainbridge, was nuncio to the Pope. The letter's publication at Rome, a useful piece of propaganda, elicited considerable interest, as England was then Rome's ally against the French, and it was the partial source of an Italian poem on Flodden, *La rotta de scosesi*.



Victoria Serrenissimi ac Inuictissimi Henrici Octaui Franciæ & Angliæ Regis Chris stianissimi ac .D. Hyberniæ de Scos tos reportata & de deditione ciuis tatis Tornaceñ. On 30 June 1513 the 22-year-old Henry had at arrived at Calais to join in person the English forces already entrenched in battle with the French; Wolsey accompanied him as almoner. He laid siege to Thérouanne along with Emperor Maximilian, and after initial setbacks a decisive engagement known as the 'Battle of the Spurs' allowed him to take the town on 22 August. The siege of Tournai began on 11 September, just two days after the defeat of the Scots at Flodden, and, undefended by professional soldiery, it quickly fell.

In Tuke's long preamble he stresses the 'nobility of the English people, the excellence of their king', and the iniquity of his French opponent Louis XII. Henry VIII was forced into a declaration of war 'for the sake of defending the church' (trans.). But the invasion of France had triggered the Auld Alliance between France and Scotland, and despite censure from the Pope and excommunication by Bainbridge, James IV had invaded England in early August. On 9 September they met with a smaller English force under the Earl of Surrey at Branxton Hill in Northumberland. The battle, often thought of as the last 'medieval' engagement on British soil, saw the English bill deployed against the new French pike, a superior weapon but one that the Scots were less trained in. Noting the initial good order of the Scots 'in the German fashion', Tuke attributes the decisive victory that followed to the English halberdiers, claiming that bow and ordnance had little effect, though in fact it was the first major engagement in Britain involving significant use of artillery. Ten thousand Scots were killed, says Tuke, and very few English, none of them noble. Most significant was the death of James IV himself, Tuke reporting the discovery of 'the blood-stained cloak of the King of the Scots' on the battlefield – later sent by Catherine of Aragon to Henry at Tournai. The victory was all the greater because of the renowned martial prowess of the Scots, particularly in the eyes of their French allies.

After the account of Flodden, and a briefer description of the action at Tournai, there follows some generous praise of Henry's military leadership and modesty, his liberality and humanity (*viz* his fair treatment of the citizens of Thérouanne and Tournai, towns that have been not so much captured as rescued from tyranny). Henry is that prophesied Christian King who will destroy the Turks. A short postscript provides details of the support the Scots had received from the French, which might not be well known in Italy.

The recipient of Tuke's missive, Christopher Bainbridge, had been appointed Henry VII's chaplain in 1497, becoming successively Dean of York, Master of the Rolls, Privy Councillor, Dean of St George's Windsor, and Bishop of Durham, before his translation to York in 1508. After Henry VIII's coronation he was sent to Rome as nuncio to Pope Julius II, who sought English support against France, and then to Pope Leo X (Giovanni de' Medici). His murder by poison in 1514 left Wolsey to succeed him as Archbishop of York.

Very scarce, with no copies in North America. USTC lists BL (two copies), Bodley, Vatican, and three in Italy; OCLC and KvK add BnF, Weberbach, and Trier, and there are also copies at the Goethe Universität Frankfurt, and the Institución Colombina.

EDIT16 CNCE 50706; USTC 801984.

HENRY VIII'S GLASS OF TRUTH ON DIVORCE, AND ROYAL SUPREMACY

35. [HENRY VIII, attributed author.] [A Glasse of the Truthe.] [Colophon: London, Thomas Berthelet], [1531–2?]

[bound after, and likely issued with:]

[FOX, Edward *et al.*; Thomas CRANMER, *translator*.] [The Determinations of the moste famous and mooste excellent Universities of Italy and Fraunce, that it is so unlefull for a Man to marie his Brothers Wife, that the Pope hath no Power to dispence therwith.] [Colophon: *London, Thomas Berthelet, 7 November 1531.*]

Two works in one vol., small 8vo, *Henry VIII*: ff. [40], wanting the title-page (A1), and one textual leaf (D1); *Fox*: ff. 2–154, wanting the title-page (A1); woodcut initials; dusty at the extremities, a few spots and stains else good, if rather shaken, in worn English calf of *c*. 1600, front hinge broken, spine defective at head; **front free endpaper of a full parchment leaf from an earlier fifteenth-century prayerbook in an English hand**, containing Matins from the Hours of the Virgin, with two-line initials in red and with rubrics, **rear free endpaper reusing a fragment of a parchment leaf from an earlier fifteenth-century manuscript of Canon law in an English hand, containing a decree from the Council of Vienne concerning office-holding by monks and forbidding them from 'rowdy hunting or fowling' ('Si qui vero eorum venationi aut aucupationi clamose vel alias cum canibus aut avibus ex proposito interfuerint ...'); scattered pen-trials and ownership inscriptions (***see below***), contemporary longitudinal manuscript annotations to verso margins throughout (***see below***); early ownership inscriptions of Edward Fison, later monogram 'HLB' at foot of first leaf; from the library at Stonyhurst College.**

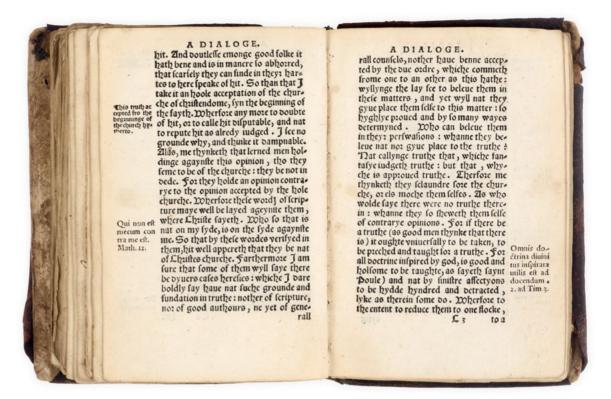
£30,000

Rare first editions of two important polemics printed at the order of Henry VIII in support of his divorce from Catherine of Aragon, of independence from Rome, and of royal supremacy. *A Glasse of the Truthe*, 'the first powerful shot in Cromwell's propaganda campaign' (Elton), was possibly also partly written by the King, and is of extraordinary rarity (three copies in ESTC). Defects notwithstanding, these are extraordinary survivals.

The 'Great Matter' of Henry's divorce dominated Henrician political and theological debate in the late 1520s and early 1530s. In 1501 Catherine of Aragon had married Prince Arthur, the eldest son of Henry VII, but his sudden death five months later left her a widow. Papal dispensation was granted in December 1503 for her remarriage to Prince

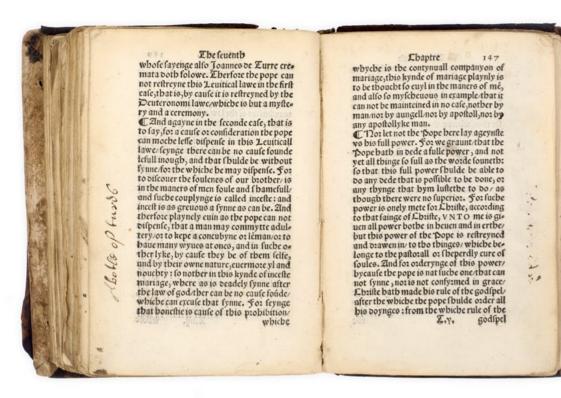


Henry, which duly took place in 1509. But 'by the spring of 1527 Henry had developed doubts about the validity of this union and resolved to seek an annulment' (Sturtz and Murphy). A secret trial was held that year, but it was adjourned without conclusion, and the cause was taken, again without success to a Legatine court in 1529. After this second failure, 'researchers had been ransacking biblical, patristic, and later evidence on the issue of papal jurisdiction. The scholars involved here were led by the king's future almoner, Edward Fox [1496-1538], and probably ... included Cranmer. By August 1530 their report was in Henry's hands, under the inconvenient label, Collectanea satis copiosa. This demonstrated - or claimed to demonstrate - that there was simply no warrant for the centuries-old assumption that the pope was supreme in spiritual matters' (ODNB). In the same year, Fox (who had been Wolsey's secretary), Reginald Pole, and John Stokesley were sent to Paris to debate with the scholars there on the subject of whether it was lawful for a man to marry his brother's wife. The resulting conclusions were published, with those of seven other important faculties from Toulouse to Padua, as Gravissimae, atque exactissimae illustrissimarum totius Italiae et Galliae academiarum censurae (issued in spring 1531), which also included a seven-chapter treatise by the King's own apologists, Fox, Stokesley, and Nicholas de Burgo. The opinions were read in the House of Commons in April 1531 and in November 1531 Thomas Cranmer published his translation (with amendments), The Determinations of the most famous and excellent Universities, 'which achieved a new stage in menace by asserting that "the duty of a loving and a devout bishop [was] to withstand the Pope openly to his face" for failing to enforce obedience to God in matrimonial cases such as Henry's (Sturtz and Murphy, 265)' (*ibid.*).



Simultaneous with this more formal work was one intended for a wider audience: *A Glasse of the Truthe*, 'justly famous in its own day' (Elton), popularised the same arguments in the form of a dialogue between a lawyer and a priest, both advocates for the King, and 'announced Henry's newly found, or rather, newly asserted independence from Rome' (Sturtz and Murphy). Whether or not Henry himself had a personal hand in the text, court agents certainly spread rumours that it was his work, and it was printed like *The Determinations* by the King's Printer, Thomas Berthelet. Its semi-official status is confirmed by the fact that a French translation was produced for distribution during Henry's visit to Francis II at Boulogne in October 1532.

'The thesis of the *Glasse* is quite straightforward. The pope is guilty of over-stepping his authority by unreasonably delaying the divorce. The impartial and carefully considered decisions of both English and continental universities, as well as the holy scriptures and a long list of Church councils – especially Constance – have proved that papal action on this subject is too often without divine sanction ... Again and again, the loyal subject is reminded that Rome is a foreign power, and that the pope has no right to insist that Henry be called there for a decision on his divorce' (Haas). 'For god co[m]mandeth obedie[n]ce to the prince, & so doth he not to the injuries of the pope: but willeth us rather to withsta[n]de them ...' There is a lengthy account of Prince Arthur's boasts about his wedding night, included as proof of the consummation of Catherine's first marriage. *A Glasse* also reveals Henry's doubts about female monarchy (the marriage had produced only daughters), namely the problem of what happens if the queen marries – an issue that would be of increasing significance later in the century.



The thirde and chaffite, to thentent that we fould foe lower and lyue according to the fame that we foulde nother accordynge to the carnal lawe of Adoles be in dauger of beth bere in this present lyfe , nother after falle in to the punyfibement to come, of everlastinge fyze of belle / after the spiritual lawe of the gospel. Cand lyke wise Lbzysoftome bothe agree with this sayenge of Origen, where as he both fliffly and playnly bold, that fable a tale, that the Sadduces made vpó the womá, that they faid was maried to.vij. brothere to be but a fantafy , and a thing fained and imagined : for the Jues, faith be be fuch men that we fe them euen nowe at this tyme to be mightily afferd to marie with their brothers wyues, bicaufe as you wold fay they thynke furely there I bulde some mischiefe come of it . And not withflanding that the law fbuld confrain and binde the Jues to mary their brothers wines, yet for all that we fe them often ty-mes lyttell regarde it and make lyghte of bit and not to bo bit . wherfore Ruthe a woma also of Moab, was britten to mary with one of ber kynne / whiche was verye farre of . And Ebamar was conftrayned

Chaptre. to bifquife ber felfe in a common womano apparell, and to fteale scade of ber father in law. Tallio Basilius the greatis of the same sentence and mynde that these other two forefayde boctours be : whiche wrote vnto Diodoze the byff boppe of Zarfus on this wyfe: There be come to my bandes certayne waitynges , whiche be fente out under the name of Diodoze, but the thung! that were coteyned in them were like to be any other mane waitingie rather tha Dioboro. But me femeth that there is fome craftic fclowerthat bath put you bim thy persone, that by this meanes at the left be might misuse the auctoritie of thy name, to gette bym credence, and to be beleued of bie berere and febollere. fortbie man that wrote this thing, whan he was afked whether it was lefull for a man, whan his wyfe was beed to marie bis wy uco fyfter, by d nat abborre this question in so moche that be fuffred to bere it with a very good wyl, and byd fludy and labour to promote and fette forwardes this luft, whiche is to Thameleo to wanton to foule & vncleanly. Andif I badtbole fame waytynges with me I wold boutles now or this time baue 5.y.

A reference to the twenty-third year of Henry's reign confirms a date of composition between April 1531 and March 1532, and Elton (*Policy and Police*) has argued that it was intended for distribution with the *Determinations*, with which it shares a fount. *Pace* Elton, there are two distinct editions of *The Glasse*, with significant textual differences. In this, the first, there are a number of references to church councils, particularly that of Constance, which were removed in the second edition (in particular a long passage taking up half of D3^r here), probably at the instance of Thomas Cromwell, who was heavily involved in 'the editing, printing and circulation of the *Glasse's* second edition in 1532' (Haas).

A Glasse of the Truthe is of the utmost rarity in any edition. Of this (the first) ESTC, Library Hub and OCLC record three copies only (British Library, King's Cambridge, and Bodley). Of the second edition (STC 11918) there are a further three copies (Bodley, Huntington, Folger). We have been unable to trace any copies in auction records in at least the last 100 years. The Determinations is also very rare in commerce – Maggs catalogues of the 1920s speak of its 'extraordinary' rarity, and we can trace only one example in commerce in the last century. There were two issues, with or without the year in the colophon.

Provenance: early inscriptions of Edward Fison, including in one place 'Edward fison oweth this booke witness Thomas ffyrmage and noe more singe benedicamus domino bendicamus beat his wife first [with] a dagger then with a knif'. Across the lower verso margins throughout, though in several sequences with gaps and in several hands, are a diverse list of professions, positions, animals, and insults, one per page; we can only imagine it was intended as a form of flick-through fortune teller, curious evidence of the unusual uses to which a printed text might afterwards be subject.

Among the possible outcomes, some listed several times, are: A Lady, A knight, A kenge, A gentellman, A groser, A shopkeeper, A wever, A marchant, A tayler, A shipman, Apotecare, A baker, A chaier maker, A tanner, A c[o]oke, A shoemaker, A cutler, A sheep seller, A sould[i]er, A marchant ventrer, A cloth[i]er, A fur[i]erre, A lining [linen] draper, A glaser, A kobler, A bokeseller (F1^v), A duke, A Frenchman, A corne seller, A lime burner, A shepard, A nettard [neatherd], A good boy?, A justis, A justis of pease, A nobleman, A louse, A setter of fartes, A farter, A weasell, A rat, A horse, A mouse, A fox, A divell, A hare, A wollen draper, A tincker, A fryer, A pickpurse, A jackanapes, A cunny, A fole, A jester, A bottle of turds, A pot of beer, A cutpurse, A frog, An arrowmaker, A drunkard, A bowemaker, and A thefe.

Henry VIII: ESTC S109575; STC 11919. *Fox*: ESTC S107438; STC 14287 (the issue with the printing year in the colophon).

See Elton, *Policy and Police* (1972) and *Reform and Reformation: England 1509–1558* (1977); Haas, 'Henry VIII's Glasse of Truthe', in *History* 64:212 (1979); Kelly, *The Matrimonial Trials of Henry VIII* (1976); Sturtz and Murphy (eds.), *The Divorce Tracts of Henry VIII* (1988); Warner, 'No humanist fiction this: Henry VIII's prose dialogue A Glass of the Truth', in *Prose Studies* 18:2 (1995).

'LIFE IS SHORT, ART LONG'

36. HIPPOCRATES. The Eight Sections of Hippocrates Aphorismes review'd and rendred into English: according to the Translation of Anutius Foesius. Digested into an exact and methodical Form ... Wherein also many Aphorismes are significantly interpreted which were neglected in the former Translation ... *London, W. G. for Rob. Crofts, 1665.*

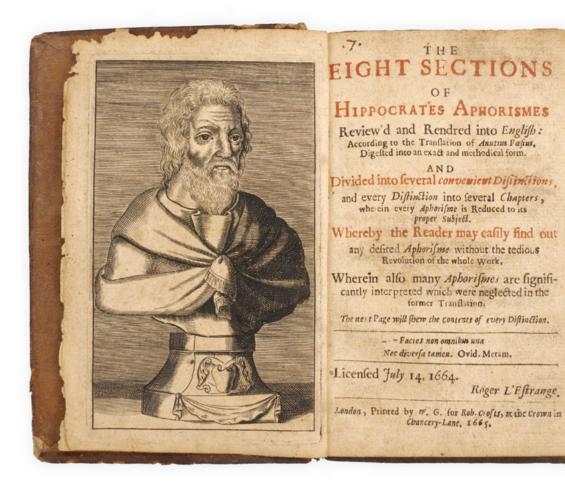
12mo, pp. [4], 167, [1], with an engraved frontispiece, but wanting the longitudinal half-title A1; some insect damage to endpapers and upper margin of frontispiece and title, somewhat foxed, withal a good copy in contemporary sheep, rubbed, spine worn and chipped; ownership inscriptions 'Nath. Thomas' to front and rear endpapers, the former dated 1683 but written over, with his purchase note in Greek at the front, at the end a Latin quatrain.

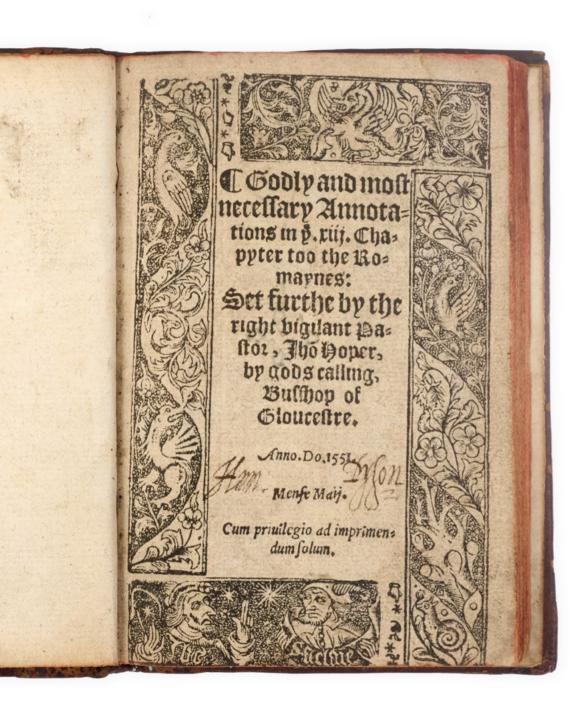
£850

First edition of this translation of the Aphorisms of Hippocrates, a succinct summary of medical advice directed at the practitioner. The first English translation was published in 1610, and a second version, derived from it, in 1655. Here the aphorisms are entirely rearranged by topic under seven 'Distinctions', though keyed to their original place in the text. The succinct rendition of the famous opening aphorism ('Life is short, art long') is the version now mostly commonly known.

A near-contemporary owner, Nathaniel Thomas, has written in at the rear a well-known quatrain on woman's love, beginning 'Crede ratem ventis, animam ne crede puellis', which has been attributed variously to Cicero, Pentadius, Petronius, Ausonius, &c.

ESTC R21546; Wing H 2072; Wellcome III, 273 (imperfect).





Political Theology by a Protestant Martyr from the Libraries of Humfrey Dyson, Albert Way, and Dyson Perrins

37. HOOPER, **John**. Godly and most necessary Annotations in y^e xiii Chapyter too the Romaynes: set further by the right vigilant Pastor, Jho[n] Hoper, by Gods calling, Busshop of Gloucestre. [Colophon: *Worcester, John Oswen, 13 May, 1551.*]

Small 8vo, ff. [36], with a terminal colophon leaf; title within a border of four woodcut panels featuring dragons and birds, with two heads at the foot, device composed of manicules and stars to title verso, woodcut initials, woodcut tailpiece to E3^v; intermittent old dampstains to foot, else good, bound in seventeenth-century speckled calf, rebacked and recornered; early ownership inscription to title page of Humfrey Dyson, eighteenth-century armorial bookplate of Lewis Way, Esq., ownership inscription of his son Albert Way, purchase note, bookplate, and notes to endleaves of C. W. Dyson Perrins.

£16,000

First edition, very rare and with excellent provenance, of a treatise on obedience to 'higher powers', on sedition, and in effect on royal supremacy, addressed to his new diocese by the evangelical Protestant Bishop of Gloucester, John Hooper (1495x1500–1555), soon to be martyred under Mary I. The work was one of a small number of volumes issued by Worcester's first printer John Oswen, active only during the reign of Edward VI, all of the greatest rarity.

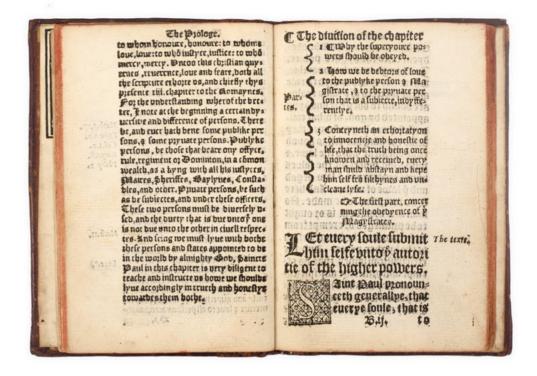
In his Annotations Hooper employed the most political chapter of all St Paul's letters, Romans 13, as an argument for obedience to temporal rulers, be they kings or magistrates, as 'appointed by God'. Though this power is accountable to God, for a king 'is but a minister, it is not accountable to men: 'let the king & Magistrate be as wicked as can be devysed and thought, yet is his offyce & place the ordinaunce & appointment of god, and therfore to be obeyed'. Sedition is a grave sin, and men should 'lerne to detest and abhorre those renneagats that in every taverne and tappehouse spewe oute theyr blasphemous & trayterous talks, against the magistrates'. Spiritual directives either derive from God and must be obeyed, or are contrary to God and must not, but a man should rather 'suffer deathe than to defende himself by force', while civil laws 'must simple without exception, be obeyed. But within Hooper's defence of authority there is also a measure of warning that cannot have been lost on Edward - God can and will revenge abuse of office as much as punish subjects for disobedience. To drive the message home, in his dedicatory Epistle Hooper counsels the clergymen of Gloucester to read from Romans 13 every Saturday and Sunday, that the people 'may learne to knowe, love, and fear the better the kinges Majestie'.

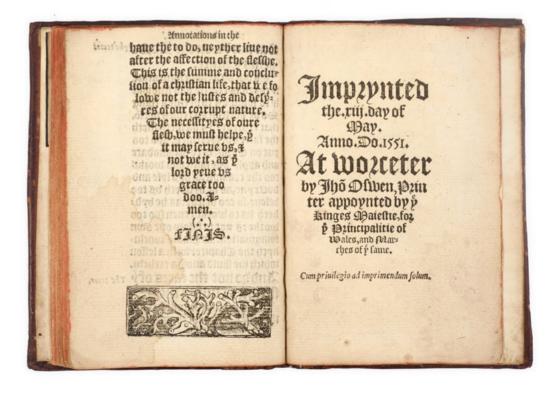
Hooper, born between 1495 and 1500, his origins obscure, graduated BA at Oxford in 1519, though his college is unknown; he was at some time in the following decades a Cistercian monk at Cleeve in Somerset, this period probably ending with the visitation of Sir Thomas Arundell in 1537 as part of Cromwell's suppression of religious houses, after which Hooper was non-resident rector of Liddington, Wiltshire, and possibly steward to Arundell. It was at this time he encountered the works of Bullinger and Zwingli, and his Damascene conversion 'seems to have served to reinforce and affirm his harsher qualities, ones which all too often made him irascible, stubborn, uncompromising, and even unapproachable' (ODNB). He spent the 1540s alternating between periods in England and in exile in Paris, Strasbourg, and finally Zürich, establishing contacts with Martin Bucer, Grinaeus, and mostly importantly Heinrich Bullinger, with whom he maintained a lasting friendship; he had three works in English printed in Zürich in 1547-8, including an exposition of the Ten Commandments. The accession of Edward VI in 1548 allowed Hooper's more permanent return to England, and he became popular as a preacher in London. His uncompromising stance on the vestments debate led him at first to decline Edward's offer of the see of Gloucester, but he then relented on Bullinger's advice and was duly consecrated in March 1551.

At Gloucester Hooper initiated a large programme of Reform, which 'went beyond anything seen before, anywhere in England', promoting clerical education, 'creating an environment in his parishes that would encourage piety, church attendance, and good order'. 'Hooper's moderation and personal attention to his diocese made him popular and respected there, if not loved. He was no respecter of status and applied his principles to all classes equally' (*ODNB*). Indeed, in the 'Epistle' here he takes to task both the rich, for amassing goods without thought for their fellows and for overcharging the poor for the products of God's bounty, and the poor for their jealous desire to obtain those same goods by 'force, strengthe, treason, sedytion, commotyon', etc.

Hooper's principled adherence to the theologically driven politics presented here led him to support Mary Tudor after the death of Edward in July 1553, rejecting overtures from supporters of Lady Jane Grey, but this did not protect him from the Marian persecutions, and in late 1553 he found himself subject to an incarceration from which he never emerged. Deprived of his bishopric in March 1554, he was arraigned and examined in January 1555, and burnt at the stake on 9 February.

Defiantly Reformist, John Oswen (fl. 1548–1533) was the first printer in Worcester, where he was appointed as the King's printer to Wales and the Marches in early 1549, issuing from there editions of the first Book of Common Prayer (1549), a New Testament (1550), and a number of works by Reformers including Zwingli and Bullinger, translated into English. He was previously one of the two earliest printers in Ipswich (both active 1548) and he is particularly noted for the unusual woodcut borders to his works – their distinctness from anything else then in use in England has led some to suggest they had a continental origin. He seems to have stopped printing on the accession of Queen Mary, his last work





being Hooper's *Homelye to be read in the Tyme of Pestylence* (1553), and he may have gone into exile abroad. After his departure there was no printing at Worcester for more than a century. Examples of his work are extremely uncommon and rarely appear in commerce.

Provenance:

- 1. From the notable library of Humfrey Dyson (c. 1582–1633), by career a public notary with links to the theatre world (he wrote wills for two actors in Shakespeare's company and was a friend of the playwright Anthony Munday), but now best known for the extent and significance of his private library. From his notebooks he is known to have had at least 1100 books on political and ecclesiastical history by 1631, as well as numerous rare works of Elizabethan and Jacobean literature, and a unique run of Elizabeth proclamations, which he had bound with a special title-page in 1618. His will instructed that his books be sold after his death, and many were acquired by Richard Smith (d. 1675). The *Bibliotheca Smithiana* (sold 1682, when buyers included Pepys, Dryden, Newton, Sloane, Locke, and Luttrell), featured another work by Hooper (now at Cambridge, with Dyson's signature on the title-page) but not, it seems, this one.
- 2. Lewis Way (1772–1840), barrister turned priest and traveller.
- 3. His son Albert Way (1805–1874), antiquary, a university friend of Charles Darwin and secretary of the Society of Antiquaries, sold as lot 355 in the sale of his library at Sotheby's on 29 January 1907, there purchased by:
- 4. C. W. Dyson Perrins (1864–1958), book collector, prodigiously active in the years 1900-1920 and elected to the Roxburghe club in 1908. For Hooper's *Annotations* Perrins paid £23 10s, outbidding by more than double a commission by Quaritch on behalf of the British Museum. Perrins's printed books (though apparently not this volume) sold in four sales in 1946-7, his medieval manuscripts a decade later.

ESTC records complete four complete copies only: British Library, Bodley, Cambridge; and Trinity College Dublin.

ESTC S116553; STC 13756. See Alford, Kingship and Politics in the Reign of Edward VI (2004).



WITH CONTEMPORARY ENGLISH MANUSCRIPT VERSE: A 'SONG OF THE NIGHT VISIT' AND A POEM IN PRAISE OF THE KING

38. HUGH OF ST VICTOR. In hoc libro contenta opera ... de institutione novitiorum [etc.]. [Colophon: *Paris, Henri Estienne, 12 October, 1506.*] [bound with:]

[WILLIAM OF AUVERGNE and HUGH OF FOUILLOY.] Contenta ... de claustro anime ... de claustro anime libri quatuor. [Colophon: Paris, Henri Estienne, 10 September, 1507.]

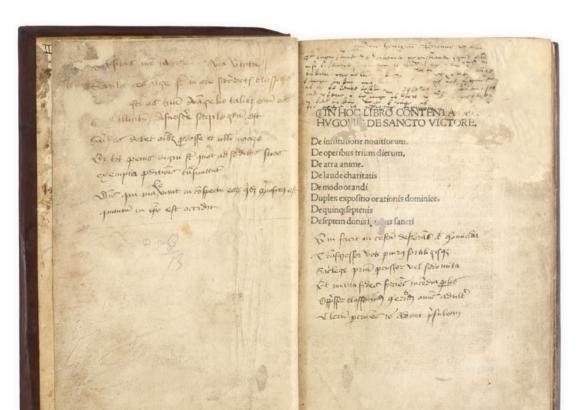
Two works in one vol., 4to, ff. *Hugh of St Victor*: 95, [1 (blank)]; and *William of Auvergne*: 168; capital spaces with guide letters; a1 in the first work silked, with large loss to upper outer corner (affecting one word) and smaller holes in two other places (with loss of a few words), repairs to blank upper outer corner of a2–4, intermittent dampstain to upper corner throughout; rebound, preserving the original front panel (and part of the rear panel) of a contemporary Parisian binding of blind-tooled sheep, central panel with five columns of stamps alternating between quatrefoils and flies or bees, wide outer border of quatrefoils within diamonds; front pastedown partly defective with some loss to annotations, front free endpaper silked; ownership inscription to a2 'Ex Libris D. Michaelis Yorke', underlining, manicules and *nota bene* marks throughout, annotations in English and Latin in several contemporary hands to the endpapers (*see below*), with a small sketch of a horse.

£25,000

First edition of a selection of the works of the Saxon theologian and mystic Hugh of St Victor (1096–1141), most printed here for the first time, comprising *De institutione novitiorum*, *De operibus trium dierum*, *De arr[h]a anime*, *De laude charitatis*, *De modo orandi*, *Duplex expositio orationis dominice*, *De quinque septenis*, and *De septem donis spiritus sancti*. The second work *De claustro anime*, attributed here to Hugh of St Victor, is in fact by Hugh of Fouilloy (d. 1192?), and is prefaced by a shorter work of the same title by William of Auvergne (1180x90–1249).

Preserved on the endpapers in this copy are two substantial fragments (fifty-four lines in total) of apparently unrecorded early sixteenth-century English manuscript poetry: a forty-line dialogue between a maid and her suitor, and an eighteen-line composition in praise of the rose, and by extension of King Henry 'our flower and chief treasure'.





The first, nearly complete, is a ten-quatrain poem rhyming aaab of the type known as a 'song of the night visit', a dialogue form in which a lover speaks from outside his beloved's window. 'Among the more general songs dealing with the night visit there developed, through emphasis on the girl's warning or refusal, a large group distinguished commonly by the refrain "Go from my window" (Baskervill, 'English Songs on the Night Visit', *PMLA* 36:4, 1921). Here the girl's refrain, or burden, with variations of 'Now go from my window go', alternates with the lover's 'See who is at your window who'. He promises to be her servant, she rejects him, he gives up ('Well for thys tyme I make an end / By cause I woldnot you offend'), and she bids the 'gentyll wodcoke' a wry farewell, noting that 'My wyndow hathe noth[e]r bar ne locke' and that a wise man would have checked the strength of her window before giving up: 'all your wyt lyes in your tong ... Go fo[o]le from my wyndow goe'.

'So far as I know the earliest reference in English to what seems to be a song of this type dates from about 1525 ... A song usually known by its refrain "Go from my window, go," was extremely popular in the second half of the sixteenth century. It was entered on the Stationers' Register on March 4, 1588, as a ballad "intituled Goe from the windowe goe." (*ibid.*). A moralised parody version appeared in *Gude and godlie Ballets* from the midsixteenth century; Nashe parodied the form in the Epistle to *Lenten Stuffe*, and similar songs appeared in numerous plays at the beginning of the seventeenth century. The palaeography here, and the occasional preservation of the letter-form '3' suggest a date here of the first quarter of the sixteenth century, which would make this one of the earliest known exemplars of this form. We transcribe five stanzas here:

Your s[er]va[n]t my deare fayne wold I be Co[n]streynyt by love you for to se[e] I praye you for the love of me See who is at your wy[n]dow who

Syr yt shall need no thyng at all My s[er]vant now your self to call I know the feynyng of you all Then fare fro my wyndow goo ...

... Well for thys tyme I make an end By cause I woldnot you offend I pray to [c]ryst god rest you send Frome your [wyn]dow wyl I go

Fare well she sayd gentyll wodcoke My window hathe nothr bar ne locke Full p[ro]perly now 3e have a mocke Go fole frome my window goe But all your wyt lyes in your tong A wyse ma[n] wold do su[m]thyng amo[n]g To know whether my wy[n]dow were strong Go fole from my window goe

Ringler, *Bibliography and Index of English Verse in Manuscript 1501–1558* records only one example of a 'Go from your window' poem (TM 2043), in the mid-sixteenth century Anglo-Scottish Bodley MS Arch. Selden B.24 f.230 (largely illegible).

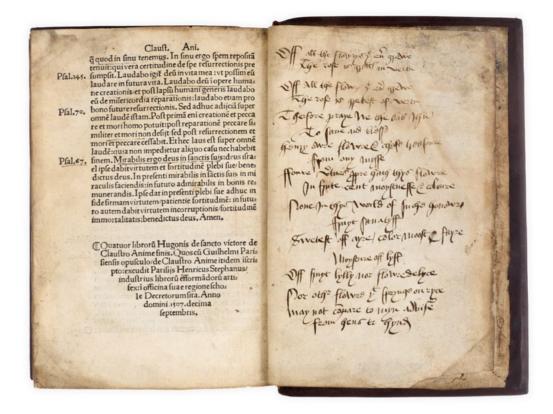
On the rear endpaper is a second poem, evidently incomplete at the end, written in praise of the rose, and praying for King Henry – plausibly Henry VII, but more likely Henry VIII who succeeded him in April 1509.

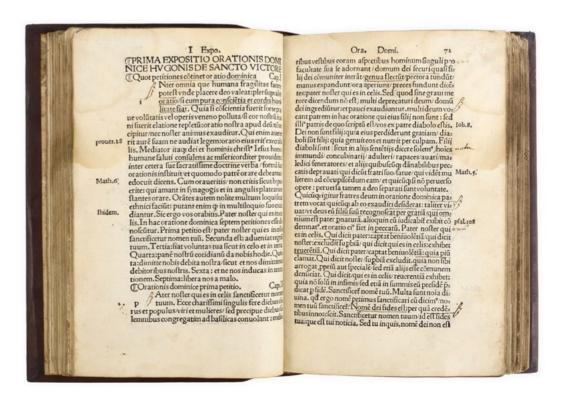
Off all the flowrys yt ev[e]r grewe The rose is grette in vertu Off al the flowrs yt ev[e]r grewe The rose is gretest of vertu Therefore praye we the bab Jesu To save and blesse Henry owre flower & chefe treasoure From any mysse Foure v[er]tues p[ro]pre hath thye Flowre In frute [s]cent moystnesse & coloure None in thee world of suche honowr Fruyt sanatyff [i.e. healthy] Swetest off ayre, color moost fayre Moysture off lyff Off fruyt lylly nor flowredelyce Nor other flower yt sprynge on ryce May not co[m]pare to myn advise From hens to hynd ...

We have not been able to trace another example of this poem in the usual first-line indexes. The symbolism of the rose was central to royal pageantry and courtly poetry of the reign of Henry VII, but he was ill-liked by the end of his reign.

Other contemporary or near-contemporary annotations include, on the title-page, a six-line Latin mnemonic on the *casus reservati* (the offences that can be absolved by a bishop), commencing 'Qui facit incestum deflorans ac homicida'; the ?ownership inscription of Henry Bronne to head of title; and an inscription on the rear endpaper mentioning John Smyth and John Pratt. For the Parisian binding see a similar example on a copy of Gazius, *Corona florida medicinae* (1491) formerly in the collection of Eugene Flamm (Christie's New York, 28 January 2025, lot 25).

Hugh of St Victor: USTC 180230; Adams H1140; Pettegree, Walsby, and Wilkinson 74530. William of Auvergne: USTC 143227; Pettegree, Walsby, and Wilkinson 73161.





NATURE AND ART.

IN TWO VOLUMES.

BY

MRS. INCHBALD.

VOL. I.

LONDON:

Printed for G. G. and J. ROBINSON,
PATERNOSTER ROW.

1796.

WHO JUDGES THE JUDGE?

39. INCHBALD, Mrs. [Elizabeth.] Nature and Art. *London, G. G. and J. Robinson, 1796.*

Two vols, 12mo, pp. I: [ii], 192; II: [ii], 203; old repair to tear in lower margin of title-page in vol. I, else a very good copy in contemporary half calf and marbled boards, front joints cracked but sound, head of spine chipped on vol. II.

£3250

First edition of a powerful and tragic Jacobin novel, 'remarkable for its dramatic rendering of the feminist point that men destroy women's chastity and then mete out punishment for its loss' (Spencer, *The Rise of the Woman Novelist*, 1986). It is a fearless interrogation of hypocrisy, greed, snobbery, and the effects of education and social position on behaviour that prefigures the works of Jane Austen, who greatly admired Inchbald.

The heroine of one plot strand, Agnes Primrose, a cottager's daughter, is left pregnant by her lover William Norwynne and sinks to prostitution, theft and forgery, while her seducer rises in the world to become a judge. Eventually, he is the one who passes sentence on her for the crimes she was driven to by his desertion, and he does not even recognise her as he condemns her to death. This theme had intense personal significance for Inchbald, who had been unable to save her own sister Deborah from falling into prostitution. The dichotomous title (a construction later made famous by Austen) is embodied in the two branches of the Norwynne family: William Sr (a churchman) and his son William (the judge and seducer) represent 'art', or indeed artifice; 'nature' is embodied in the musician Henry Sr, and his son Henry, who was raised in innocence in Africa and is used as a vehicle for questioning social norms in England. While William Jr's loveless marriage ends childless, Henry is happily united at the end with the modest, bookish Rebecca.

Inchbald (1753–1821) was born a farmer's daughter at Stanningfield, near Bury St Edmunds, Suffolk, and had an early, impecunious career as an itinerant actress; in 1789 she retired from the stage to concentrate on writing and made a good income from her plays – she is perhaps best known now for *Lover's Vows*. In London Inchbald became friendly with Anna Laetitia Barbauld and Maria Edgeworth; Holcroft and Godwin both proposed to her and were refused. Her first novel, *A Simple Story* (1791), was reviewed at length by Wollstonecraft, and Maria Edgeworth declared 'I never read any novel that affected me so strongly, or that so completely possessed me with the belief in the real existence of

all the people it represents'. *Nature and Art* developed similar moral arguments about the importance of education, owing something both to Rousseau's *Confessions* (which she had translated in 1790), and Godwin's *Political Justice* (1793), though Godwin himself was unsatisfied by its less radical conclusions. It was popular enough to have Dublin and Philadelphia editions in the same year, and a 'corrected' second edition in 1797.

ESTC T114292; *NCBEL* II, col. 843; Raven and Forster 1796:57; Tompkins, *The Popular Novel*, pp. 176–7.

THE 'MAD AMBITION' OF REVOLUTIONARY FRANCE

40. IRWIN, **Eyles.** The Triumph of Innocence; an Ode. Written on the Deliverance of Maria Theresa Charlotte, Princess Royal of France, from the Prison of the Temple ... *London*, *W. Bulmer for G. Nicol*, *1796*.

Large 4to, pp. 22, [2 (blank)], with a half-title; a fine copy, stitched as issued in the original blue drab wrappers.

£800

First and only edition, very rare, of this anti-Jacobin poem celebrating the release of Marie Thérèse of France (1778–1851), eldest child of Louis XVI and Marie Antoinette, from the Temple prison, where she had been held since 1792 as the rest of her family were gradually removed and executed.

Liberated in December 1795, the Princess went into exile in Austria as part of a prisoner exchange and later moved to Britain, remaining there until the Bourbon Restoration. The India-born Irish poet and East India Company employee Eyles Irwin (1751–1817) celebrates the occasion as demonstration that France has awoken from a 'dream ... of mad ambition' in which a 'democratic crew' left 'of polish'd life, no trace'. His notes at the end explain passing reference to hurricanes in the West Indies, and quote his own poem on the execution of Marie Antoinette and his 'epitaph' on the French Convention, as well as a sonnet on Marie Thérèse's arrival into exile. Irwin is probably best known for his travelogues of voyages from India via the Red Sea in 1777 and back to India via the Persian Gulf in 1780. In later life he published a number of poems and plays, some of which 'criticize the [East India] company's policy from an Indian perspective' (ODNB).

ESTC, Library Hub and OCLC record three copies only: British Library, Bodley, and Cambridge.

ESTC T54287.

THE

TRIUMPH OF INNOCENCE:

AN ODE.

WRITTEN ON THE DELIVERANCE OF

MARIA THERESA CHARLOTTE.

PRINCESS ROYAL OF FRANCE,

FROM THE PRISON OF THE TEMPLE.

BY EYLES IRWIN, ESQ. M.R.I.A.

Quem vocet Divûm populus ruentis Imperî rebus ?— Cui dabit partes scelus expiandi Jupiter ?

HOR.

LONDON:

PRINTED BY W. BULMER AND CO.

FOR G. NICOL, BOOKSELLER TO HIS MAJESTY,

PALL-MALL.

1796.

Local Government, Murder, and Football

41. [JUSTICES OF THE PEACE.] The Boke of Justices of Peas the Charge with all the Processe of the Cessions, Warrantes Supercedias & all that longeth to ony Justyce to make Endytementes of haute Treason petyt Treason Felonyes Appeles Trespas upon Statutes, Trespas contra Regis Pacem Nocumentis with dyvers Thynges more as it appereth in the Kalender of the same Boke. [Colophon: London, Richard Pynson] [1505–6?]

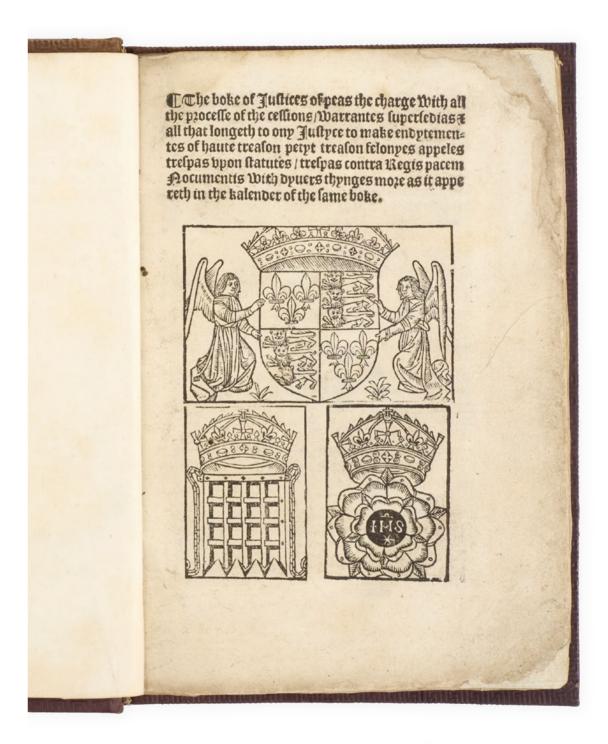
[bound and probably issued with:] [LAND LAW.] Crata [i.e. Carta] feodi simplices cu[m] littera atturnatoria. [London, Richard Pynson, 1505–6?]

Two works in one vol., 4to, in 6s and 8s, *Boke of Justices of Peas*: ff. [34], ii–xxvii, [1], titlepage with woodcuts of the royal arms, the Beaufort portcullis, and the rose and crown around IHS, Pynson's woodcut device to colophon leaf (McKerrow 9b); *Carta feodi*: ff. [30] (of 34, wanting F1–4, of which F4 is a blank), woodcut rose and crown to first recto; text in English and Latin in blackletter throughout; old repairs to corners of A1–4 and A6 in first work and E5–6 in second work; a few small stains, marginal wormtrack in the second work, touching the odd letter; library stamp of Stonyhurst College to title verso.

£27,500

First edition(?), very rare, of the first printed guide for Justices of the Peace, issued with a short guide to land law.

Taking over from the role of feudal and communal courts of the Middle Ages, the office of Justice of the Peace became fundamental to local governance in early modern England. 'In spite of striking changes – social, political, economic, and governmental – the importance of the Justices of the Peace has been inevitable and omnipresent' (Skyrme). 'By the time of the Tudors, the English system of local government rested solidly on the social control wielded by the justice of the peace. The men chosen from the local gentry to fill the position were seldom trained in law. Since they were given wide discretion in the performance of their duties, they often required some form of guidance, usually from a manual or handbook. During the sixteenth century there appeared at least fifty-seven editions of four different treatises on the office of justice of the peace. The first, *The Boke of Justices of peas*, was printed in 1506 and reprinted thirty-one times in the sixteenth century' (Boyer).



serecutinge their offees the flatute therof is And by the fame tatute it is prohibyted that fuche men forcy 41 alfo of all them that hath made ony reftous aveit Beftous. the fueryf baplyf og ony other offycer in executige of ces in bopnge thepr offpces/bibe ftatutum. Inno fe. capitulo.iii f Alfo pefhall enqupre of there be ony man of What Labou anlaw: Walfo pe thall enquyre of all them that bereth lauce coppepon that he be of free or boude myghty in body ters able full We gages in rydynge og goynge Within the lobe it is propying, hibit the flatute thereof is . Anno. rr. 13. it. capitulo.i. # Within the age of lr-peres not haupinge Wherof to to labout bue noz to marchaundvie bipnge noz crafte hautyn ge not no londe where bpon he may occupye hym Confta: (Mio pe thall enquyre pfthe coftables haue bone 3 felfe with tellenge and is required to ferue and refu bles foz executed their offices of them that bere Weppins apell executing the lawe for the flattet of Richard Anno-ru-caplo-ii feth contrary to the lawe the lawe will that the bay lye and conflable a fuche as have the rule have aucto of thepe the line in the control of rote and no ber to put them in Wardethere to abide tell they will be Jultyfyed and by the lawe ordred. felaroe dager. ic. bpon papie of forfepture Wythout Tube fatutu inde Inno bicelimo tertio. G. terrii . er to be in tome of Warre in the befence of the realine & Anno. erritt. de tercii. the flarute queeth no lber to the conflable a maufter baylly to take the laid balelardes ac. Theym to have Tallo of there be ony laborer that Departeth out of Labour one hodged butto an other of our of one hapftake to ters bey an other buttout a letter pater buder the bages scale tyinge. before the Tultyces of peas at the cellpons & to fifent they names that bereth them the flatute thereof is. Mnno.ru.Bichardi.it. bother the colour of pilarymages prouige that he be canlaw . Callo by the fame datute a boue fato no laborer noz parteth la Wfully a that he gooth boon pylgrimages the flatute therof is by pater. Anno. rii. Ricardi.ii.ca. fermant of artyfycer finall not playe at the tenys capl-les foreball. To Those flatute the flatute of Bryye .titl tertio that no man bepe not herburgh no luche ba garantes ouer a might but of he be feke code Anno conferneth thy s flature a Wyll that the layd udayre bayllyes a conflables have power to aret fuche men and enpayfon them by the space of w. dayes / a pf the Dallo that no ma able to ferue og labour begge but beggers . those that have a specyall bycence of the kinge excepte men of eclygyon and heremytes approved havynge tand mapfler baplipes do not executoon for enery tyletters teltimonials of theprozognarges a they that and the conflable.br.s.riu.d. Hibe flatutum inde. In



'The *Boke* is actually divided into two sharply differentiated sections, the first containing summaries of statutes and the charge, the second, forms of writs of process and of indictments. The startling anomalies about this second section are that in the indictments there are so few references to justices of the peace and that some of the offences, high treason for example, are not even within their jurisdiction' (Putnam). The 'Charge' is mostly in English and details a Justice's responsibility to make enquiry into heresy, false coin, murder, rape, robbery, desertion of soldiers, extortion, riot, etc. Also covered are, for example, the cutting of roadside hedges (to discourage highway robbery), and statutes regarding trade standards, wages, and measures. The paragraph on 'unlawfull games' notes that 'no laborer nor servau[n]t of artyfycer shall not playe at the tenys cayles foteball' [tennis, kayles or ninepins, and football]. Citing the statutes of Richard II and Henry IV, this one of the earliest printed references in English to both tennis and football.

Although undated, this Pynson edition has often been considered the first (by e.g. Putnam). A similarly rare dated edition of 1506 printed by Pynson's competitor Wynkyn de Worde, is in a near-identical setting in different type, differing most substantially in the title-page: the latter has only the royal arms, while our edition also has the Beaufort device (used by Henry VII and his mother Margaret Beaufort), and the rose and crown. Both the Pynson and the Wyknyn de Worde editions of *The Boke* were issued with a printing of the 'Charter of fee simple', outlining the terms of land grants and ownership with associated rights and obligations. Pynson had moved to the 'sign of the George' on Fleet Street in 1502; in January 1506 he first began to style himself Printer to the King. Legal printing 'was always to be a mainstay of his trade' (*ODNB*) – indeed law books make up two-thirds of his total output. Both Pynson and Wynkyn de Worde published later editions of the *Boke*.

All early editions of the *Boke of Justices of Peas* are very rare. This copy, for many years thought a unique survival, is one of three copies of this edition in ESTC, bound as issued with *Carta feodi*, the others being at King's Inn Dublin, and Harvard Law. Copies of *The Boke* only are also at the BL and Bodley (imperfect). We can trace only one copy of any other early edition at auction in the last sixty-five years, a copy of the 1506 Wynkyn de Worde edition, bound without *Carta feodi*, sold at Christie's, 8 June 2005, lot 222, £26,400.

Boke of Justices of Peas: ESTC S104306; STC 14862; Beale T130. Carta feodi: ESTC S3960; STC 15579.3; Beale T158. See Boyer, 'The Justice of the Peace in England and America from 1506 to 1776: a bibliographic History', The Quarterly Journal of the Library of Congress, 34:4, 1977; Putnam, Early Treatises on the Practice of the Justices of the Peace (1924); Skyrme, History of the Justices of the Peace (1991).

Love across the Divide

42. KOTZEBUE, August Friedrich Ferdinand von. The Constant Lover, or William and Jeanette: a Tale, from the German ... To which is prefixed an Account of the Literary Life of the Author ... *London, John Bell, 1799.*

Two vols, pp. I: [iii]-xxvii, [1 (blank)], 288; II: iv, 302, wanting a half-title in vol. I if required; marginal wormtrack to front endpapers and first four leaves of vol. I, else a very good copy in contemporary half calf and marbled bards, joints a little rubbed, labels chipped; Downshire monogram to head of spine.

£1600

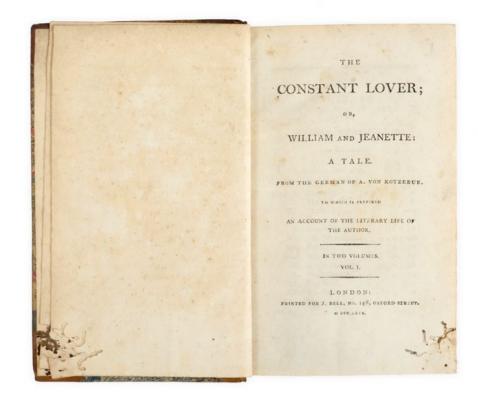
First edition in English, rare, of 'Geprüfte Liebe', a romance first published in Kotzebue's *Die jüngsten Kinder meiner Laune* (1793–7), and then published separately in 1799, prefaced here by a summary translation of his literary autobiography.

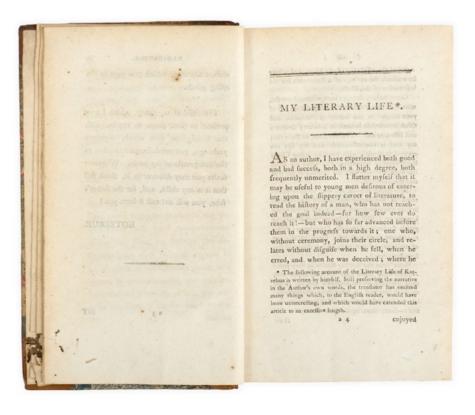
'A book more completely amusing we have seldom perused', enthused the *Critical Review* of this tale of two socially mismatched lovers, set in part during the French Revolution. The interesting prefatory autobiography describes the early influence of *Don Quixote* and *Robinson Crusoe*, pushed aside when Kotzebue first saw Klopstock's *Death of Adam* on the Weimar stage; a childhood encounter with Goethe; his first attempts at publication; the works he wrote in Russia in the 1780s; and his growing success with plays and novels.

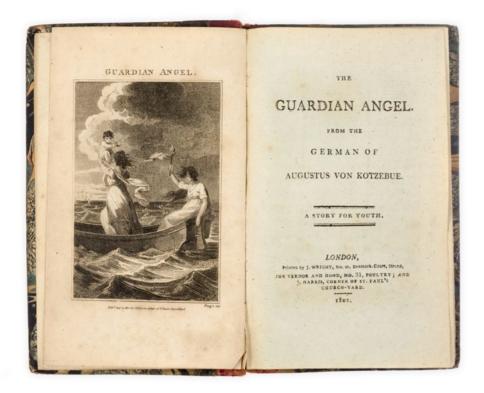
The German playwright, novelist, and diplomat August von Kotzebue (1761–1819) had a brief but intense period of popularity in England that was kick-started by *Lovers' Vows*, an adaptation by Elizabeth Inchbald (*for whom see item 39*), and cemented by the hugely popular *The Stranger* (both 1798). Over 200 editions of his works appeared in English in the next three years, mostly plays – his prose fiction is much scarcer: Raven *et al.* list only seven titles, of one of which there are no extant copies.

The Constant Lover was reprinted within the year in Dublin, New York and Boston, but the London first edition of this anonymous translation is now very uncommon. ESTC records five copies only: Bristol, British Library, Longleat; Harvard, and UCLA. Library Hub and OCLC find no further copies.

ESTC T135703; Raven and Forster 1799: 58.







Extra-marital Relations, and Murder in Hispaniola ...
True Crime for Youth?

43. KOTZEBUE, August Friedrich Ferdinand von. The Guardian Angel. From the German ... A Story for Youth. *London, J. Wright for Vernor and Hood, and J. Harris, 1802.*

12mo, pp. 117, [1 (blank)], [2 (ads)], with an engraved frontispiece; a very good copy in the publisher's quarter red roan and marbled boards, spine worn at head and foot; ownership inscription of Eliza Bush dated 1808.

£650

First edition in English (and the first separate edition in any language?) of Kotzebue's novella 'Der Schutzgeist', not his later play of that title, but a short story published in Gottlieb Wilhelm Becker's *Erholungen* (Recreations) in 1797, where Kotzebue claimed it was a based on real events from the 1760s.

Despite the title-page, it is not obviously a tale 'for youth', though its main protagonists are the young orphans Philip and Babet Renaud. After the modest house they inherited from their father burns down in a fire they are rescued from destitution by the Count of

Lauraguais, who has ulterior motives. "I love the Count", Babet soon exclaims, and he *will* marry her "as soon as certain relations –". "Does he speak of relations? I understand that." Philip confronts the libertine, but is gravely injured when they fight, and despite the count's repentance, the siblings depart for a new life in the West Indies, alighting on Hispaniola. Babet is taken on as attendant to a planter's daughter, the beautiful young creole Francisca, with whom Philip cannot help falling in love. Sadly, she is already promised to a young French nobleman, and when Philip flees the emotional torment for a life at sea, Francisca gives him a flag embroidered with a forget-me-not, the 'guardian angel' of the title.

Time passes, and then in a sudden and horrific denouement, Francisca's husband is murdered with an axe by an English renegade, and Francisca (with her new baby) and Babet are abandoned in a canoe. They drift for seven days until a ship with a forget-me-not flag fortuitously happens upon them...

Rare: Library Hub and OCLC record six copies only, at the British Library, Bodley, Cambridge; Indiana, Penn State, and Toronto. A different translation appeared in 1807 as 'The Protecting Spirit' in the *Pastor's Daughter and other Romances* 1807.

Moon 466.

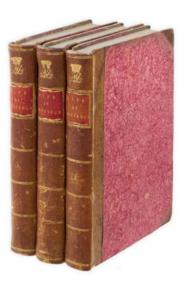
SIBERIAN EXILE, IMPERIAL PARDON

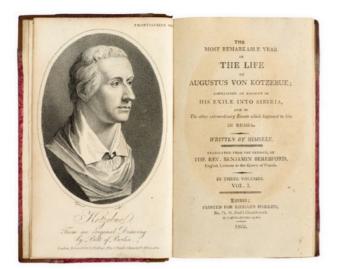
44. KOTZEBUE, August Friedrich Ferdinand von. The most remarkable Year in the Life of Augustus von Kotzebue; containing an Account of his Exile into Siberia, and of the other extraordinary Events which happened to him in Russia. Written by himself. Translated from the German, by the Rev. Benjamin Beresford ... London, Richard Phillips, 1802.

Three vols, 8vo, pp. I: 278; II: 271, [1]; III: 226, with an engraved frontispiece portrait in vol. I and two further engraved plates; a fine copy, bound without the terminal advertisements in vol. III in contemporary half-calf and pink paste-paper boards; Downshire monogram to spines.

£500

First edition in English of Kotzebue's *Das merkwürdigste Jahr meines Lebens* (1801), an account of his surprise arrest at the Russian border in 1800 on suspicions of being a Jacobin, and his transport to Tobolsk in Siberia. With some royal flattery, Kotzebue won his freedom back from Paul I, and was made a court councillor and appointed director of the German Theatre in St Petersburg.





Volume III contains a lengthy description of the Michailovsky Palace, written at Paul's request. After the Emperor's assassination in 1801, Kotzebue returned to Germany, where he was himself assassinated (by a liberal nationalist *Burschenschafter*) in 1819.

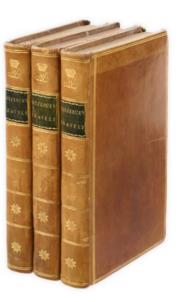
Memories from Paris

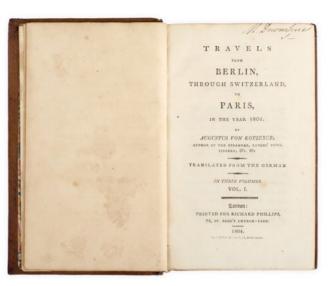
45. KOTZEBUE, August Friedrich Ferdinand von. Travels from Berlin, through Switzerland, to Paris, in the Year 1804 ... Translated from the German ... *London, Richard Phillips, 1804*.

Three vols, 8vo, pp. I: iv, [xvi (Contents)], 220; II: [ii], 264; III: [ii], 226; a very good copy in contemporary full polished calf, double gilt fillet to covers, gilt roll to board edges, green morocco labels, Downshire monogram to head of spine.

£500

First edition in English, quickly translated from Kotzebue's *Erinnerungen aus Paris* (September 1804). As the German title suggests, the *Travels* is in fact largely devoted to Paris, with lively observations on Napoleon, Madame Recamier, the Musée des monuments français and Musée Napoleon, restaurants, David's studio, the theatre, public entertainments, etc. The chapter on 'Ladies of pleasure' describes large numbers 'sallying forth in swarms from their holes, and exposing their naked charms in all





weathers'; they include 'many negro-women', and are trailed in the Palais Royal by people flyering for venereal treatments. The work was popular enough to be reprinted in 1805 and 1806, in which year France's invasion of Prussia led Kotzebue to flee to St Petersburg, whence he returned only in 1817.

LIBERTY, FREE FROM GHOSTS

46.LAFONTAINE, **August** [Heinrich Julius]. Saint Julien ... from the German ... With additional notes, historical and explanatory. *London*, *Minerva Press for William Lane*, 1799.

Two vols, 12mo, pp. I: [ii], 4, 342; II: [ii], 311, [1], without the half-title in vol. I; short wormtrack to upper inner margin at beginning of vol. II, else a fine copy in contemporary half calf and marbled boards, red morocco labels; Downshire monogram to spine.

£1850

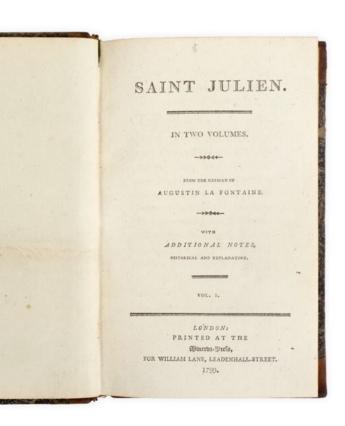
First edition, very rare, of this translation of 'Familie Saint Julien', from one of the early volumes of Lafontaine's collection *Familiengeschichten* (1797–1804). A different translation, in one volume, had been published as *Saint Julien; or, memoirs of a Father* (J. Bell, 1798, 5 in ESTC).

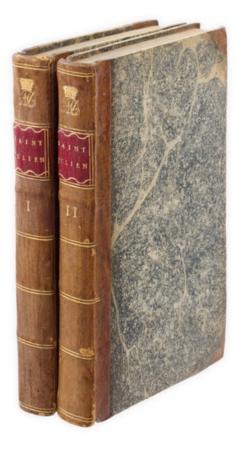
It is a domestic drama set against the French Revolution, and the Preface here, ironically for a Minerva Press novel, draws attention to the absence of ghosts, skeletons and mysterious howls, and to the Liberty that British readers enjoy in contrast to their French neighbours. Advertisements claimed it as superior to its rival translation, 'enriched' with a preface, but the 'historical and explanatory' notes are not immediately evident.

Lafontaine, the 'German Fielding', far overshadowed Goethe in his day, and his popular novels of sentimental domesticity had a wide following. His *Familiengeschichten* or *Family Histories* was eventually extended to twelve volumes. Another English translation, *The Family of Halden* (J. Bell, 1799) was taken from the same source.

ESTC records two copies only: BL (wanting title-page to vol. II), and Virginia (in the Sadleir-Black collection).

ESTC T101309; Blakey, p. 191; McLeod, p. 285; Raven and Forster 1798: 37, note.







THE 'IRISH GIANT' ON TOUR

47. [MAGRATH, Cornelius.] 'Ein Irländer Riss ...'. Nuremberg, 1756.

Drawing on paper (c. 410 x 285 mm), in red, yellow, blue, green, and white ink, and gilt, with a black border, lettering in black at the foot; some foxing, old repairs to tears, small portion wanting from head, laid on card, later framed and glazed.

£3000*

A delightful, and extremely rare, promotional image for the Continental tour of 'The Irish Giant' Cornelius Magrath, 'To be seen in Nuremberg in the month of July 1756'.

Cornelius Magrath (1736/7–1760), born in Tipperary, was already famous for his stature by the time he arrived in London in 1753 at the age of sixteen. Reported then as seven foot three inches tall, he had grown an extraordinary twenty-one inches since the age of fifteen. After touring England Magrath progressed to the Continent, where at least two portraits were made of him, an engraving by Johann Nepomuk Maag (c. 1724–1800) made in Regensburg in 1756 and a painting by Pietro Longhi produced in Venice in 1757. The current image proves that he was in Nuremberg in July 1756. He returned to Ireland after becoming ill in Flanders in 1760 (we now know he suffered from phthisis) and died in May that year. After his death his skeleton became part of the anatomy collection at Trinity College Dublin, though the legend that it was stolen by students is almost certainly false.

The current drawing, showing Magrath towering over a Prussian soldier (the Prussians then known as the tallest in Europe), is very similar to the Regensburg engraving by Maag, though the elaborate floral decoration on Magrath's waistcoat is different. The text is largely the same as in the engraving but with two differences ('Irrländer' for 'Irrländischer', and 'ungemeine' for 'ungewöhnliche'), while an additional line at the foot records his visit to Nuremberg: 'Zu Nürnberg zum anschauen ... in Monath July AC. 1756'. Not enough is known of Magrath's European itinerary to determine whether this image precedes or is derived from Maag's more highly finished engraving. It is likely that something similar would have been produced for all his stops on the tour, but we can trace no other examples.

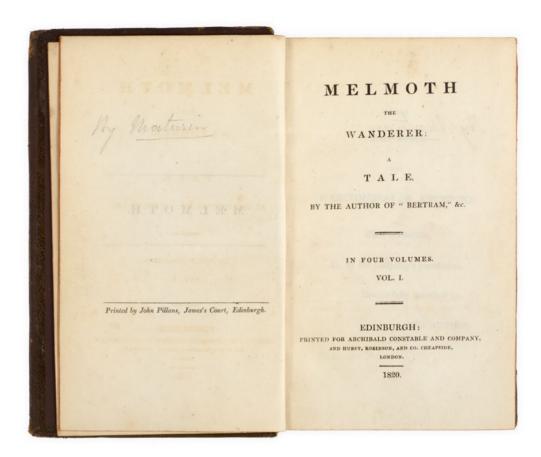
THE LAST GREAT GOTHIC NOVEL: WILLIAM MICHAEL ROSSETTI'S COPY

48. MATURIN, Charles. Melmoth the Wanderer: a Tale ... Edinburgh, Archibald Constable and Company; London, Hurst, Robinson, and Co., 1820.

Four vols, 12mo, bound in three, pp. I: [iii]–xii, 341, 146; II: [4], 147–321, 310; III: [4], 311–368; 453, [1], bound with the half-titles and title-pages to vols I–III at the beginning of each of three volumes as bound, those to vol. IV not required and discarded, as were the terminal advertisements in vol. IV; some scattered foxing but a very good copy in nineteenth-century green morocco, gilt, edges rubbed, spines dry and sunned; **ownership inscriptions in vol. I of William Michael Rossetti (dated 1872)** and of his daughter Helen Rossetti Angeli (dated 1919).

£7500

First edition, with excellent provenance, of what is often considered alongside *Frankenstein* as the supreme masterpiece of the Gothic genre.



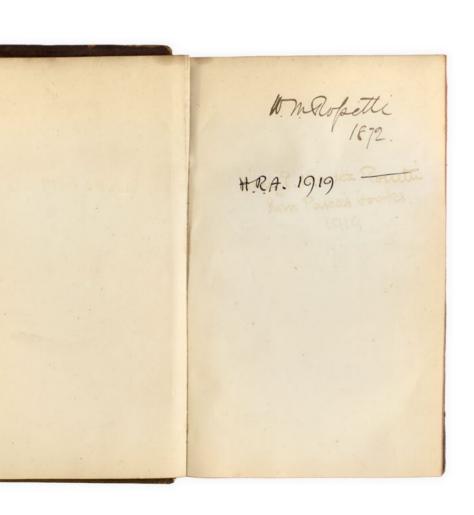
Written some twenty-five years after *The Mysteries of Udolpho* and *The Monk*, this was the last of the great Gothic novels.

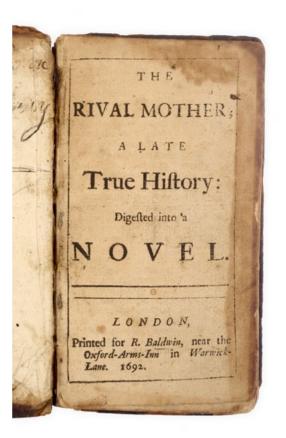
Maturin's epic tale follows the passage through time of a 'Wanderer' – who has mortgaged his soul to the Devil, for a period of immortality and the power to inflict undetected whatever harm he desires – searching for any sinner miserable enough in his extremity to exchange destinies, and so to grant Melmoth his release through natural death. Melmoth's descendent and namesake learns the story, and observes the last peregrinations of the Faustian victim-villain.

The power of this tale has captivated its readers from Goethe to Pushkin, to Byron and Scott, Baudelaire, Hawthorne, and Poe. Balzac, who wrote a sequel (*Melmoth réconcilié à l'église*) in 1835, spoke of a quartet of 'great images' by 'the greatest geniuses of Europe', in which *Melmoth the Wanderer* joins Byron's *Manfred*, Molière's *Dom Juan*, and Goethe's *Faust*, is 'no less powerful than [*Faust*], and is based on material perhaps even more dramatic'. Elsewhere Melville's Captain Ahab and Hawthorne's Rappaccini and Chillingworth have clear links with Maturin's archetypal hero, while Oscar Wilde expressed the misery of his exile by adopting the pen-name 'Sebastian Melmoth'.

Provenance: the writer, editor, critic and founder member of the Pre-Raphaelite Brotherhood William Michael Rossetti (1829–1919), with his ownership inscription dated 1872. The Polidori-Rossetti household was suffused with Gothic tendencies. Not only had uncle John Polidori written the first vampire story in English, but his father Gaetano (William Michael's grandfather) had translated The Castle of Otranto into Italian. 'When Gabriel, Christina, and I were young we used to read Maturin's novels over and over again, and they took great hold of our imagination' (W. M. Rossetti, quoted by Mackenzie Bell); the influence of Maturin is felt particularly strongly in Christina's verse, with its struggles over dilemmas of love and religion. The early poems 'Isidora' and 'Immalee' (1847) were based directly on Melmoth (see d'Amico, 'Christina Rossetti: the Maturin Poems' in Victorian Poetry 19:2 (1981)). This copy, though not the one the Rossettis read as children, was evidently acquired in fond memory of those times.

Garside, Raven, and Schowerling 1820:51; Sadleir 1667; Wolff 4650.







Mother-Daughter Love Triangle

49. [NOVEL.] The Rival Mother, a late true History: digested into a Novel. *London, R. Baldwin, 1692.*

12mo, pp. [2], 123, [1]; title-page (a singleton) browned, in part from the turn-ins, scattered foxing and a couple of small wormholes, C10 torn affecting a couple of words, but a good copy in contemporary calf, worn, spine largely defective, front cords just holding.

£1600

First edition, rare, of an early novel of manners; it is unattributed in ESTC but we have identified it as a translation of *La mère rivale, histoire du temps* (1672, BnF only in OCLC). The central themes are jealousy, obedience, and dissimulation, and they play out on the lives of the young widow Asteria and her daughter Eliciana.

The work opens as Asteria is being chastised by a friend for her withdrawal from the world after the death of her husband, a conversation interrupted by the dramatic return of an old friend, Tazander, from travels abroad. After some preambles Tazander seeks Asteria's

advice on a proposed match. Asteria is jealous, but taking his enquiry as evidence that he is uninterested in her she encourages his attention towards her thirteen-year-old daughter Eliciana. 'In a manner dazzled at the transcendency of her Beauty', he duly falls for the daughter and is granted her hand. Eliciana, secretly in love with another young lord, Oxaris, chooses filial obedience over marital affection.

Now regretting the success of her machinations, Asteria tries to delay the wedding, implies that her daughter Eliciana is fickle, and even offers a financial incentive for Tazander to consider an even younger daughter, then in a convent, who 'would in time be a most beatuiful [sic] person ... and more capable of pleasing'. Tazander refuses, and is duly barred, but on the same day Eliciana receives word that Oxaris has been killed in battle, and falls gravely ill. Appearing to relent, Asteria signs a contract promising Eliciana to Tazander if she recovers.

As luck would have it, Oxaris has not died, he is merely a prisoner, and is being ransomed – such is Eliciana's relief that she reveals her passion and Asteria promises that they may wed, much to Tazander's chagrin. But when he tries to hold Asteria to the marriage contract, she reveals that it is *her* name on the document. Tazander retires to ponder 'this strange and magical Adventure' at leisure, confused by both Asteria's and Eliciana's dishonesty, and resolves to love Asteria instead – she makes him jump through some hoops but the novel ends with a double marriage.

Not in the British Library; ESTC (which does not mention the French original) records four copies only at Bodley; Brown, Newberry, and UCLA. A reprint or reissue by R. Bentley (1694) is at Brown only.

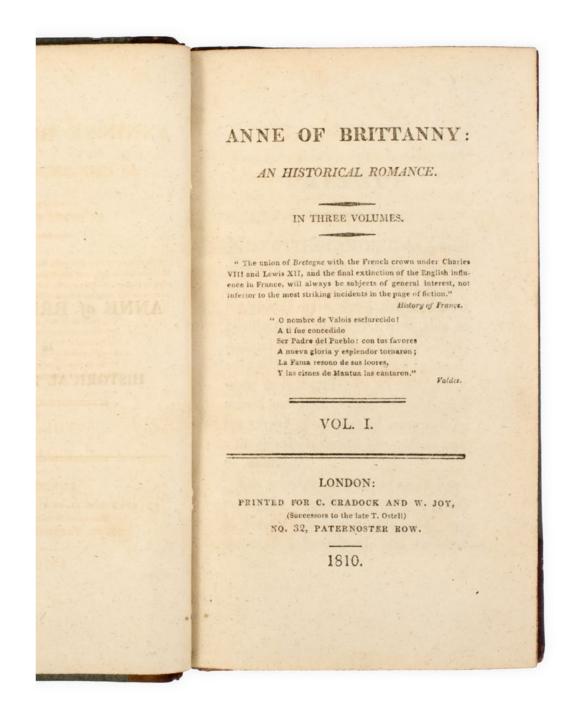
ESTC R219688; Wing R1546. See Roy, L'art de s'emporter: colère et vengeance dans les nouvelles galantes et historiques (1661–1690), 2007.

RATIONAL ROMANCE

50. [NOVEL.] Anne of Brittanny: an historical Romance. In three Volumes ... London, C. Cradock and W. Joy, 1810.

Three vols, 12mo, pp. I: [iv], viii, 180; II: [ii], 202; III: [ii], 180; with a half-title in vol. I, but bound without the terminal advertisements in vols II–III; a fine copy, in contemporary half calf (not uniform, volume I taller and with Downshire monogram to head of spine); a marriage of two incomplete sets, vol. II duplicated, both from the library at Ombersley Court.

£500



First edition of a scarce, anonymous Romantic-Gothic novel based on the life of Anne of Brittany (1477–1514), twice Queen Consort of France. The *Monthly Review* thought it 'one of the most pleasing and rational publications of this description which we have lately had occasion to notice', and there is a short preface in defence of the genre of 'historical romance' against accusations that it blurs the boundary between truth and fiction.

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys, at Ombersley Court, Worcestershire; a wealthy heiress, society hostess and literary patron, and a friend of the Prince of Wales, she built up a fine collection of contemporary novels, especially by women, which were also eagerly read by her children. There were several family libraries, and books often travelled between them, with the result that volumes were sometimes mislaid. She evidently had two sets of the present work, here united and completed.

Not in the British Library. Library Hub records copies at Cambridge and Trinity Dublin only; OCLC adds seven copies in North America.

Raven, Garside, and Schöwerling 1810: 3; Summers, p. 234.

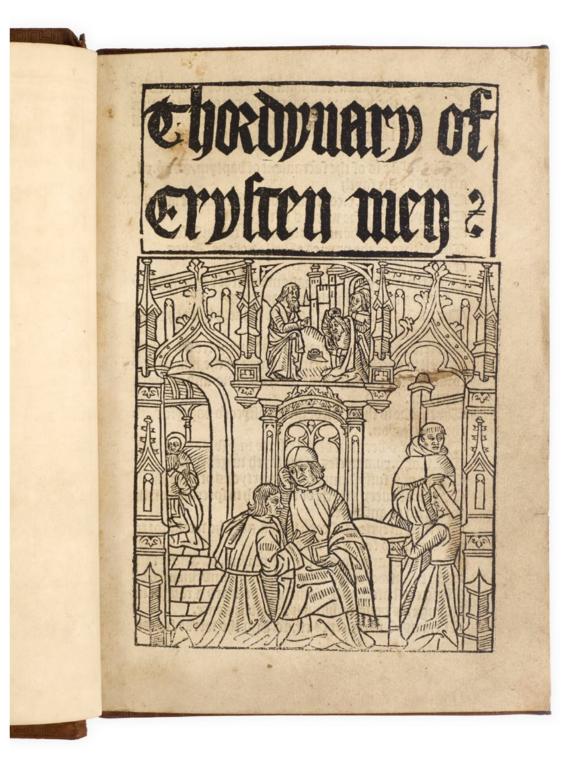
THE TEN COMMANDMENTS

51. [ORDINARY.] Thordynary of Crysten Men. [Colophon: *London, Wynkyn de Worde, 1506.*]

4to, pp. [440], wanting the final leaf PP6 as often (printer's device to recto, xylographic title on verso); xylographic title with a large woodcut illustration below, ten further woodcut illustrations, woodcut initials; printed in blackletter throughout; title-page lightly washed, small wormholes in first three leaves and towards the end, intermittent pale dampstain to lower margin, old repairs to marginal tear in II2 and to edges of PP2–4, loss to central portion of OO6, sidenotes occasionally shaved; withal a very good, crisp copy in nineteenth-century polished calf over wooden boards, wide blind-stamped border to covers, spine decorated in gilt and blind, gilt and gauffred edges.

£24,000

Second edition in English, very uncommon, of *Lordinaire des chrestiens* (Paris, 1490), 'an important monument of early English prose' (Goldschmidt) first published by Wyknyn de Worde in 1502 (as *The Ordynarye of Crystyanyte or of crysten Men*). The charming woodcuts, of which eight appear here for the first time, are far superior to those that appeared in 1502, and include scenes of confession (on the title-page), a scholar with



thynges for well and enterly hym to confeste of fynnes the whiche he may commyt avent the artycles of the farth / and of the commaundementes of the lawe of good werkes that a man leueth to be avenit the mercy of god without the whiche no man may wel come bus to faluacyon / for all fynne is reherced and compayfed in the complipon in dopinge fynne / og abhomphacyon in leuynge the good the whiche a man is holden a bois De to Do. The fyfth and the lafte partye fhall be of the paynes of helle and of the Joyes of paradyle. Alfo it is to be noted that as wel for to latylfye buto thele clet kes and for the more perfectly to conferme that p whi the is warten in englyffhe as alfo for to efthem & Jus plycacyon a Detraccyon of the lytel buderstandyinge of Tymple people. I fhall put in p heed of this boke in ma ny passages the auctorytees conuocacyons and allega cyons the whiche be made in latyn excepte of texte of the home of baptym the whiche I have wylled to put morde by morde in this wrytynge for to efficient the charpte rupne of crysten people in all estates in & who the they lyuen at this daye. That is to wrtte the rim. Dayeof January & pere of our loade. 99. CCCC. Irbii after pnatyupte of our loade Thefu cryft after dyucis cronveles and maner of nombre the veres. In the whi the yere a daye this prefent boke hath be fyrit begone

There endeth the prologue.

herefolowery the fyelt parte of this prefent boke of the bowe and facrament of baptem.



So buto the frast partre the whiche is of & painting. home and facrament of hapten it is to be noted that after that Thefu cryst had made publyshe and preche solemply the trou the of the gospell as well by his holy apos thes/as by other prechers/it is impossible for man to Johis bill Out thes/as by other prechets/it is imponent to make the seader be faued that is not baptyfed. And he that byleueth in solar than the faued that is not baptyfed. And he that is much that is make the internal consecution. Thefu cryft and is baptyled. In lyke wyfe it is impol fyble but that fynally he be fauco. For it is the niouthe folicion of pot of which is the fentence and texts of the golf och being of god the whiche is the fentence and texts of the golf och

of these other thringes subtyle of our farth the symple ordered and conferred pryncypally in the lyfe contemis platyf in lykewyfe as by their commandementes ma lave man ought not but lytell to inquyre but to hym it fuffyleth to byleue in general and to have wyll for to dye is well orderned pryncypally in the lyfe actyfe. There boctoures make a queltyon that is too know yf every in that fayth that our moder the holy chyrche byleueth and holdeth. The whiche thynge be lyketh to graunte cryften man the whiche hathe aege and dyfcrefcyon is the fader a the lone and the holy gooft. Amen. bounden to have the knowlede of the twelve or fourte ne artycles aforeland all in generall as pertyculer. The Antwere antwere. De cryften mentome be in dygnyte og in offys Dere foloweth the feconde partye of this boke in the ce to teche or to reducile. These other in the faythe and piche is made mencyon of the.r.commaundementes in the comminaundementes of god/and they here ben bounde to knowe in pertyculer those thynges the who of the lawe. The fyrit Chapytre. the they ought to teche buto theyr fubgectes. Thefe of The.r.commaundes ther cryften men be of fymple and leffe condycyon as f mentes of the lawe. compnate of the laye people, and but them here it full fyleth to knowe in pertyculer these artycles of the fauth One onely god Blhalt lo uc a worthyp perfytely. moof compriasitis that there is but one god in trying God in bayne & Chalt not te of perfone the whiche artycle he may knowe by the (mereby nozother lyke. compa maner to make the token of the croffe in the na The fondayes & fhalt kes me of the fader and of the fone and of the holy ghooft Lad & mod & Chalt honoz Alfo they ought to knowe in partyculer thefe artycles the whiche ben in compn blage of the feeltes of holy chyr to thende & b lyue longe. the as & Annicyacyon the whiche represented that the Do man Blhalt fle in Des byrgyn Dary concepued by the bettue of the holy gooff Allo the Patyuyte of our lorde Thein cryft the pally Lechery & (nalt not bo of on the refureccyon and also the Alcensyon of whome body ne of confent. men make feeftes and folempnytees in fome and cers Ro mênes godes & Chalt tayne dayes every yere. for it is allo as impollyble but not ftele nor witholde. that a good crysten man the whiche hath wytte and ae Sals wytnes & Chalte not ge may knowe fuche artycles of he be not in fuche wy bere not lye in ony wyfe. te occupyed and blynded of the worlde that he dylprey feth the faluacyon of his foule the whiche thyngs is de-The werkes of p fleth & Delyre not but i maryage Other mes godes p fhalt bely and mortall fonne. Allo he is bounde and behols De for to bylene that who fo trespalleth buto his work not concept to have nuftly tynge ony of the. r.comandementes/is in deedly fynne,

books, baptism, the Apostles (two blocks), Moses delivering the Ten Commandments (two blocks, with the text in letterpress), visiting the sick, the torments of hell, and the saints in heaven.

Thordynary, a popular vernacular manual of Christian instruction, expounded the Creed and Ten Commandments, the works of mercy, confession, and the joys of heaven and pains of hell, and was intended primarily for catechists and confessors. But it was also couched in accessible language and sometimes addressed a lay audience, as for example in the first section, on baptism, where we are told that in time of necessity 'a woman or other symple persone' might administer baptism, as long as they be sure to use 'water naturell' and not wine, cider, blood, milk, urine, or rosewater. Likewise, if a live birth was in doubt, one might baptise 'ony membre [limb] ... whiche appereth'.

The translation is probably by Andrew Chertsey or Chertesey (fl. 1502–27), about whom little is known. Chertsey 'supplied the printer Wynkyn de Worde with English translations of French devotional treatises and works of spiritual guidance, of which the present work was likely the first – it is named by his fellow translator Robert Copland as one of Chertsey's books in a preface to a later translation by Chertsey.

ESTC S104992; STC 5199.





IN CONTEMPORARY PURPLE VELVET – A BINDING FIT FOR A KING

52. [OXFORD UNIVERSITY.] Pietas Universitatis Oxoniensis in obitum serenissimi Regis Georgii II. et gratulatio in augustissimi Regis Georgii III. inaugurationem. *Oxford, Clarendon Press, 1761*.

Folio, pp. [256], with a terminal blank; engraved vignette on the title-page, engraved head-piece and tailpieces, and three engraved poems in Phoenician, Syriac, and Samnitic Etruscan; a fine, wide-margined copy; bound in contemporary purple velvet, four wide purple silk ties with gold thread tassels; red and gilt brocade endpapers with a pattern of vines, flowers and grapes, gilt edges; joints cracked, spine slightly sunned, rubbed on the bands and at head and foot, upper edge of front cover slightly sunned, few small marks, but in remarkable condition, the ties with very little wear; preserved in a purple satin box.

£10,000

First edition, one of fifty copies on large paper, an exceptional survival in the most luxurious (and fragile) of presentation bindings: full purple velvet with gold-fringed purple silk ties, typically reserved for a handful or fewer of royal copies.

A collection of verses in English, Latin, Greek, Hebrew, Arabic, Welsh, etc., it was published by Oxford University to commemorate the death of George II and the accession of George III, and includes contributions by Benjamin Kennicott (in Hebrew) and the Poet Laureate Thomas Warton (in English).

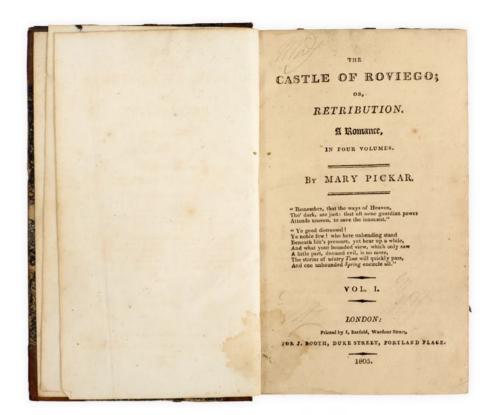
Collections of commemorative poetry, often polyglot as a demonstration of academic prowess, were published by Oxford University from the early seventeenth to the mideighteenth centuries (the last in 1763). 'The chief reason for such printing ... was the free distribution of presentation copies. These were bound at the university's expense in varying degrees of sumptuousness, chosen to reflect the status of the recipients ... only a few copies were bound in the very finest materials, typically two in velvet (for the king and, probably, either the prince or queen), and six in satin (probably for the Chancellor and other leading courtiers)' (Money). Money's selections from the University accounts include (for the year Nov. 1761 to Nov. 1762) payments of £807s to Thompson for binding 'Verses on the Marriage of the King' (i.e. Epithalamia Oxoniensis 1761), and of £24 4s 6d to Turner for velvet and gold fringing – indicative of the great expense of such materials. It was almost certainly the university binder Alexander Thompson and the Oxford mercer John Turner who were also responsible for the materials and binding here, but there are no clues as to the intended recipient.



While earlier monarchs favoured red velvet, purple was the colour of choice for the Hanoverians; at his state funeral the purple silk-lined coffin of George II, draped with a purple velvet pall, processed under a canopy of purple velvet. George III in turn exchanged his red velvet coronation robe for a purple velvet Robe of Estate on his departure from Westminster Abbey.

ESTC T56608; Clary 835; Carter, *History of the Oxford University Press*, Appendix, 1761:18 (750 copies, of which 50 large paper). See Money, 'Free Flattery or servile Tribute? Oxford and Cambridge commemorative Poetry in the seventeenth and eighteenth Centuries', in Raven (ed.), *Free Print and non-commercial Publishing since 1700*, 2000.





THE AUTHOR'S ONLY WORK, WITH MANUSCRIPT CORRECTIONS

53. PICKAR, Mary. The Castle of Roviego; or, Retribution. A Romance, in four Volumes ... *London, J. Barfield for J. Booth, 1805*.

Four vols, 12mo, pp. I: [ii], 321, [1]; II: [ii], 311, [1]; III: [ii], 270; IV: [ii], 295, [1]; I8 in vol. II is a cancel on a stub; title-page of vol. I with small stain at lower inner margin, lower corner of L4 in vol. IV torn away but laid in loose, a couple of minor marginal tears elsewhere, withal a very good copy in contemporary half mottled calf and marbled boards, spines a little dry, joints starting, labels wanting on vols III and IV; pencil ownership inscription to title of vol. I of Mary Hill as the Marchioness of Downshire, scribbled inscriptions to rear endpaper of her children Charlotte and Arthur Hill; scattered (authorial?) manuscript corrections, deletions and additions throughout.

£5000

First edition, very rare, of the only novel by Mary Pickar – an extravagant and unjustly neglected Gothic set in early sixteenth-century Italy and Spain. Its sombre tone, storms, suspicious deaths, apparitions (later explained), kidnaps, and concealed motives, as well as a mastery of the uncanny, show the influence of Mary Ann Radcliffe's *The Italian*

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evil, ought he to be negligent when the welfare of his fellow creatures was at stake?

During these reflections, he unconsciously walked towards the cliff whose projection con-cealed them from their view, as it also did him from theirs. At the instant he was about to turn the angle that divided them, a dreadful imprecation reached his ear. He stopped-his doubts were at an end. Some deed of darkness was intended, for the sound of blasphemy proceeds not from a pious mouth. Instead. therefore, of offering his assistance, as was his first intention, he concealed himself in a nook under the advancing rock, to consider whether he might securely venture to tread back the way he came; for as the means they took to escape observation, their language and appearance all proved them engaged in a design, whose nature probably was too nefarious to admit of a spectator, he felt that the unexpected sight of a human being would be both unwelcome to them, and dangerous to himself.

He had not deliberated many minutes, ere he distinctly heard the voice which had before reached his ear, exclaim with a dreadful oath, 2.0

"That cursed ship-master to keep us so long!—Why we ought to have been here last night, to be sure, and then it wou'd have been over by now, and we have got safe off: instead of that, here we must stay till night again, for there's no doing any thing by daylight, else, I suppose, the people would be all up in arms."

" Ah! its provoking enough, to be sure," said his companion; "but what can't be cured, must be endured, as the old saying goes: so we must lie snug in this nook here; it is so out of the way, we shan't be found out, and as we have got a good boat, and plenty of stuff to eat and drink, the time will pass merrily enough. I know once, when I was a young one-it was the first time I went out on such business as this here-I got twenty crowns by that job, though-Well, as I was saying, when I was a youngster, and went out on such another matter as this here, when I saw the blood run on the floor, I was so frightened, that I trembled like a girl, and fell smack dead on the ground, too; and somehow, though I don't mind such things now, a bit, as a body may say, I never

through the medium of this abigail, to be again introduced into the marchesa's presence; "who," the worthless confident added, "she was sure would rejoice in the quarrel being made up, for she could not live without him."

Pedro returned, succeeding even beyond his most daring hopes, and hastened with these joyful tidings to his lord, whose mind almost in the same moment buoyed by hope, and sinking with despair, had already suffered all the pangs of impatience at his long absence.

With the confidence of being received, his natural vanity returned in full force—He decorated his person with uncommon care, and, with that effrontery which had often served him in his lawless pursuits, he repaired to the abode of the injured widow; and her attendant, apprised of his intention by Pedro, ventured, knowing her lady's sentiments in his favour, to introduce him into her presence.

The marchesa, unlike the sprightly creature of the preceding evening, sat with her head reclining on her hand in mournful meditation. On seeing Alvermo, she rose haughtily, and would have left the room; but throwing him-

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self before her path, and feeding seizing her hand, notwithstanding her efforts to the contrary, he forcibly detained her, while, in selfaccusing terms, and shedding abundance of contrite tears, he endeavoured to deprecate her anger.

Her feelings were strongly excited, and, after an ineffectual struggle to disembarras her hand, she sunk on a sofa, almost suffocated with the contending emotions of rage and grief.

The duke now thinking his conquest sure, pressed her hands to his lips, as he still kneeled before her, and in rapturous expressions, poured forth the adulatory language in which long practice had made him an adept.

The marchesa, after some moments, recovered sufficiently to speak, when loading him with reproaches, and the most insulting scorn, she again commanded his absence, and rose to depart; but Alvermo, who was not to be baffled in any object he had in view, redoubled his ardour, and swore to die at her feet unless her beauteous lips pronounced his pardon.

Laughing hysterically at his sallies, she resumed her elevated spirits of the preceding evening, (1796), but here the historical backdrop is not the Inquisition, but the Spanish rule of Sicily and the Morisco rebellions in southern Spain. It is a long, dense novel, with the action occurring simultaneously across several locations, but the flashbacks and changes of scene are well handled, and the building of tension effective.

The Castle of Roviego follows the fortunes of two siblings, Alfonso and Rosalia, children of the ambitious and amoral Count of Rialves and his saintly wife, after their arrival at Roviego, a Sicilian stronghold with a dizzying array of locked wings, hidden chapels, overgrown gardens, and buried secrets. A terrific storm damages the castle and forces Alfonso to take shelter in a cave, where a local monk, Father Anselmo, has concealed a mysterious stranger and his daughter, on the run from assassins. Meanwhile Rosalia has been promised by Rialves to a widowed libertine, the Duke d'Alvermo, an interesting character who see-saws throughout the book between intemperance, 'the slave of every inordinate passion', and remorse. Rialves effects the marriage through blackmail and duplicity and the newlyweds and their extended family travel to the court in Madrid, where Rialves engineers a rapid social rise and has no further use for Alvermo.

Having learned the history of Alvermo's first marriage (his vain wife courted attention elsewhere and Alvermo killed her lover in jealousy), Rosalia nevertheless returns with him to Italy, where she is confined in his house Malvocio near Naples. A series of ghostly visions and mysterious voices is explained when she discovers a hidden chamber, in which a young lady and her father have been recently imprisoned by Alvermo. She aids their escape and learns the man's long history: he is Julius de Valdenza, a native of Sicily, who served under Alvermo in the Catholic campaigns against the Moriscos, and witnessed horrific brutalities. When he was captured and spared by a party of Moors led by Muley Hamet, he promised to help Hamet's wife and daughter, Zamira, escape Spain, pursued by the vindictive Alvermo. After five years in exile in Cuba, he and Zamira returned to Europe with their daughter Angela, but are pursued across France (where Zamira is kidnapped and dies), Switzerland, and Italy until they end up in a cave at Roviego – they are of course the mysterious strangers whom Alfonso discovered at the beginning of the book.

Much of volumes III and IV are devoted to the inevitable retributive actions of fate. Father Anselmo is revealed to be the nobleman Vincent St Almi, the first husband of the Countess of Rialves, thought to have been murdered by the Count (the murder weapon, a dagger, plays a major role in the plot); there is a sub-plot involving an intrigue between Alvermo and Rialves's sister, in which she attempts a murder-suicide by poison; and eventually a deranged Rialves kills himself, while Alvermo finds his way, penitent, to a natural demise. Rosalia ends up with her first love, a friend of her brother's, and they all witness a dramatic eruption of Etna. The novel closes with a heartfelt lament on the banishment of the Muslims by an edict 'for ever disgraceful to Philip and to Spain': 'See, with them also, Industry and Commerce flee this guilty land'.

Of the author Mary Pickar nothing substantial is known; she was apparently the translator of the six-volume *Historical and political Memoirs of the Reign of Lewis XVI* by Jean-Louis Soulavie published by the Robinsons in 1802, and she is known to have corresponded with Edmund Burke. The manuscript corrections in this copy of *The Castle of Roviego*, while largely typographical, would seem to have some authority.

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys; a wealthy heiress, society hostess and literary patron and a friend of the Prince of Wales, she built up a fine collection of contemporary fiction, mostly by women, to add to the family library at Ombersley Court, Worcestershire. The book was likely family reading, as it also has the signatures of her daughter Charlotte (1794–1821), and of one of three sons called Arthur.

Not in Library Hub. OCLC records three copies only: Rice, Virginia (wanting the title-page to vol III), and BnF, plus a fragment of two volumes without title-pages at LancasterHistory (Pennsylvania). There is also a copy at Corvey.

Raven, Garside, and Schöwerling 1805: 58; Summers, p. 266.

THE 1728 DUNCIAD IN A TRACT VOLUME

54.[POPE, Alexander.] The Dunciad. An heroic Poem. In three Books. The second Edition. 'Dublin, Printed; London, Re-printed for A. Dodd. 1728.'

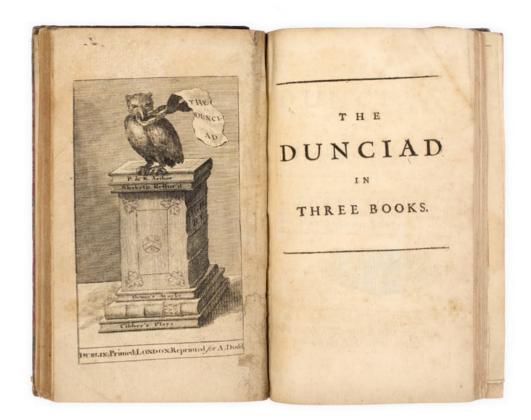
[bound with six other works.]

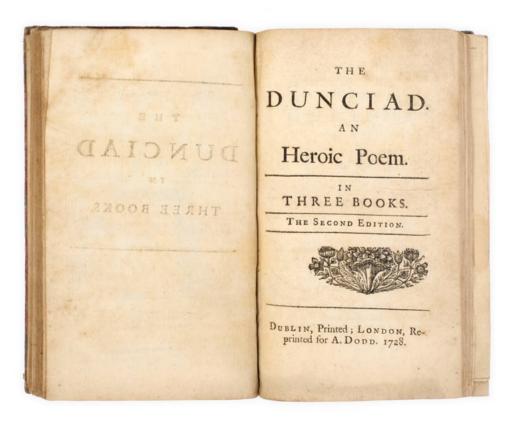
12mo, pp. [2], viii, 51, [1], with a half-title and an engraved frontispiece (short tear at inner margin); bound with six other works of 1715–20 (*see below*) in near-contemporary half-calf and marbled boards, spine lettered 'Miscellanies 1715', spine split, joints fragile but just holding; manuscript index to front endpaper; from the library at Ombersley Court, with the small armorial bookplate of Lord Sandys.

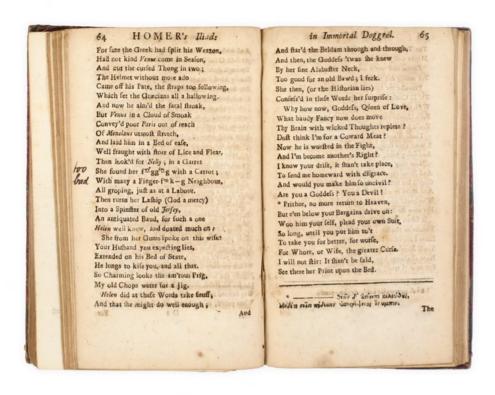
£4500

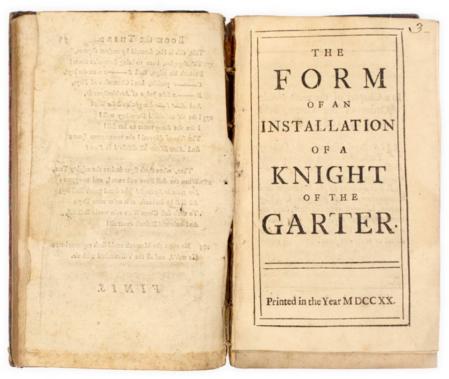
Second edition, rare, and of considerable interest, largely a reimpression of the first edition but with gathering B, most of C, and $D4^v$ reset.

Pope went to considerable effort to maintain secrecy in printing *The Dunciad*, and the supposed Dublin edition mentioned in the imprint was an invention, possibly intended to suggest Swift as author. The printer was James Bettenham; Anne Dodd, who lacked the right of holding copyrights, was the distributor but not the publisher as such. The first









edition was printed in both 12mo and 8vo, and priority was the subject of much debate from the mid-nineteenth century, but consensus now gives it to the 12mo.

Three further impressions quickly followed the first, one designated 'second edition' as here, and two designated 'third edition', all providing ample evidence of Pope's close involvement in production, as he made changes both stylistic and typographic during the course of printing. Changes in this 'second edition' include the replacement of 'scholiasts' with 'Scholiasts' and the replacement of 'pen' with 'quill' (both on p. 9). Even as he was making these changes, Pope continued to tinker with the text, publishing *The Dunciad*, variorum in 1729.

Copies of any of the 1728 duodecimo *Dunciads* are now very scarce. The only other copy of this 'second edition' on the market in the last twenty-five years was the Hoe-Chew-Bechet-J. O. Edwards copy in full modern morocco.

ESTC T5539; Griffith 202; Foxon P766.

The Dunciad is found here in an interesting tract volume, including the following items:

[TOOLY, Thomas.] Homer in a Nut-Shell: or, the Iliad of Homer in immortal Doggrel. By Nickydemus Ninnyhammer, F. G. ... *London, W. Sparkes, 1715.* 12mo. pp. [12], 50, 53–68 (wanting C8, torn away). One particularly prurient passage mentioning Helen 'f-gg-ng with a carrot' has the missing letters inserted in manuscript and the annotation 'too bad' in the margin.

First edition of this 'coarse and vituperative' *Iliad*-travesty, attributed to Thomas Tooly. The note 'To the Reader' announces that he had intended to 'translate all of Homer's works', only to be mortified at discovering Pope's *Iliad*. Recently scholarship has suggested that the preliminaries are 'almost certainly' by Pope or Arbuthnot. ESTC T45490; Foxon T420. See Guerinot p. 337.

[ANSTIS, John.] The Form of an Installation of a Knight of the Garter. [London,] 1720. 8vo, pp. 24.

First edition, very rare. ESTC T681 (British Library, Cambridge, Windsor; and Armagh)

Provenance: from the library at Ombersley Court, with the bookplate of the politician Samuel Sandys (1695–1770), created first Baron Sandys in 1743. MP for Worcester for twenty-five years from 1718, initially a supporter and later an opponent of Walpole, Sandys had been a subscriber to Pope's *Iliad* (1715–20).

'A SUPER-RARITY'

55. PORTER, [Jane]. Thaddeus of Warsaw ... By Miss Porter. *London*, A. Strahan for T. N. Longman and O. Rees, 1803.

Four vols, pp. I: xi, [1], 247, [1 (ads)]; II: [iv], 224; III: [iv], 236; IV: [iv], 238, [2 (errata)], with a half-title in each volume; a very good copy, some lower edges untrimmed, in contemporary half speckled calf and marbled boards, red morocco labels; small portion at head of spine of volume II defective; from the library of the Marchioness of Downshire, with ownership inscriptions to titles and monogram to spines.

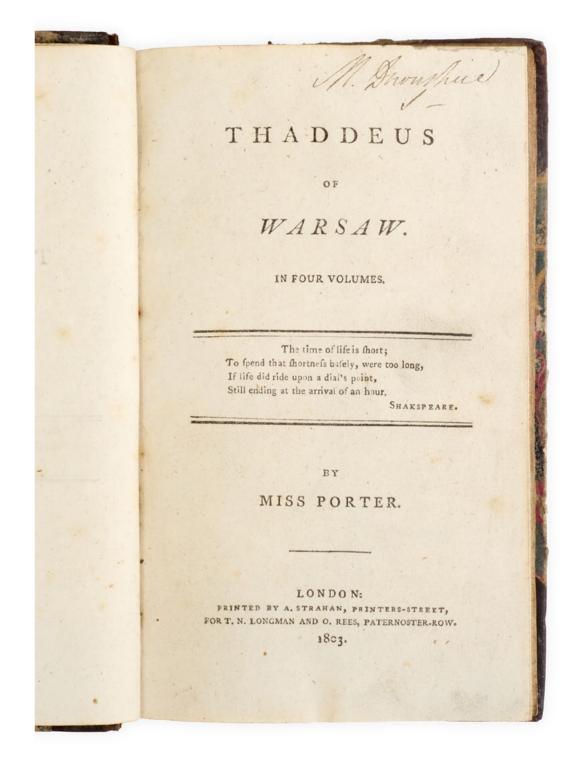
£12,500

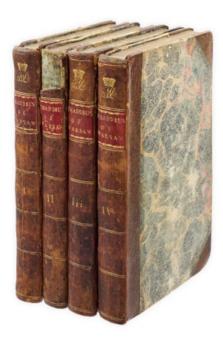
First edition of Porter's first major work, 'a super-rarity among Gothic Romantic novels' (Sadleir), and very scarce in commerce.

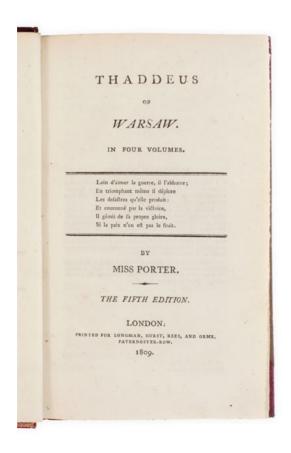
Porter set out 'to pourtray a character which Prosperity could not intoxicate, nor Adversity depress', in this tale suggested in part by the exploits and tragic later life of the contemporary Polish patriot Tadeusz Kościuszko (*for whom see also* 19). The young nobleman Thaddeus Sobieski joins the Polish army against the invading Russians. He 'is a faultless hero of romance, disinterested, valiant, performing mighty deeds in his country's last struggle'; then, after defeat, 'as a refugee in London, where he lives as a teacher of languages, the unparalleled nature of his misfortunes gives him a mysterious dignity' (E. A. Baker). He also makes a living selling his paintings, and in the end is discovered to be the son of an English gentleman.

Though the novel played loose with history, Porter did apparently make use of eyewitness accounts from refugees after the partition of Poland in the 1790s – her brother Robert had met Kościuszko, and the novel led to a friendship between the author and the general – and Thaddeus's attempts to make a living as a painter are based on those of Robert's friend John Sell Cotman. Ever an admirer of 'great men' – *Thaddeus* is dedicated to Sir Sidney Smith – Porter's novel articulates a spirited defence of constitutional democracy against tyranny, and an implicit criticism of dilettante English aristocracy.

After the early death of their father, the young Porters were educated in Edinburgh then came to London, where despite financial straits Jane and her sister Anna Maria (with whom she later collaborated) came to familiarity with an earlier generation of literary heavyweights: Elizabeth Inchbald, Anna Laetitia Barbauld, Hannah More, Mary Champion de Crespigny. Porter (1776–1850) published a couple of unsuccessful works (*The Spirit of the Elbe*, 1799, and *The Two Princes of Persia*, 1801), before *Thaddeus* brought her commercial and critical success. Demand quickly outstripped the small print run of the first edition and it was frequently reprinted, with a new edition every year to 1806,







and a tenth edition (dedicated to Kościuszko) by 1819; there were translations into French and German, the latter of which saw Porter named canoness of the Teutonic Order of St Joachim; and a 'new edition' printed by Colburn and Bentley in 1831 added a long introduction in which Porter claimed her influence on, and precedence over, Walter Scott, and described the genesis of the work.

Provenance: from the library of Mary Hill (née Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys (see above). Works by the Porters featured widely in her library at Ombersley Court, Worcestershire, and *Thaddeus* was a favourite. There was at least one other edition in the library (see next), and the diary of her daughters Charlotte and Mary records a visit in 1814 during which they read the novel together over two days: 'Finished *Thaddeus of Warsaw*. Don't think we shall find anything of the sort half so beautiful' (quoted in Davis, 'Three Little Mice' at Ombersley Court, 2018).

Not in the British Library; Library Hub records copies at NLS, Birmingham, and National Trust (Sheringham Park) only; OCLC adds twelve locations in North America, but the work is exceptionally uncommon in commerce.

Garside, Raven, and Schöwerling 1803: 59; Sadleir 1972; Summers, p. 530; Wolff 5608.

REGENCY BESTSELLER

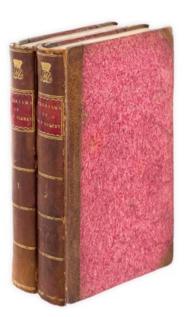
56. PORTER, [Jane]. Thaddeus of Warsaw. In four Volumes ... by Miss Porter. The fifth Edition. *London, Longman, Hurst, Rees, and Orme, 1809.*

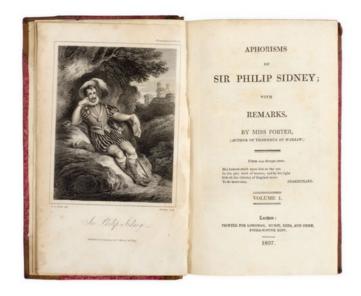
Four vols, 12mo, pp. I: [4], 267, [1]; II: [4], 245, [1]; III: [4], 267, [1]; IV: [4], 261, [1]; with half-titles; some foxing but a good copy in contemporary half red straight-grain morocco and brown boards; Downshire monogram to spine.

£500

Fifth edition of Jane Porter's famous first book (*see above*). The book, which led to a friendship between Porter and General Kościuszko, quickly became a best-seller (a new edition every year to 1806, eleven by 1826). The 'Advertisement to the Second Edition', commented at her pleasure at 'totally unexpected' success of the novel.

Garside 1803:59, note.





VIRTUE AND FREEDOM

57. PORTER, [Jane]. Aphorisms of Sir Philip Sidney; with Remarks, by Miss Porter ... *London, Longman, Hurst, Rees, and Orme, 1807.*

Two vols, 12mo, pp. I; [iii]-vi, xv, [1], 222; II: [iii]-vi, 225, [1 (ads)], with an engraved frontispiece in each volume by Freeman after Robert Porter; a fine copy, bound without half-titles, in contemporary half speckled calf, pink marbled paper sides; from the library of the Marchioness of Downshire, with monogram to spines.

£600

First edition, uncommon, of a collection of aphorisms and observations drawn from Sidney's prose works, edited and with additional commentary by the novelist Jane Porter (1775–1850).

Sidney had been favoured childhood reading for the Porter family, and her runaway success *Thaddeus of Warsaw* (1803, *see above*) had been dedicated to Sir Sidney Smith 'under the Hope, that as Sir Philip Sidney did not disdain to write a Romance, Sir Sidney Smith will not refuse to read one'. The *Aphorisms* was intended to be followed by editions of Sidney's *Poems* and *Arcadia*, and a *Life*, none of which were realised. It was a family project, and her brother the artist and diplomat Sir Robert Ker Porter (1777–1842) provided the frontispieces; the work was dedicated to Gustavus IV Adolphus of Sweden, who had knighted Robert Porter in 1806.

Seeing in Sidney 'an example of how happy and how admirable virtue can render a man' Porter culled from his works a series of political and moral aphorisms organised by subject ('Man', 'Freedom', 'Cowardice', 'Prudence', 'Friendship', 'Woman', etc.), interspersed with Remarks in which she drew parallels with classical history and contemporary politics and society, and quoted Hume, Locke, Burns, and others. Tyranny and mob rule are particular obsessions, as reflective of her age as Sidney's.

MEDITATIONS FOR THE COUNTESS OF EXETER

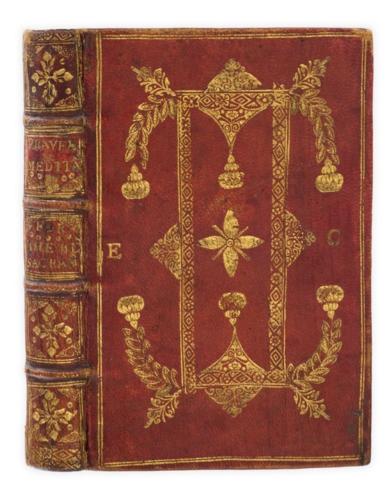
58. [PRAYERS.] 'Prayers & Medita[tio]ns for every Month in the Year. To which is added a Short exhortation; shewing the dangerous consequence of not frequenting y^e Bles^{sd} Sacrament. *Anno Dom, 1699*.'

Manuscript on paper, 8vo, paginated by hand pp. [2], 153, 153–169, 169–293, 293–323, 333–342 [i.e. 336], written in a neat italic hand in brown ink, the headings and initials in red; some scattered foxing, the red ink faded in places, else in very good condition, in a handsome contemporary binding of panelled morocco, sprays of leaves and carnations expressed from the corners of the central panel, spine gilt in five compartments, lettered directly in two, gilt edges, gilt turn-ins; gift inscription to front endpaper 'Eliz: Exeter Cecil, Given by Mr Richard Weych being his wifes Book ye 30 day of De[cem]ber year 1706', with Cecil's wax seal (with the arms of the Cecil and Brownlow families) on the front pastedown and her initials in gilt on the covers.

£7500

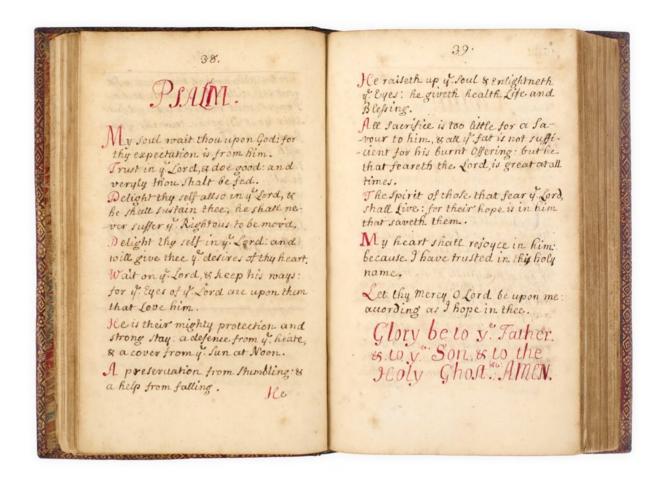
A very attractive manuscript for private devotion, derived largely from Simon Patrick's *The Christian Sacrifice* (1671), but with the contents wholly re-arranged and augmented, attractively bound for and presented to Elizabeth Cecil, Countess of Exeter, by Richard Wyche (d. 1739?), gentleman and Town Clerk of Stamford, Lincolnshire.

Simon Patrick, Bishop of Ely (1626–1707), 'was probably most famous for his devotional works, particularly those on the sacraments and his treatises concerning prayer ... The eucharist took a central place in Patrick's theology, representing as it did the occasion for communicants not only to commemorate Christ's death but in doing so also to plead for God's grace. Patrick would remain a strong advocate of increasing the frequency of communion, and he encouraged the practice of a weekly eucharist at Peterborough and a monthly celebration at Ely' (ODNB). Works like *The Christian Sacrifice*, with fifteen editions by 1720, were extremely popular, especially with a female readership, and it is fascinating to see the concerted engagement with the text that is to be found here, and its transmission from one woman to another.



The manuscript opens with a digest of Parts II to IV of Patrick's work, some passages copied verbatim and interwoven with extracts from later parts of the book, some rendered in summary or presented with original linking material. The main text of the manuscript comprises prayers and meditations for before and after communion, in twelve chapters corresponding to the months of the year. Patrick's text is trimmed, newly subdivided into different prayers, each with a heading, and each chapter is prefaced by a 'Psalm' not found in *The Christian Sacrifice*. The 'Psalm' is itself a similarly motley affair, comprising verses selected from many different psalms presented as an integral whole. At the end of the manuscript is the 'Short Exhortation' mentioned in the title (pp. 300–342), taken from *A Christian indeed, or Heaven's Assurance* (1677).

Elizabeth Cecil (1681–1723), was the daughter of Alice Sherard and Sir John Brownlow, Bt, of Belton House, Lincolnshire. In 1699, she married John Cecil (1674–1721), then Lord Burghley (and from 1700 the sixth Earl of Exeter). The Cecil seat was at Burghley House near Stamford, Lincolnshire, where the Wyche family were of some prominence.



Richard Wyche, elected Town Clerk in 1701, served in that capacity until his replacement by his son in 1730; his father Matthew Wyche had been an Alderman and Mayor of the town. Richard Wyche's wife, the previous owner of the manuscript, and possibly its compiler, was a Mary Palmer, but we have not been able to determine if her decease was the reason for the present gift. It is likely indicative of good relations between Wyche and the Exeters. *Notes from the Records of St. John's College* prints some correspondence from Wyche *c.* 1730 on the subject of Stamford School (St John's had a share in the appointment of Master) in which it is clear he is acting on behalf of Lord Exeter.

A Meditation after Commu.

'Great in its Littleness'

59. [PRAYERS.] The New-Years-Gift, complete: in six Parts. Composed of Meditations and Prayers for every Day in the Week: with Devotions for the Sacrament, Lent, and other Occasions. *London, Henry Mortlock, 1700*.

24mo, pp. [12], 407, [1 (ads)], including the engraved frontispiece (A1); a fine copy in contemporary panelled, speckled sheep, spine chipped at head; ownership inscriptions 'E. Sandys' and 'Sam Sandys his booke' (*see below*).

£1200

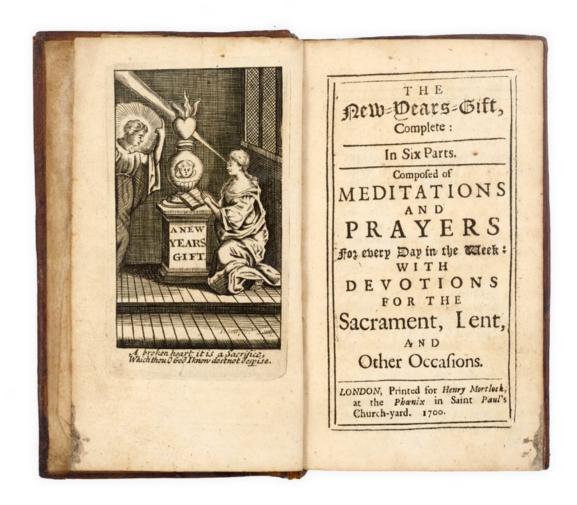
Unrecorded edition of a very popular collection of prayers and meditations, complete in six parts, bound for the pocket.

'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 find it Great in its Littleness, Rich in its Poverty, and Large in its Brevity'

The first edition (the first part only) was first published in Hilary Term 1679/80 (Term Catalogues, I, p. 380), but no copies are known to survive. It was re-printed along with a new second part in Hilary Term 1680/1 (Bodley only in ESTC; see also Quaritch catalogue 1443, item 51). There was a 'third edition' in 1683 (BL only), along with, apparently four more new parts (of which only IV and VI survive, in unique copies at Worcester College, Oxford); they were then re-issued together in 1685 (BL only), 1693 (BL only), and 1696 (BL, Bodley, Folger). Reprints continued periodically throughout the eighteenth century. Samuel Johnson had a 1709 edition, which he used heavily and passed to Boswell.

Provenance: from the library at Ombersley Court, seat of the Sandys family, with the ownership inscriptions of Samuel Sandys (likely the MP 1637–1701), and his wife Elizabeth *née* Pettus (c. 1640–1714).

Not in ESTC, Library Hub, or OCLC.





afie iplo factin C nibil:quod fad effi ipfobita m abita erat lurh mint. Et luri nebaf lucet eten bze ca no 202 derut fuit hom

19 a deo cui non erat iohanes. Die beit i teffionia bt teffion phiberet & lute bt off credret pillu:nom plena dus tecum:benedica tu in multeribus out inote eis. Quino extagumoned the extegnabit in one wis tree Datto patris ere fictiate carnis negex bolificate virtied er bet etregnabit in domo Jacob in eternü & regni natifüt. Lidbü caro facüen: ababitantii tius non erit finis. Dipti auté Garia ad ans bis. Le bidim gitaz eis giora quan buis gelum. Quomodo det iludquonia bitü non niti a pre plenügre a veritatis. Deo grasi cognofeo? Et respondens angelus dient et. Te inuocams/ie adozams/te laudams/obl Spiritus-fandus superveniet in te: a bicids

fo.thi. A princip minitas. Sit nomen dom ini benedidum.

erat berbi er boc nunc & bic in feculum. Dzemus. Rotedez in te fperantifi deug /fine que nichil eft balibum nichil fandum muls Doc erat in pi tiplicafuper nos milericozdiam tuam bt te pio apd deu gi redoze te duce ac tranfcamus per bona tem: p ipfu fada fur pozalia bt non amittamus eterna. Der rom.

Blozia tibi domine.

R illo tempoze . Millus eft Babatel angelusa beo in ciuitate Balilee cui nomen Razareth / ad birgine befpons fatam biro cui nomen erat 30: feph de domo Dauid : & nome birginis Maria. Et ingreffus angelusabea birit. Aue gratia

ille lurts be teffonin phiberet de luie. En Que cum audiffet turbata eft in fermone ei? ille luptz de testionit phiberet de luie. En Muccum audillet curdata es in fermone et lur drea și llumbat cein poiez denibită îd et cogitadat qualis este i statuarilo. Et at mido în mido crat e mido p pri faard angelus ei Ne cimeas Maeia: inuenisti enim et mido eu nocognouit. În popula deut să gratiam apud deum. Ecce concipies in direce că no receperat. Quotquot alt receptrul et paries clium; docadis nome eu Melium dit crim dito dei acciețite de Dicerit magnus e altus altistumi docaditur dito et 2. Quino ex faguindones et At dabit illi dis dus lede Dauld patris et et literate angrus expensive expens



Marian Devotion

60. [PRIMER, Use of Sarum.] This Prymer of Sarvsbury Use is set out a long without any Serchyng, with many Prayers, & goodly Pyctures in the Matyns of our Lady. And benewly emprynted at Rouen. Rouen, [J. le Prest for Robert Valentin, 1555.

8vo, ff. [viii], ix-clvii, [3 (contents)]; printed in blackletter in red and black throughout; woodcut publisher's device to title, woodcut initials, 15 large woodcut illustrations (one with partial loss, one with major loss), and 32 small woodcuts, with some repetitions; small repair to foot of f. lxiiii, substantial repairs to ff. lxv-lxxxvii, with loss of text (supplied in manuscript facsimile on ff. lxvii-lxxvii and lxxix-lxxxvii); somewhat dusty and soiled, withal good in later sheep, rebacked, corners worn; perforated stamps of the General Theological Seminary, New York, to title and final leaf, Quaritch catalogue description from 1910 pasted to rear free endpaper.

£3250

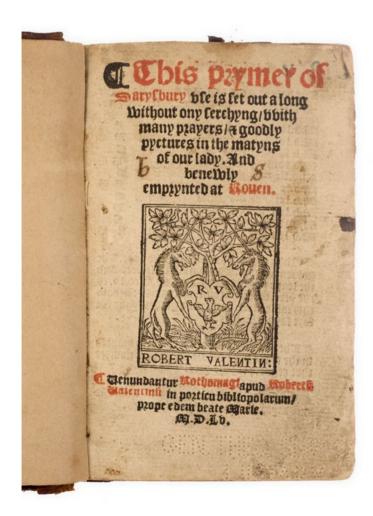
Very rare illustrated Sarum Primer printed in Rouen during the reign of Queen Mary; the text is largely in Latin, but 'The Maner to lyve wel' (translated by Robert Copland from Jean Quentin, the 'Verytees'), some of the prayers, and 'Certain Questions what is Sin, with the Ordre of Confession' are in English. The condition notwithstanding, this is a very rare survival, and we can trace no copies of this edition in commerce since the Chew sale in 1924 – when this copy was last with Quaritch in 1910 we called it 'of extraordinary rarity'.

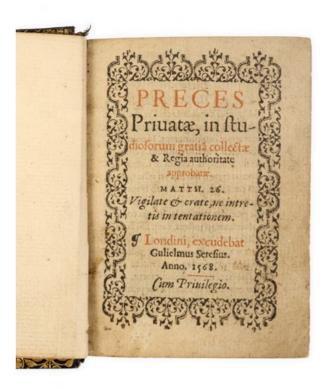
At least thirty-five editions of the Sarum Primer were issued during Mary's reign, a huge rise in production over the reigns of Henry VIII and Edward VI. In London, John Wayland had the patent, and issued at least ten Marian primers, in Latin, English, or both, between 1555 and 1558, mostly in octavo, but evidently demand was greater than supply, as Robert Valentin issued at least seven more from Rouen, again in a mixture of Latin and diglot editions. 'Mary's policies used to be thought reactionary, but in reality the printed books of her reign were markedly broad-minded and showed distinct signs of humanist influence and a clear intellectual debt to the reforms of Henry VIII's reign. The Wayland primer of 1555 ... had shed the promises of indulgences and miraculous legends of the pre-Reformation primers, and even included some Protestant prayers' (A Companion to the early printed Book in Britain 1476–1558). The Rouen editions were more conservative.

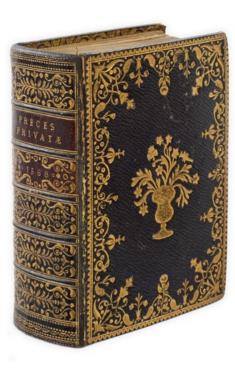
Both heavy use and the abolition and suppression of the Sarum Rite by Elizabeth in 1559 have had a significant impact on the number of extant copies of Marian primers, even more so than other liturgical books. Not at the British Library. This is one of only six copies of the present edition listed in ESTC, the others being at Lambeth, Rylands, Folger (with K4–5 in facsimile); General Theological Seminary (a second copy), and Illinois.

Provenance: early initials to title 'B. S.'; purchase date(?) to title verso 12 May 1724; from the library of the hymnist and translator Rev. William John Blew (1808–1894), sold in Quaritch catalogue 290 (1910), item 246, whence bought by E. H. Virgin, librarian of the General Theological Seminary, with his notes in red to the Quaritch description.

ESTC S93615; STC 16072; Hoskins 218.







ELIZABETHAN DEVOTION

61. [PRIMER.] Preces privatae, in studiosorum gratia[m] collectae & Regia authoritate approbatae ... *London, William Seres, 1568*.

16mo, pp. [688]; title-page and calendar section printed in red and black; slightly dusty at the extremities but a very good copy in early nineteenth-century black morocco, gilt, by J. Mackenzie 'Bookbinder to the King', with his stamp to front free endpaper; ownership inscription of Charles Marriott dated 1838, bookplates of the Early English Theology Collection at the General Theological Seminary.

£4250

Second edition of this rare 'private' prayer book, first printed in 1564, with a calendar, a Latin catechism for children, selected psalms, and a Latin–English list of English islands, counties, cathedral cities, bishoprics, rivers, and ports.

Preces privatae was one of three authorized works for private devotion to be published early in Elizabeth's reign, all less Protestant than those issued under Edward VI, the others being the *Primer* and *Orarium* of 1560. Largely based on the Elizabethan Book of Common Prayer, 1559, and in turn on the *Orarium*, it is a book 'of great interest to the historian

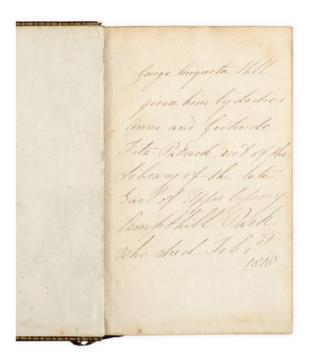


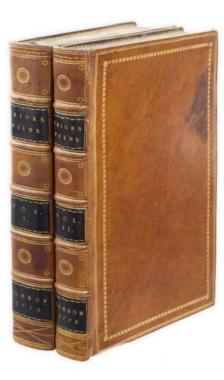
of English devotional literature, and includes Latin hymns from the Sarum Primer, and extracts from the *Hortulus animae* and even some Counter-Reformation works (Morison, *English Prayer Books*, 1949). **Particularly interesting in a devotional context is the list of signs of the zodiac in the calendar, with a table of corresponding body parts (new to 1568), and a table of the humours – content perhaps expressive of the influence of John Dee at Elizabeth's court. The text here is largely the same as that of 1564, with errata corrected and some new ones introduced; a later edition, 1573, introduced some new material derived from John Fisher.**

All editions of the *Preces privatae* are extremely uncommon in commerce – we can trace only three complete copies, of any edition, at auction since 1950, and none of the present one, which is also the rarest in absolute terms. One of five copies only in ESTC, the others being at the British Library, Durham (slightly imperfect), St Paul's Cathedral; and Folger.

Provenance: Charles Marriott (1811–1856), fellow of Oriel College, member of the Oxford Movement, and co-editor of the *Library of the Fathers*; subsequently item 877 in Quaritch catalogue 869 (1922), sold for £8 8s to the General Theological Seminary.

ESTC S1647; STC 20379.





THE MAN WHO MARRIED TWO OF AUSTEN'S NIECES

62. PRIOR, **Matthew**. The Poetical Works ... now first collected, with explanatory Notes, and memoirs of the Author, in two Volumes ... London, W. Strahan, T. Payne, J. Rivington and Sons, J. Dodsley [and five others], 1779.

Two vols, 8vo, pp. I: xvi, 420; II: [4], xvi, 287, [1]; with half-titles; engraved portrait of Prior on a4 in vol. I; with a 24-page *Catalogue of Books, Pamphlets, Oratorios, and Plays* (W. Lowndes, c. 1784–91), bound in at the end of vol. II; a few spots and stains, but a fine copy, in early nineteenth-century polished calf, covers gilt with a double-fillet and roll-tool border, spines gilt in six compartments, black morocco labels, blue endpapers, marbled edges, silk placemarkers.

£500

A handsome copy of this collected edition of Prior, edited by Thomas Evans, inscribed on a front endpaper: 'George Augusta Hill given him by Ladies Anne and Gertrude Fitz-Patrick, out of the Library of the late Earl of Upper Ossory Ampthill Park who died Feb 1st 1818'.

The said Earl was John FitzPatrick (1745–1818), MP, a friend of Horace Walpole, who introduced him to the unhappy Duchess of Grafton in 1765. Their resulting affair led to the birth of a daughter, Anne (1768–1841), and then to the Duchess's divorce for adultery (her husband's own affairs were numerous), after which she remarried Ossory in 1769, legitimising Anne. Her second surviving daughter Gertrude was born in 1774. Despite significant wealth the Fitzpatricks never attempted to re-enter public life and lived in near retirement at Amphtill, Bedfordshire; her daughters never married.

George Augusta Hill (1801–1879) was the son of Arthur Hill and Mary Marchioness of Downshire. He is probably now best known for his successive marriage to two of Jane Austen's nieces. In 1827 he had met and proposed to Cassandra Knight, and although she accepted, the match was forbidden by his mother ('No money: all charms!'). Eight years later, the Marchioness relented and they wed, having four children. After her death, her younger sister Lousia Knight, Austen's god-daughter, moved to Ulster to look after the children, and his marriage to her in 1847, in Denmark, prompted a parliamentary investigation into the legality of a widower marrying his sister-in-law.

We have been unable to trace direct links between the Ladies Fitzpatrick and Lord George Hill, but the Downshires had estates in Bedfordshire not far from Ampthill, and both families had large tracts of land in Ireland. Was this a present on a visit to Ampthill?

ESTC T42745.

Concealed Fore-Edge Painting for Horatio Walpole

63. [PSALMS; Basil WOODD, editor.] The Psalms of David, and other Portions of the Sacred Scriptures, selected from various Authors, adapted to the Service of the Church of England ... the third Edition. London, Watts & Bridgewaters, Rivingtons, and Matthews, 1800.

12mo in 6s, pp. [2], [v]-viii, [4], 410, xiv; a very good copy, bound in contemporary blue straight-grained morocco, spine gilt-ruled in compartments with miniature gilt rosette in each, edges gilt with concealed ink-and-wash drawing in 6 colours of the arms of Walpole to fore-edge, marbled endpapers; very slightly rubbed, corners minimally bumped; contemporary ink inscriptions erased from title, contemporary ink inscription 'Horatio, Lord Walpole, of Wolterton Norfolk.' along fore-edge of rear flyleaf, old shelflabel (completed '178' in manuscript) and typescript description to front pastedown.

£2000



A pocket-sized Psalm- and prayerbook with a hidden heraldic fore-edge painting for Horatio Walpole, later first Earl of Orford.

Although dating from the height of concealed fore-edge paintings' Edwards-influenced fashionability, the present example belongs to the older and rarer tradition of heraldic fore-edges as a mark of ownership, rather than picturesque or Romantic scenes. Unlike later examples, it is executed in pen, ink, and coloured wash, and is visible with only a slight fanning of the edges, allowing the reader to see the arms – and therefore recognise the book's owner – whenever it is opened.

The arms and corresponding inscription belong to Horatio Walpole (1723–1809), Baron Walpole of Walterton (from 1757) and Walpole of Walpole (from 1797), before his creation as Earl of Orford in 1806. His own career in politics is perhaps overshadowed by his uncle Robert Walpole (1676–1745), the first Prime Minister, his first cousin Horace Walpole (1717–1797), the antiquarian, politician, and author of *The Castle of Otranto*, and his godson and namesake Horatio, Lord Nelson (1758–1805).

ESTC records only two copies, at the British Library and the Rylands.

ESTC T123763.

POEMS

WITH THE

MVSES LOOKING-GLASSE:

AND

AMYNTAS.

By THOMAS RANDOLPH Master of Arts, and late Fellow of Trinity Colledge in Cambridge.



OXFORD,

Printed by LEONARD LICHFIELD Printer to the University, for FRANCIS BOWMAN:
M. DC. XXXVIII.

AN ILLUSTRIOUS 'SON OF BEN'

64. RANDOLPH, Thomas. Poems with the Muses Looking-Glasse: and Amyntas ... Oxford, Leonard Lichfield for Francis Bowman, 1638.

4to, pp. [24], 128, [2], 93, [7], 114; a little toned, somewhat inevitably given the poor paper stock used, lower corner of Q1 neatly renewed, inner margin reinforced on final leaf, but a very good copy in modern dark blue morocco by Rivière & Son, rebacked, new endpapers; the Wilmerding-Rabinowitz-Berland copy, with their bookplates in loose.

£3750

First edition of the major collection – pastoral, erotic, and festive verse, followed by two plays – of one of the more illustrious of the 'sons of Ben', published two years after his death some three months short of his thirtieth birthday.

Randolph began his literary career at Trinity College, Cambridge, where he was known for his wit and ingenuity, and organized student productions of his earliest plays. Leaving Cambridge for London in 1632, he engaged with too much enthusiasm in the dissipations of metropolitan literary life, and his 'immoderate way of living in all probability shortened his days' (Phillips, *Theatrum Poetarum*, 1675). Commendatory verses here come from other 'sons' including Owen Feltham, and there are several poems addressed to Jonson himself, and 'A Parley with his empty Purse':

Purse, who'l not know you have a Poets been When he shall look and find no gold herein?

In the opening scene of *The Muses Looking-Glass*, set in the Blackfriars Theatre, two puritan hawkers who are strongly prejudiced against the stage are accosted by a third character, Roscius, who undertakes to convert them. In the play that follows, to a counterpoint of commentary from the puritans, virtues and vices appear in couples or singly and (in accordance with the theory of comedy put forward in the first act) hold up a mirror in which spectators may note their own defects. Bentley describes the play as 'oddly academic' for the London stage, and suggests that it may be a reworking of one of the Cambridge comedies, mixing the allegorical characters from an earlier play with the marvellous, realistic, vigorous sketch of the Puritan onlookers. On the other hand the vices clearly owe much to Jonson's theory of humours.

Provenance: from the libraries of Lucius Wilmerding (sold Parke-Burnet, 27 November 1950, lot 599), Hannah D. Rabinowitz, and Abel E. Berland (sold Christie's, 9 October 2001, lot 303).

ESTC S115618; STC 20694; Greg III, pp. 1100–1101; Hayward 74; Madan I, p. 209; Pforzheimer 828; Bentley, *The Jacobean and Caroline Stage* V, pp. 986–9.

Huguenot Machiavellianism

65. ROHAN, **Henri**, *Duke of*; [**Henry HUNT**, *translator*]. A Treatise of the Interest of the Princes and States of Christendome. Written in French by the most noble and illustrious prince, the Duke of Rohan. Englished by H. H. *London*, *Richard Hodgkinson*, *1641*.

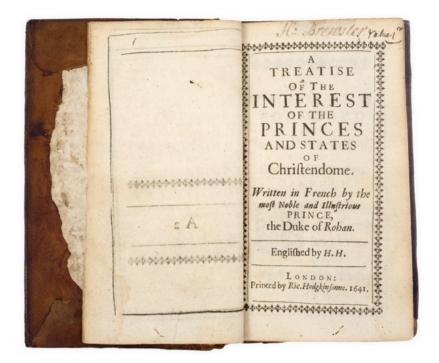
12mo, pp. [24], 59, [7], 146, [4]; ruled borders, woodcut initials and head- and tailpieces, and typographic ornaments throughout, woodcut device to title of second part; slight browning throughout, a few minor dampstains, some small wormtracks affecting a handful of words, final leaf trimmed short at fore-edge with ruled border shaved; else a good copy in contemporary sheep, covers tooled with a triple-fillet border in blind; rebacked in calf with old gilt lettering-piece laid down, repairs to leather at foot of each cover, a few scuffs and gouges; early ownership inscription of R. Darley to front free endpaper, later ownership inscription of H. Brewster to title, price inscriptions to title and last leaf.

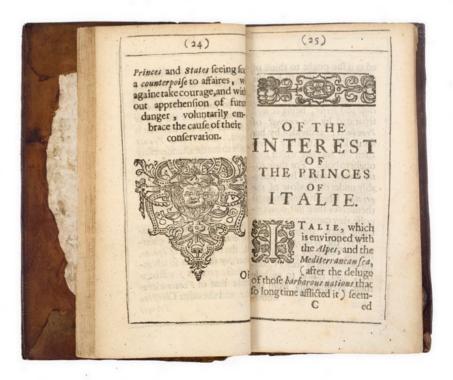
£1800

First edition in England (and second in English) of this groundbreaking work on political interest and the balance of power by the leader of the Huguenots, this copy with hitherto unnoticed printing variants.

Henri, Duke of Rohan (1579–1638) commanded the French Protestants in the wars of the 1610s and '20s prior to his reconciliation with Richelieu in 1629; thereafter he led French campaigns against the Habsburgs in Switzerland and northern Italy. Written at the height of the Thirty Years' War and first published in French in 1638, his treatise is a coolly Machiavellian analysis of the geopolitics of Europe. Starting with his 'famous opening sentence' (Hirschman, p. 34) – 'The Princes command the People, & the Interest commands the Princes' – Rohan lays out in realist terms the interests of each nation and how its rulers might achieve them. Espionage, fomenting rebellion, feigned piety, and playing Catholics and Protestants off against each other are among the methods prescribed.

'There are sentences here which will make even the modern reader's heart beat fast. One is faced with the spectacle of a man who has hit upon the supreme task of all historical speculation ... His words exhale the passionate feeling of the statesman, who sees with equal clarity both the high fixed guiding star of conduct and the changeability of winds and currents' (Meinecke, pp. 168–9).





England – 'a little world apart' but soon to be 'a third *Puissance* in Christendome' – gets a chapter to herself, and in this country the book was 'particularly influential'. 'It was rapidly translated and provoked much comment. One of Rohan's pithy phrases in his opening paragraph – *l'intérêt seul ne peut jamais manquer* ... is at the origin of the maxim "Interest Will Not Lie," which gained considerable currency in seventeenth-century England' (Hirschman, p. 36), supplying *inter alia* the title of an important pamphlet by Marchamont Nedham. The present translation was first published in a Paris quarto of 1640.

Quires B and C of our copy are in a variant state not noticed by Wing or ESTC. Aside from many differences in accidentals and signature and catchword placement, there is one substantive textual difference: in our copy 'The *Catholik Princes* [of Germany] ought from henceforth to be well advised' – rather than 'to disabuse themselves' in the British Library and Huntington copies and the 1640 edition – that 'they serve the designe of the house of *Austria*, and forge by little and little the irons of their own bondage ...' (p. 44).

ESTC R24499; Wing R 1868. See Hirschman, The Passions and the Interests (1977); Meinecke, Machiavellism: the Doctrine of raison d'état and its Place in modern History (1957).

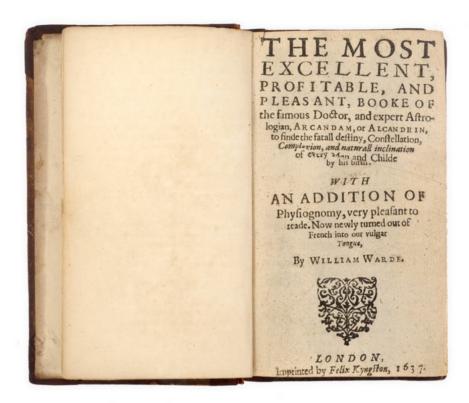
ARCANDAM'S ASTROLOGY

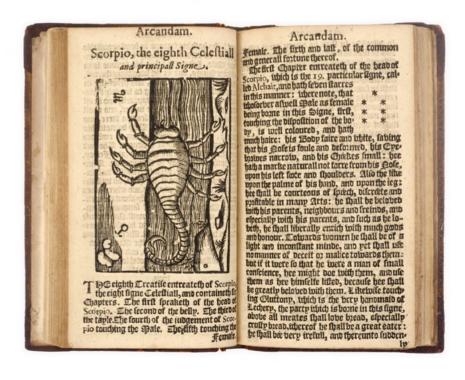
66. [ROUSSAT, Richard.] The Most excellent, profitable, and pleasant, Booke of the famous Doctor, and expert Astrologian, Arcandam, or Alcandrin, to finde the fatall Destiny, Constellation, Complexion, and naturall Inclination of every Man and Childe by his Birth: with an Addition of Phisiognomy, very pleasant to reade. Now newly turned out of French into our vulgar Tongue ... *London, Felix Kingston, 1637.*

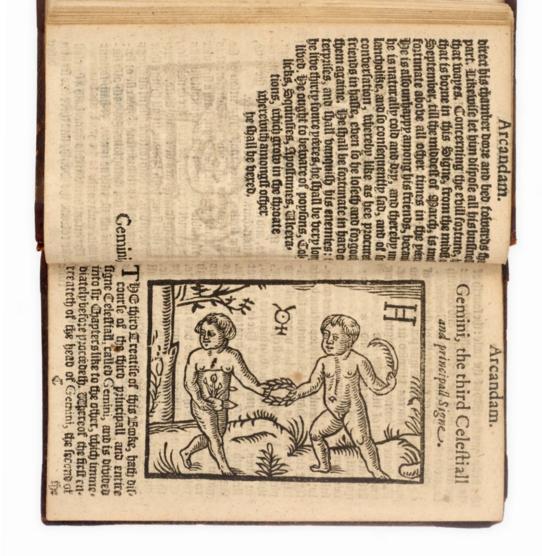
12mo, pp. [182], wanting the initial blank A1; woodcut initals, twelve woodcut illustrations of the astrological signs (re-used from the first Felix Kingston edition of 1598); printed in blackletter throughout; cut close, occasionally shaving headlines or catchwords, else a good copy in early nineteenth-century calf, rubbed and rebacked.

£2500

Very rare edition of this very popular astrological work, the first work on fortune-telling in English, translated by William Warde, first published *c*. 1562 and regularly reprinted. The predications of 'Arcandam' were issued in Latin and French from the 1540s, and influenced Nostradamus – Roussat was named as editor and has been assumed to be the author. The first portion of the text deals with nativities, and the second with physiognomy, both treated as indicators of future fate.







Student and then fellow at King's, Cambridge, William Warde (1534?–1604) later turned to medicine, succeeding Thomas Lorkin as Regius Professor of Physic in 1591, in which capacity he probably served both Elizabeth I and then James I. As a translator he was responsible for the English versions of the *Secrets* of Alexis of Piedmont, and some of Calvin's sermons, as well as the *Arcandam*.

Despite the profusion of editions, most survive in a small number of copies, and all are extremely rare in commerce, with no copies of this or any earlier edition in auction records since 1952 – of the present edition ESTC records a single copy, at the British Library.

ESTC S115865; STC 730.

CROMWELL'S SPYMASTER

67. [SECRET INTELLIGENCE.] Be it known unto all men by these presents, that we [Gamaliel Capell of Rookewoodshall in the parish of Abbis Ruden in the Countie of Essex Esq, Francis Capell of Waltham Abbey, Docter in Phisicke & Arth[ur] Capell, Grocer of Lond.] are holden and firmly bound unto his Highnesse Oliver Lord Protector of the Commonwealth of England, &c in the Summe of [Eight hundred pounds] of lawfull English Money ... London, [15 January], 1655.

Part-printed form, folio, the blanks partly completed in manuscript, but the bond not signed at the foot; slightly toned, laid down on card, but in good condition.

£2250

A fascinating and exceptionally rare example of Cromwellian intelligence gathering in action, with a particularly interesting association to John Thurloe, Cromwell's 'spymaster'.

The form presented here is an obligation bond for £800, the condition of the loan or debt being that Gamaliel Capell (1621–1683) of Rookwood Hall, Abbess Roding, Essex, and his brothers Francis (b. 1622) and Arthur (b. 1625) shall 'from henceforth well and peaceably demeane himself towards his Highnesse the Lord Protector and his Successors ... shall not plot, contrive or act, or cause or consent unto to be plotted, contrived or acted, any thing against the person of his Highnesse the Lord Protector or the peace of this Commonwealth', and shall report 'certain Intelligence of any Plot or Conspiracy, contrived or to be contrived by any person or persons whatsoever, against the person of his said Highnesse, or to the prejudice of the present Government'. The immediate context was the activity of the Royalist 'Sealed Knot', and particularly the 'Action Party', that would result in the abortive Penruddock Uprising in March 1655.

At the head of Cromwell's intelligence service was the formidable John Thurloe (1616–1668), who had been given its charge in July 1653 after successful service on behalf of the Commonwealth in the Netherlands. 'Thurloe's intelligence work was crucial to the regime, given the extent of disaffection and the royalist threat, coupled with the possibilities of invasion, particularly from France. He took over and extended a large network of government informers and occasional correspondents, keeping watch on domestic disaffection, the movements of exiled royalists, and the intentions of foreign governments ... [H]is vigilance, ability to assess gossip and confessions, and repeated round-ups of suspects hamstrung most serious plots. Thus in January 1655 [the month

BE it known unto all men by these presents. That we General's sport of the standard of sport of the standard of sport of the standard of the s Lord Protector of the Commonwealth of England, &c. in the Summe of Eight here of San James of lawfullenglish Money, to be paid unto his faid Highnesse or his Successors; To the which payment well and truly to be made, we bind our felves and every of us by himfeli for the whole and in the whole, our Heirs, Executors and Administrators firmly by these presents. Scaled with our Scalsand Dated the fifther Payof for Lord God One Thousand Six hundred Fifty and Five.

Trie Condition of this Obligation is such; That if the above bounden formulaid his Highnesse the Lord Protector and his Successors Lord Protectors of this Commonwealth, and towards all the good People of the same, and shall not plot, contrive or act, or cause or consent unto to be plotted, contrived or acted, any thing against the person of his Highnesse to the peace of this Commonwealth: And in case the said or conspiracy, contrived or to be contrived by any person or persons whatsever, against the person of his said Highnesse, or to the prejudice of the present Government, that then if the said same to shis Highnesse and Councell or any of them, or to the Major Generall of the County of the said same or his Deputy, or to any two or more Justices of the Peace. And if the said same or finally place of abode of the said same upon convenient notice to be left at the dwelling house or usual place of abode of the said same upon convenient notice to be left at the dwelling house or usual place of abode of the said same upon convenient notice to be left at the dwelling house or usual place of abode of the said same upon convenient notice to be left at the dwelling house or usual place of abode of the said same upon convenient notice to be left at the dwelling house or usual place, and as often as the Major Generall of the said County, or his and their Deputy and Deputies, or such person as the Major Generall of the said County, or his and their Deputy and Deputies, or such person as the Major Generall or his Deputy shall appoint, at such time and place, and as often as he or they shall direct. And also in case the said appoint, at fuch time and place, and as often as he or they shall direct. And also in case the said shall change his habitation, that then if the faid

shall before such change, leave with the said Major Generall for the time being, or his Deputy, or such person as shall be authorized thereunto, the Name of the place whither the said shall so remove: And if he shall repair to the Cities of London,

Westminster, or either of them, or late Lines of Communication: then if the said

shall within twenty four hours after his arivall thither, make his personall appearance before the Register appointed for the entry of the Names of such persons, and give him his true Name, together with the Name of the Parish, street and house where the said street he had lodge, and shall lodge at such place and no other, nor remove his lodging from thence, until he hath in person given the like notice of such removals

to the said Register, of the place to which he shall so remove, either in the said Cities or either of them, or late Lines of Communication, or unto any other place. And if the faid

shall not at any time take upon him a false or seigned Name; that then this present Obligation to be void, otherwise to sland remain and be in full power force and

Sealed and Delivered in the presence of

this obligation was drafted] he broke up the midland arms network of the royalist "action party", pursuing the investigation of their planned series of risings and thereby unravelling the series of planned conspiracies which in the end produced only Penruddock's revolt' (ODNB).

Thurloe was born and raised in Abbess Roding, Essex, where his father Henry was rector from 1612 until his death in 1632, having been appointed by Sir Gamaliel Capell (1561– 1613), grandfather of the present Gamaliel Capell. Thurloe reportedly became 'first Sir Gamaliel Capel's butler's man, then Sir William Masham's clerk, then St John's man' (a letter of 1660 in the Hyde papers quoted in *The House of Commons 1640–1660*). Masham lived three miles from Abbess Roding, Oliver St John was the husband of Masham's stepdaughter, and it was through St John that Thurloe came into Cromwell's orbit. Thurloe therefore owed the first step in his meteoric rise to the Capells, and he would have certainly known and remembered the Capell children, his direct contemporaries.

It is interesting to note that in the lower half of the form (which details the obligation to attend the Major General of Essex whenever requested, to inform him of any change of address and any visit to London, and not at any time to 'take upon him a false or feigned Name') the blanks are left uncompleted, and the bond remains unsigned and unsealed at the foot. Perhaps the Capells concluded that their exigencies were not so great as to submit to quite such onerous terms. The only other example of this bond we have been able to trace bound the Royalist Baptist Noel, Viscount Campden, with the more considerable sum of £5000.

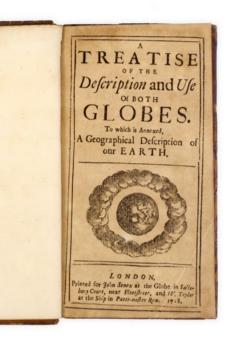
GLOBAL ISSUES

68. [SENEX, John.] A Treatise of the Description and Use of both Globes. To which is annexed a geographical Description of the Earth. London, John Senex and W[illiam] Taylor, 1718.

12mo, pp. [xii], 114, [6 ('Catalogue of Globes, Books, Maps, &c.')]; first and last pages slightly toned, else a good copy in contemporary sheep, spine gilt with a compass rose pattern; front joint cracked, rear cover detached; armorial bookplate of Strickland Freeman dated 1810.

£600

First edition of an uncommon general guide to the sort of globes Senex made his reputation publishing, many listed in the 'Catalogue'. Among the most important cartographers of his day, Senex had issued his first set of globes in 1706, but his subsequent association with the Royal Society (to which William Taylor was printer) gave him access to the most





accurate scientific data, which he made use of in a wide range of maps and globes, including the eclipse maps of 1715 by Halley and Whiston (both advertised here).

After a general explanation of globes, Senex includes forty-two 'Problems' (pp. 39–67) showing a student how to use globes to calculate latitudes and longitudes, and a brief world geography.

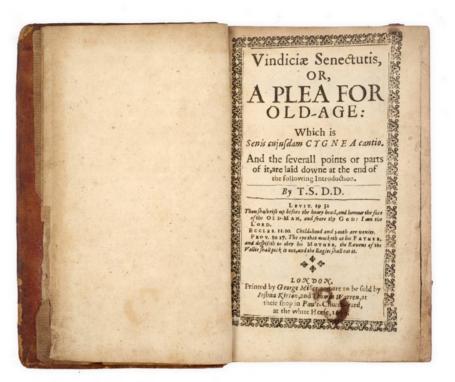
ESTC N49579.

IN PRAISE OF THE ELDERLY

69. S[HEAFE], T[homas]. Vindiciae senectutis, or, a Plea for Old-Age: which is senis cujusdam cygnea cantio. And the several Points or Parts of it, are laid downe at the End of the following Introduction ... London, George Mither and are to be sold by Joshua Kirton, and Thomas Warren, 1639.

Small 8vo, pp. [30], 6–210, [11], with an initial blank; the title-page (A2) is a cancel; title-page within a printed border; woodcut head-pieces and initials; inkblots to A3^r and H1^r affecting several lines, else a very good copy in contemporary sheep, spine worn and dry, corners bumped.

£1250

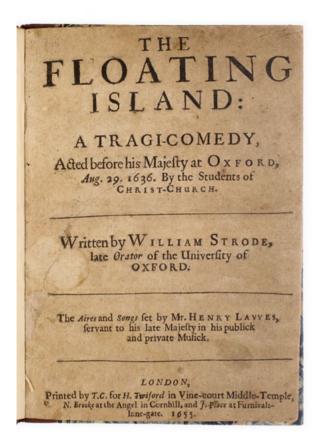


First edition of a rare encomium on senectitude by the eighty-year-old canon of Windsor, Thomas Sheafe, who died later in 1639, dedicated to the supremely long-lived divine Laurence Chaderton (1536?–1640), first Master of Emmanuel College, Cambridge. This is the rarer second issue, with a cancel title-page adding the booksellers' names to the imprint.

'Are wee in old-age quite worne out and good for nothing?' Sheafe asks incredulously, arguing systematically that bodily strength is inferior to wisdom and experience, that old men are to be preferred as both generals and in the pulpit, that they are less prey to the temptation of carnal pleasures, or the 'wild-goose-race' of personal liberty, and that the young no less than the old are subject to accidental calamity and disease. The second book (pp. 161 ff.) deals with the special privileges of old age.

ESTC records only four complete copies of the first issue, and two of the present issue (Huntington and Folger).

ESTC S117210; STC 22392.



PLANES, TRAINS, AND PURITANS

70. STRODE, William. The Floating Island: a Tragi-comedy, acted before His Majesty at Oxford, Aug. 29. 1636. By the Students of Christ-Church. London, T.C. [Thomas Collins? or Thomas Childe?] for Henry Twiford, 1655.

Small 4to, pp. [48]; headpieces and factorum initials; somewhat foxed and browned, repair to title-leaf touching one letter, some direction lines trimmed, small tears to gutter throughout affecting a couple of words on each page; in nineteenth-century brown quarter calf over marbled boards; spine a little rubbed, minor stains to front board.

£2500

First and only edition of this controversial royalist allegory with interesting and prescient technological predictions.

Written for the royal visit to Oxford in 1636, the play was staged with unprecedented splendour at Christ Church, with music by Henry Lawes, the leading English songwriter of the period, and scenery by Inigo Jones. The elaborate props, which included moveable wings, rotating ocean billows, and the 'floating' island of the title, 'seem to have marked a new a step forward in English play-production' (Madan).

Likely commissioned by Laud, *The Floating Island* flatters Charles I (represented as King Prudentius) as well as Laud himself (Intellectus Agens, chief minister to Prudentius) while satirizing the Puritans. Targeted especially were John Bastwick, Henry Burton, and William Prynne, opponents of the court who had had their ears cropped for seditious writings. Prynne in particular – who had earned his penalty with *Histriomastix*, an attack on the theatre – was mocked through the part of Malevolo, who declares that 'Locks which I have scorn'd / Must hide my Eare stumps' – an allusion to Prynne's former contempt for long hair (expressed in *The Unlovelinesse of Love-Lockes*, 1628) and his adoption of the style after his mutilation.

The play seems to have pleased the court, for Strode was raised to Canon of Christ Church in 1638. Others were less receptive: 'one spectator called it fitter for scholars than a court, another thought it the worst he had ever seen except for one at Cambridge; women in the audience found it misogynist.' And, needless to say, the Godly were incensed: 'Henry Burton, fulminating from his London pulpit against Strode's "scurrilous Enterlude", held it responsible for increasing plague "and very bad weather withal"' (*ODNB*). Strode's modern editor, the scholar–bookseller Bertram Dobell, offers a balanced assessment: 'it requires a second or even a third reading before one fully grasps the various threads of the plot. But the readers who give it this second or third perusal will be very well rewarded for their pains. There is mind and thought in every line of it' (pp. xl–xli).

The play also contains striking prophecies about future 'Ravishing Inventions'. In a 'very remarkable' (Dobell, p. xlvi) but little-noticed scene, Queen Fancy predicts such innovations as air travel ('through the Aire I'd passe | By some new waftage'), cinema ('Pictures taught / By secret Organs both to move and speak'), the telephone ('Vaults which shall convey my whispers / In steed of Embasies to forreign Nations'), digital chronometry ('Instruments to measure out / The Year, the Day, the Houre, without the help / Of Sun, or turning of these tedious wheeles'), underground trains ('Convey'd by wheeles and sailes and plummets hung, / In some deep pit'), motorhomes ('Ile travel like the Snaile, / With all my house; but swifter then the Faulcon'), audio technology ('Places for Ecchoes to pronounce a speech'), and refrigeration ('Snow till Summer'). 'If there is anywhere in the writings of any other poet or philosopher a passage to compare with this I have yet to make its acquaintance ... It forms indeed an almost complete summing up of the most wonderful achievements of science and invention since the writer's time' (Dobell, p. xlviii).

ESTC R203677; Greg 746; Madan 2269; Wing S 5983; Woodward & McManaway 1182. See Dobell, introduction to *The Poetical Works of William Strode* (1907).

THE DRAPIER'S LETTERS – FROM ECONOMIC PROTEST TO ARGUMENT FOR INDEPENDENCE

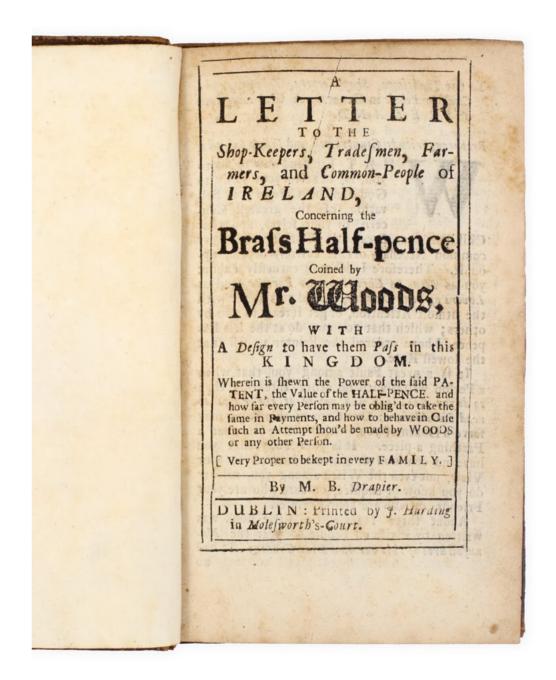
- 71. SWIFT, Jonathan. A Letter to the Shop-Keepers, Tradesmen, Farmers, and Common-People of Ireland, concerning the Brass Half-Pence coined by Mr Woods ... *Dublin, J. Harding,* [1724].
 - —. A Letter to Mr. Harding the Printer, upon Occasion of a Paragraph in his News-Paper of Aug. 1st ... Dublin, J. Harding, [1724].
 - Some Observations on a Paper, call'd the Report of the Committee of the most honorabe [sic] the Privy-Council in England ... the fourth Edition corrected. *Dublin, J. Harding,* [1724].
 - —. A Letter to the whole People of Ireland ... the second Edition corrected. *Dublin, J. Harding,* [1724].
 - —. A Letter to the right honourable the Lord Viscount Molesworth ... *Dublin, J. Harding,* [1724].

Five works, 8vo, I: pp. 16, II: pp. 16. III: pp. 36, IV: pp. 22, [2 (errata)], V: pp. vii, [1], 22; some scattered foxing in item I, item IV cut close, shaving the fore-edge of pp. 13–14, but sense recoverable, upper margin of item V chipped on pp. 11–14, else very good copies in contemporary panelled calf; from the library at Cobham Hall, with shelfmarks and later crest in blind to covers of John Bligh, fourth Earl of Darnley (1767–1831).

£30,000

A fine contemporary *sammelband* of all five of Swift's celebrated Drapier's Letters, in first or second editions, and with good provenance. The separate printings are all very scarce in commerce and are almost never found together; the first three items here are of particular rarity.

The notorious Patent granted to the Englishman William Wood in 1722 for coining copper half-pence for Ireland, a measure imposed without consultation or consent, could have debased the whole currency and crashed the Irish economy. Despite a general clamour against the measure Wood continued his preparations throughout 1723, as there was no effective opposition from official circles. Early in 1724 Swift entered the campaign with *A Letter to the Shop-Keepers*, advocating a boycott of the currency, followed by four more



dred at leaft, neiof counting, but tell you one I hing D's Project should ggars, For when I , it will quench his fill his Belly, but enny will do him ald give him three

e like the accurfed tells us, the Chil to touch, they will destroy every on m. I have beard told a King that he t People by putting with a Fire under Projector first into the Experiment bly be Mr. Wood' trived to tormen bis own Torment,

per is informed by Per is to be exact in their their HALF-PENCE a Quart of I wo Pen-

is Paper carefully by whenever they shall s's Half-pence, or and

Mr. Harding the Printer. Upon Occasion of a PARAGRAPH IN HIS News - Paper of Aug. 1st. Relating to Mr. Wood's Half-pence. By M. B. Drapier.

AUTHOR of the LETTER to the SHOP-KEEPERS, &c. DUBLIN : Printed by 7. Harding



IRELAND.

By M. B. Drapier.

AUTHOR of the LETTER to the

The Second EDITION Corrected.

inted by John Harding in Mole, worth's Court in Fishamble Street.

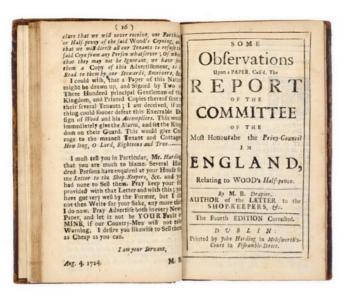
Vood's Half-pence for Seffions (which I have Country will be Declaring against

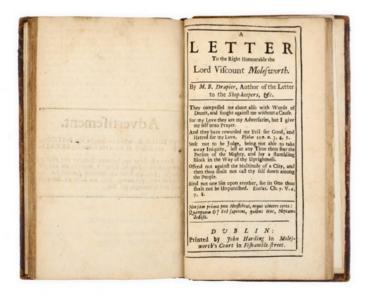
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pseudonymous Letters, all written in the guise of a Dublin linen draper ('M. B. Drapier') and published between March and December. Blocking Wood's half-pence became so important to Swift that he interrupted the writing of Gulliver's Travels for the cause.

In the earlier letters, apart from the key proposal that the Irish should boycott the currency, Swift argued against the compromise of restricting the amount coined, pointed out the dangers of fraud, and challenged the assay. The third Letter argued that the rights of the Irish people have been abnegated by the passing of the patent without recourse to the Irish Parliament ('Am I a Free-Man in England, and do I become a Slave in six Hours by crossing the Channel?'), and closed with one of the most famous images of the Drapier's Letters, presenting Swift as David, with 'a Sling and a Stone' and Wood as Goliath, with a 'Helmet of Brass ... a Coat of Mail ... Greaves of Brass ... and a Target of Brass In short ... all over Brass.'

By now, there was significant headwind behind the campaign, and Swift's fourth and most famous Letter to the whole People of Ireland 'was being hawked about even with the very walls of the Castle'. Although it was 'still ostensibly concerned with Wood's Coin, it was calculated to arouse bitter feelings in Ireland against the English government, and to encourage the dangerous notion of independency' (Davis). The printer Harding was duly arrested, and a £300 reward was offered for the discovery of the author, but no one gave Swift away. By the time the fifth letter appeared, in December, his cause was almost won, and early in 1725 Carteret recommended to the English government that the Patent should be cancelled; Wood finally surrendered it in August. Swift still had two further letters in reserve, but they remained in manuscript until the collected Works of 1735.

The Drapier's Letters were quickly collected as Fraud Detected (Dublin, 1725) and The Hibernian Patriot (London, 1730), but the original separate printings are extremely scarce. The Swift collector T. A. Hollick had the first, second, and fifth (his sale, Sotheby's, 19 May 1980, £2000, £320, and £400 respectively), but no other examples are noted in auction records since 1975, and we can trace none at all of the complete run bound together, in any combination of editions. Details of the editions and issues present here are provided below.

Provenance: from the library of the Earls of Darnley at Cobham Hall, Kent, the later stamp to covers of the fourth Earl. The politician John Bligh, first Earl (1687-1728), was an acquaintance of Swift, who mentioned him in 1712 in the Journal to Stella as 'a puppy of figure ... with a fine chariot' - his residence in Meath was not far from Swift's old rectory at Laracor; he was succeeded by Edward Bligh (second Earl, 1715–1747), then the latter's younger brother John (third Earl, 1719–1781), MP; his wife was Mary Stoyte, the Stoytes being part of Swift's coterie around 'Stella' (Hester Johnson). There was a portrait of Swift at Cobham Hall.

- I. First published edition, second issue, with the title reset and a postscript added. Six copies only in ESTC (Harvard and Illinois only in US). ESTC N10950; Rothschild R2078: Teerink-Scouten 637A.
- II. Second edition, much scarcer than the first, with six copies in ESTC (Harvard only in US). Wood's name is several times correctly spelt. ESTC N2107; Rothschild 2082; Teerink-Scouten 639.
- III. 'Fourth edition', in fact second edition, the edition statement being a publisher's ploy. **This is the rarer of two issues, paginated pp. 36 not 32**; the first gathering is identical, after which the printings differ, no priority established. **Three copies only in ESTC** (**Trinity Cambridge, Queen's Oxford, St Patrick's Maynooth**). ESTC N475454; Rothschild 2085; Teerink-Scouten 643 *note*.
- IV: Second edition, printed from the same type as the first but adding an 'Advertisement' leaf with errata the errata having already been effected in print, this is really intended for the first edition and is often cut. ESTC T124767; Rothschild 2089: Teerink-Scouten 645.

V: First edition. ESTC T38422; Rothschild 2091; Teerink-Scouten 647.

Wood's Coinage, Rare Irish Imprints, Defoe, and a Crusoe Parody

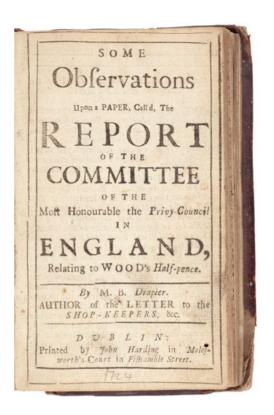
72. [SWIFT, Jonathan.] Some Observations upon a Paper, call'd, the Report of the Committee of the most honourable Privy-Council in England, relating to Wood's Half-pence. By M. B. Drapier ... *Dublin, John Harding,* [1724].

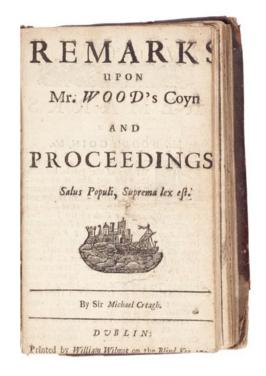
[bound with ten other pamphlets, 1719-25.]

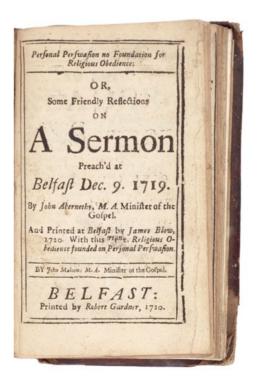
Small 8vo, pp. 32; cut very close, shaving the outer edge of several leaves and cropping or shaving the last lines of most pages in the first gathering; bound with ten other works, in contemporary panelled calf, worn, corners and headcaps chipped; small wormhole through front third of volume, occasionally touching a letter, sense always recoverable; ownership inscription in monogram to title-page of first-bound work (Bradley, *The Artificial Gardiner*, 1717), dated 1720.

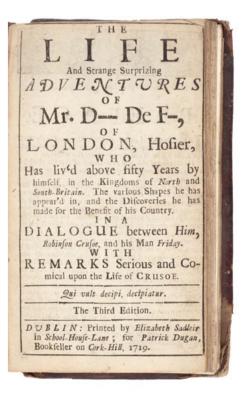
£12,500

First edition of the third of Swift's *Drapier's Letters*, in a contemporary tract volume, very scarce in commerce, and apparently not at the British Library,









Printed on 25 August 1724, this important letter was in written in response to the defence of Wood's coin by a privy-council committee, which had not been issued officially but only in the *London Journal*. As well as the famous David and Goliath image (*see item 71*), Swift drew attention to Wood's embroilment in a similar scheme for Massachusetts: 'He hath already tried his Faculty in New-England, and I hope he will meet with an EQUAL RECEPTION here; what That was [*i.e.* a boycott] I leave to the Publick Intelligence'.

Twelve copies listed in ESTC, five in the UK (Bodley, Cambridge (2), Trinity Cambridge, and Senate House), two in Ireland (NLI and TCD), and five in the US (Columbia, Cornell, Harvard, Harvard Business School, and Newberry).

ESTC T155571; Hanson 3362; Goldsmiths' 6329; Teerink-Scouten 641.

Two other works in this interesting volume relate to the same affair:

CREAGH, Michael, Sir. Remarks upon Mr. Wood's Coyn and Proceedings ... *Dublin, William Wilmot,* [1724]. Title-page cropped at foot and right edge. 8vo, pp. 16.

First edition. Creagh draws pointed parallels between Wood's scheme and 'John Laws Missipissy [sic] Company'.

Six copies only in ESTC: Cambridge, Trinity Cambridge (2); Royal Irish Academy, Trinity College Dublin; and Yale. Davis, *Drapier's Letters*, Appendix II: 15. ESTC T169027.

[ANON.] A Word or two to the People of Ireland, concerning the Brass Money that is, and shall be coin'd by Mr. Woods, and which he is endeavouring to impose upon Us. *Dublin, John Harding* ... [1724]. 8vo, pp. 16.

First edition. Also printed by Harding and 'probably written by one of Swift's friends' (Davis), *A Word or two* was published before Swift's third letter, and mentions 'M. B. the Drapier's two Letters, which I don't doubt have been carefully perused by all in this City'. The author presages Swift's adoption of David and Goliath imagery – Wood, 'only thinks to tread the Stage as their great Goliah, but who knows but he may meet with a David among us, who thus defies all our Hosts' – suggesting he may have seen Swift's third *Letter* in draft.

Six copies only in ESTC: Trinity Cambridge; NLI, Royal Irish Academy, Trinity College Dublin; Columbia, Yale. Davis, *Drapier's Letters*, Appendix II: 12. ESTC T210813.

Among the other works in the volume are two very rare Belfast imprints on the Presbyterian subscription controversy of 1720, and Dublin editions of a Defoe pamphlet and Charles Gildon's *Life and strange surprizing Adventures of Mr. D– De F–*.

THE HYDE COPY

73. [TOMKIS, Thomas.] Lingua: or, the Combat of the Tongue, and the five Senses for Superiority. A pleasant Comoedie. *London, Nicholas Okes for Simon Waterson, 1617.*

Small 4to, pp. [80]; dampstains throughout, title-page browned, loss to upper corner of A1–2 affecting a few letters, stains to C2^v, worming through all leaves (but not wrappers) affecting a letter or two per page in early gatherings and a couple of words per page thereafter, some direction lines trimmed but text otherwise intact; stab-stitched in later wrappers with title in ink and author's name in pencil to front cover, remnant of red wax to inside of front cover, housed in a modern chemise and slipcase with title and author in gilt to spine; wrappers creased and a little soiled; ownership inscription of 'J. Bailey. 1825' in ink to title-page and label of Donald and Mary Hyde to inside of chemise, a few later annotations in ink and pencil to the text.

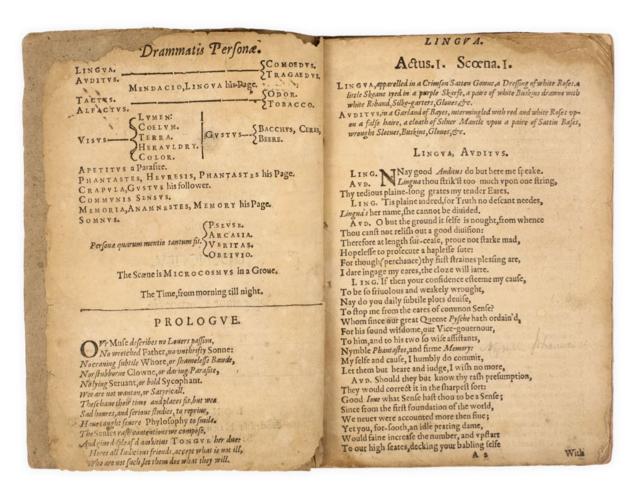
£3000

Third edition, rare, of this allegorical Cambridge play, perhaps the earliest academic drama to achieve popular success.

Lingua, personified as a woman, argues against the five (male) senses for her right to be admitted as the sixth bodily sense – speech, as Raymond Lull had suggested. Denied this privilege by a court, she is furthermore accused of spreading knowledge to the common people by translating into the vernacular. To set the senses against each other she plots to serve them poisoned wine but is discovered and sentenced to a lengthy term in prison.

The implications are complex: though the play is written in the vernacular and 'it is obvious that Tomkis intends to mock the academy and its concerns', *Lingua* seems to 'do the cultural work of putting the laity and women in their places, ultimately reminding them of the inaccessibility of the university' (Ellerbeck, pp. 34–6). 'Nowhere are the associations between discursive and sexual promiscuity more explicitly dramatized than in Tomkis's 1607 *Lingua*' (Mazzio, p. 210). The play also contains 'one of the most delightfully comic depictions of the memory arts in the period' in the exchange between Memoria and his servant Anamnestes (Engel *et al.*, p. 336) as well as scenes in which the companion of Olfactus, Tobacco, speaks an 'Indian' tongue not yet classified by philologists and wins a famous elegy from the sense of Smell.

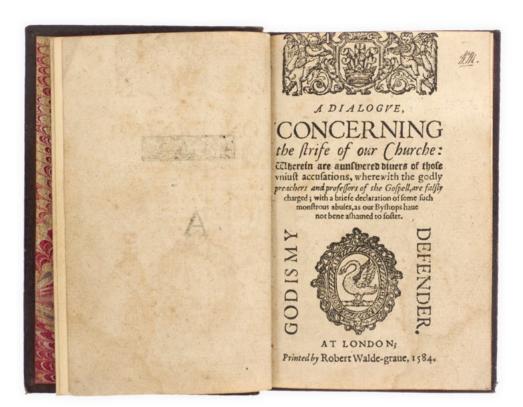
The play was likely written for performance at Trinity College, Cambridge, where the author was a student and Fellow. (His other dramatic work, *Albumazar* – also apparently performed at the university – was a satire on astrology thought by Dryden to be the model for Ben Jonson's *Alchemist* and was spuriously attributed by some in the nineteenth century to Shakespeare.) *Lingua* was evidently popular: six editions were published between 1607 and 1657 and contemporary translations performed in Dutch and German.



Provenance: Donald (1909–1966) and Mary Hyde (1912–2003, later Viscountess Eccles), the great twentieth-century collectors of English literature, with their brown book label to the inside of the slip-case (one of four coloured labels indicating the season in which the book was acquired). Eccles's sale, Christie's, 14 April 2004, lot 73, \$1434.

All early editions are very rare in commerce: only one other copy (Sotheby's, 8 June 1931, lot 312) of this edition and two of earlier editions appear in auction records.

ESTC S118463, listing copies at six institutions in North America and six in the UK; Greg 239(c); STC 24106. See Ellerbeck, 'The Female Tongue as Translator in Thomas Tomkis's Lingua, or the Combat of the Tongue and the five Senses for Superiority', in Renaissance and Reformation 32/1 (2009); Engel et al., eds, The Memory Arts in Renaissance England (2016); Mazzio, 'Staging the Vernacular: Language and Nation in Thomas Kyd's The Spanish Tragedy', in Studies in English Literature 38/2 (1998).



Prelude to the Marprelate Controversy

74. [UDALL, John, *attributed?*] A Dialogue, concerning the Strife of our Churche: wherein are aunswered divers of those uniust Accusations, wherewith the godly Preachers and Professors of the Gospell, are falsly charged ... *London, Robert Waldegrave, 1584.*

Small 8vo, pp. [16], 136, with the signed blank A1; woodcut headpiece and device to title-page; headlines trimmed in the preliminaries; else a very good copy in nineteenth-century calf.

£3500

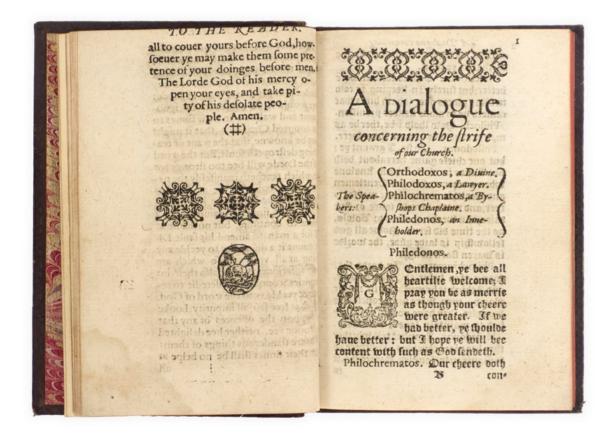
First edition of a lively dialogue set in an inn, between four characters: Philedonos, the innkeeper; Orthodoxos, a Puritan cleric; Philodoxos, a lawyer; and Philochrematos, a bishop's chaplain. The preface 'To the Reader' makes clear the anti-clerical and anti-Catholic intent of the work, but the conversation form allows voice to other positions.

Philedonos opens proceedings with the lament that his livelihood is suffering – 'I have known when a dozen or sixteene Gentlemen and wealthie yeomen have met together, and made merrie foure or five daies, or a weeke, at cards or Bowls', but now 'all good fellowship is

laide aside', which he blames on 'new-fangled Preachers' that 'marre all' by being too 'precise'. Orthodoxos accuses him of vicious carnality, comparing such gatherings – a mix of 'rich men', 'unthriftes, even the scum & dregs of the people' – to a 'little hell', while Philodoxos argues questions of legality over morality, and Philochrematos blames everything on 'Puritans and Precisians', who create schism over 'toyes and trifles'. The lawkeeper and innkeeper then stand aside while the two theologians trade blows, arguments designed to expose the chaplain's hypocrisy and the puritan's authenticity.

The work appeared anonymously but has been attributed variously to Dudley Fenner (c. 1558–1587), whose works 'rank among the best expositions of the principles of puritanism' (*Encyclopedia Britannica* 1911), and John Udall (1560?–1592), a friend of the puritan printer Robert Waldegrave, with whom he would collaborate on the series of surreptitiously printed attacks on bishops known as the Marprelate tracts from 1588.

ESTC S109629; STC 6801; this is the variant with the catchword 'God?' on K3^r.



Exposing the 'Wicked Harlot' of Protestant Heresy: 'The Ass can strut in the Lion's skin'

75. VINCENT OF LÉRINS. The Waie home to Christ and Truth leadinge from Antichrist and Errour, made and set furth in the Latine Tongue ... for the Comforte of all true Christian Men, against the most pernitious and detestable Crafte of Heretikes ... And now the same Worke is englished, and by the Quenes Highnes authorised to be sette furthe for the reliefe of diuers Englishe Menne ... [Colophon: London, Robert Caly, 22 October 1554].

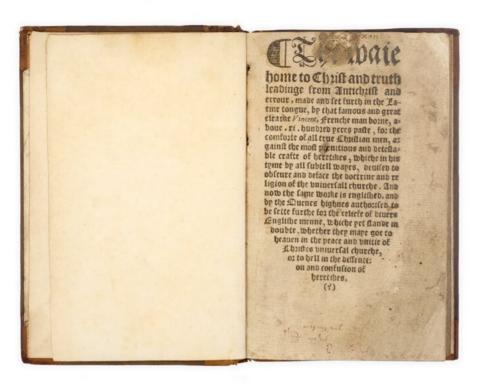
Small 8vo, pp. [228]; woodcut initials; first page dusty, wax stain at head affecting first two words of title, corners worn at extremities, intermittent small wormtrack to lower margin; else a good copy in nineteenth-century half calf and drab boards; a few pencil manicules and minor pen-trials; nineteenth-century booklabel ('Bib. Sem.' within an oval), shelfmarks of Stonyhurst College.

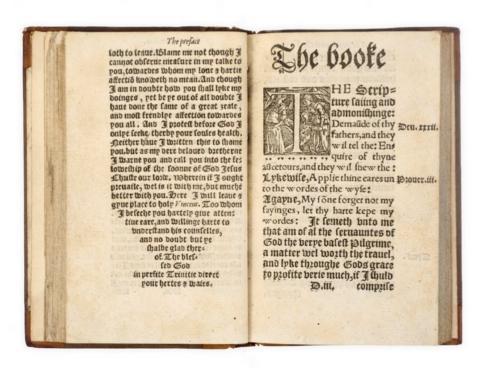
£9500

First edition in English, very rare, of St Vincent's Commonitorium pro catholicae fidei antiquitate, translated and with a long Prologue by John Proctor (1521–1558), and a dedication to Queen Mary, 'a lady of heavenly simplicitie' whom Proctor later praises as the restorer of the true church. This is one the very few examples of Counter-Reformation polemic published under Mary, who concentrated her limited interest in print on liturgical works.

The fifth-century Gallic monk St Vincent, of the monastery of Lérins (on what is now Île Saint-Honorat, off the coast near Cannes), wrote his *Commonitorium* as a simple guide to distinguish Catholic truth from heresy, and is most famous for his formulation, as translated here, that 'in the catholyke churche, we ought seriously to regard and take hede, that we faythfully hold that, whiche is everywhere, alwaies, and of al generally received, observed, and belived: for that is properly catholyke'.

John Proctor was a fellow at All Souls from 1540 until he resigned in 1546, possibly out of a desire to marry. His opposition to the Reformation saw him lie low during the reign of Edward VI, but after the accession of Mary in 1553, he became the first master of Tonbridge School. In 1554 he published both the present work and his *Historie of Wyates Rebellion* (also printed by Caly), which he must have witnessed in person earlier that year.





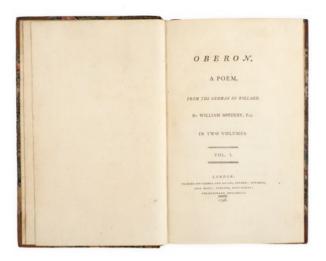
Proctor's nearly visceral distaste for the country's recent Protestant past, of which Wyatt's Rebellion was a reminder, comes to the fore in his 46-page Prologue 'to his countrymen', in which he repeatedly decries the 'fantasticall pelfrie & counterfaite trash, as latelye have been esteemed', and the 'carnall reasonyng' that can only be found in the 'whorish arms' of Protestantism, 'this divellische Synagoge', this 'wicked harlot and her hareheades ... that hereticall churche and her chyckines'.

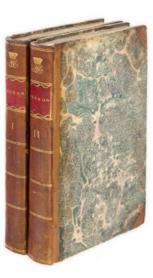
Drawing on St Vincent, Proctor emphasises the universality of Catholic doctrine, against the divisiveness and particularity of heresy, which he says is of one time and one place only. Luther, Bucer, Zwingli, and Wycliffe agree only in that 'they al would have wyves, long berdes, and finally no olde trueth, or fashions: but all new knackes and fansies'. English Protestants are like fantastic camelopards; 'Thus the Ape can ruffle in purple: thus the Asse can strowt in the Lyons skynne, thus the jarringe Jaye canne counterfeicte the pleasaunt note of the nightingale ... These late preachers in their stoute countenau[n]ce, they seemed warriers: in their lighte apparel, courtiers: in their familiar talke, rybawdes: in their gesture, wantons; in their livinge, ryotous: in the pulpyt, lying preachers: in their bokes spiteful railers'. And the result is that England has never seen such unthrifty servants, unnatural children, and unruly subjects as it now has. They have gone from 'papishe' to merely 'apishe', having lost 'but one letter of the name'; and they even eat pork and chicken on Fridays!

While the English printing trade in general shrank notably during the reign of Mary, Robert Caly was one of the few printers to buck the trend, coming out of exile (which he had spent partly in Rouen), and setting up, as he pointedly notes in his imprint, 'within the precinct of the late dissolved house of the graye freers', now Christ's Hospital. He was the only major vehicle for Catholic polemic under Mary, and even he received limited government support and did not become free of the Stationers' Company until 1558.

This is one of five copies only in ESTC, the others at Bodley, Cambridge, and Folger (two copies, one wanting colophon, one with it supplied).

ESTC S104650; STC 24754.





'A TRUE MASTERPIECE' (WIELAND)

76. WIELAND, Christoph Martin; William SOTHEBY, translator. Oberon, a Poem ... London, Cadell and Davies, Edwards, Faulder, and Hatchard, 1798.

Two vols, 8vo, pp. [iv], 206; [ii], 234, [2 (errata)]; a fine copy, in contemporary half calf and marbled boards, red morocco spine labels, monogram to spine of Mary Hill, Marchioness of Downshire.

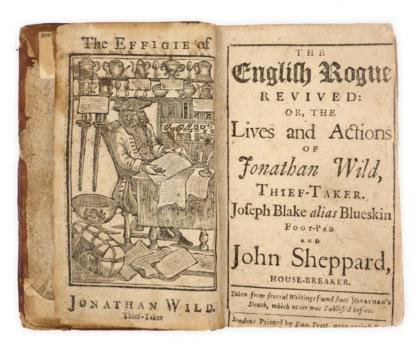
£500

First octavo edition of Sotheby's celebrated translation of Wieland's epic, *Oberon*, in part based on *A Midsummer Night's Dream*; there was also a large paper quarto edition for presentation.

Wieland's outstanding popularity in England (rivalled only by Gessner) in the latter half of the eighteenth century was largely due to his light and easy style, perceived as typically un-German. Indeed, he modelled his work rather on such English writers as Sterne, and was much influenced by French philosophy.

Sotheby's translation made Wieland's reputation in England more than any other work. Crabb Robinson described *Oberon* as 'the most valuable present to our national literature from the German'. With this too Sotheby's own literary reputation was established, where his original verse and historical tragedies had met with little success. Wieland had previously banned any translation of his work, but Sotheby was unaware of the author's disapproval and sent him a copy. In the event, Wieland appeared to have forgotten his ban, and expressed great satisfaction at the result, 'ein aechtes Meisterstück.'

ESTC T99051.



'THE GREATEST CRIMINAL MASTERMIND OF THE EIGHTEENTH CENTURY'

77. [WILD, Jonathan.] The English Rogue revived: or, the Lives and Actions of Jonathan Wild, Thief-Taker. Joseph Blake alias Blueskin Foot-pad and John Sheppard, House Breaker. Taken from several Writings found since Jonathan's Death, which never was publish'd before. *London, Dan. Pratt* [1725?].

8vo, pp. [166], with a woodcut frontispiece portrait, and twelve woodcut illustrations throughout; title-page cropped at foot with loss to part of the address in the imprint, scattered spots and stains; else good, in contemporary sheep, rubbed, front board nearly detached.

£2500

First edition, very rare, of a life of Jonathan Wild, the 'Thief-Taker General', accompanied by a rogue's gallery of highwayman, footpads and house-breakers, with biographies of James Hind, Claude du Val, Patrick O'Bryan, Thomas Gerrard, Sawney Cunningham, William Nevison, Jack Sheppard, Jack Hall, Nicholas Wells, Edward Bonnet, Thomas Sharp, and Dick Adams, each accompanied by a woodcut illustration.

The English Roque The Life and Death of Patrick Obryan,

> THIS Notable Offender, was born but of poor Parents, at a Market Town call'd pushrea, in the County of Galway, and the Pro vince of Connaught in Ireland; and he coming of ver to England, he enter'd himfelf into the Second Regiment of Foot Guards, call'd the Coldfream Regiment, (having that Name given it, as being first raised at a Place bearing that Name in Scet-tand) here he began to shew his Proficiency in all manner of Vice; to indulge which, he ran into every Body's Debt, but paid no body; and he, (like the reft of his Countrymen) was not overcharg'd with Bashfulness, for he never went without any thing, for want of asking for it.

REVIVED.

But his Extravagance was not to be supported But his Extravagance was not to be supported by the small Allowance of Six Pence a Day, he therefore, to supply his Wants, turn'd Foot pad, and meeting with Doctor Blewer, the Parson of Groyden, who had been try d once at the Old Bayley for stealing a silver Cup, and for the Fact was burnt in the Hand, O-Bryan demanded his Money, but the Doctor not having one Farthing about, him O-Bryan was for striping about, him O-Bryan was for striping about him O-Bryan was for striping about him O-Bryan was for striping about him O-Bryan was for striping a bout him O-Bryan was some striping a bout him of Money, but the Doctor not having one Farthing about him, O-Bryan was for firipping him of his Gown, upon which the Divine was much concern'd; but perceiving that he should be plunder'd, quoth the Doctor, Pray Sir, let me bave a Chante for my Gown; whereupon he pull'd out of his Pocket a Pack of Cards, and faid, Let us have a Game at AB-Fours for it, and if win it, you may wear it: This Chakenge was readily accepted by the Foot-Pad, but being more cunning than his Adversary, at slipping and palming the Cards, he won the Game; and the Doctor want off (the' not very contentedly) without his Caoff (the' not very contentedly) without his Ca-

off (the' not very contentedly) without his exnonical Robe.

After this, O-Bryan meeting with Clark the Poflure-Matter, then living in Pall Mall, and as he
was coming from Primose bill, Stand and delivery
was Teague's Salutation, but Clark making a
flurante Metamorphosis of himself, by transforming
his Body into several surprizing Shapes and Poflures, sometimes having his Head betwate his
Legs, and his Heels upright, and sometimes he
appear'd as if he had two Heads and three Legs;
and then again as if he had no Head of Bryans
at these montrous Appearances, thought he had
fet upon the Devil, and was irightened out of his
Wits, and taking up his Heels, ran away as fast
as he could, and to Clark escaped being Robbed.



REVIVED.

ther was reputed an honeft and induftrious Man, and by Trade a Carpenter, but he dying and leaving a Widow with three final Children of whom this John was one, the got him admitted a Scholar at the Workhouse in Bispopsatesfret, where he this John was one, the got him admitted a John-lar at the Workhoule in Bilbsplgatelreet, where he continued till he was of Age to go out Apprentice, at which time his Mother apply'd herfelf to Mr. Knetbene, a Woollen-Draper, against the New Churck in the Strand, (with whom she lived as a Servant) in behalf of her Son, and the Gentleman observing theBoy to be pretty dexterous at his Pen, and accute to whatever he was put to, to encourage him, and help his poor Mother, he agreed with Mr. Weed a Carpenter in Dran Lane, to take him Apprentice for 7 Years; whereupon he w bound the Second of April, 1717, and proved very towardly and expert at his Business, and in 4 Years times was as much a Master of it as those that had served 7 Years; upon which his Master was very civil to him, and allowed him more than ordinary Liberty, which indeed was the Caule of his Ruin, as Subspard himself asknowledged, for that brought him into ill Company, and ill Comthat brought him into ill Company, and ill Company to his Destruction.

pany to his Destruction.

The first Step to his Ruin, was the going along with some wild young People, to see an Old Acquaintance who had taken a publick House in Newmers Lane, and proper Place to live in to train up Youth, and quality them for Deeds of Darkness; and the House being one of ill Repute, is proved the place of Rendezvous for leose and disorderly Persons of all fortes; and here if was that Sheppard became acquainted with the visite Proficient of all the Hundreds of Drary, whose Name was Elizabeth Leosa but your most continued to that of Edgworth Befs; with whom he contracted

Wild had commenced career criminal while in prison for debt, but started small with pimping, racketeering, dealing in stolen goods, and extortion. By 1714 he realised he could earn at both ends by acting as a middle-man for the return of stolen goods, running a network of contacts to steal the goods in the first place, and advertising widely for his services as 'Thief Taker General of great Britiain'. 'Wild played a wily double game in which he acted both the part of a receiver and a thief-taker who earned not only "public applause" for bringing "offenders to justice", but the rewards offered by parliament for the successful conviction of burglars and highwaymen' (ODNB). Those thieves who refused to work for him were easy targets to be shopped to the authorities. By 1718 he was beginning to be investigated and an act, later known as the 'Jonathan Wild Act', was passed making it a felony to accept a reward for returning stolen goods without attempting to prosecute the thief. Previously a popular figure, the tide turned with his arrest of the more popular Jack Sheppard (executed 1724), but he still avoided arrest and prosecution until 1725. Wild and Sheppard were both subject to immediate and repeated biography, and were immortalized as Peacham and Macheath in Gay's Beggar's Opera (1728).

One of a large number of biographies of Wild published in the years following his execution, the text here seems to derive largely from *The Life of Jonathan Wild* (1725) by 'H. D.', somewhat abridged but with an additional section at the end on the circumstances of Wild's arrest, his attempted suicide by laudanum, and his execution. The other lives listed above make up the remaining two-thirds of the volume, and seem to have as their ultimate source the works of 'Capt. Alexander Smith', but with the lives heavily reworded and the illustrations added.

Not in the British Library. ESTC (T202650) records three copies only: National Library of Ireland, William Salt Library; and Illinois.



Arsenic, White Slavery, American Bigots, Gambling, Vamps, and Highwaymen

78. [WYNNE, John Huddlestone.] The Man of Honour: or, the History of Harry Waters, Esq. London, F. and J. Noble, at their Respective circulating Libraries, 1771[-1773.]

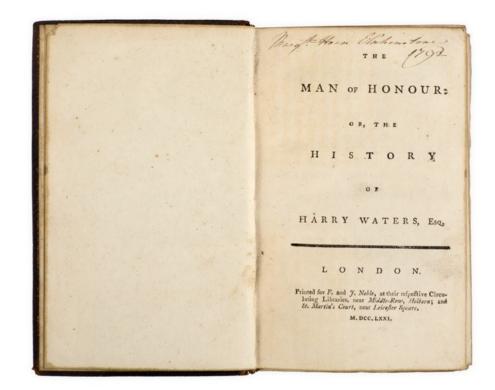
Three vols, 12mo, pp. I: [2], 242; II: [2], 212; III: [4], 199, [1], with a half-title in volume III only; D3–10 in volume I coming loose, but a very good set in contemporary speckled sheep; edges a little scraped, red and black morocco labels; ownership inscription to titles of Margaret Horn Elphinstone, dated 1792.

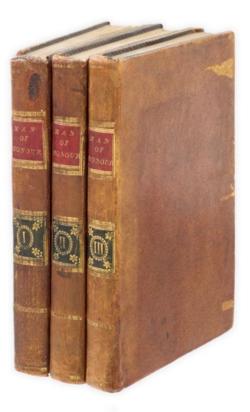
£6750

First edition, apparently the only surviving complete copy, of an unusual early Gothic novel, hitherto known only from contemporary advertisements, a copy of volume I at Colonial Williamsburg, and a German translation of 1777 (*Der Rechtschaffene oder Geschichte des Herrn Heinrich Waters*).

The main novel, such is it is, occupies only the first volume and a half of this work, published to meet the demands of circulating library readers. The heavy reliance on inset stories, the delayed publication of volumes II and III, and the fact that they are largely made up of unrelated novellas, suggests some difficulties in production, which must have contributed to the work's extreme rarity.

The 'Man of Honour' is modest and sober Harry Waters, and he spends most of the novel separated from his love interest Sophia Carey. The early death of his mother sees her quickly supplanted by a conniving step-mother and her gloomy son Crosby, whom Harry accidently grazes in a hunting accident; Crosby attempts to throttle and stab Harry, then lies about the incident, and Harry is presented with the choice of ruin, or marriage (to his step mother's 'satirical' niece Sally). He chooses ruin, Sally attempts to poison him with arsenic (but poisons Crosby instead), and Harry flees to his uncle Manning's in London, which presents an opportunity for a lengthy backstory involving nearly all the popular tropes of eighteenth-century fiction: an elopement, the tragic death of Manning's lover, capture by the Spanish on the way to the West Indies, an honour-killing in Madrid, and finally white slavery in Algiers. There, Manning begins a liaison with a Middle-Eastern slave Selima, and they prepare to escape, but he ends up instead rescuing her beautiful (and European) mistress, Constantia, a Bristol-born denizen of the seraglio, her chastity miraculously 'unspotted', whom he marries on their return to England.





Back to the present, and enter a dissipated kinsman of Harry's, Mr Cardan, and the beautiful but immodest Miss Sayer – whose sexual history is outlined on several pages. She seduces Harry then hits him with the threat of legal action and drains him of funds. Meanwhile Cardan contrives to ruin Harry's credit with his uncle, and then frames him as a would-be assassin. Harry flees to Exeter, where he takes a position as a clerk to the Bostonian Mr Trueworth. Trueworth's younger sister and daughter are in the care of a governess, another New Englander whose religious bigotry is matched by her 'hideous' aspect (the language is shockingly racist) and her hypocrisy (she is caught *in flagrante* with her spiritual confessor). With her aid, a local lothario attempts to abduct Miss Trueworth, a plot neatly foiled by Harry Waters, at which point volume I ended and readers were left on a two-year cliffhanger.

When volumes II and III finally appeared in 1773, they abandoned Harry in favour of Sophia Carey (remember her?). Left to the care of a peevish uncle, she is nearly married off to a hypocritical Scottish divine (counterpart to the American bigot of volume I), but escapes with her maid. They miss their post-chaise to London and are caught in a storm, seeking refuge in a cottage, where their host regales them with his own story. Raised rich and educated as a gentleman but bankrupted by the South Sea Bubble, he took a position as lowly merchant's clerk; fell to gambling, but then won the lottery; fought a duel; was duped by a lady; and ended up in the Fleet Prison, where his debts were paid by a maidservant he had earlier abandoned. He then reformed, but his son went on to debauch two women, etc. Suitably chastened perhaps, Sophia and her maid then continue their journey, but are set upon by a collective of highwaymen, who proffer a curious sexual utopia in which they might choose of any of the men should they so desire. They remain six months before escaping in disguise. In a finally hasty denouement, she travels to Exeter to find Harry, newly the heir of Mr Trueworth (a plot twist that happens off-page) and they marry. Meanwhile the evil Mr Cardan had been robbed at a bagnio and disgraced, so Harry can reconcile with his uncle - they are lenient on Cardan in court and he is sentenced to transportation, but perishes in a fire on ship at Cuba. And Harry is now finally reunited with his father too - the ghastly step-mother had accidentally poisoned herself in an attempt at mariticide.

Here, at pp. 164 in volume II, all pretensions to cohesion fall apart. 'We shall ... introduce some new characters', the author (or publisher) states, and fills the space with a series of unrelated *galante* novellas as told to a group of young ladies under the tuition of a matron: the histories of 'Fonterai and Mariana' (rape and slavery in the France of Louis XIII); Peter Poussin and Mira; Theodosius and Athenais, with its own inset story of a hermit who murdered his princess wife and her morisco slave lover; and the 'Story of the perjured Beauty', set in Rome. These are all omitted in the German translation, unsurprisingly.

'We do not remember to have met with a more contemptible personage than the hero of this piece', announced the *Critical Review* in 1771, which is perhaps why the novel was not completed 'with all convenient expedition' as is claimed at the end of volume I. When the

completion did appear, the *Monthly Review* was equally scathing: 'Vain were the hopes we expressed, on reading the first of these stupid volumes, that we should never be troubled with any more of them'.

A contemporary note in the *London Chronicle* attributes the novel to John Huddlestone Wynne (1743–1788), a writer known for his irascibility whose rather unfortunate life involved a short stint in India. There are enough parallels between the main narrative here and his later novel *The Child of Chance* (see next) to justify the attribution, though the other stories may have been contributed by different hands. 'In 1770 Wynne was employed to edit John Wheeble's *Lady's Magazine*. In 1771 he published a *General History of the British Empire in America*, that celebrated the recent victories in the Seven Years' War, and *The Prostitute*, a sentimental poem that was well received' (*ODNB*), but he published nothing thereafter until *The Child of Chance* in 1786.

The publishers Francis (d. 1792) and John (d. 1797) Noble began as booksellers in 1737 and 1743 respectively in St Martin's Court, where they partnered on one of the first circulating libraries in London in 1744–1745. The partnership ended in 1749 and Francis moved to Covent Garden in 1752 and then Holborn in 1759 but they continued to publish jointly. Boswell used the Holborn library and Noble would send him 'from time to time, a fresh supply of novels' (1763). 'Although the Noble brothers operated on the fringe of the established book trade throughout their careers, they are noteworthy for their role in popularizing the commercial circulating library in England, and for developing an active and popular publishing programme which supplied their own and other such libraries with appropriate publications ... A survey by James Raven indicates that the Noble brothers may have been "responsible for a tenth of all prose fiction titles published in the 1750s and 1760s", and that "over one hundred and seventy novels and fiction miscellanies (and further editions) were issued jointly for F. and J. Noble between 1744 and 1778" (Raven, 303)' (ODNB). See our catalogue 1455 English Books and Manuscripts for another unique piece of Noble and Noble fiction, The Point of Honour (1768).

Provenance: 'Margt Horn Elphinstone' (dated 1792 in the first volume), presumably Margaret Dalrymple-Horn-Elphinstone (*c*. 1765–1849, daughter of General Robert Dalrymple-Horn-Elphinstone (1718–1794) of Logie Elphinstone, Aberdeenshire, and wife of Sir Robert Burnett of Leys, seventh Baronet (1755–1837); subsequently from the library of the late Robert Bogdan (1950–2023), of Boghead of Torries and Dykehead of Avochie, Aberdeenshire, geography master at Charterhouse and sometime chairman of the Scottish Castles Association.

Not in ESTC or Library Hub; OCLC shows only the copy of vol. I at Williamsburg.

Garside, Raven, and Schöwerling 1771:60.

A SECOND BITE AT THE CHERRY

79. [WYNNE, John Huddlestone.] The Child of Chance; or, the Adventures of Harry Hazard. *London, T. Hookham, '1796'* [recte 1786].

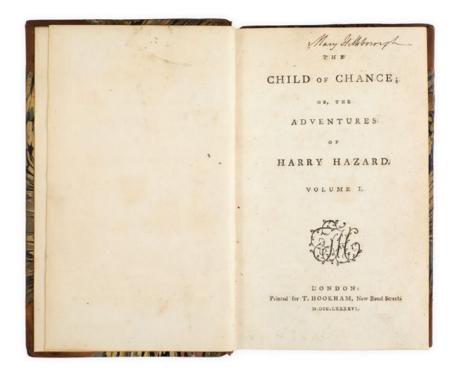
Two vols, 12mo, pp. I: iv, 258, [2 (ads)]; II: iv, 224; the imprint is misdated in volume I; a very good copy in contemporary half calf, and marbled boards; front joints cracked (vol. I just holding, vol. II sound); ownership inscription 'Mary Hillsborough' to title-pages, Hillsborough monogram to spine.

£3500

First edition of a very rare picaresque novel in the manner of *Tom Jones*. Though largely London-based, there are interludes in India (where Wynne had served two years) and the West Indies. Many of the tropes of Wynne's earlier novel *The Man of Honour* (see item 78) are present – orphans, female duplicity, highwaymen, gambling, debtor's prison, adultery; while both novels have main characters named Harry who are raised in Somerset and go to Oxford, and 'Sophia Carey' reappears here as an object of brief romantic interest. Although *The Child of Chance* was published anonymously, contemporary reviews and later Hookham advertisements named Wynne as author. The *Critical* and *Monthly Reviews* thought it 'a pleasing little novel' displaying 'a fertile imagination', suggesting it reworked the older material more effectively.

The 'orphan' Harry Hazard is raised by a guardian in Somerset but after his benefactor's death is falsely excluded from the will and forced to go his own way. 'It is impossible, reader, for me to guess what sort of philosopher thou art who just now porest, or who skimmest over this page, or whether thou art any philosopher at all ... or a second-sight man, a dreamer of dreams, and a seer of visions ...'. Thus Wynne introduces a dream in which Harry follows a golden path to riches, but his mansion's gardens are full of 'venomous reptiles', and the house itself becomes a tomb – a foretaste of the coming plot arc.

On his way to Bristol, Harry meets the Irishman Malone, who is to become his loyal and constant companion, his first good turn being to rescue Harry from highwaymen. After a brief Fieldingesque farce at an inn, Harry takes up a job in Bristol. There he is led into dissolution by a certain Fairside, and conquers his landlady's niece Charlotte 'in an unguarded hour'; the poor girl duly flees with her 'burden'. Moving to London, Harry drops Fairside and takes up with Morton, who shows him the delights of the gaming tables, loans him funds, and advises him to spend lavishly and seek an advantageous marriage. He follows 'the fashionable vice of keeping,' but relegates his mistress Annabella to the country while he pursues a wealthy merchant's widow, Mrs Seymour. This leads in turn to a duel with a rival, Melford, who then becomes a firm friend (it is Melford's backstory that includes time in India, a section that suggests Wynne had little sympathy with the East India Company).



[iv] tures confequent to attending the gaming table.-The test of modern CHAP. VII. A mifadventure of Mor-THE ton's; its confequence.-An odd ad-CHILD OF CHANCE. venture of Harry's; the fequel of which will appear hereafter.-With other interesting particulars, - 124 CHAP. VIII. Various proposals for making a fortune.-A courtship be-CHAP. I. gun, but interrupted by a mifadven-CHAP. IX. Adventures of an officer In which the reader is introduced with begun .- Interrupted by Harry's old very little ceremony to the hero of the work, and some of his friends CHAP. X. The officer's adventures conand acquaintance; with a view of cluded; with fome curious remarks worthy of the reader's notice, - 185; the unexpetted confequences occa-CHAP. XI. The confequences of the fioned by an incident common among recital.-Our hero difmiffes his miftrefs and his valet .- A new courtfhip all ranks and descriptions of people. begun, and other matters of importance THE task which I have prescribed CHAP. XII. Being the last in this volume, which contains variety of matmyfelf here, being that of exhibiting ter new and extraordinary, two volumes of adventures, in which, VOL. I. В per-THE

Meanwhile an assignation with a 'lady of easy virtue' at 'one of those places of polite reception which serve as private nunneries', sees Harry rescue a young lady, Peyton (remember the name), from attempted rape by Fairside. Finally, debts catch up with him and he finds himself in a sponging-house, where a mysterious visitor suggests an indecent proposal: Harry is to use his charms to seduce a married woman so that she might be caught in 'criminal conversation' and divorced. Harry refuses, and so passes the test of character set him by Melford and his new wife, who pay his debts and set him up as a land steward. Various matrimonial intrigues follow, in which he shows his growing sense of honour, until a chance encounter with the orphan Julia Amyand sets his heart racing. Their secret meetings are inevitably discovered and she is forced into an unwanted match that she then flees. Meanwhile Harry has been taken on as acting-partner to an elderly West India merchant, on whose behalf he travels to Jamaica and discovers his true father, a planter named Hartwell.

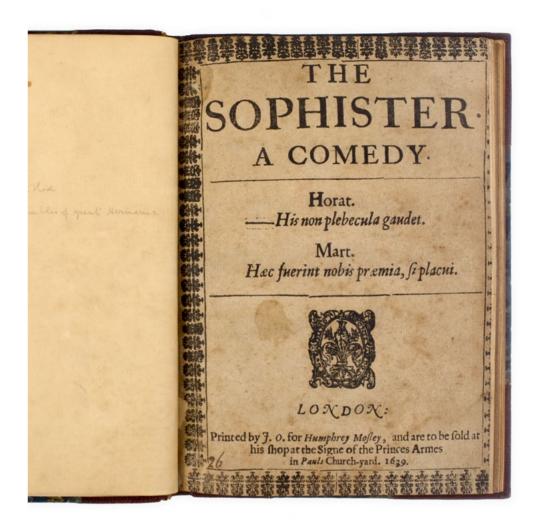
In a desperate rush to tie up all loose ends, Fairside (now reformed) and the unfortunate Charlotte (she had miscarried) are now married, and their servant is Harry's old mistress Annabella, while Peyton is revealed as Harry's half-sister, born out of wedlock. Harry inherits from the India merchant, from his old guardian, and his father, and marries his lady-love Julia, whose guardian has conveniently died.

'And thus ends our eventful history; in the course of which it will be obvious to every reader, that the hero of it is by no means held forth as a model of perfection – but his example may perhaps serve in some instances as a warning to youth.'

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), as Countess of Hillsborough (1789–1793); later Marchioness of Downshire and Baroness Sandys (*see above*).

ESTC and OCLC record two copies only: British Library, and University of Connecticut.

ESTC N027833; Garside, Raven, and Schöwerling 1786: 40.



W. W. GREG'S ANNOTATED COPY

80. [**ZOUCHE**, **Richard.**] The Sophister. A Comedy. *London*, *J*[*ohn*] O[kes] for Humphrey Mosley, 1639.

Small 4to, pp. [70] of [72], wanting the initial blank; ornamental border and device to title-page, woodcut headpieces and initial; title-leaf repaired at gutter, title border and some headlines trimmed, somewhat foxed and browned, dampstains to latter half; else a very good copy in late nineteenth- or early twentieth-century brown half morocco over marbled boards; a little rubbed; manuscript number ('26') to title-page likely indicating tract-volume provenance, ownership inscription of W. W. Greg ('Park Lodge 1902') to front free endpaper and his pencil annotations to a handful of pages, recent ownership inscription to front free endpaper, Dobell price code ('- wgh - Jan.15.02') to rear free endpaper.

£3600

First and only edition, scarce, of this allegorical Aristotelian Oxford play by the jurist Richard Zouche; this copy from the library of W. W. Greg, with textual variants noted in his hand.

The Sophister is set in Parrhesia ('Free Speech'), 'chiefest State' of the country of Hermenia ('Interpretation'). An allegory of Aristotelian logic, the plot concerns a usurpation of the state by Fallacy, bastard son of the ruler Discourse, aided by his servant Ambiguity. Together they oust Discourse by driving him to madness but face opposition from figures such as Analysis, Invention, Iudicium, Demonstration, and Topicus, all of whom speak as they are named. Discourse is cured and restored, and Fallacy – foiled and accused of high treason – tricks Ambiguity into swapping clothes, leaving his servant to be whipped out of the kingdom while he himself flees. One likely influence was Tomkis's Lingua (see item 73), most manifestly in the use of poisoned wine, here employed to trigger Discourse's madness. Critics have also seen a debt to King Lear in the 'charismatic bastard' Fallacy (Poole, p. 53).

Likely composed in the years 1613–7, possibly for a royal visit by James I or Prince Charles to New College, Oxford, the play has recently been ascribed 'beyond reasonable doubt' to Richard Zouche (Poole, p. 22). Regius Professor of Civil Law at Oxford and later a royalist in the Civil War, Zouche was called by Anthony Wood 'an exact artist, a subtile logician, expert historian, and for the knowledge in, and practice of, the civil law, the chief person of his time'. He was 'clearly the most distinguished civilian [lawyer] that Oxford produced in the seventeenth century', and 'also the last of his kind: an English civil lawyer whose writings acquired a durable European reputation' (*ODNB*).

Provenance: W. W. Greg (1875–1959), pioneering bibliographer and scholar of early English drama, inscribed by him in 1902 at Park Lodge, Wimbledon, the house in which he was born. Greg had begun collecting English plays (with a view to compiling a comprehensive bibliography) while an undergraduate at Trinity College, Cambridge, from which he graduated with a pass degree in 1897 owing to bibliographical distractions. In 1900 he published his first major work, A List of English Plays written before 1643 and printed before 1700 (in which The Sophister is the last item in the main sequence), beginning what he later called 'sixty years on the job' that culminated in his four-volume Bibliography of the English printed Drama to the Restoration (1939–59), still the standard work in its field. In between he edited countless dramatic texts and authored a body of essays that transformed the study of bibliography and textual criticism. This copy preserves a handful of his annotations in faint pencil: a note referring to an earlier manuscript iteration of the play (BL Harl. MS 6869), and several textual variants evidently discovered by comparison with that manuscript, which would only be published in 2021 (ed. Poole).

ESTC S120621; STC 26133; Greg 556. See Poole, ed., Fallacy/The Sophister (c. 1614): a Wykehamist Play (2021).

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