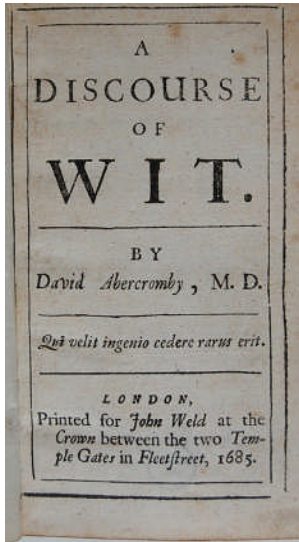


1. **ABERCROMBY, DAVID.** A Discourse of Wit. By David Abercromby, M.D. London: Printed for John Weld at the Crown between two Temple Gates in Fleetstreet, 1685. [xii], 236, [2]pp., 12mo. With a leaf of publisher's advertisements at end; a couple of minor spots. Nineteenth century calf, spine gilt; spine worn, but fairly firm on the sewing cords. **\$475.00**

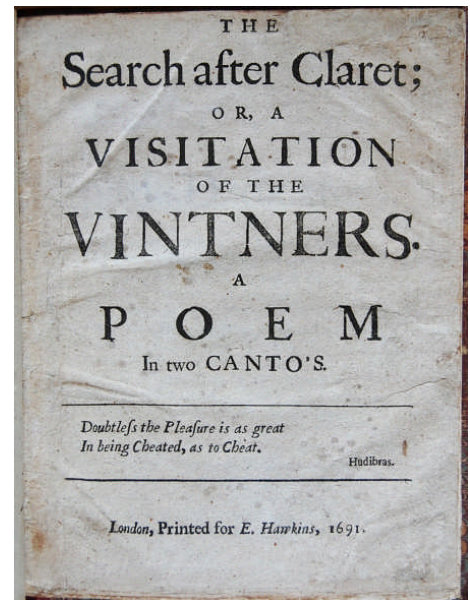


First edition. *The Dictionary of National Biography* remarks that this work has somehow fallen out of sight, but none the less is it a more than ordinarily noticeable book. It antedates the (so-called) 'Scottish School of Philosophy' a century nearly; for in it Dr. Thomas Reid's philosophy of common sense - since glorified by Sir William Hamilton - is distinctly taught.

More recent commentators have noted that Abercromby's scepticism frequently contradicts that of what became Thomas Reid's school of common sense, with some suggesting Abercromby more closely anticipates David Hume. Wing, *Short-Title Catalogue 1641-1700*, A81.

2. **[AMES, RICHARD, et al.].** The Search after Claret; or, a Visitation of

the Vintners. A Poem In two Canto's. [*Bound with:*] A Farther Search after Claret or, a Second Visitation of the Vintners. A Poem. [*And:*] A Search after Wit; or, a Visitation of the Authors: in answer to the late Search after Claret; Or, Visitation of the Vintners. By an Under-drawer at the --'s-Head-Tavern in -- Gate-Street. [*And:*] The Last Search after Claret in Southwark: Or, a Visitation of the Vintners in the Mint, with The Debates of a Committee of that Profession thither Fled to avoid the Cruel Persecution of their Unmerciful Creditors. A Poem. Dedicated to the most Ingenious Author of the Search after Wit, &c. London: Printed for E. Hawkins, 1691. Together four works in one volume: [iv], 19, [1]; [iv], 18, [2]; [iv], 19, [1]; and [iv], 11, [1]pp., 4to. Small repairs to the extreme margins of the first two leaves of the first poem, not affecting text, a few spots, stains, and minor creases throughout, several page numbers cut into at head, but large copies with many untrimmed edges. Attractively bound in

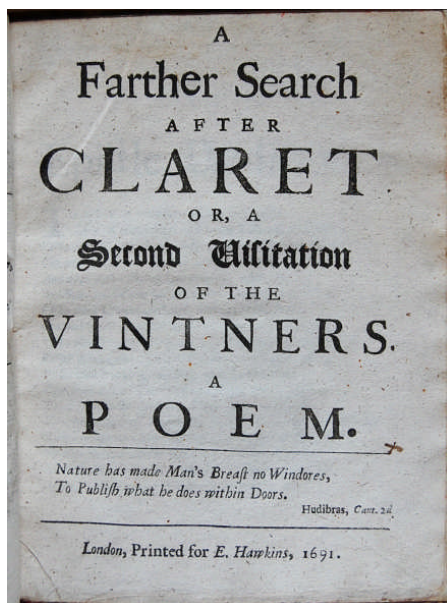


claret morocco-backed marbled boards antique, spine fully gilt, by Philip Dusel. **\$7,500.00**

First edition of each of the four poems in this series, all assigned to Richard Ames by Wing in *A Short-Title Catalogue 1641-1700* (but see below).

The first poem in the series, *The Search after Claret*, sets the tone in its "Epistle Dedicatory":

To all Lovers, Admirers and Doters on Claret,
 (Who tho' at Deaths-Door, yet can hadly forbear it)
 Who can Miracles credit, and fancy Red-Port
 To be Sprightly Puntack, and the best of the sort.
 To all Mornings-draught Men, who drink bitter Wine,
 To Create a false Stomach against they'r to Dine. . .
 To all sober Half-Pint Men, and serious Sippers.
 To all old Maudlin Drinkers, and 12 a Clock Bibbers. . .
 To all Bacchus his Friends, who have Taverns frequented,
 This following Poem
 Is Humbly Presented.

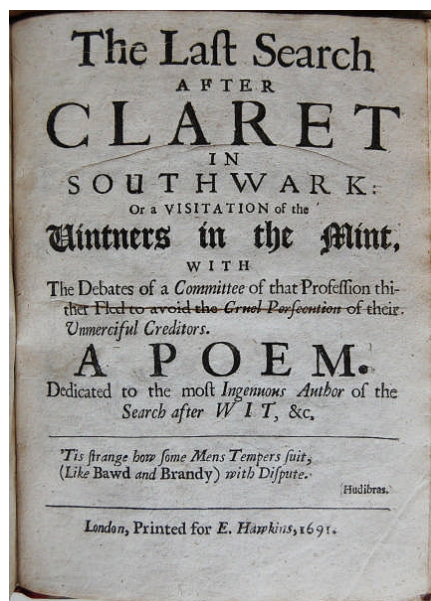
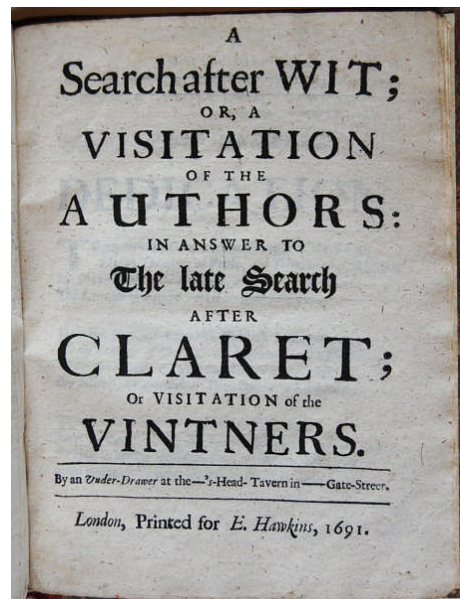


The second poem, *A Further Search*, has among other things a detailed summary of some subtleties of vintners,

Who when Wines are grown sick, and have
Workings amain,
Can with Caudle of Eggs to Life fetch 'em again;
And when with a Flying Lee troubled, with Allum,
Bay-Salt, and White-Starch, to their Sense can
recall 'em;
Who when Clarets are Ropy, and apt to be Muddy,
Can with Spirit of Wine make 'em leave their
brown Study. . .
Who with Racking, Infusing, and Clarification,
Play some delicate Tricks with the Wine in this
Nation.

John Dunton in his *Life and Errors* summarized the otherwise little-known Richard Ames:

Mr. Ames, originally a coat-seller; but always had
some yammerings upon him after Learning and the
Muses. . . . Wine and Women were the great bane of



his life and happiness. He died in an Hospital. . . .

Although Wing, as noted, gives all four poems to Ames, Macdonald (*Dryden Bibliography* 267) notes that the third poem in this volume, *A Search after Wit* “is presumably not by Ames, the author of *A Search after Claret*.” The poem takes some jabs at Dryden, and is entirely devoted to writers and critics:

When with thee, Ariosto, or Tasso, I sport,
Or go with our Spencer to his Fairy-Court,
Or Cowley, or Oldham, or Davenant pursue,
Or spend a few Hours, neat Waller, with you.
Here I read till I'm quite into Ecstasies carry'd. . . .
The fourth poem, *The Last Search after Claret in Southwark*, is partly a response to *The Search after Wit* - there is a dedication “To the Under Drawer of the --'s- Head Tavern” - and partly what seems to be a lament for the declining popularity of claret, which had been subject to stiff tariffs since 1679



and was becoming increasingly a drink identified with Tory aristocrats.

Wing, *Short-Title Catalogue 1641-1700*, A2989, A2977, A2991, and A2985. André Simon reprinted the three “Claret” poems in an edition of fifty copies in 1912, “with an Introduction and some Notes on Claret.” For references to the originals see his *Bibliotheca Vinaria* (1913) p. 208. These titles are rare in commerce: *A Farther Search* and *The Last Search* most recently appeared at Sotheby's in 2005, as separate lots with each fetching £1,200 hammer; a battered copy of a related title, *The Bacchanalian Sessions; or The Contention of Liquors*, 1693, sold at Forum Auctions in 2020 for £3,500.

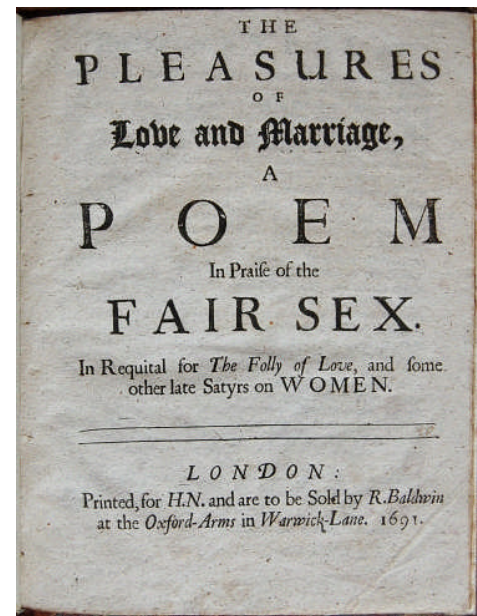
“WHO HAS NOT HEARD OF GREAT ORINDA'S FAME?”

3. [AMES, RICHARD, sometime attributed author]. The Pleasures of Love and Marriage, a Poem In Praise of the Fair Sex. In Requit for The Folly of Love, and some other late Satyrs on Women. London: Printed for H.N. and are to be Sold by R. Baldwin at the Oxford-Arms in Warwick-Lane, 1691. [iv], “18” [i.e. 26], [2]pp., 4to. With a leaf of advertisements at end (this with a faint stain). A large and attractive copy in antique-style calf-backed marbled boards, spine gilt. \$1,750.00

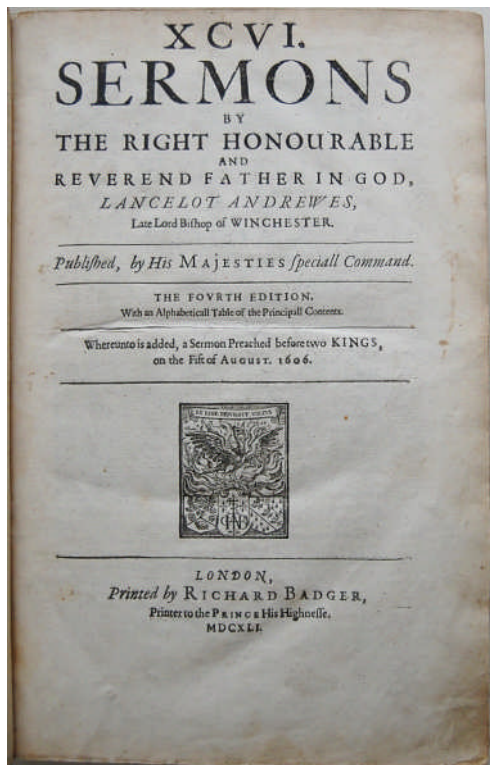
First and only edition, with a dedicatory epistle to “Stella” signed “Astrophel.” The poem is normally attributed to Richard Ames who wrote *The Folly of Love* for which this poem is “in requital.” Even allowing for the practice of Grub Street writers producing works supposedly in response to others of their own, the tone and content of this poem are far removed from Ames. It praises women throughout, and specifically Katherine Philips and Aphra Behn:

Who has not heard of great *Orinda's* Fame,
Pride of her own, and our vain *Sexes* shame,
 To every *Sister Muse* a darling *Name*?
Her self a Muse. . . .
 Nor had soft *Afra* less Immortal prov'd,
 Had that fond *Sappho* kept her *Heart* unmov'd,
 And had she not *too many Phaons* Lov'd,
 Whether with *fair Oenonoe* she deplor'd
 The broken *Faith* of her ungrateful *Lord*;
 Or in the *Tragic Buskin* swept the *Stage*,
 Or in sharp *Satyr* lasht th'obnoxious *Age*,
 Or aims at something more *Sublime* and *High*,
 When *Caesars Conquer* or when *Caesars Dye*.
 Till we her *Match* can find, her *Fate* we'll mourn,
Light fall the Dust on gentle *Afra's Urn*!

Wing, *Short-Title Catalogue 1641-1700*, A2987. The poem is rare, with OCLC locating copies at the British Library, Trinity College Dublin, and Harvard (there are a few reproduction or electronic copies lurking among the “books” as well); Wing adds Folger to the OCLC locations, and JISC/COPAC adds a copy at the Bodleian. Arber, *Term Catalogues*, II, 381 for Michaelmas Term 1691, treats the poem as anonymous, citing another poem printed in the same term as by Ames.



4. **ANDREWES, LANCELOT.** XCVI. Sermons by the Right Honourable and Reverend father in



God, Lancelot Andrewes, late Lord Bishop of Winchester. Published, by His Majesties special Command. London: Printed by Richard Badger, Printer to the Prince His Highnesse, 1641. [xiii], [i], 331, [1], 333-382 [i.e. 385], [1], 383-1020, [4], 26, 25-167, [1], 22, [16]pp, folio. Engraved portrait of Andrewes by John Payne (this with a small expert repair to the upper margin), also a small repair to the last leaf of table affecting two or three letters either side, not the sense. A few minor stains and signs of use, but an unusually nice copy in contemporary black morocco, covers gilt-ruled with three panels enclosing a large fleuron with the initials “A.H.”, g.e.; expertly rebacked preserving the original gilt, unlettered spine. **\$1,250.00**

“The Fovrth Edition. With an Alphabetical Table of the Principall Contents. Whereunto is added, a Sermon Preached before two Kings, on the Fift of August. 1606.” The sermons were edited by William Laud and John Buckeridge and include Buckeridge’s “A Sermon preached at the Funeral of the Right Honourable and Reverend Father in God, Lancelot, late Lord Bishop of Winchester.”

Andrewes was of course one of the greatest of Elizabethan religious thinkers and preachers, his power as the latter rivalled

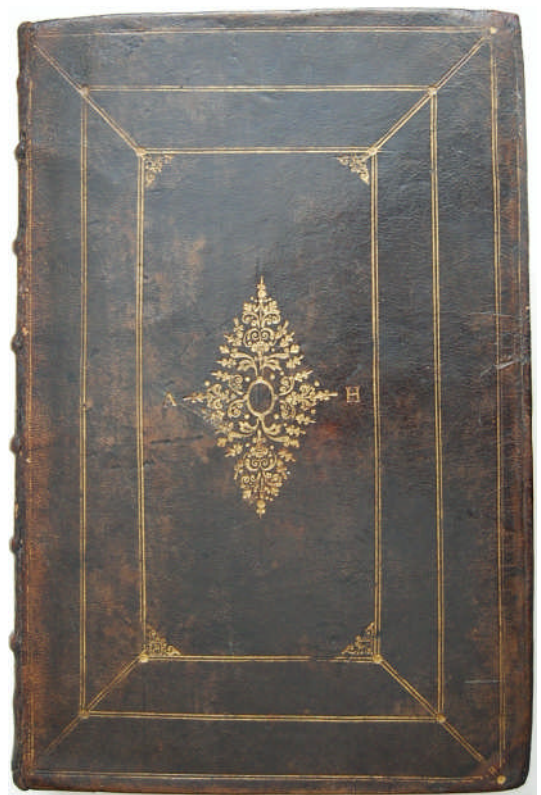
in his time only by the very different manner of John Donne. T.S. Eliot, in his pivotal 1926 essay in the *Times Literary Supplement*, did much to rescue Andrewes from obscurity, remarking that “in

this extraordinary prose, which appears to repeat, to stand still, but is nevertheless proceeding in the most deliberate and orderly manner, there are often flashing phrases which never desert the memory.”

Some of Andrewes’s language in these sermons found its way straight into Eliot’s poems, e.g. “The Journey of the Magi.” What Andrewes wrote, in his Christmas sermon of 1622 (pp. 143-144 in the present volume) about the journey may sound familiar to modern readers:

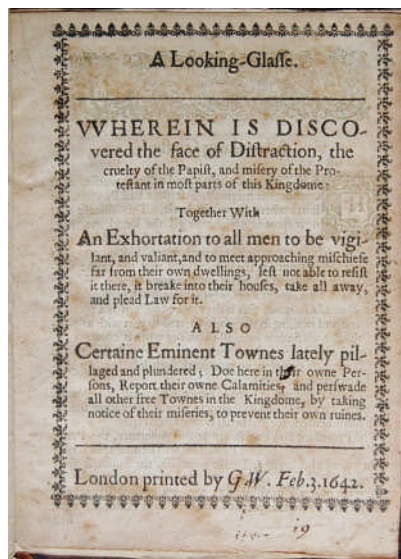
A cold comming they had of it, at this time of the yeare; just the worst time of the yeare, to take a journey, and specially a long journey, in. The wayes deep, the weather sharp, the dayes short, the sun farthest off, *in solstitio brumali*, the very dead of Winter.

Wing, *Short-Title Catalogue 1641-1700*, A3142.



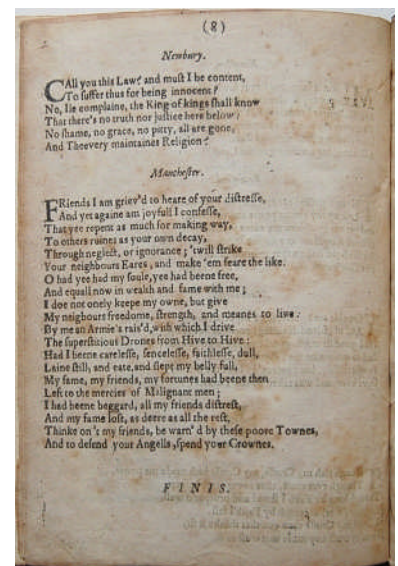
**POEMS “IN THEIR OWNE PERSONS” BY TOWNS
“LATELY PILLAGED”**

5. [ANONYMOUS] - A Looking-Glasse. Wherein is discovered the face of Distraction, the cruelty of the Papist, and misery of the Protestant in most parts of this Kingdome: Together with an Exhortation to all men to be vigilant and valiant and to meet approaching mischief far from their own dwellings lest not able to resist it there, it breake into their houses take all away and plead Law for it. Also Certaine Eminent Townes lately pillaged and



plundered; doe here in their owne Persons, Report their owne Calamities and perswade all other free Townes in the Kingdome by taking notice of their miseries, to prevent their own ruines. London: Printed by G.W. Feb. 3, 1642. 8pp., 4to. Some browning throughout. A sound copy, but in a battered early nineteenth-century half calf binding; upper cover detached. **\$600.00**

First and only edition, with the last three pages consisting of poetical laments by towns “in their owne persons” pillaged during the early campaigns of the Civil War, including Banbury, “Abbingdon,”



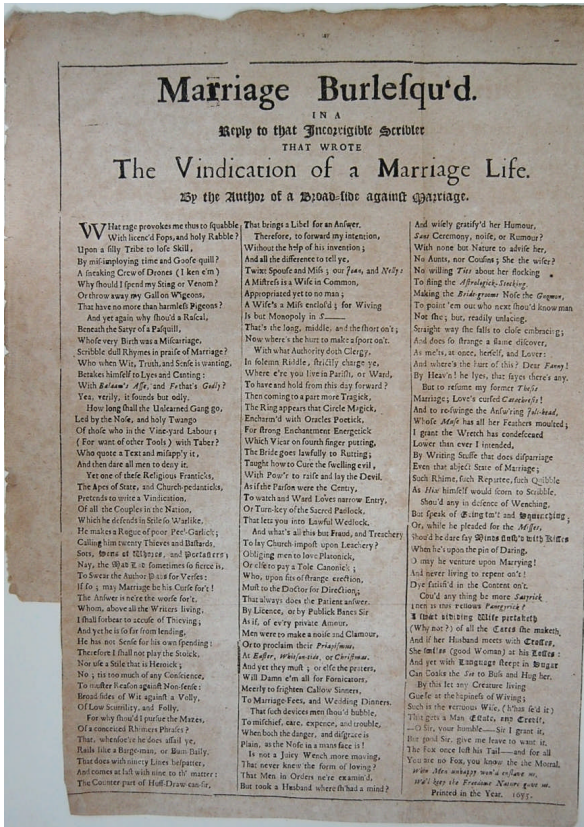
“Marlebrough,” Newbury, Manchester, and “Redding” (i.e. Reading):

I that was lately wealthy, strong, and free,
Now want my wealth, my strength, my libertie,
And pittie too, the more’s my miserie:
For having plenty, I neglected it,
And stood not to defend it as ’twas fit,
God send all honest Townes more Grace and wit.

Wing, *Short-Title Catalogue 1641-1700*, L3039.

AN ADDITION TO "THE MARRIAGE DEBATE," APPARENTLY UNRECORDED

6. AUTHOR OF A BROAD-SIDE AGAINST MARRIAGE. Marriage Burlesqu'd. In a Reply to



that Incongruous Scribler that wrote The Vindication of a Marriage Life. By the Author of a Broad-side against Marriage. [London?] Printed in the Year. 1675. Folio broadside, 15 x 10¼ inches. Printed on one side in three columns of verse within a single-line border, a partial foolscap watermark visible in the paper; the border cut very close on the right and cut into on the left where a four-inch piece of the margin was removed presumably to allow the paper to be folded and inserted in an album. Mild browning, but a sound survival. \$2,250.00

Apparently unrecorded, a riposte in a satirical broadside duel, with the present broadside's title giving the titles of the first two poems in the sequence.

The full title of the first of those two poems was *A Broad-side against Marriage directed to that inconsiderable Animal [sic.] called, a Husband*. Of it two copies are recorded by Wing, *Short-Title Catalogue*, B4831. Its refutation, *A Vindication of a Marriage Life*, is recorded both with and without a printer's name, at Wing V464A and 464B. Both broadsides, as well as the present one, were printed in 1675, and were part of a wider dispute about marriage, in prose and verse, that flourished in print through the 1670s and beyond. For an indication of how widespread the "marriage debate" was, see, e.g.

Cheryl Nixon, "Connecting Eighteenth-Century Print and Manuscript Practices: The 'Pleasures of Marriage' talks back to 'The Pleasures of a Single Life'", *The Center & Clark Newsletter*, No. 51, Spring 2010, pp. 8-10: "a popular debate that not only explores the pleasures of marriage, but seems to enact the pleasures of cheap print pamphleting."

Marriage Burlesqu'd, "By the Author of a Broad-side against Marriage," is a response to the *Vindication of a Marriage Life*, which accused the Broad-side author as one

Who for a Strumpet's Fee dost thus dispence.
With breach of Laws of God and Conscience.

Marriage Burlesqu'd replies
And yet again why shou'd a Rascal,
Beneath the Satyr of a Pasquill,
Whose very birth was a Miscarriage,
Scribble dull Rhymes in praise of Marriage?

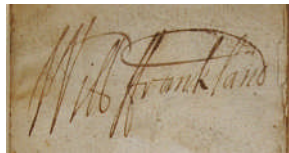
Both *Marriage Burlesqu'd* and the author's previous *A Broad-side* are contemptuous of marriage; the last four lines of *A Broad-side* are

VVith VVhores thou canst but Venture what, if lost,
May be Redem'd agen with Care, and Cost:
But a Damn'd Wife b' inevitable Fate,
Destroys Soul, Body, Credit, and Estate.

Marriage Burlesqu'd picks up the theme:

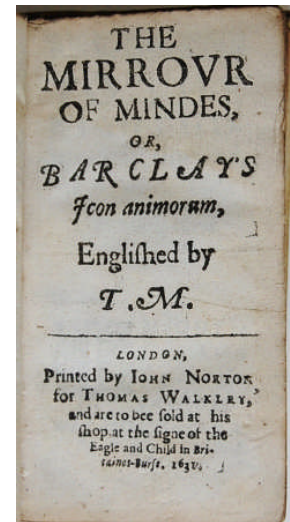
A Wife's a Miss enclos'd; for Wiving
Is but Monopoly in S----- . . .
The Ring appears that Circle Magick. . .
Which Vicar on fourth finger putting,
The Bride goes lawfully to Rutting. . .
And what's all this but Fraud, and Treachery
To lay Church-impost upon Leachery?

7. **BARCLAY, JOHN.** The Mirrovr of Mindes, or, Barclay's Icon animorum, Englished by T[homas] M[ay]. London: Printed by Iohn Norton for Thomas Walkley, and are to bee sold at his shop, at the signe of the Eagle and Child in Brittaines-Burse, 1631. [xii], 322, [2], "223" [i.e. 224]pp., 12mo. With the initial blank leaf, this inscribed "Will Ffrankland" (see below), leaf Kk4 (so signed) is a cancellans, printed as Kk5 in the gathering along with a final blank leaf Kk6 (not present here), the stub of the original Kk4, the cancellandum, is visible. A very nice copy in nineteenth-century vellum, gilt spine label; covers a little grubby. Circular inkstamp of the Maynard Smith and Outram Smith Library, dispersed by Forum Auctions, with their small shelf-mark in white ink on the spine. **\$950.00**

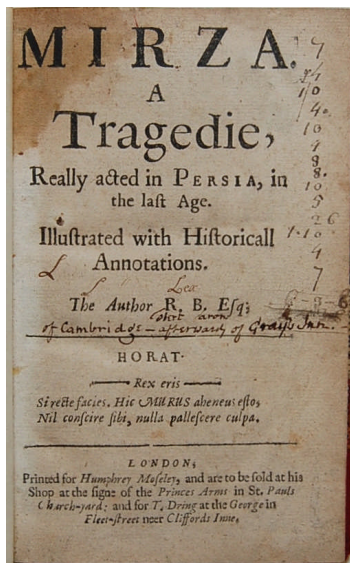


First edition in English, first published in Latin in 1614 as *Icon Animorum*; the work is a series of satirical sketches of the characters of nations. The preface by the translator Thomas May notes that many of his book's prospective audience are "meere English Readers" and should not be deprived of Barclay, the "learned Author," who "with a sharpe and penetrating insight surueyed the difference of humane dispositions."

STC 1399. "Will Ffrankland" was probably William Frankland, the English politician who sat in the House of Commons from 1628 to 1629 and also in 1640.



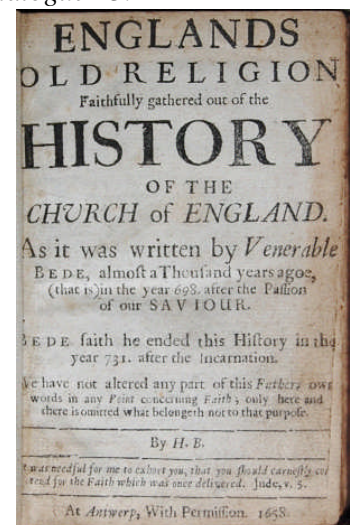
8. **[BARON, ROBERT].** *Mirza. A Tragedie, Really acted in Persia, in the last Age. Illustrated with Historicall Annotation.* The Author R.B. Esq. London: Printed for Humphrey Moseley, [1655]. [xvi], 264pp., sm. 8vo. Small old stain at upper inner corner throughout, the paper entirely sound, an early manuscript column of prices written and added in the outer margin of the title, a well-margined and pleasant copy. Late nineteenth-century half pebbled red morocco, spine gilt-lettered. **\$850.00**



First edition, entirely in verse, and with over a hundred pages of closely-printed "annotations" at the end. The poetical dedication "To His Maiestie" ("Charles 1st" is added in early manuscript in this copy) makes it clear that the play was written, and perhaps even type-set before 1649, but the Stationers' Register entry, and the annotation "1655" on the Thomason copy make clear that this latter was the publication date.

Mirza was probably Baron's best-known work; as the *Pforzheimer Catalogue* blandly puts it, "it contains less of plagiarism than his other publications." There are commendatory verses by John Hall, John Quarles, Robert Hills, John Cary, and E. Manning. Wing, *Short-Title Catalogue 1641-1700*, B892; *Pforzheimer Catalogue* 43.

9. **BEDE, the Venerable.** *Englands Old Religion Faithfully gathered out of the History of the Church of England.* As it was written by Venerable Bede, almost a Thousand years agoe, (that is) in the year 698. after the Passion of our Saviour. Bede saith he ended this history in the year 731. after the Incarnation. We have not altered any part of this Fathers own words in any Point concerning Faith; only here and there is omitted what belongeth not to that purpose. By H.B. At Antwerp, With Permission, 1658. [xxiv], 242, [2]pp., sm. 8vo in fours. With the final errata leaf; corner off the edge of pp. 119-120 costing the page number and two letters of a sidenote, tiny wormhole two lines from the bottom, from p. 185 (sig. Bb) to the end,



with loss of an occasional letter but all text readable, title-leaf a bit dusty and shaved at the fore-edge just touching a single letter in two lines. Much nicer than it



sounds in early, possibly contemporary and Continental, mottled calf; rebacked with the original gilt spine. Early signature (“Susan Wats”?) on the blank verso of the title, and another, “Mr. Thomas Browning” on the blank verso of the errata leaf, preceding three pages of early notes on flyleaves in what may be the same hand. The notes begin “The following Remarkable Story I took out of a Book called the Politician’s Catechisme page 83. . . .” **\$1,500.00**

First and only edition of these selections from Bede’s *Historia Ecclesiastica Gentis Anglorum*, the original of which was written in Bede’s later life sometime before 731; the editor and translator for this edition, “H.B.” is usually identified as Henry Harcourt, alias Beaumont, of the Society of Jesus. Harcourt’s purpose was to show that in the England of Bede’s time, the “old religion” was “still uncorruptedly practised.”

Wing, *Short-Title Catalogue 1641-1700*, B1659; Clancy, *English Catholic Books*, 86. No copy has appeared at auction since 1975.

“The Politicians Catechisme” referred to in this copy’s manuscript note is *The Politicians Catechisme for his Instruction in Divine Faith and Morall Honesty*, also published in Antwerp in 1658 (Wing F2181).

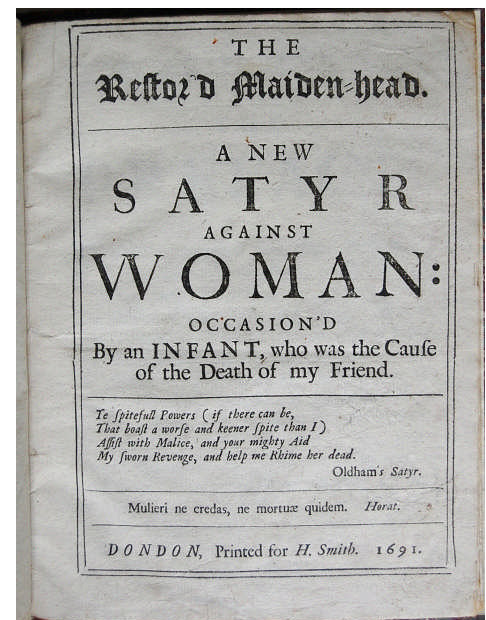
10. [BEHN, APHRA, sometime attributed author]. The Restor’d Maiden-head. A New Satyr against Woman: Occasion’d by an Infant, who was the Cause of the Death of my Friend. “Dondon” [i.e. London:] Printed for H. Smith, 1691. [iv], 19, [1]pp., 4to. Some minor staining in the lower margins with a few expert paper repairs well clear of text, but a sound and attractive copy in antique-style calf-backed marbled boards, spine gilt. **\$1,750.00**

First edition. Although the title of the poem suggests it may be part of the series of poetical satires which began with Robert Gould’s *Satyr against Woman* in 1683, a contemporary note on the title-page of the Bodleian copy, “Ye Lady Whart. . . and Sir John John. . .” demonstrates the grounding of this poem in a particular incident.

The records of the Old Bailey show that in December of 1690 “John Johnson Esq; alias Captain Johnson, alias Sir John Johnson,” was convicted and executed for kidnapping the fourteen year-old Mary Wharton and contriving to marry her to one Captain James Cumbel. If this criminal report is matched to the contents of this poem, the poem - otherwise almost unintelligible - begins to make sense. Instead of the fourteen year-old Mary being an innocent victim of an abduction, what emerges is that

Poor modest Creature! must thy wish’t *Escape*
From jealous *Guardian-Dam* be call’d a *Rape*? . . .
O crime, abhorr’d! no sign of discontent;
No least effort the *Robbery* to prevent; . . .
Surely he stole her with her own consent. . .
Their *Sophistry* we know, and right we take ’em,
Where *Doors are always open none can break ’em.*

In other words, the poem argues that young Mary, who at the trial claimed never to have seen Captain Cumbel before her abduction, in fact contrived with Johnson to make her escape after a

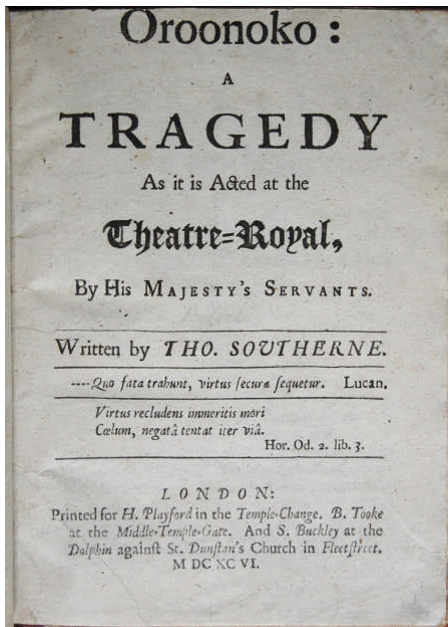


dinner outing, and was married to Cumbel by her own wish. Only when she was “discovered,” as the criminal record puts it, at an apothecary shop “and restored to her Friends” did she decide to recant and claim to have been kidnapped. Hence the poem’s bitterly sarcastic close:

Let’s use her tenderly, for yet she’s *sore*,
 And wish she never may be *ravish’d more*.
 May that fair *Reputation* you possess,
 Ever remain. . . .

Wing, *Short-Title Catalogue 1641-1700*, R1177; eleven copies in ESTC (eight of them in the United States); O’Donnell, *Aphra Behn, an Annotated Bibliography*, CB23: “Although attributed to Behn in the *Wrenn Catalogue* (I, 81-82), this works lacks any internal or external evidence to support this attribution.” The date of Johnson’s trial, nearly two years after Behn’s death, definitively disproves her authorship.

11. [BEHN, APHRA] - SOUTHERNE, THOMAS. Oroonoko: a Tragedy As it is Acted at the



Theatre-Royal, By His Majesty’s Servants. Written by Tho. Southerne. London: Printed for H. Playford in the Temple-Change. B. Tooke at the Middle-Temple-Gate. And S. Buckley at the Dolphin against St. Dunstan’s Church in Fleetstreet, 1696. [viii], 84, [2]pp., 4to. *Tiny and near-invisible restoration to the extreme blank outer corners of the title and last few leaves, without the final blank leaf. A large and attractive copy in calf-backed marbled boards antique, spine gilt, by Philip Dusel. \$4,500.00*

First edition, adapted from Aphra Behn’s novel of the same name. As Southerne wrote in the dedication of this play, I stand engag’d to Mrs. Behn. . . and. . . I have run further into her Debt for Oroonoko. . . . She had a great Command of the Stage; and I have often wonder’d that she would bury her Favourite Hero in a Novel.

An important and influential play, still frequently invoked for its representations of the role of women in the colonialist and mercantile culture of the period, Southerne’s retelling of Aphra Behn’s original story, which was based on her own South American experience, changed the race of the “beautiful Venus” Imoinda from black to

white. Southerne’s play fascinated later eighteenth-century writers who, like Restoration revisers of Shakespeare, found it “offensive to modesty” and tried to soften the impact of its tragedy. Nevertheless, Southerne’s *Oroonoko* played at least once a year from its first performance in 1695 until as late as 1829, “becoming one of the two or three most popular plays of the eighteenth century.” (Laura J. Rosenthal, “Owning Oroonoko: Behn, Southerne, and the Contingencies of Property,” *Renaissance Drama*, New Series, Vol. 23 (1992), p. 26). At least four different adaptations appeared between 1760 and 1790. Wing, *Short-Title Catalogue 1641-1700*, S4761.

ROYAL FOLIO

12. **BOOK OF COMMON PRAYER.** The Book of Common-Prayer and Administration of the Sacraments, and other Rites & Ceremonies of the Church, According to the Use of the Church of England, Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches: And the Form & Manner of Making, Ordaining, & Consecrating, of Bishops, Priests, and Deacons. London: Printed by His Maties Printers. Cum Privilegio, 1662. [628]pp., royal folio (this copy trimmed to 14¼ x 9½ inches, or 36½ x 24½ cm.). Engraved title by David Logan, with a separate printed title to the Psalter, the calendar printed in red and black, and this copy ruled in red throughout. Title a little dusty, and a small old waterstain (an inch wide and extending no more than a quarter inch) into the upper margin of the last 20 leaves, but a very handsome copy,



pressed and rebound by Riviere & Son in full and elaborately blind-tooled black morocco, spine gilt-lettered, g.e.; expertly and unobtrusively rebacked preserving the original spine. **\$1,750.00**

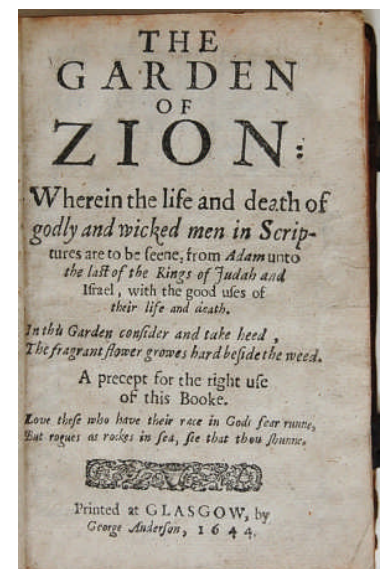
First edition of the great 1662 Prayer-Book, the grandest, royal folio issue, reasserting the official Anglican rites after the puritan rejection of King James's 1604 prayer-book. The 1662 *Book of Common Prayer* remains the official liturgy of the Anglican church, although it has been much tinkered with since the early 1960s.

Wing, *Short-Title Catalogue 1641-1700*, B3622, and for the *Psalter* B2478; Griffiths, *Bibliography of the Book of Common Prayer*, 1662, 1, (2) at p. 115. Fine copies of this prayer book are uncommon in commerce; as can be seen from recent auction records, the majority offered for sale have been read to pieces

13. **[BOYD, ZACHARY]**. *The Garden of Zion: Wherein the life and death of godly and wicked men in Scriptures are to be seene, from Adam unto the last of the Kings of Judah and Israel, with the good uses of their life and death.*

In this Garden consider and take heed,
The fragrant flower growes hard beside the weed.
A precept for the right use of this Booke.
Love those who have their race in Gods fear runne,
But rogues as rockes in sea, see that thou shunne.

Printed at Glasgow, by George Anderson, 1644. *Two vols. in one: [xiv], 441, [1]; [iv], 440, [4]pp., sm. 8vo. The second volume has two parts with separate title-pages but continuous pagination: The Second Volume of the Garden of Zion: Containing the Bookes of Job, Proverbs, Ecclesiastes, and Song of Songs, all in English Verse, and, at p. [361], The Holy Songs of the Old and New Testament; Dedicated to the Royall Lady Mary, his Majesties Elder Daughter, Princesse of Orange, this dated 1645, the last page in Vol. II with an apology for, and a short list of errata; expert repair to the outer*



margin of pp. 5-6 in Vol. I, without loss of text, otherwise an exceptionally nice copy. Contemporary, presumably Scottish, blind-ruled dark calf with a large central lozenge on both covers; expertly rebacked with most of the original spine, two brass clasps present but the straps now missing. Armorial bookplate of "The Honourable Archibald Campbell Esq. 1708" on the blank verso of the title-page, with the later bookplate of Sir William Forbes Bart. of Pitsligo on the inside of the front board, front and rear endpapers with seventeenth-century manuscript quotations in Latin verse. **\$7,500.00**



First edition of one of the more significant works of Scottish poetry of the first half of the seventeenth century. Nothing is known of Boyd's parentage or childhood, but he had a long association with Glasgow University and, in Pagan's 1847 *Sketch of Glasgow*, Boyd is said to have "railed" on Cromwell and his officers when they arrived in Glasgow in 1651 "to their very face in the High Church." Cromwell's response was to invite Boyd for dinner, and the two were said to have spent the night together talking and praying.

Boyd's poetry was much influenced by Joshua Sylvester, who is quoted in *The Garden of Zion* and described as "The Prince of English Poets." Boyd evidently intended his versification of parts of the Bible to be for the edification of youth, as he says in his preface "A Watchword to the General Assemblie":

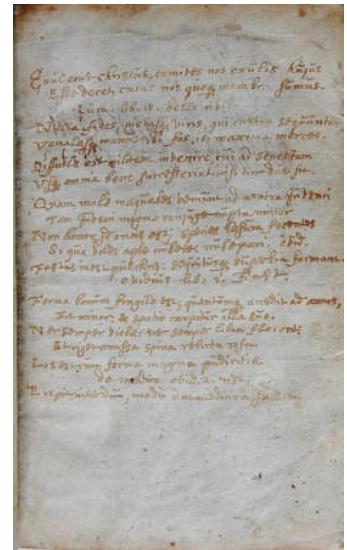
Our Schooles and Country are stained: yea pestered, with idle Bookes, your children are fed on fables, love songs, badry ballads, Heathen husks, youths' poyson. It much concerneth you to see to this, and carefully to banish out of the land all the names of the Pagan gods and goddesses, which (as God hath expresslie told us) should not be taken in our lips.

Wing, *Short-Title Catalogue 1641-1700*, B3906, citing copies at Edinburgh, National Library of Scotland, and New York Public; there is also a copy at Glasgow. Aldis (updated) online, *Books Printed in Scotland before 1700*, 1133. Cotton, *Editions of the Bible and Parts Thereof in English* (1852), p. 315, gives the collation.

The Glasgow University website notes that George Anderson, who became the first printer in Glasgow when he set up his press in 1638, "was particularly encouraged by Zachary Boyd (1585?-1653), who was for some time the Vice Chancellor."

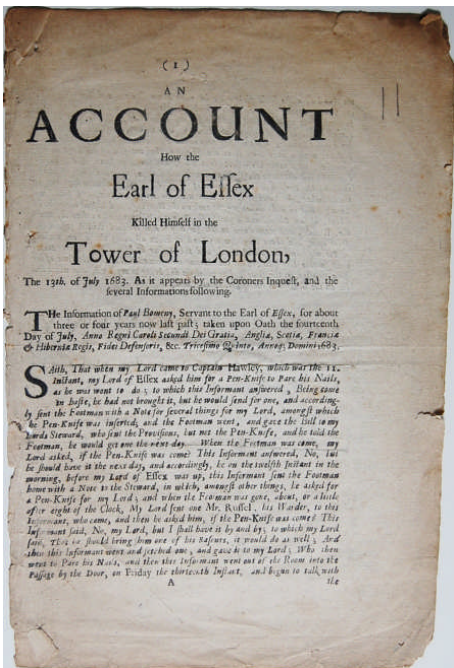
The provenance of this copy is agreeably Scottish. The Honourable Archibald Campbell Esq., whose 1708 bookplate is on the blank verso of the title-page (a placement which seems to have gone out of fashion by about 1715-1720), was the grandson of Archibald, eighth Earl of Argyll and became Bishop of Aberdeen in 1721. Sir William Forbes Bart. of Pitsligo was a banker, friend of Boswell and Johnson, and author of a biography of James Beattie.

Copies of *The Garden of Zion* are rare, both institutionally (see above) and in commerce. No copy is recorded on Rare Book Hub, but a copy much restored by Riviere, described at item 4912 in the 1907 *Book-Prices Current*, Vol. XXI, as "fairly good" fetched £70 and, a century earlier, the Duke of Roxburghe's copy fetched three guineas in his 1812 auction, the same price as a 1600 first edition quarto of *A Midsummer Night's Dream*.



EDINBURGH PRINTED

14. [CAPELL, ARTHUR, Earl of Essex] - An Account How the Earl of Essex Killed Himself in the Tower of London, The 13th. of July 1683. As it appears by the Coroners Inquest, and the several Informations following. [Colophon:] Edinburgh: Re-printed by the Heir of Andrew Anderson,



another full-page on the leaf's verso, sig. B correctly paged except for B4, which has "21" instead of "12", D4v last line begins "as"; tiny piece torn from the upper margin of the last leaf just touching the line border. An excellent copy in modern glazed blue boards, spine with a gilt label. Title-page with an early inscription "This pliamt [sic., i.e. "parliament"] began April 13. 1640 & was dissolved May 30 following." \$450.00

First edition, widely circulated and possibly written by John Finch, Baron Finch of Fordwich; variations in the type settings appear. Charles was constrained by a shortage of funds in his campaign against the Scottish covenanters in 1639-1640; he convened the "Short Parliament" in hopes of obtaining additional taxes, asserting among other things "how dangerous it was to lose the least minute of time, lest thereby those of Scotland should

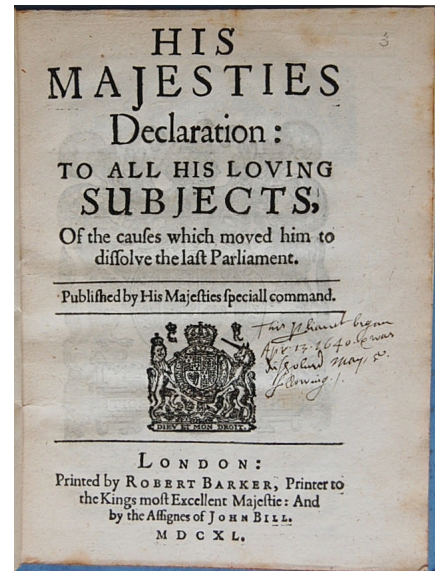
Printer to His most Sacred Majesty, 1683. 4pp., folio. Printed on poor paper with a few slight marginal tears. Disbound. \$200.00

A reprint of the London edition, giving the account of the Earl's servant and one of the Tower warders, as to the Earl's cutting his own throat with a razor. Many believed the Earl had been murdered, and that his conviction in the Rye House Plot to murder the King and his brother had been unjust.

Wing, *Short-Title Catalogue 1641-1700*, A176, recording five copies in the United Kingdom and Harvard in the U.S.A.

THE SHORT PARLIAMENT

15. **CHARLES I, King of England.** His Majesties Declaration: to all his Loving Subjects, of the causes which moved him to dissolve the last Parliament. Published by His Majesties speciall command. London: Printed by Robert Barker, Printer to the Kings most Excellent Majestie: And by the Assignes of John Bill, 1640. [iv], 55, [1]pp., 4to. With the initial blank leaf, title-page with a small cut of the royal arms,



frame their parties with forraign States." Parliament failed to comply, and the next phase of the English Civil War began soon after. STC 9262.

16. **CHAUCER, GEOFFREY.** The Woorkes of Geoffrey Chaucer. newly printed, with divers addicions, whiche were neuer in printe before: with the siege and destruction of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere. Vertue florisheth in Chaucer still, Though death of hym, hath wrought his will. [10 leaves], ccclxxviii numbered leaves, folio. Title with Chaucer's coat of arms dated 1560, "The Caunterburie tales" and "The romaunt of the rose" each with separate divisional titles within elaborate woodcut borders; the general title and the following two leaves expertly remargined well clear of text, a couple of slight marginal tears repaired on the last couple of



leaves which are also a little soiled. A discreetly washed and pressed copy in handsome later Victorian full brown morocco by Riviere, covers ruled in blind and gilt with a large central gilt lozenge, spine fully gilt, g.e.; a few very minor scuffs. **\$25,000.00**

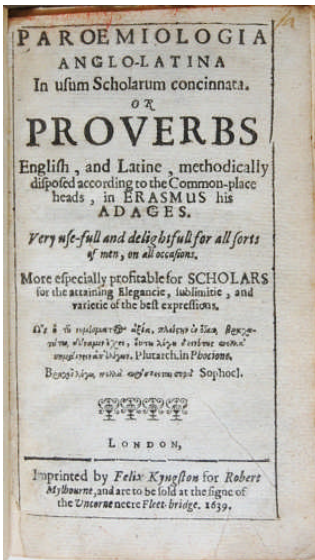
First John Stowe edition, the state without the woodcut illustrations to the “Prologues”; this is now considered the first appearance of the book, with recent scholarship suggesting that the woodcut blocks were discovered after the first run of the preliminary leaves was printed. This edition has been described as “doubtless the Chaucer that was studied by Sir Philip Sidney and Edmund Spenser and at least leafed through by the young Shakespeare” (*The Book of Geoffrey Chaucer*, (1963), p. 24). In addition to “The Caunterburie Tales”, it includes “The Romaunt of the Rose”, “Troilus and Creseide”, “Boecius de Consolacione” and “The Testament of Love”. There are also new additions to this 1561 text but, the *Pforzheimer Catalogue* notes,

the majority of the pieces added by Stowe to this, his first edition, are spurious. Many occur in Trinity College Cambridge Codex R3, 19, which may have been Stowe’s source.



Although the 1561 Chaucer is not an especially rare book, complete copies have become elusive. The present copy is an unusually attractive example, albeit restored and rebound. The work by Riviere is in his best and most conservative style, preceding the addition of “& Son” to the firm’s name in 1881. STC 5076; see also Grolier, *Langland to Wither*, 42 and *Pforzheimer Catalogue* 176, both of which discuss the illustrated and unillustrated states of this book. For a discussion of the priority of this state without the illustrations, see David R. Carlson, “The Woodcut Illustrations in Early Printed Editions of Chaucer’s Canterbury Tales”, in *Chaucer Illustrated: Five Hundred Years of the Canterbury Tales*, 2003.

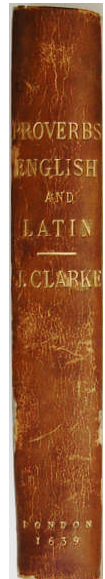
17. **CLARKE, JOHN.** *Paroemiologia Anglo-Latina In usum Scholarum concinnata. Or Proverbs English, and Latine, methodically disposed according to the Common-place heads, in Erasmus his adages.* Very use-full and delightfull for all sorts of men, on all occasions. More especially profitable for Scholars for the attaining Elegancie, sublimitie, and varietie of the best expressions. London: Imprinted by Felix Kyngston for Robert Mylbourne, and are to be sold at the signe of the Uncorne [*sic.*] neere Fleet-bridge, 1639. [xvi], 329, [7]pp., sm. 8vo. *A few contemporary manuscript marginalia, one suggesting a schoolboy owner: "Take heed of Dr. M. in ye morning." An excellent copy in nineteenth century vellum, a calf overlay on the spine gilt-lettered, the Stirling Maxwell arms on upper cover and William Stirling's bookplate on the front pastedown.* **\$2,500.00**



First edition of an entertaining compendium, surely a help in making school Latin more palatable. John Clarke (d. 1658) was headmaster of Lincoln Grammar School, and his preface notes that this work was collected from Erasmus and also from scholars and friends "over and besides my own observation of many golden proverbs dropping from vulgar mouths *ima de plebe.*" It is arranged alphabetically by Latin subject, but the English proverbs are given first, in the left-hand columns. They speak for themselves:

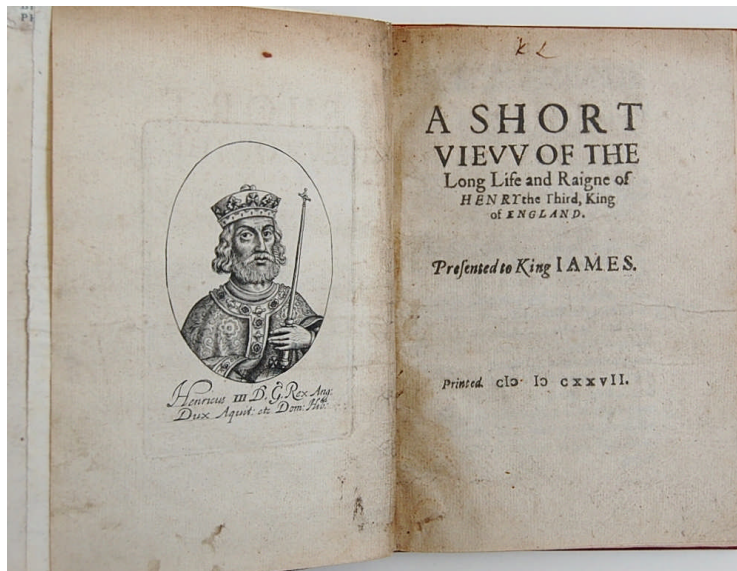
- Faire words butter no parsnips.
- Jack will eat no fat, and Jill doth love no leane.
- Old wine and old friends be praised every where.
- When povertie comes in at doores, love leapes out at windowes.
- Love me and love my dog.
- The Devil makes his Christmase pie of Lawyers tongues and Clerkes fingers.
- All shall be well, and Jack shall have Jill.
- You can't see wood for trees.
- Earely to bed and earely to rise, makes a man healthy, wealthy, and wise.
- All the proof of a pudding is in the eating.
- More hast worse speed. . . . Soone got, soone spent.
- He hath wind-milnes in's head.
- The rowling stone gathers no moss.
- Out of the frying-panne into the fire.

STC 5360. ESTC cites six locations in North America: Folger, Harvard, Huntington, Illinois, Newberry, and Yale. No further edition was published, although there was an even rarer 1646 reissue.



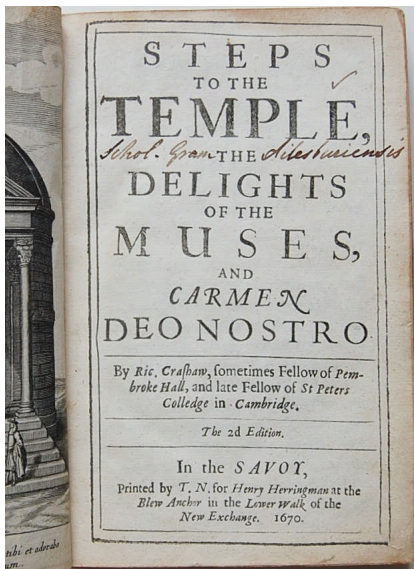
18. **[COTTON, Sir ROBERT].** *A Short Viewv of the Long Life and Raigne of Henry the Third, King of England. Presented to King Iames.* [London:] Printed [by John Okes, Bernard Alsop, and Thomas Fawcet for Benjamin Fisher], 1627. 49, [*i.e.* 47]pp., 4to. *Engraved portrait captioned "Henricus III D.G. Rex Ang: Dux Aquit: etc Dom: Hib." Old stain along the gutter of the title-page, but an excellent copy in twentieth century red morocco-backed cloth, spine gilt. With the Bibliotheca Phillipica book-label of Sir Thomas Phillipps, presumably transferred from an earlier binding.* **\$500.00**

One of several 1627 printings, this is Jackson's "Edition 1" (of three). See William A. Jackson, "Sir Robert Bruce Cotton's 'A short view of the long life and raigne of Henry the third.'" *Harvard Library Bulletin* IV (1), Winter 1950: 28-38. Jackson calls this work "one of the earliest English attempts to write history in the modern, or, more properly, Thucydidean, manner." Its production was unlicensed and the printers were discovered and prosecuted, although there is no record of what, if any, punishment was administered. That the pamphlet was widely read as a commentary on the tension between Charles I and Parliament was doubtless the reason it saw no fewer than



eleven editions in the seventeenth century. The engraved portrait in this copy is contemporaneous with the book and may well have been available for purchase with it (the title-page here is offset onto it), but it is not mentioned by Jackson and I can find no mention of it in library records. STC 5864.4, with p. 4, lines 1-2 reading “against ... Norfolke”; p. 5, line 3 reading “tances ... Majesty”; and p. 38, the second word of the last line “therefore.” Also of note in this copy: p. 38, line 1 begins “to wisdom”, page numbers 40 and 41 are omitted; pp. 18, 46, 47 are incorrectly numbered 16, 45, and 46 respectively, and leaf e1 is incorrectly signed “cj”.

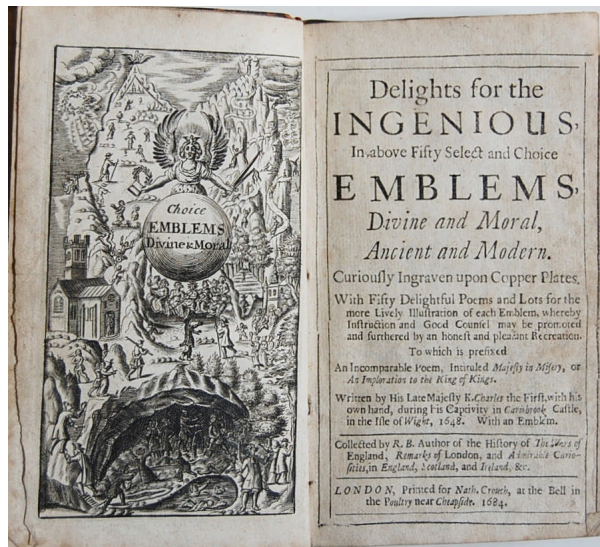
19. **CRASHAW, RICHARD.** *Steps to the Temple, the Delights of the Muses, and Carmen deo Nostro.* In the Savoy: Printed by T.N. for Henry Herringman at the Blew Anchor in the Lower Walk of the New Exchange, 1670. [xvii], 208pp., 8vo. Engraved frontispiece. An excellent copy in contemporary panelled calf, unlettered and without pastedown endpapers as issued; expert and unobtrusive repairs to the head and foot of spine. Inscription “Charandri Ailsburiensis 12 Maii 1690 pr 1s” on the stub of the free endpaper and with a slightly later inscription “Schol. Gram. Ailsburiensis” on the title-page. With the small book-label of the present compiler, who bought this copy in 1975. **\$1,750.00**



“The 2d Edition,” accurate as to “Carmen deo Nostro,” the third edition of the other two titles, but the first collected edition of the three works. One of the great metaphysical poets, Crashaw has been called “the one conspicuous English incarnation of the baroque sensibility,” a sensibility which was already falling out of favour when this edition was published: it was the last to appear until the nineteenth century. Among the occasional poems are several to ladies on literary subjects, including praise of George Herbert, one “To His Supposed Mistress,” and a couplet on two plays by John Ford (“what is *Love’s Sacrifice* but the *Broken Heart*?”).

Wing, *Short-Title Catalogue 1641-1700*, C6838; Grolier, *Wither to Prior*, 234. This copy’s early ownership by the Aylesbury Grammar School (founded 1598) is an agreeable demonstration of the early availability of English as well as Latin poetry to young students.





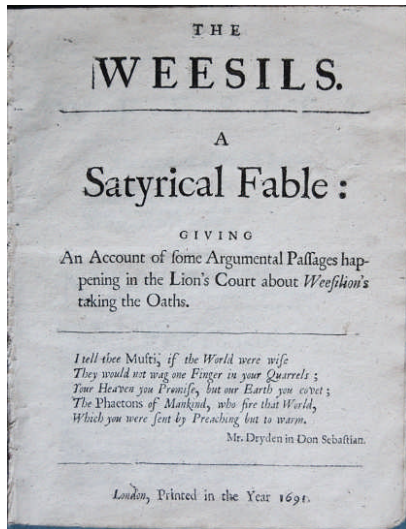
20. **[CROUCH, NATHANIEL].** Delights for the Ingenious, in above Fifty Select and Choice Emblems, Divine and Moral, Ancient and Modern. Curiously Ingraven upon Copper Plates. With Fifty Delightful Poems and Lots for the more Lively Illustration of each Emblem, whereby Instruction and Good Counsel may be promoted and furthered by an honest and pleasant Recreation. To which is prefixed An Incomparable Poem, Intituled Majesty in Misery, or An Imploration to the King of Kings. Written by His Late Majesty K. Charles the First, with his own hand, during his Captivity in Carisbrook Castle, in the Isle of Wight, 1648. With an Emblem. Collected by R.B. Author of the History of the Wars of England, Remarks of London, and Admirable Curiosities, in England, Scotland, and Ireland, &c. London: Printed for Nath. Crouch, at the Bell in the Poultry near Cheapside, 1684. [xxiv], 207, [9]pp., 12mo. Engraved title, portrait of King Charles I, fifty full-page emblematic illustrations, and a woodcut "Figure, or Lottery" on p. 207, with four leaves of publisher's advertisements at end. Some mild browning and spotting, but an unusually nice survival in the original blind-ruled, unlettered calf; short split at the head of the upper joint. Contemporary signature "Elizabeth Molyneux" on front free endpaper (see below). **\$1,500.00**

First edition. The illustrations and most of the verses are copied and adapted from George Wither's *Collection of Emblems, Ancient and Moderne*, 1635, including the lottery, which Crouch describes as "somewhat which might be likely to please the Populace." (Some copies may have had this leaf pierced for a volvelle, as in Wither's book, but the present copy has the leaf intact). Crouch, in the preface he signs "R.B." (for Robert Burton, his usual pseudonym), recognizes that the device of the lottery may be "reputed as great an Indecorum as erecting an Alehouse at the Church-stile."



Wing, *Short-Title Catalogue 1641-1700*, C7312. See also Freeman, *English Emblem Books*, p. 231, and Praz, *Studies in Seventeenth Century Imagery*, p. 311 ("the rarest of all Burton's tracts"). The most likely candidate as the original owner of this copy is the Elizabeth Molyneux who was born in Nottinghamshire in 1658, daughter of Sir John Molyneux, Baronet, and Lucie, née Rigby. Elizabeth married Edmund Jodrell on 11 February 1688, bore at least four sons, and lived to be 98.

21. **[D'URFEY, THOMAS].** The Weesils. A Satyrical Fable: Giving an Account of some Argumental Passages happening in the Lion's Court about Weesilion's taking the Oaths. London: Printed in the Year 1691. [ii], 12, [2]pp., 4to. Leaf A2r in the second state with "SECTION" above the beginning of the main poem, and leaf (D2r) with the caption title "POSTSCRIPT" and a long horizontal line above "FINIS"; small repair to a tear in the blank margin of the title without loss of paper, overall an excellent copy, stitched in modern blue wrappers. **\$175.00**

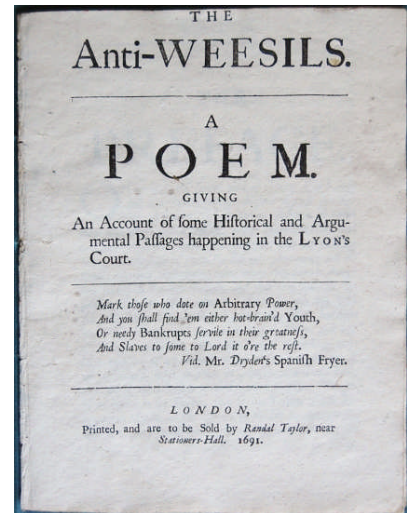


First edition, long attributed to Thomas Brown but with scholars more recently having come down in favor of Thomas D'Urfey. The poem lampoons a leading Anglican cleric William Sherlock, who had allied with the nonjurors in 1689 by refusing to take the oath of allegiance to the newly crowned William and Mary. Within the year Sherlock had performed an about-face, which many, including the poet here, blamed on the influence of his wife

Whose Worldly Thoughts still rather did incline
To temporal Blessings than to Grace Divine,
Perceiving that her Bacon did decrease,
And that she miss'd her late supplies of Cheese. . . .

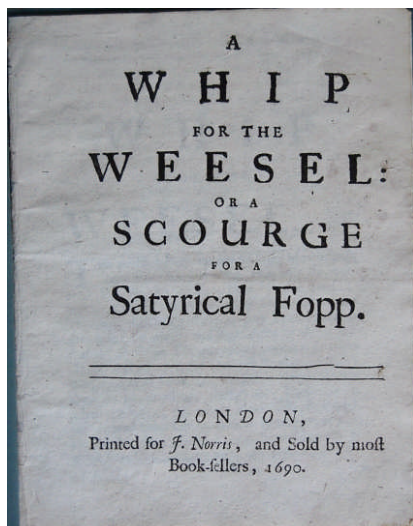
The poem goes on to a dialogue between husband and wife, with the wife carrying the day: "What's Censure, to six hundred Pounds a year?" Wing, *Short-Title Catalogue 1641-1700*, D2790B.

22. [D'URFEY, THOMAS, reply to]. The Anti-Weesils. A Poem. Giving an Account of some Historical and Argumental Passages happening in the Lyon's Court. London: Printed, and are to be Sold by Randal Taylor, near Stationers-Hall, 1691. 16, [17-32]pp., 4to, the last sixteen pages chaotically paginated, presumably the result of more than one compositor at work; a few minor marginal stains but a fresh and attractive copy, stitched in modern blue wrappers. **\$200.00**



First edition, replying to Thomas D'Urfey's *The Weesils* (see above), which attacked Rev. William Sherlock for his hesitation to take the oath of allegiance to William and Mary. D'Urfey's poem is dismissed as "the loud Laughter of a Fool," and Sherlock's about-face on the oath of allegiance praised, with the arrival of William hailed as "Propitious Heaven's" freeing the country from "Beasts of Prey." Wing, *Short-Title Catalogue 1641-1700*, A3516.

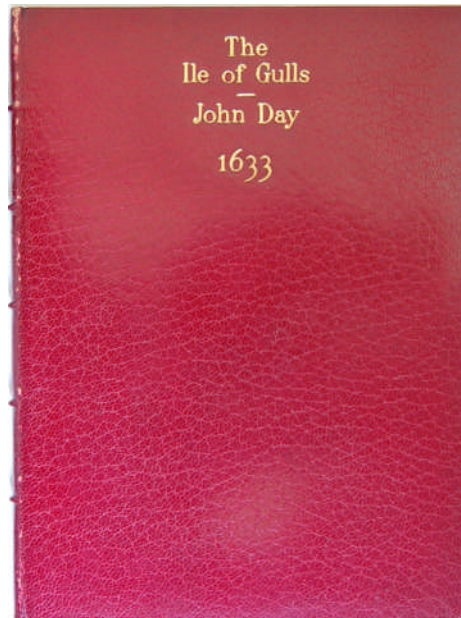
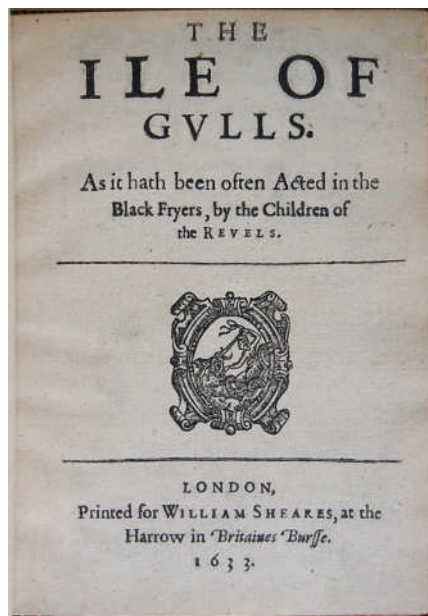
23. [D'URFEY, THOMAS, reply to]. A Whip for the Weesel: or a Scourge for a Satyrical Fopp. London: Printed for J. Norris, and Sold by most Book-sellers, 1690 [but 1691?]. 8pp., 4to. A very nice copy, stitched in modern blue wrappers. **\$200.00**



First edition, a prose response to D'Urfey's poem: "certainly nothing can be more scurrilous, nothing more undecent or unmannerly, than that Piece of observable Poetry, entituled The Weesels: Or, A Satyrical Fable." Even greater exception is taken to D'Urfey's "foul Reflexions, that are cast upon a most worthy Gentlewoman," that is, upon Sherlock's wife. Wing, *Short-Title Catalogue 1641-1700*, W1673.

24. [DAY, JOHN]. The Ile of Gulls. As it hath been often Acted in the Black Fryers, by the Children of the Revels. London: Printed [by Augustine Mathewes] for William Sheares, at the Harrow in Britaines Bursse, 1633. [64]pp., 4to. Most headlines cut into, but the lower margins are ample. An attractive copy, washed and bound by Riviere and Son in full red morocco, upper cover and spine gilt-titled, g.e.; joints just a little rubbed. **\$7,000.00**

Second edition, not so stated, first published in 1606. The play caused a scandal when it was first performed, with the child actors mimicking



English and Scottish accents in their roles, respectively, as Arcadians and Lacedaemonians. The result was that the plot, taken from Sir Philip Sidney's *Arcadia*, suggested the newly-arrived court of King James and, like *Eastward Ho!*, got many of its principals thrown into gaol. Beside the political innuendo, the play has, among other things, a recurring theme of tennis. Early on, Dametas and Manasses start to banter:

Dam. Manasses, how doest like my play at Tennis?

Man. You play well, but you lose still.

Dam. Pollicie Manasses, pollicie; for when any man upbraides me with my gettings at Court, I may swear trulie, I haue lost more then I haue got by't.

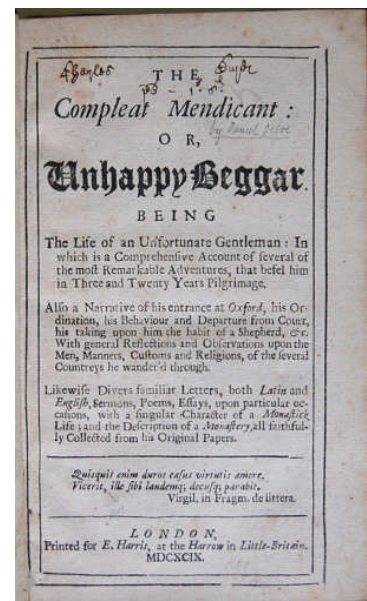
Man. By the Tennis-court, I thinke you haue. . . .

A.H. Bullen, in his edition of Day's *Works* (1881), has this to say:

The cleverest scene in the play is the description of the match at tennis (II. 5). Not for a moment is there a pause in the rapid interchange of stroke and counter-stroke. Outside of Shakespeare's early comedies it would be difficult to find among the dramatists of the time such another *tour de force* of sprightly repartee. In this perilous play of tight-rope dancing Day takes a special delight: his step is always light and true.

STC 6414; Greg, *Bibliography of English Printed Drama*, I 235(b). The only other copy of the play to appear at auction since 1980 was at Bonhams, Nov 27, 2012; it brought £2,750. The sole copy of the 1606 first edition offered for sale in the last century or more, was the Herschel V. Jones copy, sold at the Anderson Galleries in 1918.

25. [DEFOE, DANIEL, sometime attributed author]. *The Compleat Mendicant: or, Unhappy Beggar. Being The Life of an Unfortunate Gentleman: In which is a Comprehensive Account of several of the most Remarkable Adventures, that befel him in Three and Twenty Years Pilgrimage. Also a Narrative of his entrance at Oxford, his . . . taking upon him the habit of a Shepherd, &c. . . . Likewise Divers familiar Letters, both Latin and English, Sermons, Poems, Essays. . . all faithfully Collected from his Original Papers.* London: Printed for E. Harris, at the Harrow in Little-Britain, 1699. [xxxii], 156, [4]pp., 8vo. *With a preliminary advertisement leaf ("the second Part is now in the Press"), and four pages of publisher's advertisements at end. Some browning and spotting as usual, but a good large copy in late eighteenth-century half calf over marbled boards, spine gilt-ruled with a label; upper joint partly split. On the front pastedown is a*



small old paper tag with a manuscript note “Bought at W.H. Crawford’s Sale at Sotheby’s 16.3.91.” \$850.00

First and only edition (despite the preliminary notice no “second part” ever appeared), variously attributed to Daniel Defoe and to Thomas Price, with ESTC noting the “attribution to Defoe probably erroneous.”

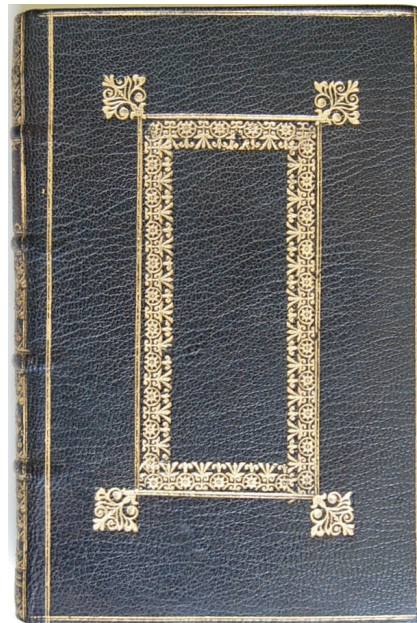
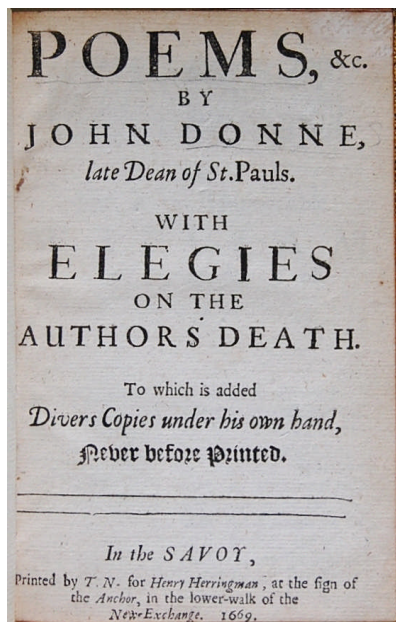


The narrator has to leave Oxford University for want of funds and becomes a travelling beggar. He takes up with a mountebank selling quack remedies, and then an itinerant mock-parson; both of them dupe and rob him. He begs from the gentry by sending appeals in verse, and then is taken up by a clergyman in Northamptonshire and ordained a deacon. But the clergyman has a sister:

here my Cruel Step-mother, Fortune, begins again to try her Experiments upon me: From this very Instant this poor young Gentlewoman espouses a particular Tenderness and Esteem for me; which she so long unhappily fosters and cherishes in her breast, that at length by degrees it swell’d into a violent and passionate Love.

And so the mendicant, unwilling to take advantage, sets off again, after more adventures becoming a contented shepherd in Dorset until his own literacy betrays him and he is suspected of being a Jesuit spy.

Wing, *Short-Title Catalogue 1641-1700*, C5646B; Mish, *English Prose Fiction 1600-1700*, pp. 87-88, treating the work as by Defoe. W.H. Crawford’s was one of the major libraries dispersed in the 1890s: Seymour de Ricci, *English Collectors of Books*, p. 165, refers to it as “the sale of the great library of manuscripts, incunabula and other rare volumes, formed from 1870 onwards by William Horatio Crawford of Lakelands, County Cork.”



26. **DONNE, JOHN.** *Poems, &c. With Elegies on the Author’s Death. To which is added Divers Copies under his own hand, Never before Printed. In the Savoy: Printed by T.N. for Henry Herringman, 1669. [vi], 414pp., 8vo. Without the initial and terminal blank leaves as usual, a few headlines shaved. A handsome copy in full gilt-panelled black morocco, spine richly gilt, g.e., by Bernard Middleton.* \$5,000.00

Fifth edition (not so stated), adding for the first time Donne's incomparable elegy "To his Mistress going to bed," and four other poems, two of them spurious.

According to one of his friends, Donne wrote "all his best pieces ere he was twenty-five years old." These are his "Songs and Sonets" which begin the book, and if some would argue that Shakespeare in his sonnets is the greatest of all love-poets, surely there can be no argument that Donne is the unequalled poet of requited love, a realm only occasionally visited by Shakespeare and notably ignored by most subsequent poets writing in English. The bulk of the present collection was originally published in 1633, two years after Donne's death, and although there were a handful of subsequent editions, Donne's reputation was eclipsed in the later seventeenth century by imitators such as Abraham Cowley. Only in the late nineteenth century did Donne's light begin to shine again, and more than a century later it has grown only brighter. Wing, *Short-Title Catalogue 1641-1700*, D1871; Keynes, *Bibliography of John Donne*, 84.

27. [DOUGLAS, Lady ELEANOR]. The Benidiction. I have an Errand to thee O Captain. 2 Kings 9.5. [No place or printer:] Printed in the Year, 1651. [4]pp., 4to (a half-sheet), entirely untrimmed and neatly stitched at the central fold into modern wrappers. **\$1,850.00**

One of apparently three editions or issues, probably the result of the author's stop-press corrections as she supervised the printing; another edition spells the title "Benediction" and still another adds "From the Almighty Omnipotent" to the title. This is one of the prophetess's last publications, dated at the end "Octob. 28. 1651" and signed "Eleanor" just a few months before the author's death in July 1652. "The Benidiction" is to Oliver Cromwell, who a month before had defeated Charles II at the battle of Worcester. It is headed "For the Armies General His Excellency", refers to Cromwell's "Flaming Sword for expelling the Man in your hand", and offers with biblical references an almost incomprehensible prophecy for Cromwell's success, concluding

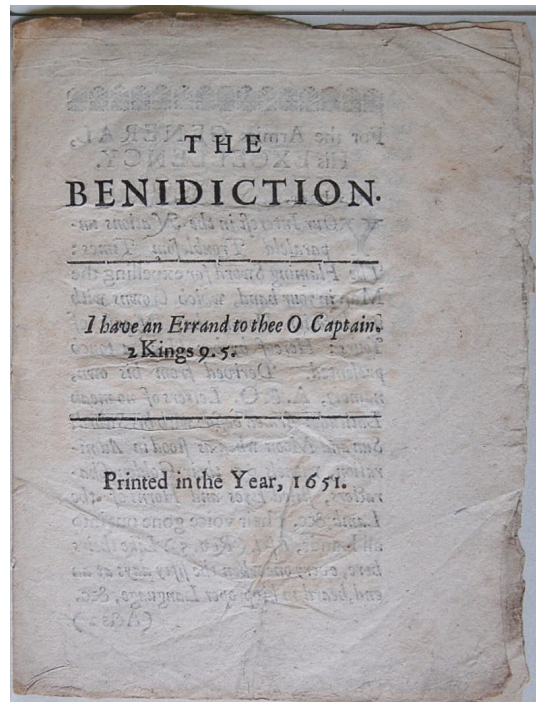
. . . as much to say, O. Cromwel, Renowned be Victorious so long as Sun Moon continues or livever.

Anagram, Howl Rome: And thus with one voice, come and see, O:C: Conquering and to Conquer went forth.

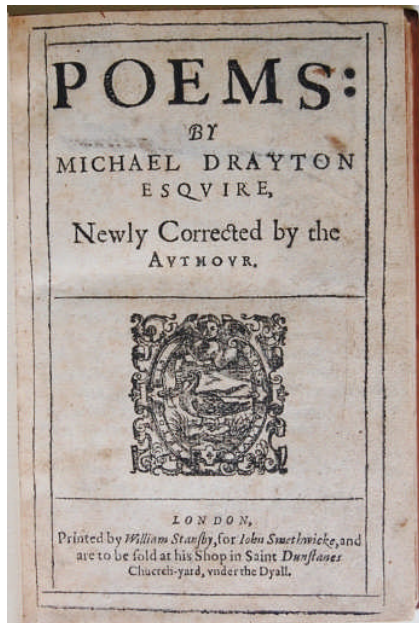
Lady Eleanor Douglas's some seventy tracts are summarized on the Orlando Women's Writing website as "vehement, opinionated, and hard to read, for Douglas's handling of words and syntax takes little account of rules or norms. . . and her imagery, steeped in that of bible prophecy, is sometimes impenetrable."

She was in and out of gaol in the 1630s and 1640s and briefly in the same year this tract was published. Even as a comparatively young woman she made enemies easily: John Donne's friend the poet Christopher Brooke likened her to Ben Jonson's annoying Lady Would-be in *Volpone* and called her an "abominable stinking greate Symnell face excrement" ("Symnell" here being a kind of suet pudding or fruitcake) and describing her "scurvy contracted purse mouth," and "hoodwynth and clouded" eyes. Nevertheless, as the *Oxford Dictionary of National Biography* notes, recent scholars have argued for "her importance as one of the most prolific seventeenth-century prophets, and as one of the first English women to see her works through the press."

Wing, *Short-Title Catalogue 1641-1700*, D1975A; Hindle, *Bibliography of the Printed Pamphlets and Broad-sides of Lady Eleanor Douglas*, 46a. Eleanor Douglas's works are rare in commerce; the only auction record since 1980 is for a copy of her *Strange and Wonderfull Prophesies*, 1649, sold at Forum Auctions in 2023 for £3,780.



28. **DRAYTON, MICHAEL.** Poems by Michael Drayton Esquire, Newly Corrected by the Avthovr.



London: Printed by William Stansby, for Iohn Smethwicke, and are to be sold at his Shop in Saint Dunstanes Churcch [sic]-yard, vnder the Dyall, [approximately 1616]. [xiv], 144, 149-159, [7]pp., 2-104 leaves, [120]pp., 8vo. Without the first but with the final blank leaf, title in first state with the “s” in “Poems” upside-down and “Church-yard” misspelled, an early signature inked out on the verso of the title-page, sigs. V-X apparently sometime sprung and showing slightly rough edges after the later binding, jump in pagination in the first section, but complete. A neat, well-margined copy in circa 1900 smooth calf by Wallis, gilt spine label. **\$1,500.00**

Sixth edition, not so stated, “variously dated,” says the *Pforzheimer Catalogue*, “by bibliographers from 1605 to 1609, but it can be demonstrated that it was printed after the edition of 1613 and before the folio of 1620 – hence. . . about 1616.”

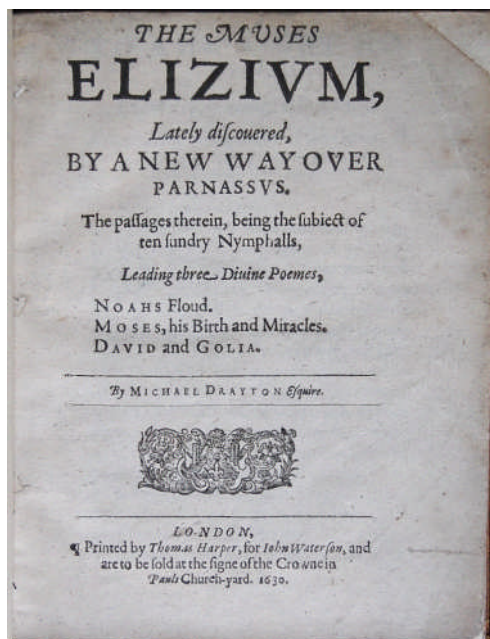
The collection was popular in Jacobean England, first published in 1605 and reaching an eighth edition in 1637;

Shakespeare’s sonnets, by contrast, didn’t get their second, somewhat mangled printing until 1640 and then vanished from sight for seventy years. It is worth noting as well that Shakespeare might have been indebted for some of his sonnet style to Drayton - the latter’s fine “Idea” sequence, which first appeared in 1594, is reprinted in this volume, along with many of Drayton’s historical poems.

STC 7221.5; *Pforzheimer Catalogue*, 306; Grolier, *Langland to Wither*, 88 (calling this the third edition).



29. **DRAYTON, MICHAEL.** The Muses Elizium, Lately discovered, by a New Way over Parnassus.



The passages therein, being the subiect of ten sundry Nymphalls, Leading three Diuine Poemes, Noahs Floud. Moses, his Birth and Miracles. Daudid and Golia. London: Printed by Thomas Harper, for Iohn Waterston, and are to be sold at the signe of the Crowne in Pauls Church-yard, 1630. [vi], 207, [1]pp., 4to. Page 172 in the first, uncorrected, state of the text, with line 14 reading “This Chymick medicine (made them to prepare)”; without the first blank leaf, extreme upper blank corners of the title and five other leaves expertly restored, the lower blank edges unevenly trimmed towards the end, the last two leaves sometime a little creased and dust-soiled, later pressed by the early nineteenth-century bookbinder. An attractive copy in full olive morocco, sides gilt-framed and spine fully gilt, g.e., very likely by Charles Lewis. With two Warwick Castle bookplates, the earlier on a flyleaf, the later on the front pastedown. **\$4,250.00**

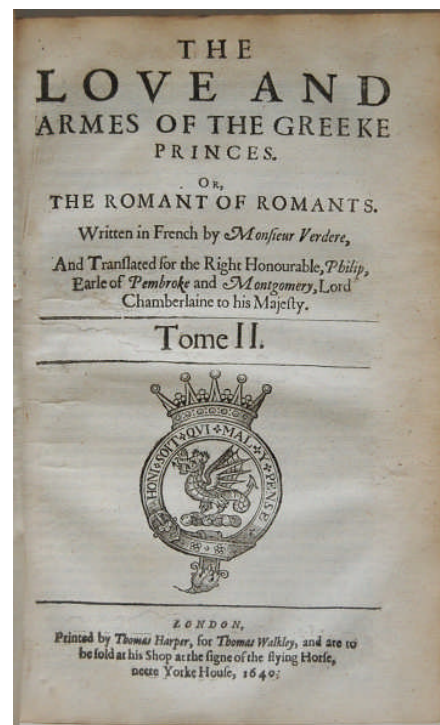
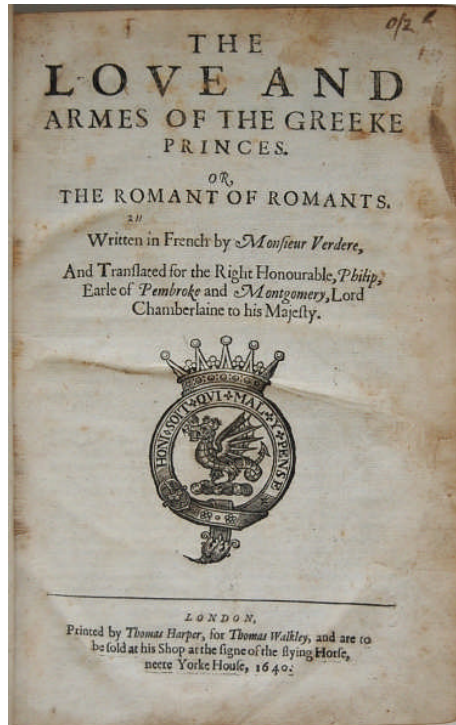


First edition, the last of Drayton’s works, published a year before his death. Cyril Brett, whose edition of Drayton appeared in 1907, argues that the “Ten Pastorals or Nymphalls” in *The Muses Elizium* “are the crown and summary of much of the best in Drayton’s work.” The eighth is a “delicate and subtle fairy poem,” the fourth inveighs “against the English imitation of foreigners

and love of extravagance in dress; while the tenth complains of the improvident and wasteful felling of trees in the English forests.”

As a whole the Nymphals show Drayton at his happiest and lightest in style and metre; at his moments of greatest serenity and even gaiety; an atmosphere of sunshine seems to envelope them all, though the sun sink behind a cloud in the last. His music now is that of a rippling stream. . . .

STC 7210; *Pforzheimer Catalogue* 304; Grolier, *Langland to Wither*, 86.

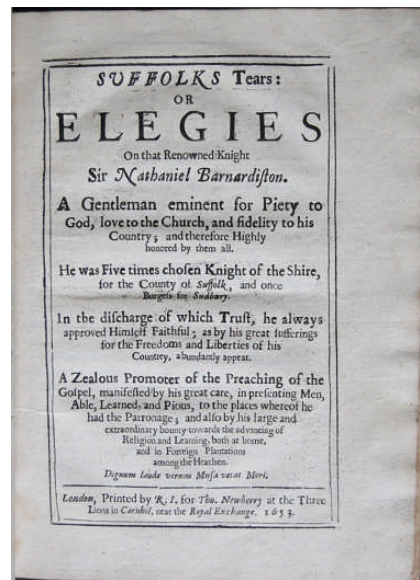


30. **DU VERDIER, GILBERT SAULNIER.** *The Love and Armes of the Greeke Princes. Or, the Romant of Romants.* Written in French by Monsieur Verdere, And translated for the Right Honourable, Philip, Earle of Pembroke and Montgomery, Lord Chamberlaine to his Majesty. London: Printed by Thomas Harper for Thomas Walkley, and are to be sold at his Shop at the signe of the flying Horse, neere Yorke House, 1640. *Three vols. in one: [ii], 177, [1]; [ii], 196; [iv], 225, [1] pp., folio. Each volume with a separate title-page with woodcut arms of Philip Herbert, Fourth Earl of Pembroke (1584-1650), without the blank leaf before the title-page of the second volume and the blank leaf at the end of the third, short clean tear into the text at Vol. I, pp. 165-166 with no loss of letters, the first title-leaf a little soiled. An attractive, unsophisticated copy in early eighteenth-century half sheep over marbled boards; some wear to the extremities, but entirely sound. From the library of the Earl of Crawford and Balcarres, with his Bibliotheca Lindesiana bookplate on the front pastedown.* **\$1,750.00**

First edition in English, from the French *Les Amours et les Armes des Princes de Grece*, originally published in 1628. Helen Moore, in *Amadis in English: A Study in the Reading of Romance* (2020, p. 137), has described *The Love and Armes* as “exemplary male reading matter, a touchstone of action and perfecter of honour that exudes religious militarism and is typical of the later books in the Amadis cycle in blending overtly fabulous matter with early modern geopolitical anxieties.” STC 21775; Mish, *English Prose Fiction 1600-1700*, p. 24.



31. **[FAIRECLOUGH, SAMUEL, et al.].** *Suffolks Tears: or, Elegies on that Renowned Knight Sir Nathaniel Barnardiston. A Gentleman eminent for Piety to God, love to the Church, and fidelity to his Country; and therefore Highly honored by them all. He was Five times chosen Knight of the*



Shire, for the County of Suffolk, and once Burgess of Sudbury. In the discharge of which Trust, he always approved Himself Faithful; as by his great sufferings for the Freedoms and Liberties of his Countrey, abundantly appear. A Zealous Promoter of the Preaching of the Gospel, manifested by his great care, in presenting Men, Able, Learned, and Pious, to the places whereof he had the Patronage; and also by his large and extraordinary bounty towards the advancing of Religion and Learning, both at home, and in Forreign Plantations among the Heathen. London: Printed by R.I. for Tho. Newberry at the Three Lions in Cornhil, near the Royal Exchange, 1653. [vi], 64 [of 66]pp., 4to. Engraved heraldic frontispiece by Goddard; lacking the last leaf of text and bound with a defective copy of Samuel Faireclough's funeral sermon for Barnardiston, this with many eighteenth-century manuscript annotations. A large and attractive, albeit defective, copy in full nineteenth-century blue calf gilt. **\$150.00**

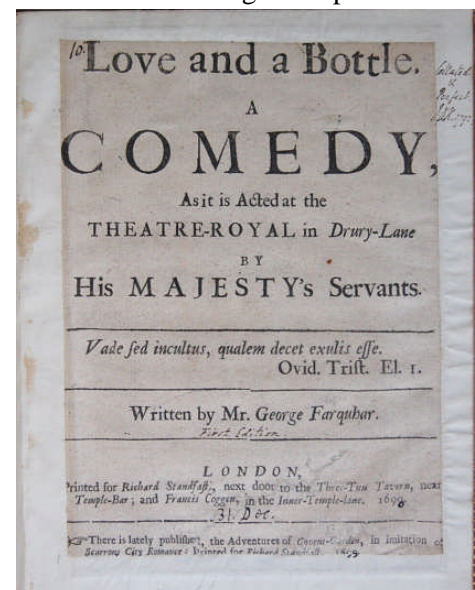


First and only edition, bound with an imperfect (lacking the first three leaves) copy of Samuel Faireclough's funeral sermon, *The Saints Worthinesse and the Worlds Worthlessnessse*, which lauded Barnardiston as the father of his country for having defended its rights and liberties. *Suffolks Tears* is a volume of elegies, all but a couple of them in English verse, by a variety of Barnardiston's friends, including Christopher Burrell and other poets largely otherwise unknown. Barnardiston at his death may have been the wealthiest man in Suffolk. He sat in the House of Commons for Sudbury twice and for the county three times between 1625 and 1648.

Wing, *Short-Title Catalogue 1641-1700*, S6164. Some copies of *Suffolks Tears* (not, e.g. that at the Huntington Library or Yale) are reported to have a portrait as well as the engraved plate of arms.

JOHN PHILIP KEMBLE'S COPY

32. **FARQUHAR, GEORGE.** *Love and a Bottle.* A Comedy, as it is Acted at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. London: Printed for Richard Standfast, next door to the Three-Tun Tavern, near Temple-Bar; and Francis Coggen, in the Inner-Temple-lane, 1699. [viii], 64pp., 4to. With publishers' advertisements at the foot of the title-page and last page of text; inlaid throughout with neat restoration to a couple of paper flaws, the text unaffected, title with a contemporary manuscript date "31 Dec" and later completion of the printed "1699" date where cut into, the title with John Philip Kemble's note "Collated & Perfect



JPK 1792” mostly but not entirely written on the margin. Handsomely bound circa 1900 by Riviere & Son in polished tan calf, spine fully gilt, g.e. **\$900.00**

First edition of Farquhar’s first play, a draft of which he probably had in hand when he first travelled to London in 1697 or 1698. The character of Roebuck in the play is generally considered to be Farquhar’s self-portrait; on the “Dramatis Personae” page Roebuck is described as “An Irish Gentleman, of a wild roving temper, newly come to London.”

John Philip Kemble was one of the great actors of the Regency period, founding his reputation on, among other roles, Archer in Farquhar’s *Beaux’ Stratagem*. His impressive collection of early plays were all, for reasons presumably known only to himself, cut close and inlaid. In many cases - not this one - damage was done to the text. The present copy is an agreeable association of playwright and actor, attractively bound. Wing, *Short-Title Catalogue 1641-1700*, F518.



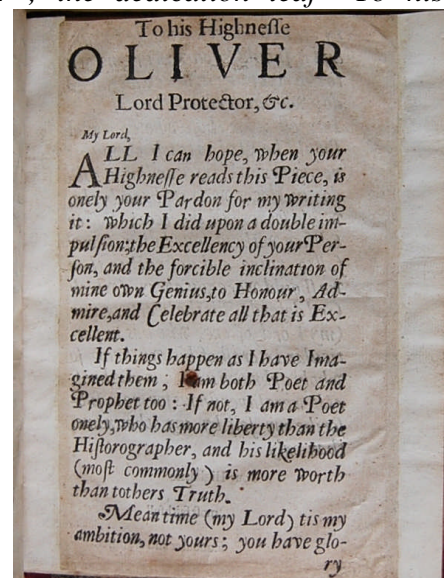
ONLY THE HUNTINGTON COPY OUTSIDE ENGLAND

33. [FLECKNOE, RICHARD?]. *Anglia Rediviva: or, England Revived. An Heroick Poem.* London, Anno M.D.C.L.VIII. [1658]. [iv], 16, 9-56pp., 4to. Contemporary (but probably an extra-illustration) engraved frontispiece of Oliver Cromwell from the Robert Walker portrait, with caption (cropped) at foot “Oliver Cromwell Lord Protector”; the dedication leaf “To his Highnesse Oliver” (pp. [iii-iv]) remargined at gutter and outer edge, some dustiness throughout, but a handsome copy in early nineteenth-century half red morocco over marbled boards, spine gilt-lettered. **\$1,000.00**

Only edition of this panegyric published two years before the Restoration; the British Library copy has a mid-to-late seventeenth-century manuscript note on the title “written by Monsear Fleckno the times parasite.” Certainly the tone of this verse encomium seems similar to that of Flecknoe’s acknowledged *The Idea of His Highness Oliver, Late Lord Protector*, published the following year and dedicated to Richard Cromwell.

The poem itself is both praise of Cromwell and a plea for him to become king:

Never was any worthier than He;
 Never was any worthier th’esteeem
 Of being made for th’Crown, & th’Crown for him;

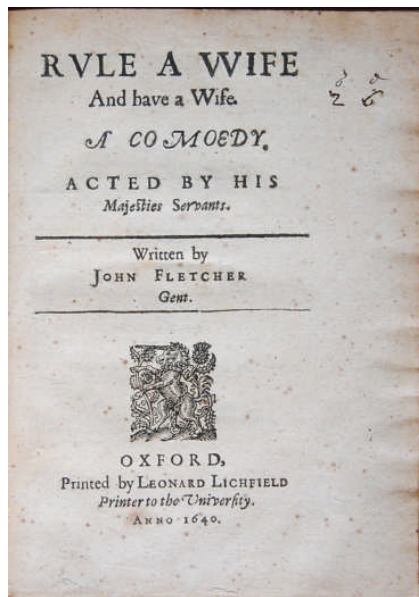


Whom Heaven instructs with every Kingly part,
 The Serpents prudence, and the Lyons heart. . . .
 It's hard to read these lines and not think of Dryden's *Mac Flecknoe*, a satire on Thomas Shadwell characterized as the heir to Flecknoe who
 In Prose and Verse, was own'd, without dispute,
 Through all the realms of *Non-sense*, absolute.



Wing, *Short-Title Catalogue 1641-1700*, A3180, locates copies at the British Library, Worcester College Oxford, Bamborough Castle (its collection now at Durham), and the Petyt Library (now at York), as well as the Huntington Library which has the Britwell copy. OCLC and JISC/COPAC add no others.

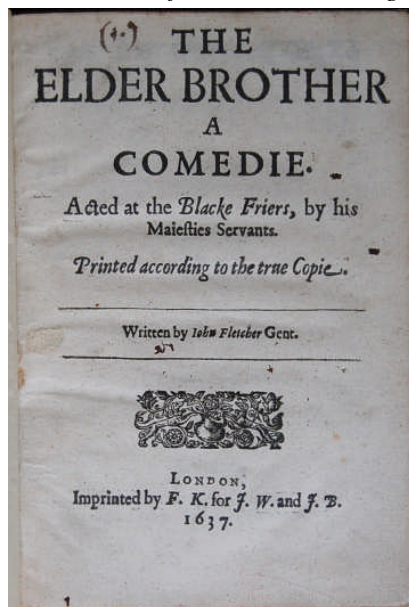
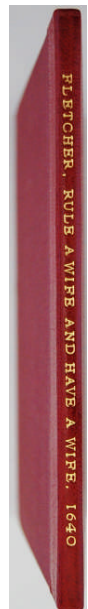
34. **FLETCHER, JOHN.** *Rule a Wife And have a Wife.* A Comoedy. Acted by his Majesties Servants. Written by John Fletcher Gent. Oxford: Printed by Leonard Lichfield Printer to the University. Anno 1640. [iv], 67, [1]pp., 4to. *Extreme upper outer blank corners of leaves A2 and I2 torn away and with a tiny hole in leaf E2 touching two letters which are still clear, some very minor spotting. An unusually fine and well-margined copy in attractive red morocco-backed boards, the front free endpaper verso stamped "Bound for Bernard Quaritch Ltd. by Sangorski and Sutcliffe."* Early manuscript price "2s 6d" on title. **\$3,250.00**



First edition, one of Fletcher's last plays, a battle-of-the-sexes comedy which remained popular well into the nineteenth century, based on one of Cervantes's *Novelas Exemplares*. Like many of Fletcher's plays it is set in Spain; the plot involves two marriages, both based on false pretences, with the outcome resulting in one where the husband rules the wife, and the other where the wife rules the husband.

The play was first performed in late 1624, and perhaps if Fletcher had not died the following year - Aubrey's *Brief Lives* reports that he visited a knight in East Anglia, "stayed but to make himself a suite of cloathes, and while it was makeing, fell sick of the plague and dyed" - he might have seen the play through the press. Instead it was not published until 1640.

STC 11073; Greg, *Bibliography of English Printed Drama*, 598(a); Madan, *Oxford Books*, 943; *Pforzheimer Catalogue* 372.



35. **FLETCHER, JOHN [and Philip Massinger].** *The Elder Brother a Comedie.* Acted at the Blacke Friers, by his Maiesties Servants. Printed according to the true Copie. Written by Iohn Fletcher Gent. London: Imprinted by F[elix] K[ingston] for I. W[aterson] and I. B[enson], 1637. [72]pp., 4to. *Small old reinforcement to the head of leaf B4, obscuring part of a letter in the headline but all present. An excellent, well-margined copy in rather worn nineteenth-century calf, crest of the Bridgewater Library stamped in blind on both covers; joints rubbed with a small piece chipped from the spine head. With the large Bridgewater bookplate on the front free endpaper and subsequent bookplates of Herschel V. Jones, Louis H. Silver, and Kenneth Rapoport on the front pastedown. A flyleaf at the end has a pencilled note "H.E.H. Dupl." (see below).* **\$2,500.00**

True first edition; a later printing preserved the 1637 date but is textually distinguishable. This may have been the last play Fletcher worked on before his death in 1625, with Philip Massinger rewriting the first and fifth acts.

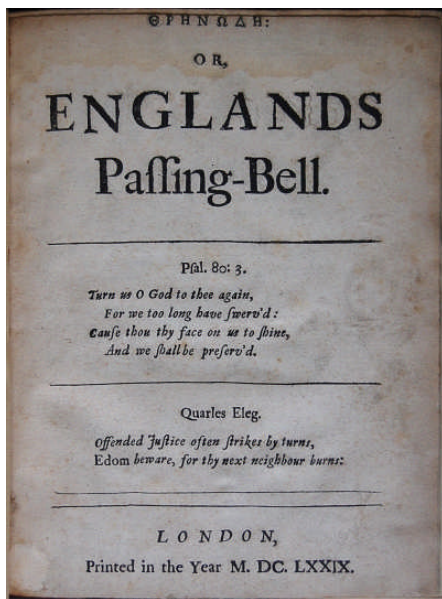
The comedy is based on the competition of two brothers for a lovely heiress, whose father wants her to marry the courtly younger brother, but when the scholarly elder brother sees her, he refuses to concede. Happily for the elder brother, the young heiress falls in love too. The crisis comes when the two brothers fight a duel, but all ends well thanks to the intervention of an uncle. Along the way (in Act II, Scene 4) the elder brother, absorbed by his astronomical pursuits, complains that two stars in a constellation have “slipp’d out.” The servant replies

Send it presently
To Gallateo the Italian Star-wright
Hee’l set it right againe with little labour.



STC 11066; Greg, *Bibliography of English Printed Drama*, 515(a). The pencilled “H.E.H. Dupl.” on a lower flyleaf shows that this copy was one of the books acquired by Henry Huntington from the Earl of Ellesmere’s Bridgewater Library in a major 1917 purchase; it was sold off as a duplicate at the Anderson Galleries on February 4, 1918, lot 312, where it fetched \$60.00.

36. [GILBERT, THOMAS]. ΘΡΗΝΩΔΗ: or, Englands Passing-Bell. London: Printed in the Year 1679. [iv], 24pp., 4to. *Cut a little close at head, with loss of one page number and almost, but not quite touching the first (Greek) word of the title; mild old waterstain at the head of the title-page. Attractively bound, along with a three-page manuscript biography of the author (mis-named “William”), in mid-Victorian straight-grained maroon sheep-backed marbled boards, spine gilt.* **\$600.00**



First and only edition of this apocalyptic poem, sometime also attributed to Sir Edward Sherburne or Robert Wild.

I am no Prophet, no, nor Prophet’s Son;
Yet dare pretend unto a Vision . . .
I pray for peace, yea, I could die for ’t too
A willing Sacrifice, if that would do.
But what I do foresee, I dare foretell,
God is now ringing Englands Passing-Bell.

Other, shorter poems on equally gloomy themes round out the volume, including “The Bill of Request,” “Romanzi” and “The Postscript.”

The *Oxford Dictionary of National Biography* notes that

in 1664 John Owen and others may have proposed Gilbert for the presidency of Harvard, but on his own evidence Gilbert believed ‘were I worthy that dignity I think I ought rather at present to frame myselfe to suffer in Old, than to reign in New England.

The same entry comments on Gilbert’s Latin and English poetry, “some of it an excruciating attempt to awaken the English to their sins and the need for amendment.”

Wing, *Short-Title Catalogue 1641-1700*, G723.



37. G[OUGH], J[OHN]. The Strange Discovery: A Tragi-Comedy. Written by J.G. Gent. London: Printed by E[dward] G[riffin] for William Leake, and are to be sold at his shop in Chancery-lane, joyning to the Roles, 1640. [88]pp., 4to. *Title-leaf expertly extended at the blank inner margin. A few marginal spots, but an unusually fine and well-margined copy in half red morocco over cloth, spine gilt-lettered, by Sangorski and Sutcliffe, t.e.g. Book-label of Kenneth Rapoport on front pastedown endpaper.* **\$2,000.00**

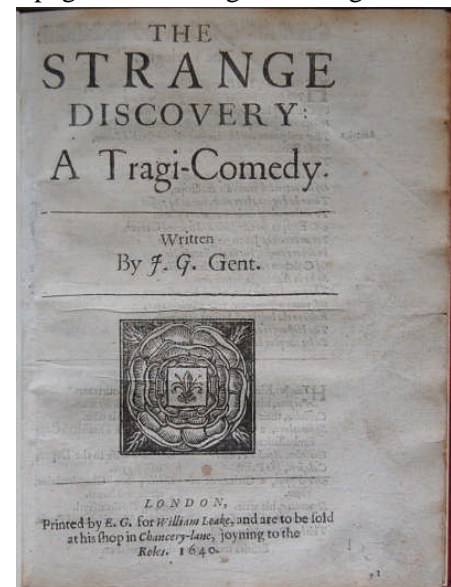
First edition, first issue, with the author's initials on the title page; a variant gives Gough's last name, which Greg points out as the later version because the initials "are correctly centred, whereas the name is not." The title-leaf was originally printed as leaf M4 and was either separated or folded around for binding, which explains the presence of the guard on the inner margin of this copy.

The play is in blank verse throughout, its plot based on the story of Theagenes and Chariclea in Heliodorus. The *Pforzheimer Catalogue* quotes a note written by John Philip Kemble in his copy: ". . . a most indecent use of the narratives of Joseph and Potiphar's wife, of Abraham and Sarah, and of the three children in the Furnace."

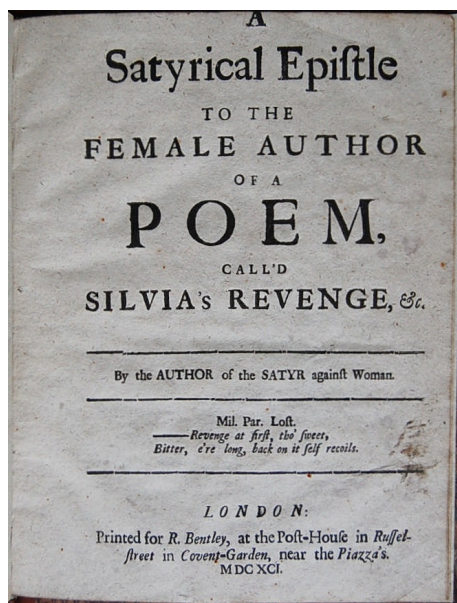
The play's prologue refers to the discovery of America:

Of Christopher Columbus, and his brother,
Whose navigable paines did first discover
That unknown World. . .

STC 2133; Greg, *Bibliography of English Printed Drama*, 584(A*); *Pforzheimer Catalogue* 418.



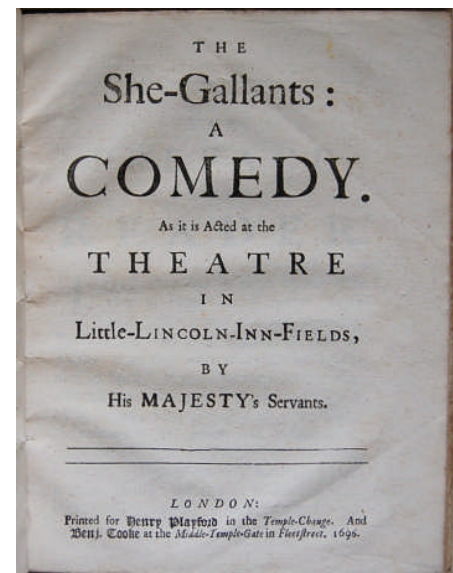
38. [GOULD, ROBERT]. A Satyrical Epistle to the Female Author of a Poem, call'd Silvia's Revenge, &c. By the Author of the Satyr against Woman. London: Printed for R. Bentley, at the Post-House in Russel-street in Covent-Garden, near the Piazza's, 1691. 24pp., 4to. *The "A" in the title and a few headlines barely shaved, a few minor stains, but an attractive copy in antique-style calf-backed marbled boards, spine gilt.* **\$650.00**



First edition, another sally in the Robert Gould/Richard Ames pamphlet exchange, which began in 1683 with Gould's *Love Given O're: or, a Satyr against the Pride, Lust and Inconstancy of Woman*. Richard Ames's *Sylvia's Revenge* appeared in 1688, and several other, mostly anonymous, pamphlets in the female/male controversy appeared over the next few years; it is hard not to assume that the two hack-writers were simply profiting from the market for misogyny. O'Donnell, *Aphra Behn, an Annotated Bibliography*, O54, notes this poem's mean-spirited reference to Aphra Behn, who is coupled with the still-anonymous Ephelia (whose poems were published in 1679) as writers

who would have answered Gould's *Love Given O'er*
. . . in a more Decent Style;
Yet *Hackny Writers*; when their Verse did fail
To get 'em Brandy, Bread and Cheese, and Ale,
Their Wants by Prostitution were supply'd. . .
Wing, *Short-Title Catalogue 1641-1700*, G1436.

39. [GRANVILLE, GEORGE, Baron Lansdowne]. The She-Gallants: A Comedy. As it is Acted at the Theatre in Little-Lincoln-Inn-Fields, by His Majesty's Servants. London: Printed for Henry Playford in the Temple-Change. And Benj. Tooke at the Middle-Temple-Gate in Fleetstreet, 1696. [viii], 75, [1]pp., 4to. *With the half-title. Printed on poor paper but*



an excellent, wide-margined copy. Modern sheep-backed pasteboards, spine gilt. **\$800.00**

First edition of Lord Lansdowne's first play, written when he was fifteen, a wonderful vehicle for actresses' "breeches" roles. It opens with the female leads "in Man's Apparel" and is full of mistaken identities and sexual innuendo. As *The Journal of Sexuality* put it (Vol. I, 1990, p. 35):

the most rabidly womanizing fops and pimps address a handsome youth (the heroine in disguise) as "My Ganymed - my Hylas" and praise him as "a Rump-Jewel for a Prince."

The play was first staged anonymously in 1695, to "considerable applause," says Baker in *Biographica Dramatica* (1812), but "envy of its merit raised a party against it." The author later changed its name to *Once a Lover, and Always a Lover* when the play was published in his collected works. Wing, *Short-Title Catalogue 1641-1700*, L423; *Pforzheimer Catalogue* 423: "when presented, according to Genest, [it] offended some ladies 'who set up for chastity, and it made its exit.'"

40. **HABINGTON, WILLIAM.** *Castara*: - Carmina non prius Audita, Musarum sacerdos Virginibus.



London: Printed by T. Cotes, for Will. Cooke: and are to be sold at his Shop neere Fernivals-Inne Gate in Holburne, 1640. [xxii], 228pp., 12mo. Additional engraved title by William Marshall, printed title as above, the text has varying borders of type ornaments throughout; without the initial blank leaf, a couple of slight paper losses off the extreme outer edge of the last leaf, some browning. Attractively bound in full brown morocco, spine gilt-lettered, by Sangorski and Sutcliffe, g.e.. Book-label of Kenneth Rapoport on front pastedown endpaper. **\$1,000.00**

"The third Edition, Corrected and augmented," and in fact the first complete edition, with the first appearance of "The Third Part," beginning with its separate title at pp. 167-168 and continuing to the end.

Anna Jameson, writing in the 1830s, described this collection as "one of the most elegant monuments ever raised by genius to conjugal affection."

"Castara" is the poet's wife, Lucy Herbert, whom he courted against her parents' wishes. She is addressed - there are also some asides to friends and on other subjects as well - in a series of short lyrics, with such titles as "To

Castara, inquiring why I loved her," "To Castara, Softly singing to her selfe," and "To Castara, Departing upon the approach of Night":

What should we feare, Castara? the coole aire
That's falne in love, and wantons in thy haire,
Will not betray our whispers. Should I steale
A Nectar'd kisse, the wind dares not reveale
The treasure I possesse. . . .

One of the poems, "Against them who lay unchastity to the sex of Women," is a direct response to John Donne's "Goe, and Catch a Falling Starre":

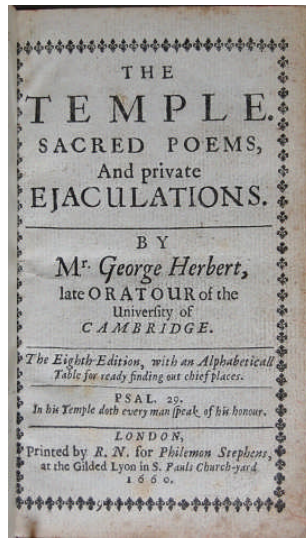
They meet with but unwholesome Springs,
And Summers which infectious are,
They heare but when the Meremaid sings,
And onely see the falling starre,
Who ever dare
Affirme no woman chaste and faire. . . .

STC 12585; Grolier, *Wither to Prior*, 412.

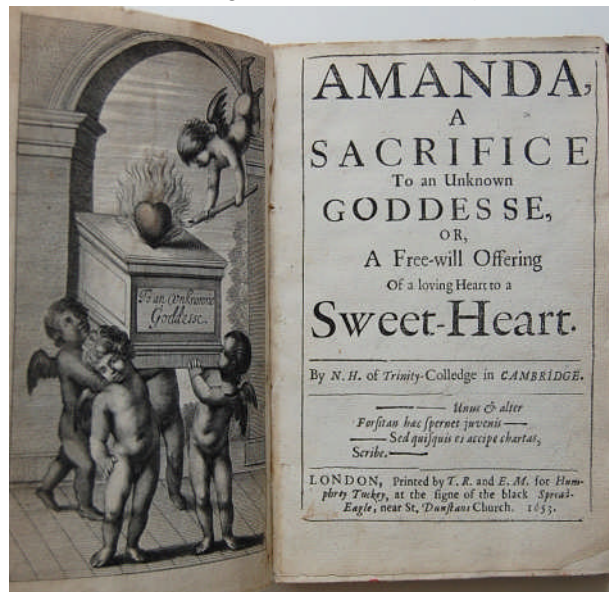


41. **HERBERT, GEORGE.** *The Temple. Sacred Poems, And private Ejaculations. [Bound with:] The Synagogue, or, the Shadow of the Temple [by Christopher Harvey].* London: Printed by R.N. for Philemon Stephens, at the Gilded Lyon in S. Pauls Church-yard, 1660-61. *Two works in one volume: [xii], 192, [36] and [ii], 70pp., 12mo. An attractive copy in Victorian blind-tooled divinity*

calf, gilt spine label and date; a couple of small scuffs to upper cover, front flyleaves with a cut-out portrait and woodcut of Bemerton church pasted in, with manuscript notes on Herbert. **\$850.00**



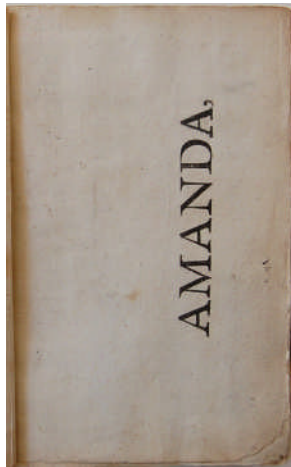
Eighth edition of the Herbert, fourth edition of Harvey's imitation, bound together as usual. Herbert's great poetry was among the most-reprinted and imitated of the seventeenth century, with at least five further editions appearing in the fifty years after this one, a period during which Donne was reprinted exactly once, in 1669. Wing, *Short-Title Catalogue 1641-1700*, H1519 and H1047.



42. **HOOKES, NICHOLAS.** *Amanda, a Sacrifice to an Unknown Goddess, or, A Free-will Offering of a loving Heart to a Sweet-Heart.* By N.H. of Trinity-Colledge in Cambridge. London: Printed by T. R[atcliffe] and E. M[ottershead] for Humphrey Tuckey, at the signe of the black Spread-Eagle, near St. Dunstans Church, 1653. [xxiv], 191, [1]pp., 8vo. Engraved frontispiece, with the rare vertical half-title, leaf a4v in the first state (see below), with the blank leaf G5 and also H1, blank except for signature-mark; tiny marginal repair to the head of the last leaf, a couple of extreme blank corners chipped. An exceptional copy in contemporary, probably original, dark blind-ruled sheep; recased with small and expert repairs to spine ends. Pencil notes on front free endpaper: "The Roderick Terry copy. A wonderful volume! Rosenbach private library." Bookplate of Robert S. Pirie, lot 473 in his sale at Sotheby's New York, 3 December 2015. In a cloth box, probably made for Dr. Rosenbach, and with his card loosely inserted, with printed heading "From the Rosenbach Collection" with typed note of the book's title and "Extremely rare in this condition From the private collection of Dr. Rosenbach." **\$8,000.00**

First edition, possibly the most determined of all seventeenth-century poetical attempts to conjure and characterize an ideal lover. Of the fifty-six poems in the volume, forty-five, as an article on the book in *The Philobiblon* (April, 1863, pp. 87-91) put it, “refer directly to the nymph in question.” The poet’s descriptions are very nearly exhaustive: he sees her putting flowers in her bosom, overhears her singing, sees her reading and, in one poem, exhorts her, unsuccessfully, to finish her wine:

Well I perceive
 Why this you leave,
 My love reveales,
 And makes me guess what ’tis you mean,
 Because at meals
 My lips are kept from kissing thee,
 Thou need’st must kisse the glasse to me.



As the *Philobiblon* writer continues:

one day of love being gone, her thoughts incline bedward, and she goes to her prayers, like a good girl: he beholds her at her devotions, and after them, and, naughty man that he is, sees her undressing herself, and in her bed, and finally asleep.

Another day dawns, along with more poems. One has Amanda in a garden, another denying something to her lover, probably a kiss. She goes for a walk and is caught in a shower. The shadow of a rival crosses the lover’s path. He writes madrigals on her dimples and her black eyes, and then a poem in which she is compared to a number of famous beauties, most of whom are taken from Michael Drayton’s *English Heroical Epistles*.

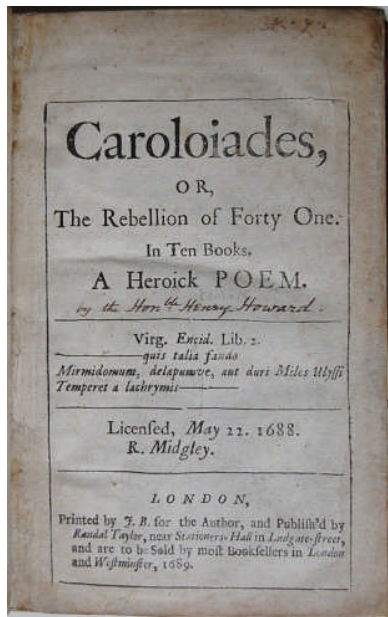
In the nineteenth century *Amanda* became a legendary rarity. The *Philobiblon* writer knew of no works of what he called “neglected English poets” scarcer than Hookes’s. Andrew Lang wrote of *Amanda* in “A Bookman’s Purgatory” where a copy is buried in a lot at a rigged auction, and again in “Ballade of the Book-Man’s Paradise”:

There treasures bound for Longepierre
 Keep brilliant their morocco blue,
 There Hookes’ *Amanda* is not rare,
 Nor early tracts upon Peru!

Wing, *Short-Title Catalogue 1641-1700*, H2665; *Pforzheimer Catalogue* 504, noting the two states of leaf a4v: in this first state, line 13 has a comma after “lovely,” but no commas after “heav’nly” and “sweetest” and there are 6 lines of errata; Grolier, *Wither to Prior*, 462.

43. [HOWARD, EDWARD]. *Caroloiades, or, The Rebellion of Forty One. In Ten Books. A Heroick Poem.* Licensed, May 22. 1688. R. Midgley. London: Printed by J.B. for the Author, and Publish’d by Randal Taylor, near Stationers-Hall in Ludgate-street, and are to be Sold by most Booksellers in London and Westminster, 1689. [xxiv], 367, [1]pp., 8vo. Title-page with an early inscription “by the Honble Henry Howard”; first and last few leaves expertly and archivally reinforced at the

fore-edges, a little worming near the gutter, almost entirely marginal, towards the end. Much nicer than it sounds, restored by Philip Dusel, who has also restored the binding of contemporary blind-ruled dark sheep, reproducing a nineteenth-century spine label. **\$950.00**



First edition, generally attributed to the playwright Edward Howard, whom Shadwell called “the Poet Ninny,” and the anonymous author of the satire *The Session of the Poets* referred to as

Ned Howard in whom ripe Nature was found

Tho’ never took notice of.

Although this copy has a manuscript attribution to Henry Howard, Edward’s older brother and a colonel in the Royalist army during the Civil War, Henry died in 1663 and there is no reference to him anywhere in the prefatory material or commendatory verses. Edward was eighteen at the outset of the Civil War and clearly served in the Royal army, accompanying Henry on campaigns in 1643, to which a footnote on p. 177 specifically refers: “the Author. . . being in Arms all the time of that Western Expedition.”

He may well also have been at Edgehill, where he describes the battle and the action that led to the death of the Earl of Lindsey:

The hardy Pikemen that some time withstood

The strenuous Charge of Horse with loss of Bloud:

’Mongst Broken Foot, defended least by flight,

In much disorder was Enforc’d to fight.

Their Front compell’d to mingle with the Reare,

And many kill’d confus’dly fighting there.

Some trod to death by Horse in furious hast,

Others by Cruel Leisure fell more fast.

Wing, *Short-Title Catalogue 1641-1700*, H2966; a reissue of 1695 had additional preliminaries identifying Edward Howard as the author.



44. **[IRELAND]** - An Ordinance of the Lords and Commons Assembled in Parliament, For Raising of Fourscore thousand pounds by a Weekly Assessment through the Kingdom of England and Dominion of Wales, for the present relief of the British Army in Ireland. And to continue for the space of Twelve moneths, from the first day of September, 1644. Ordered by the Commons in Parliament, That this Ordinance be forthwith printed & published. H. Elsynge, Cler. Parl. D. Com. London: Printed for Edw.

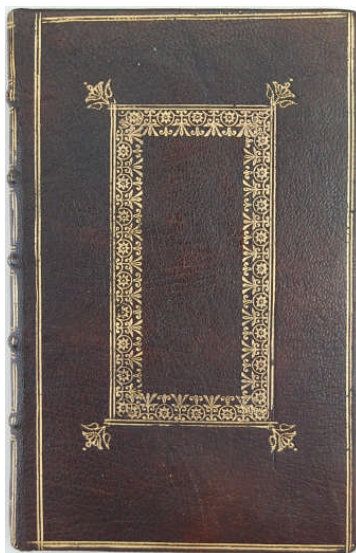
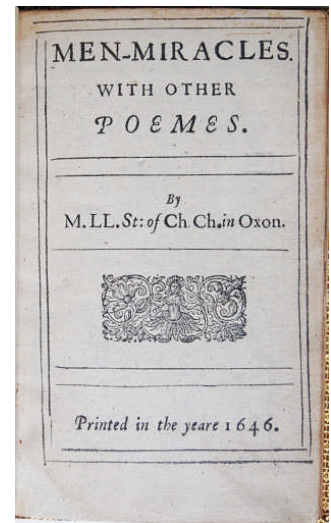
Husbands, October 23. 1644. 30, [2]pp., 4to. *With the final blank leaf. Nineteenth century half red roan by W.H. Woods of Manchester, with ticket; extremities worn with a small chip from the spine head.* **\$375.00**

One of four editions of this significant tax-raising ordinance, aimed at restoring more of the troops stationed in Ireland to England to fight the Roundhead armies, and to recruit Irish soldiers to the Royalist cause. One of the results of this order was that the Roundheads declared that any Irish Royalist soldiers taken prisoner in England would be summarily executed, and so it proved. Wing, *Short-Title Catalogue 1641-1700*, E1913.

45. **LLUELYN, MARTIN.** *Men-Miracles. With other Poemes.* By M. LL. St: of Ch. Ch. in Oxon. [Oxford:] Printed [by H. Hall] in the Yeare, 1646. [iii-xvi], 77, 80-152pp., sm. 8vo. *Without the initial blank leaf. Elegantly bound in full gilt-pannelled olive morocco, spine and inner dentelles gilt, g.e., by Bernard Middleton.* **\$1,500.00**

First edition, by a staunchly Royalist army captain. Lluelyn went on to become a physician after the Restoration; the title of one of his few separately-printed later poems declares him to be “Sworn Phy: to His Majesty.”

The title poem “Men-Miracles” is a burlesque in what later became known as Hudablastic verse, full of mock pedantry and satire directed at presbyterians and parliamentarians. It treats of twenty-two monstrous portents described by travellers, including pygmies. One contemporary described Lluelyn’s poem as coming “forth into the World with great applause”; another recalled it as having been “written on purpose to please the Duke [James, Duke of York] into learning.”



The remainder of the volume is a mix of amorous and topical poems. One of these is the often anthologized “Song against Fishing”:

... But of all men he is the Cheater,
Who with small fish takes up the *Greater*.
He makes *Carpes* without all dudgen
Make a *Jonas* of a *Gudgen*.
Cruell man that slayes on Gravell
Fish that Great with *Fish* doth *Travell*.
Break thy Rod about thy Noddle. . .

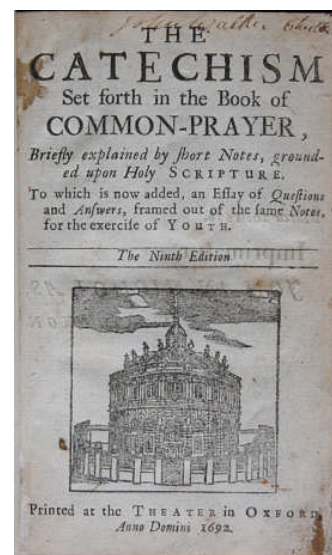
Another, as the *Oxford Dictionary of National Biography* notes, was a song beginning “I felt my heart and found a Chillnesse coole” which afterwards appeared, without attribution, in collections of John Wesley’s hymns.

Wing, *Short-Title Catalogue 1641-1700*, L2625; Grolier, *Wither to Prior*, 526; Madan, *Oxford Books*, 1884, noting the poetry’s interest “from the local colouring,” including details about the Royalist army’s defense of the city, and also that the volume “was presumably published after the Surrender, when the printer’s name could not be affixed.”

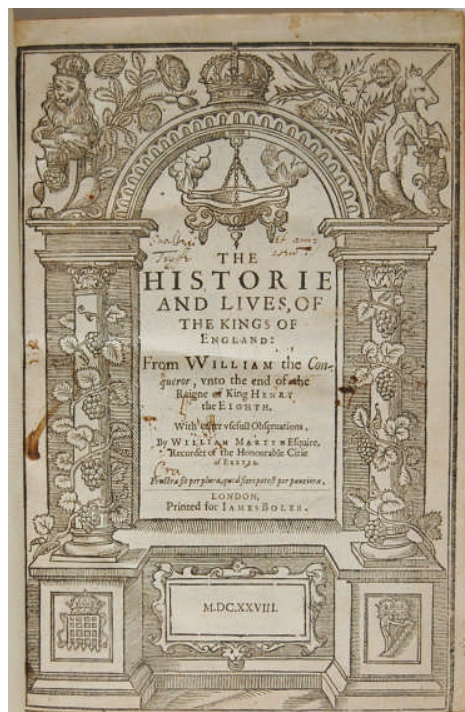
“FOR THE EXERCISE OF YOUTH”

46. **[MARSHALL, THOMAS].** *The Catechism Set forth in the Book of Common-Prayer, Briefly explained by short Notes, grounded upon Holy Scripture. To which is now added, an Essay of Questions and Answers, framed out of the same Notes, for the exercise of Youth.* [Oxford:] Printed at the Theater in Oxford, Anno Domini 1692. [xvi], 94, [10pp., sm. 8vo in fours. *Woodcut illustration of the Sheldonian Theatre on title, the catechism printed in black letter. Early nineteenth-century half calf, unlettered; slightly grubby and a little rubbed.* **\$450.00**

Ninth edition, first published in 1679, of what the *Encyclopaedia Britannica* calls “the children’s catechism drawn up by Thomas Marshall” at the request of Bishop John Fell. (Fell also used Marshall, a distinguished philologist, to acquire roman, italic, and Greek types for the Oxford University Press). This catechism was doubtless required reading for youth in the diocese of Oxford. The “Questions and Answers” were added to the fifth edition in 1683, doubling the book’s size, and copies of all editions are now rare. Wing, *Short-Title Catalogue 1641-1700*, M805, locates copies of this one at the Bodleian, Christ’s Church, and Eton, with OCLC adding Duke.



47. **MARTYN, WILLIAM.** The Historie and Lives, of the Kings of England: from William the Conqueror, vnto the end of the Raigne of King Henry the Eighth. With other vsefull Obseruations. By William



Martyn Esquire, Recorder of the Honourable Citie of Exeter. London: Printed for Iames Boler, 1628. [xxviii], 420, [80]pp., folio. Title within an elaborate woodcut border, with a separate title to “The Successions of the Dykes and Earles of this Kingdome of England” after p. 420, this with imprint “For George Tompson”; a clean tear from the lower margin of pp. 297-298 neatly mended with no loss of text, a couple of inoffensive small ink-splashes on the title-page. A fine unpressed copy in polished calf gilt by Riviere & Son, spine fully gilt with double morocco labels, g.e. Contemporary signature on title “Gualterti Truffe et amicoru” and on the following leaf the price paid. **\$600.00**

Second edition, not so stated, first published in 1615. Martyn provided moral judgments on many of the kings, including the Scottish Stuarts, which appear to have offended James I, who in 1614 had caused Sir Walter Raleigh’s *History of the World* to be recalled. As the *Oxford Dictionary of National Biography* puts it:

On 25 February 1615, barely a month after Martyn had dated the preface to his book, he was arrested and taken before the council. It fell to [Sir Francis] Bacon, a future historian himself and then attorney-general, to charge Martyn with having written a history with offensive passages. He was soon released, after apologizing, and returned to Exeter. Fuller’s remark [in the *Worthies of England*] that the king forgot the offence seems correct since subsequent issues of the book were unaltered.

But the incident proved too much for Martyn, and he died at Exeter, having never recovered his ‘former cheerfulness’, on 7 April 1617. STC 17528.

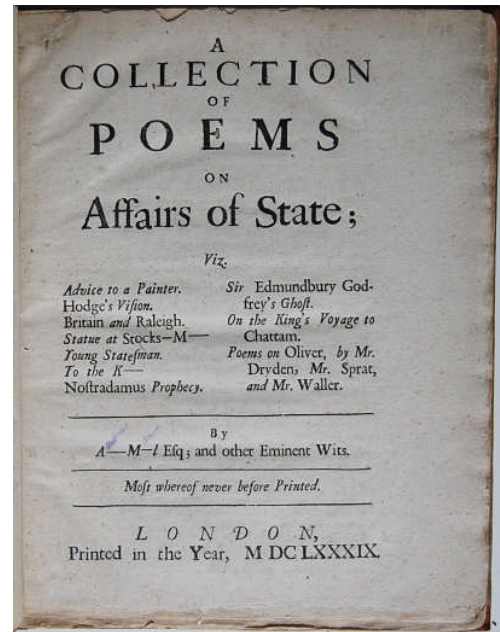


A COMPLETE SET

48. **[MARVELL, ANDREW, et al.]** A Collection of Poems on Affairs of State; Viz: Advice to a Painter. Hodge’s Vision. Britain and Raleigh. Statue at Stocks - M - Young Statesman. To the King’s Voyage to Chattam. Poems on Oliver, By Mr. Dryden, Mr. Sprat, and Mr Waller. By A--- M---l Esq; and other Eminent Wits. Most whereof never before Printed. [Bound with:] The Second Part of the Collection of Poems on Affairs of State. [And:] The Third Part. . . Containing, Esquire Marvel’s

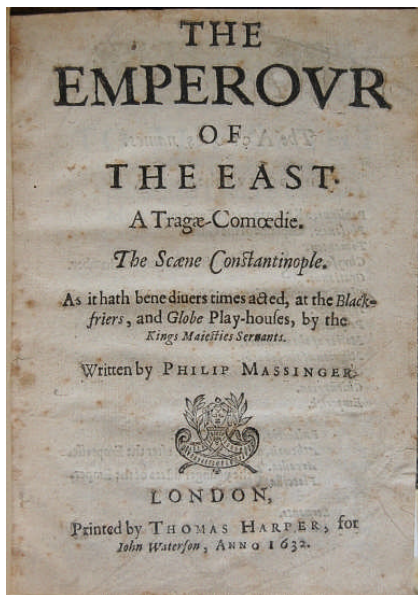
further Instructions to a Painter. And The Late Lord Rochester's Farewell. London: Printed in the Year, 1689. "33" [i.e. 32]; [ii], 30; and [ii], 30pp., 4to. *Tiny repair to the extreme inner blank upper corner of the first title-leaf, otherwise an exceptionally fine copy, entirely untrimmed and bound in attractive half morocco stained as sheep, gilt spine label.* **\$1,500.00**

Second edition of the first collection, not so stated, first editions of the second and third, a complete set, "remarkable," as the *Pforzheimer Catalogue* states, "for the large number of pieces by Marvell here first published and . . . of the greatest importance to students of the history and poetry of the Restoration period." Andrew Marvell's initials are on the first title-page, which would have been recognized by contemporary readers, and the first poem in that collection is Marvell's "Advice to a Painter," with two other poems also attributed to him. In the second collection "A Dialogue Between two Horses" is presented as "By A. M-----l, Esq.," and in the third any attempt at disguising Marvell is abandoned, with the title-page stating "Containing, Esquire Marvel's further Instructions to a Painter."



Wing, *Short-Title Catalogue 1641-1700*, C5176A, S2302, and T913; *Pforzheimer Catalogue* 670; Case, *English Poetical Miscellanies*, 188(1)(b), 188(2) and 188(3). Case notes that the first collection, with "Dryden" spelled normally (not "Driden") on the title, "is demonstrably the second edition, though not so stated, by the fact that the text has been condensed to fit into four sheets, and . . . that it is this edition which invariably appears when two or more parts of the series are found in one binding."

49. **MASSINGER, PHILIP.** *The Emperour of the East. A Traga-Comoedie. The Scene Constantinople. As it hath bene diuers times acted, at the Black-friers, and Globe Play-houses, by the Kings Maiesties Seruants. Written by Philip Massinger. London: Printed by Thomas Harper for John Waterson, 1632. [96]pp., 4to. Title and last leaf just a little dusty and spotted, but an excellent, well-margined and unsophisticated copy in early nineteenth-century half parchment over marbled boards, gilt spine label (covers a bit stained). Engraved bookplate of Isaac Norris on front pastedown with, below, the book-label of Kenneth Rapoport.* **\$2,500.00**



First edition, sometimes cited as one of Massinger's plays in which the influence of, and borrowing from, William Shakespeare is most abundant. A commendatory poem by Sir Aston Cokayne declares that no slight can be laid against the English language by any who . . . had seene
The matchless features of the faerie Queene;
Read Iohnson, Shakespeare, Beaumont, Fletcher, or
Thy neat-limnd peeces, skilfull Massinger.

The story of the play is set in Constantinople during the fifth-century reign of Theodosius II. In the final act, Theodosius's wife, Athenais, accused of adultery and dressed in sackcloth, sings what has been described as one of Massinger's finest lyrics:

Why art thou slow, thou rest of trouble, Death,
To stoppe a wretches breath?
That calls on thee, and offers her sad heart
A prey unto thy dart.

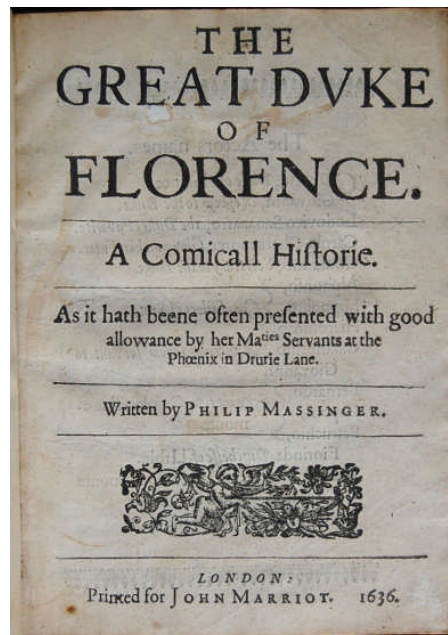


I am nor young, nor fair; bee therefore bold,
 Sorrow hath made mee old,
 Deform'd, and wrinkl'd; all that I can craue
 Is quiet in my graue. . . .

Afterwards she is confronted by Theodosius in disguise "like a frier," who takes her confession, and she is subsequently restored.

STC 17636; Greg, *Bibliography of English Printed Drama*, 459(A); *Pforzheimer Catalogue* 677.

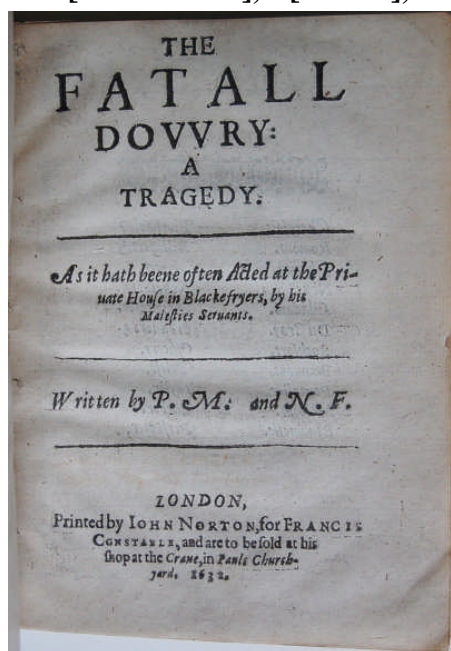
50. **MASSINGER, PHILIP.** *The Great Duke of Florence. A Comickall Historie.* As it hath beene often presented with good allowance by her Maties Servants at the Phoenix in Drurie Lane. Written by Philip Massinger. London: Printed [by Miles Flesher] for John Marriot, 1636. [80]pp., 4to. *With the leaf of commendatory verses by George Donne and John Ford bound at the end, as often; tiny hole in the blank part of the title and very slight worming in the extreme upper outer margins. A sound, well-margined copy in nineteenth-century half calf; plainly rebacked and recornered in cloth. In a cloth folder and scuffed morocco-backed, gilt-lettered slipcase. Bookplates of Buxton Forman and William Andrews Clark, Jr. on front endpapers.* **\$1,650.00**



First edition of the play which Swinburne called "remarkable even among Massinger's works for elegance and grace of execution." The character of the Great Duke is loosely based on Cosimo de Medici and the play is set in Florence and the Tuscan countryside. The plot revolves around pairs of young men and women and their revolving passions; one of the heroines, Lidia, is vilified to the Duke and, when he becomes suspicious and decides to go see the woman himself, one of the young men attempts to substitute a drunken servant for her. The two young men are thrown in prison, but all comes right in the end.

STC 17637; Greg, *Bibliography of English Printed Drama*, 505(A); *Pforzheimer Catalogue* 679.

51. **M[ASSINGER], P[HILIP], and N[ATHAN] F[IELD].** *The Fatal Dovvry: a Tragedy.* As it hath been often Acted at the Priuate House in Blackefryars, by his Maiesties Seruants. Written by P.M. and N.F. London: Printed by Iohn Norton, for Francis Constable, and are to be sold at his shop at the Crane, in Pauls Church-yard, 1632. [84]pp., 4to. *First few leaves unobtrusively washed, a few headlines shaved, but a very nice copy in modern vellum (a bit warped), spine gilt-lettered, g.e., by Riviere & Son.* **\$3,750.00**



First edition, first performed in 1616 or 1617, almost certainly with Nathan Field in a leading role - he was one of the leading actors of Shakespeare's time and one of the principal actors named in the First Folio. Modern critics have given Field a significantly greater share in this play than its early editors, who attributed most of it to Massinger, and this may have been the last play in which Field collaborated: he died in his early thirties sometime before August 1620.

The play centers around the character of Beaumelle, who has been compared to Madame Bovary, although in Beaumelle's case it is her husband who kills both her and her lover. Charles Lockert, who edited the play as a Princeton dissertation, described it as

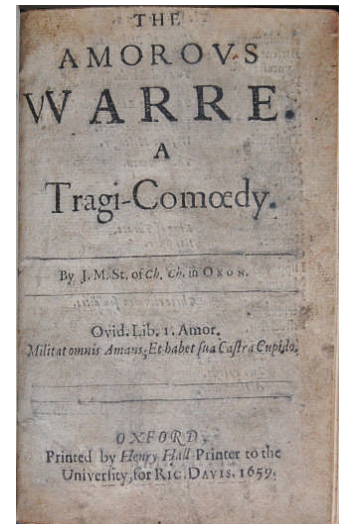
standing “almost alone among its contemporaries in sharing with the great creations of Shakespeare the power to open new vistas, to present new aspects, to offer new suggestions, the longer it is studied.”

STC 17646; *Pforzheimer Catalogue* 678; Greg, *Bibliography of English Printed Drama*, 464A.

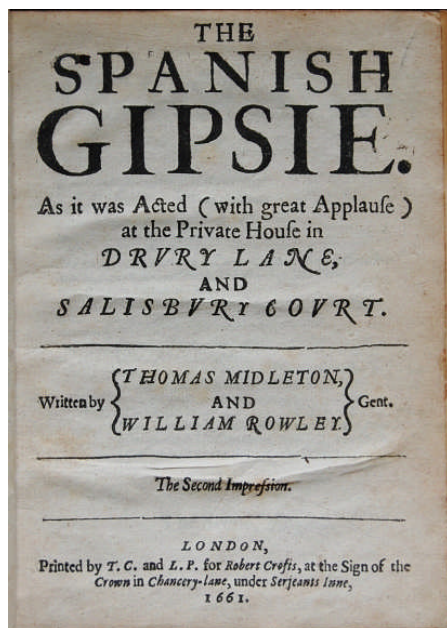
52. **M[AYNE], J[ASPER].** *The Amorous Warre. A Tragi-Comedy.* By J.M. St. of Ch. Ch. in Oxon. Oxford: Printed by Henry Hall, Printer to the University, for Ric. Davis, 1659. [ii], 93, [1]pp., 8vo. *Title and last leaf quite dusty, but a sound copy in modern half navy morocco over cloth.* **\$750.00**

First octavo edition, printed from the same setting of type as the quarto edition the same year, but rearranged for 35 lines to a page instead of 38. The plot involves women forbidden by men to accompany them to battle but who disguise themselves as Amazons and participate anyway. The play and its complex plot seem to have been an influence on Margaret Cavendish, Duchess of Newcastle, who corresponded with Mayne and sent him the first volume of her own plays. Hero Chalmers, in *Royalist Women Writers* (2004, p. 47), notes *The Amorous Warre*’s “close parallels to Cavendish’s *Bell in Campo*.”

Wing, *Short-Title Catalogue 1641-1700*, M1465; Madan, *Oxford Books*, 2452; Greg, *Bibliography of English Printed Drama*, 671 (biii).



53. **MIDDLETON, THOMAS, and William Rowley.** *The Spanish*

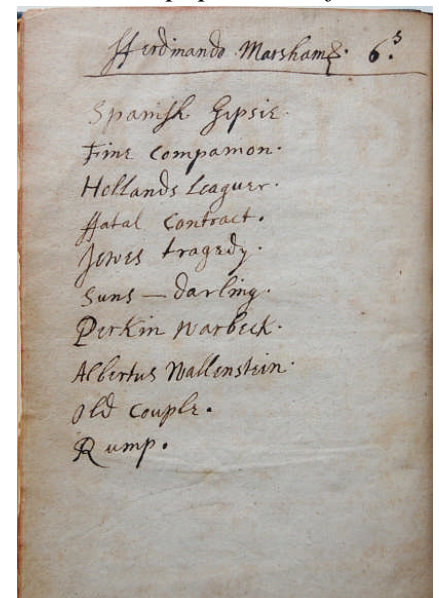


Gipsie. As it was Acted (with great Applause) at the Private House in Drvry Lane, and Salisbvry Court. Written by Thomas Midleton, and William Rowley Gent. London: Printed by T.[homas] C.[hilde] and L.[eonard] P.[arry] for Robert Crofts, at the Sign of the Crown in Chancery-Lane, under Serjeants Inne, 1661. [72]pp., 4to. *With a final page of advertisements listing “Playes printed for Robert Crofts.” An excellent copy, preserving an original blank leaf with the ownership inscription of Ferdinando Marsham, who paid six shillings for a volume originally containing the present work and nine others. Nicely bound in modern half blue morocco, spine gilt; joints very slightly rubbed. Book-label of Kenneth Rapoport on front pastedown endpaper.* **\$2,500.00**

“The Second Impression,” first published in 1653 but probably performed thirty years earlier. The plot, beginning with a casual rape by a Spanish nobleman, is taken from

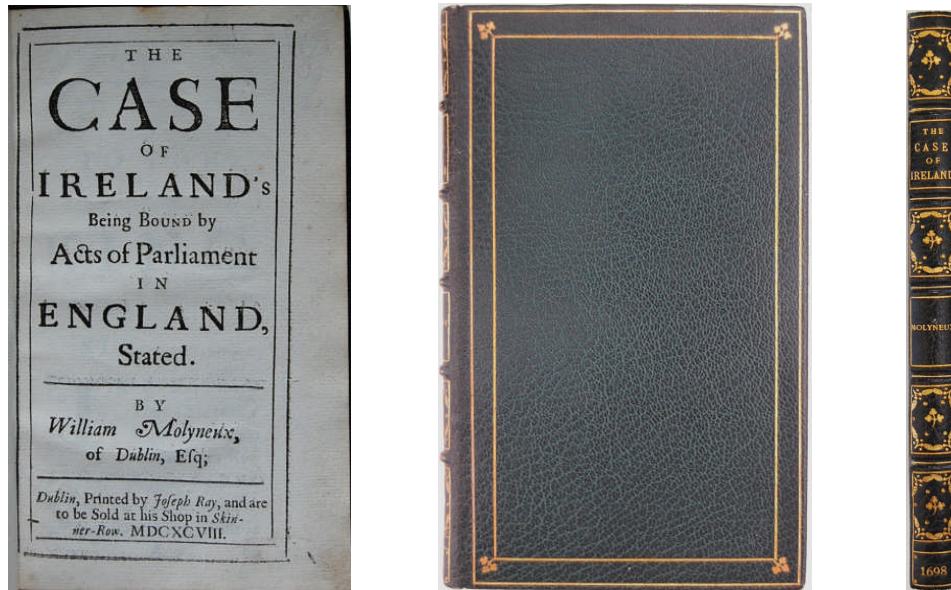
Cervantes, combining two of the *Novelas Ejemplares* into a single drama. Who exactly worked on the text is disputed: the two named authors likely participated, but one recent scholar has argued for John Ford’s authorship, and others have suggested that Thomas Dekker had a part in it as well.

Samuel Pepys’s diary for 16 June 1661 reports that the afternoon “I spent in reading ‘The Spanish Gypsey,’ a play not very good, though commended much.” Very likely this 1661 edition was the one Pepys read. On 7 March 1668 Samuel Pepys went to “the King’s playhouse, and there saw ‘The Spanish Gipsys,’ the second time of acting, and the first that I saw it. A very silly play, only great variety of dances, and those most excellently done.”



Ferdinando Marsham, the owner of this copy, which at one time was bound first in a volume of ten plays, was born in 1610 and matriculated at St. John's College, Oxford, in 1627. He was a staunch Royalist, intimately associated with Charles I as "Esquire to the Body of the King," keeping vigil through the night and solely authorized to wake the King at wartime with letters and reports. By 1661 his estates seem to have been restored and he lived another twenty years, dying unmarried in 1681.

Wing, *Short-Title Catalogue 1641-1700*, M1987; Greg, *Bibliography of English Printed Drama*, 717 (b*).



54. **MOLYNEUX, WILLIAM.** *The Case of Ireland's being bound by Acts of Parliament in England Stated.* Dublin: Printed by Joseph Ray, and are to be Sold at his Shop in Skinner-Row, 1698. [xvi], 174, [2]pp., 8vo. *With the terminal blank leaf. A fine and very attractive copy in early twentieth century gilt-panelled green morocco, spine fully gilt, g.e.* **\$1,250.00**

First edition of Molyneux's famous tract, many times reprinted and influential both in the American struggle for independence (one Irish edition was printed in 1776) and in the movement for constitutional reform in Ireland.

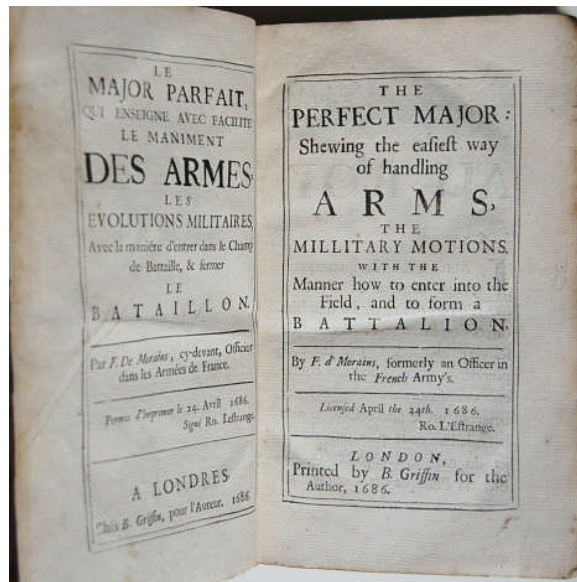
The argument drew on centuries of legal precedent and also on Molyneux's friend John Locke's *Two Treatises of Government*. It was recognized in the English Parliament as so important that it was condemned as being "of dangerous consequence to the crown and people of England by denying the authority of the king and parliament of England to bind the kingdom and people of Ireland."

Molyneux was a figure of major scientific and political importance in Ireland, with the *Oxford Dictionary of National Biography* stating that he "has a claim to be considered the founder of modern science in Ireland." This is his most important work.

Wing, *Short-Title Catalogue 1641-1700*, M2402 (another issue, Wing M2403, adds two London booksellers to the imprint.)

ONE COPY IN WING

55. **MORAINS, FRANCOIS DE.** *The Perfect Major: Shewing the easiest way of handling Arms, the Military Motions. With the Manner how to enter into a Field, and to form a Batallion.* By F. d' Morains, formerly an Officer in the French Army's. Licensed April the 24th. 1686. Ro. L'Estrange. / *Le Major Parfait, qui Enseigne avec Facilite le Maniment des Armes. . . .* London: Printed by B. Griffin for the Author, 1686. [xvi], [3]-183, [3]pp., 8vo. *Title-pages and text in French and English on facing pages, with a Table of Chapters at the end; small and unobtrusive restoration to the blank outer margin of the first (French) title-leaf. An excellent large copy in the*



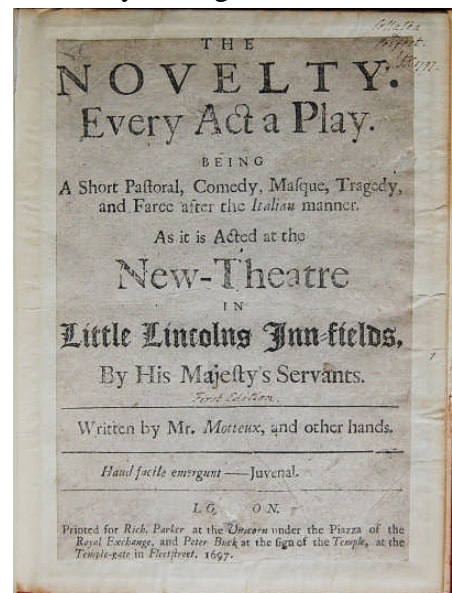
original undecorated sheep; rebacked preserving the original spine. Book-label of the Tixall Library with a partial printed ticket at the foot of the spine saying "Catalogued 1872", and with the bookplate of Thomas Francis Fremantle on the lower endpaper (see below). **\$1,250.00**

First and only edition, rare. The book is dedicated "To the King," and the context suggests the intended king is James II, "your Majesty, who receives the humble offerings of Strangers, as well as those of your natural born Subjects." The text is detailed and expert, listing the duties of a major and proceeding sequentially through "the Exercise" of the foot, the musquet, the pike, and "the whole batallion," concluding with "of the manner of Firings."

Wing, *Short-Title Catalogue 1641-1700*, M2613D, locates only the British Library copy. A couple of other copies are listed in the OCLC and JISC/COPAC databases, but these turn out to be digital; in the absence of ESTC I am unable to confirm any other printed example. This copy was probably sold in the Sotheby's sale of the Tixall collection on 6-7 November 1899 and I would speculate that Thomas Francis Fremantle (1830-1918), son of the famous admiral, and Conservative M.P. for Buckinghamshire 1876-85, bought it either at the auction or soon after. Fremantle's *The Book of the Rifle* was published in 1901.

JOHN PHILIP KEMBLE'S COPY

56. **MOTTEUX, PETER ANTHONY, et al.** *The Novelty. Every Act a Play. Being a Short Pastoral, Comedy, Masque, Tragedy, and Farce after the Italian manner.* As it is Acted at the New-Theatre in Little Lincolns Inn-fields, by His Majesty's Servants. Written by Mr. Motteux, and other hands. London: Printed for Rich. Parker at the Unicorn under the Piazza of the Royal Exchange, and Peter Buck at the sign of the Temple, at the Temple-gate in Fleetstreet, 1697. [viii], 54, [2]pp., 4to. Inlaid throughout, title with the "n" and "d" in "London" rubbed out, the title-leaf with John Philip Kemble's note "Collated & Perfect JPK 1797" extending into the margin of the inlay, "First Edition" below the printed title, and "Read, Monday, June 24th 1793" at the foot of the last leaf; some headlines and page numbers cropped. Modern half red morocco, spine gilt, by Sangorski and Sutcliffe; spine faded. Pencil note, "HEH Dupl." in the margin of the last leaf of text. **\$700.00**



First edition, an unusual cobbling together of several one-act plays for performance together, including *Thyrsis*, a *Pastoral*,

by John Oldmixon; *All without Money*, by Motteux; *Hercules, a Masque*, by Motteux, with music by John Eccles; *The Unfortunate Couple: a Short Tragedy* (this adapted from Edward Filmer's *The Unnatural Brother*); and *Natural Magic: a Short Farce*, by Motteux.

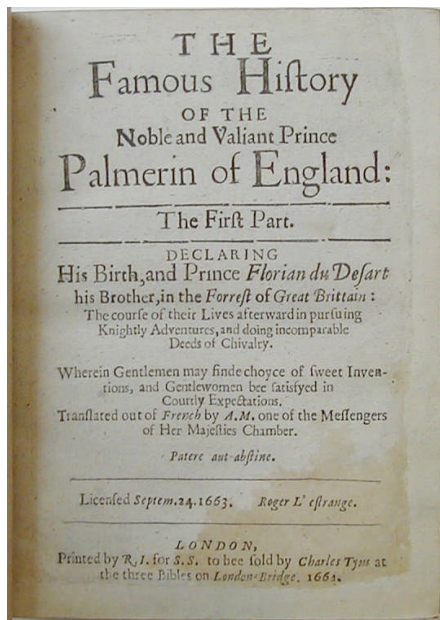
Motteux, a French Huguenot, was a Leadenhall Street trader, clerk in the foreign department of the Post Office, editor of a significant early literary periodical, and a playwright. Dryden wrote of him:

But whence art thou inspir'd, and Thou alone
To flourish in an Idiom, not thine own?
It moves our wonder, that a foreign Guest
Shou'd over-match the most, and match the best.

He died young in an East End brothel, as *Biographia Dramatica* put it, meeting "with his fate in trying a very odd experiment, highly disgraceful to his memory."

Wing, *Short-Title Catalogue 1641-1700*, M2958.

57. [MUNDAY, ANTHONY, translator] - MORAES, FRANCISCO DE. The Famous History of



the Noble and Valiant Prince Palmerin of England: The First Part. Declaring his Birth, and Prince Florian du Desart his Brother, in the Forrest of Great Brittain: the course of their Lives afterward in pursuing Knightly Adventures, and doing incomparable Deeds of Chivalry. Wherein Gentlemen may finde choyce of sweet Inventions, and Gentlewomen bee satisfied in Courtly Expectations. Translated out of French by A.M. one of the Messengers of Her Majesties Chamber. Licensed Septem. 24. 1663. Roger L'estrange. [Bound with:] The famous History. . . . The Second Part. Containing Most singular and Knightly deeds by them atchieved, and worthily finished. London: Printed by R. I. for S.[amuel] S.[peed] to bee sold by Charles Tyus at the three Bibles on London-Bridge, 1664. [428] and [416]pp., 4to. Text printed in black letter throughout; unobtrusive expert restoration to the first eight leaves of the first part, a couple of other marginal restorations, nowhere affecting text. A lovely copy in late nineteenth-century full red levant morocco, gilt frame on covers, spine and inner dentelles fully gilt, g.e., by W. Pratt. **\$2,750.00**

Apparently the fourth edition, first published in 1596 and with this present edition probably relying on the edition of 1639 as its copy-text. Anthony Munday (1560-1633) was a prolific translator. As the *Oxford Dictionary of National Biography* puts it, "in the late 1580s and 1590s particularly, he functioned single-handedly as a major translation factory, churning out continental prose romances." The present one proved to be Munday's most popular translation from the Palmerin cycle of chivalric romances, which included *Amadis de Gaule* and the three generations of Palmerins: Palmerin d'Oliva, his sons Primaleon and Palmendos, and grandson Palmerin of England. Authorship and language of these works' original composition varied, but Munday's sources seem to have been uniformly French. Robert Southey commented on this as he revised Munday's translation of *Palmerin* (it was published in 1807). Writing in 1806 to the book collector Richard Heber, Southey remarked that

Old Antony himself, & probably the Frenchman whom he followed as well, had never read the preceding Romances of the series when he translated this, & has therefore very frequently misunderstood the allusions to them & introduced nonsense.

But Munday's original English is richer than Southey's, and somehow more appropriate to, as the title-page here puts it, "Knightly Adventures, and. . . deeds of Chivalry. Wherein Gentlemen may find choyce of sweet Inventions, and Gentlewomen bee satisfied in Courtly Expectations." *Palmerin of England* is generally considered the



best of the series; it features giants, monstrous lions, lost and found children, romance with Byzantine princesses, kidnappings and magical transformations, and finally a tremendous battle near Constantinople between Christians and Turks, after which the wounded princes are transported to the “Perillous Isle” of England,

where their Ladies received them very worthily, and the Sage Aliart shewed himself so diligent towards the recovery of their health, as they remained on all sides greatly contented.

Wing, *Short-Title Catalogue 1641-1700*, M2613A and M2613B. ESTC locates two copies in the British Isles (Birmingham and British Library) and seven in North America (Folger, Huntington, Illinois, Newberry, Princeton, UCLA, and Yale). Rare Book Hub records a copy of this edition selling at Sotheby’s in 1937, with no early edition in English appearing at auction since then.



58. **M[YNSHUL], G[EFFRAY].** *Essayes and Characters of a Prison and Prisoners.* Written by G.M. of Grayes-Inne, Gent. With some new Additions. Printed at London by I. O[kes] for Mathew Walbancke, and are to be sold at his Shop at Grayes Inn Gate, 1638. [x], 49, [1]pp., including an initial blank leaf. Splendid woodcut portrait on the title-page of a burly gaoler holding a spiked stave, this printed within a border of type ornaments, blank upper corner off the last two leaves, well clear of page-numbers and text. An excellent, wide-margined copy in early nineteenth-century blind-tooled russia, spine gilt-lettered; short splits at the ends of the joints. **\$8,500.00**

Second edition, not so stated, although it could be the third edition as there is a reference in the 1618 first edition to an earlier version which has not survived. This is one of the best first-hand accounts of prison life in Shakespeare’s time. Mynshul was apparently studying law at Gray’s Inn when he was imprisoned for debt in 1617, but he was released the same year the 1618 edition of his book was printed, and called to the bar in November of that year.

He characterizes the King’s Bench prison in Southwark as a

little world of woe, it is a map of misery, it is a place that will learne a young man more villany, if he be apt to take it, in one halfe year, than he can learn at twenty dicing houses, bowling-alleys, brothel-houses or Ordinaries; and an old man more policy, than if he had bin Pupill to Machiavel.

Gaolers are

out-worne soldiers; but indeed for the most part the very off-scum of the rascall multitude, as Cabbage-carriers, Decoyes, Bum-bayliffes, disgraced Pursevants, Botchers, Chandlers, and a rabble of such stinkardly companions. . . where prisoners are tyed up like dogges.

The final section, “Observations of a Prison”, include “A prison is nothing else but a great Ale-house, for every chamber is nothing else but a continuall drinking roome.” And “A Whore entring into prison is a Hony-pot, about which all the flies come buzzing, as Crows to a Carrion.”

STC 18320; Murphy, *English Character Books*, p. 33.





59. **[PHILIPS, KATHERINE].** Poems. By the most deservedly Admired Mrs. Katherine Philips, The Matchless Orinda. To which is added Monsieur Corneille's Pompey & Horace, Tragedies. With several other Translations out of French. London: Printed by J.[ohn] M.[acock] for H.[enry] Herringman, at the Sign of the Blew Anchor in the Lower Walk of the New Exchange, 1667. [xxxiv], 198, [8], 112, [2]pp., folio. Engraved portrait by Faithorne, with the final blank leaf; clean tear in the lower blank margin of leaf 4A1, but a fine, fresh copy in contemporary blind-ruled calf with an eighteenth-century gilt spine label. Early signature "Eliza Gray" on title, with a faded inscription "Dundas" on the front pastedown endpaper and, just below and in the same hand, "Given Eliza." **\$6,000.00**

First authorized edition, not so stated, following the unauthorized octavo of 1664. Arguably this is the most important, and certainly the most influential published collection of seventeenth century verse by a woman. The text of this folio edition is expanded from that of the unauthorized octavo of 1664, but in some cases it appears that different manuscripts were used, as some poems appearing in both collections have different readings or, as Souers, *The Matchless Orinda*, notes, there are sometimes additional couplets in the 1664 printing. This folio, however, is considered the definitive text, and contains, in addition to the author's translations, commendatory verses by Cowley, Flatman and the Earls of Orrery and Roscommon, together with a preface supposed to have been written by "Poliarchus," *i.e.* Sir Charles Cotterell.

Wing, *Short-Title Catalogue 1641-1700*, P2033; Grolier, *Wither to Prior*, 669. Eliza Gray was probably a relation of Agnes Gray (1622-1669), the wife of Sir John Dundas of Newliston. One possible candidate in Agnes's extended family is Elizabeth Gray, daughter of John Gray, 9th Lord Gray of Crichton.



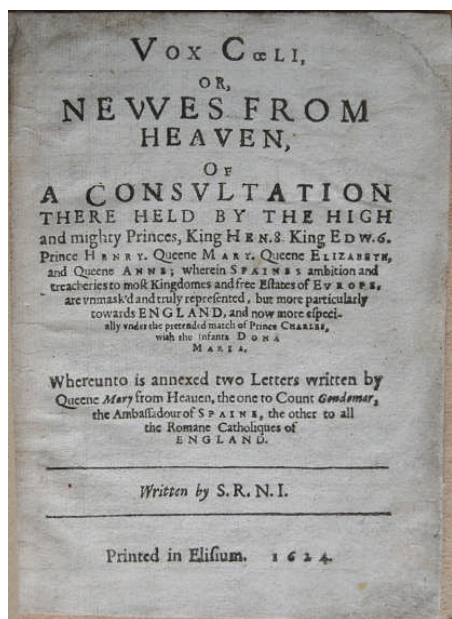
60. **QUARLES, FRANCIS.** Emblemes. London: Printed for J. Williams at The Crowne in St. Pauls Churchyard & sould by Wm Grantham at ye Crown and Pearl ouer agt: Exeter Change in ye Strand, 1684. [viii], 381, [1]pp., 8vo. Engraved title and full-page illustrations throughout, with a separate engraved title to Hieroglyphicks of the Life of Man. An unusually nice, unsophisticated copy in the original sprinkled and blind-ruled calf; extremity of the headcap chipped with a very short crack to the joint below. Front free endpaper inscribed "Biana [a name? the town in Italy? or Hindustan?] 1771". **\$875.00**



Ninth edition, not so stated, first published in 1635 with *Hieroglyphicks of the Life of Man* following as a separate publication in 1638. The *Emblemes* were dedicated to Quarles's friend and fellow-poet Edward Benlowes, who brought back from a grand tour and gave to Quarles the two Jesuit models for *Emblemes*, *Pia Desideria* (1624) by Herman Hugo and *Typus Mundi* (1627) by a group of Jesuit schoolboys in Antwerp. "My dear friend," wrote Quarles in his dedication, "You have put the Theorboe into my hand; and I have played."

Emblemes and *Hieroglyphicks of the Life of Man* were combined into a single volume in 1639, which was reprinted more than any other of Quarles's works throughout the seventeenth and eighteenth centuries, with some thirty more editions printed after 1800. The original engravings, by William Marshall and William Simpson, continued to be copied. The popularity of the work meant that most early copies were read to pieces and, when they turn up, are all too often shabby or defective. Wing, *Short-Title Catalogue 1641-1700*, Q84; Horden, *Bibliography of Francis Quarles*, XV, 9A.

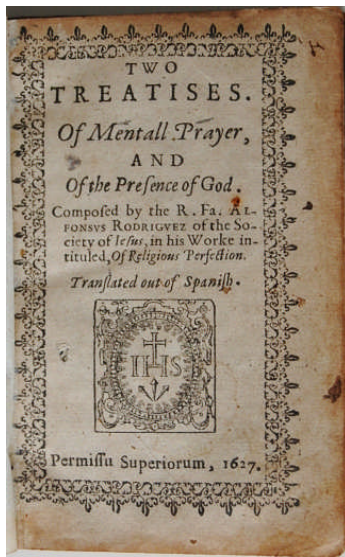
61. [REYNOLDS, JOHN]. *Vox Coeli, or, Nevves from Heaven, of a Consultation there held by the high and mighty Princes, King Hen. 8. King Edw. 6. Prince Henry. Queene Mary. Queene Elizabeth. and Queene Anne; wherein Spaines ambition and treacheries to most Kingdomes and free Estates of Europe, are vnmask'd and truly represented, but more particularly towards England, and now more especially vnder the pretended match of Prince Charles, with the Infanta Dona Maria. Whereunto is annexed two Letters written by Queene Mary from Heauen, the one to Count Gondomar, the Ambassador of Spaine, the other to all the Romane Catholiques of England. Written by S.R.N.I.* [London:] Printed in Elisium, 1624. [x], 60pp., 4to. *Without the initial blank leaf, first three leaves with small expert restoration of extreme blank upper corners. Stitched in antique-style wrappers.* **\$550.00**



One of several editions published the same year, of a tract controversial enough to prompt King James to have its author extradited from France and thrown in prison. The theme was, as the title-page declared, "the pretended match of Prince Charles, with the Infanta Dona Maria." It was a subject much debated in

England, and provoked an outpouring of anti-Spanish sentiment.

STC 20946.7, with B1r last line "Palatinate" and line 8 of the same page ending "verti-".



TRANSLATED BY JOHN DONNE'S FRIEND

62. **RODRIGUEZ, ALONSO.** Two Treatises. Of Mentall Prayer, and Of the Presence of God. Composed by the R. Fa. Alphonso Rodriguez of the Society of Iesus, in his Worke intituled, Of Religious Perfection. Translated out of Spanish [by Sir Tobie Matthew]. [St. Omer: English College Press] Permissu Superiorum, 1627. [xvi], 303, [1]pp., sm. 8vo. Title within a border of type ornaments and with a central woodcut of the Society of Jesus; a few minor stains at the beginning and end and some contemporary scribbles on the blank verso of the last leaf. Original calf, with a central ornament of the Society of Jesus on both covers; edges worn, rebacked in the early nineteenth century and more recently and expertly rebacked preserving the nineteenth-century spine label. **\$900.00**

First edition of this accomplished translation by Sir Tobie Matthew, friend of John Donne and an unusual example for his time of a professed Catholic managing for much of his life to participate in English politics and society; this is the issue with the dedication signed "T.B." at the end. The translation consists of thirty-four chapters from *The Practice of Perfection and Christian Virtues*, which was published in Spanish in 1609 by the Castilian Jesuit, Alfonso Rodríguez (d. 1616) and here retitled *A Treatise of Mentall Prayer*. It is dedicated to Lucy Knatchbull, Abbess of an English monastery in Ghent; Sir Tobie later wrote a biography of her.

The early nineteenth-century spine on this copy is contemporary with the 1832 ownership inscription of Frances Monica L'Estrange, who was born around 1810 and probably lived in Norwich when she acquired this book. She was apparently unmarried when she gave birth to her son four years later.

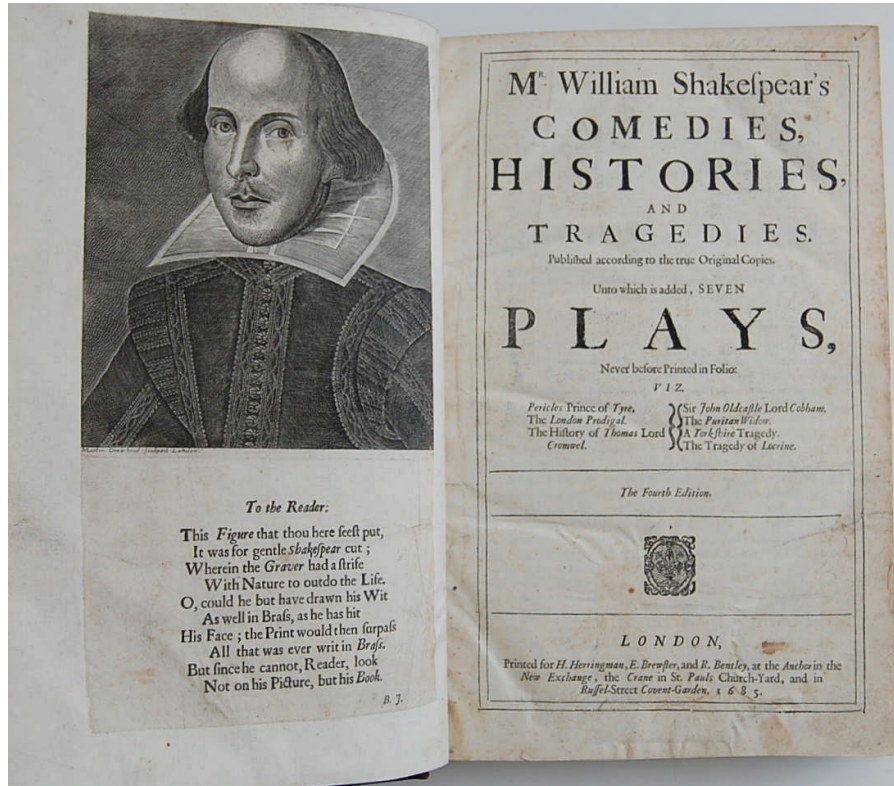
STC 21149, locating Folger and Texas in the United States.

THE FOURTH FOLIO

63. **SHAKESPEARE, WILLIAM.** Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio: viz. Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwel. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. The Fourth Edition. London: Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Russel-Street, Covent-Garden, 1685. [xii, including the portrait], 96, 99-160, 163-254, "243", 254-272, [2], 328, 303, [1] pp., folio (13¾ x 8¾ inches). Engraved portrait by Droeshout with verses beneath, this cut round and inlaid but all present, expert and unobtrusive repairs to some slight tears in lower margins, entering the text at leaf Hh5, *Ccc4, and Fff6 and the line border at Rr6, all without loss of letters or paper, leaves F2 and Xxx4 shaved at head touching the line border,

Aaaa3 and 4 (a bifolium) with fore-margins unevenly trimmed, with the occasional spot or stain and a few small ink-marks. But for the inlaid portrait and the few unobtrusive repairs, this is a fresh, unwashed and unsophisticated copy, recently bound by Philip Dusel in full blind-panelled dark calf, gilt spine label, preserving nineteenth-century marbled edges (also visible on the leaf with the inlaid portrait). Early engraved armorial bookplate of the Duke of Cleveland pasted to title verso, also with nineteenth-century bookplates of Hon. Frederick Vane and Lord Barnard of Raby Castle (see below).

\$85,000.00

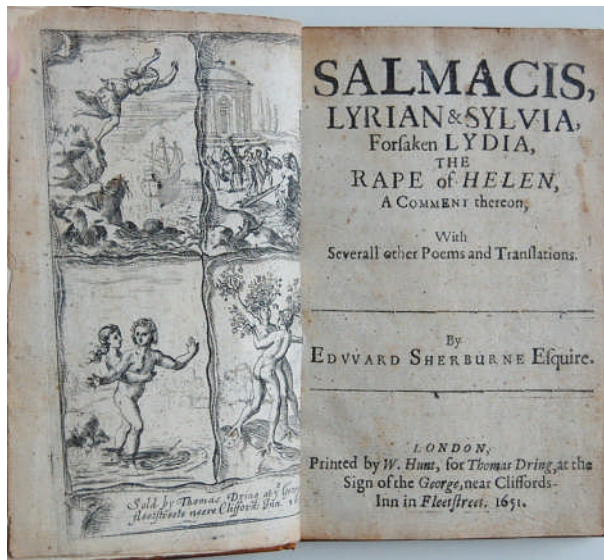


Fourth edition, issue without Richard Chiswell's name in the imprint, a complete, large copy of the last and most comprehensive edition of Shakespeare's plays printed in the seventeenth century, albeit that, of the seven new plays added, only *Pericles* is now generally regarded as Shakespeare's. The first folio of these plays has rightly been called, by William Jackson in the *Pforzheimer Catalogue*, "incomparably the most important work in the English language," and along with its three successor folios "will always be valued and revered accordingly." The production of this edition was assigned to three different printers. "Some miscalculation apparently occurred," wrote Jackson, "so that the equivalent of about one column of additional matter had to be crowded into Sig L which is therefore printed in a much smaller type than the rest of the volume."

The present copy is the one sold by Rugby School in 2020. At that time it was in a poor and acidic Victorian binding. The early Duke of Cleveland bookplate (pasted to the blank verso of the title-page, as was commonplace around 1700) lends an agreeable association: this seems certain to have been the bookplate of Charles Fitzroy, who succeeded to the title on the death of his mother Barbara Castlemaine, perhaps the most notorious of Charles II's mistresses. Charles II ennobled her as the Duchess of Cleveland in 1670, but she fell from favor, settled in Paris in 1677 and only returned to London shortly before Charles II died in February 1685. Could this have been the Duchess's copy? The later provenance of this copy is shown by the Frederick Vane and Lord Barnard bookplates, which were transferred from the Victorian binding and placed in their corresponding positions.

Wing, *Short Title Catalogue 1641-1700*, S2915; Greg, *Bibliography of English Printed Drama*, III, p. 1119; *Pforzheimer Catalogue* 910 and for the Jackson quotation p. 935.

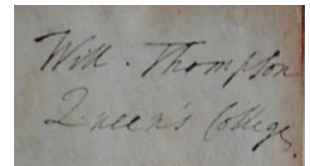




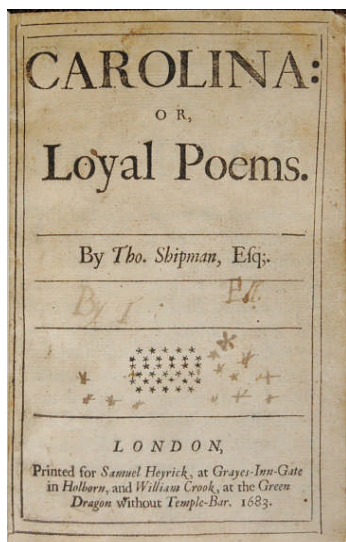
64. **SHERBURNE, Sir EDWARD.** Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with Severall other Poems and Translations. London: Printed by W. Hunt, for Thomas Dring, at the Sign of the George, near Cliffords-Inn in Fleetstreet, 1651. [iv], 102, 95-169, [1]pp., 8vo. Engraved frontispiece in four compartments; this and the next three leaves, including the title and the Latin dedication to Thomas Stanley, very slightly abraded along the top edge. Still a sound and handsome copy in eighteenth-century sprinkled tan calf, spine fully gilt with double labels (the title label reads "Coluthus" for the author of "The Rape of Helen"); joints partly cracked. Ownership inscription "Will. Thompson Queen's College" on blank recto of frontispiece, and the modern bookplate of Robert S. Pirie on front pastedown, with his pencilled note of acquisition dated 10 Nov. 67. **\$1,500.00**

First edition of a significant and elusive volume of Royalist verse, including some seventy pages of fine original lyrics including "The Sunrise," "Love's Arithmetick," "Love once, Love ever," and "Weeping and Kissing," these perhaps more memorable than the translations for which Sherburne was celebrated by his contemporaries but which Douglas Bush has called rather "respectable than distinguished."

Wing, *Short-Title Catalogue 1641-1700*, S3223; Hayward, *English Poetry*, 102; Grolier, *Wither to Prior*, 798. William Thompson of Queen's College is surely the eighteenth-century poet, whose 1758 volume of poems showed his enthusiasm, as Alexander Chalmers writing in 1810 put it, for the "ancient English poets, in whose history and writings he was critically skilled."



65. **SHIPMAN, THOMAS.** Carolina: or, Loyal Poems. London: Printed for Thomas Heyrick, at Grayes-Inn-Gate in Holborn, 1683. [xvi], 224, 223-254pp., 8vo. Title and last leaf dusty, the former with a few old pen trials and the latter with a tiny blank corner off the outer edge. An attractive copy in mid-nineteenth century full navy morocco by J. Mackenzie, spine elegantly gilt, g.e. Possibly bound for Henry Cunliffe, whose bookplate appears on the front pastedown. Also present are the bookplates of William Allen Potter and Christopher Rowe and, below the last, a pencilled 1946 collation note by bookseller Peter Murray Hill. **\$2,750.00**



First and only edition, seen through the press by Shipman's friend and fellow-poet Thomas Flatman. Shipman died before he was fifty and was still working on the poems in this collection at the time of his death, stating that he could see "no cause but Dotage to make it be left off."

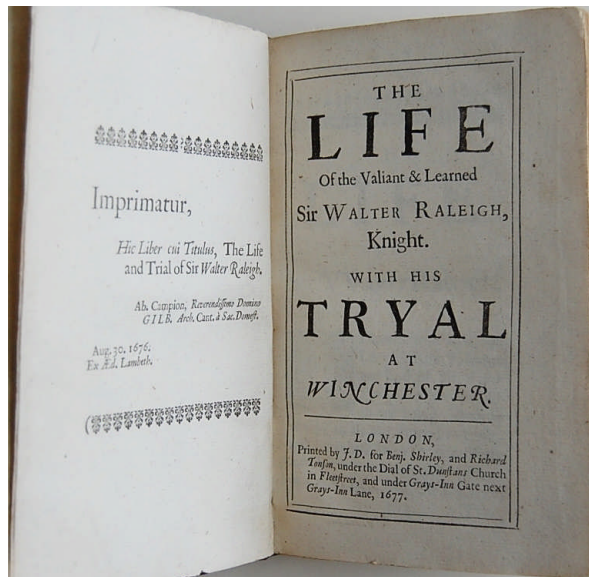
Flatman's preface describes Shipman as "a Man every way accomplish'd"; his politics are evident from poems in this volume which praise the royal

martyr, celebrate the death of Cromwell “the Arch-Traitor,” the restoration of Charles II, and the virtues of the Duke of Monmouth.

One unusual feature of this volume is that the poems in it are presented in chronological order, with every poem separately dated. Some are political, some amorous, many are on contemporary writers, known and unknown, as “The Critick. 1663. To Captain W.W. carping at a Synelepha in a Souldier’s Motto.” A few invoke wine - Shipman’s brother was a merchant in the Canary Islands - and one of the most interesting sequences deals with amateur theatricals at Belvoir Castle in Nottinghamshire in 1677. One play acted there was Dryden’s *Conquest of Granada*, and Shipman’s two poems on the production were “The Huffer,” which seems to have been composed as an extra speech for the “esquire” who acted the part of Almazor, and “The Representation,” praising the Hon. Mrs. Bridget Noel’s acting in the part of Almahide. Another poem extols the talent of “Mr. W.D. excellent in Musick, Servant at Belvoir.”

Shipman’s book is rare in commerce. Only two copies have appeared at auction since 1978, the present one and the John Brett-Smith copy, which fetched £1,500-00 (\$2,682.00) plus premium at Sotheby’s in 2004.

Wing, *Short-Title Catalogue 1641-1700*, S3440; surprisingly not in Grolier, *Wither to Prior*.



66. **[SHIRLEY, JOHN].** The Life of the Valiant & Learned Sir Walter Raleigh, Knight. With his Tryal at Winchester. London: Printed by J.D. for Benj. Shirley, and Richard Tonson, under the Dial of St. Dunstans Church in Fleetstreet, and under Grays-Inn Gate next Grays-Inn Lane, 1677. 243, [1]pp., 8vo. With the initial imprimatur leaf, and a page of Richard Tonson’s advertisements on the last page. A fine, fresh copy in contemporary mottled calf; handsomely rebacked. **\$450.00**

First separate edition, ascribed to John Shirley on the basis of Anthony à Wood’s attribution in *Athenae Oxonienses* II, 486. The text was also printed in the folio edition of Raleigh’s *History of the World* published the same year. Wing, *Short-title Catalogue 1641-1700*, S3495; see also Armitage, *Raleigh, an Annotated Bibliography*, p. 43.

ONE OTHER COPY LOCATED

67. **SIDNEY, ALGERNON.** The very Copy of a Paper Delivered to the Sheriffs upon the Scaffold on Tower-hill On Friday Decenber [*sic.*] the 7th 1683. by Algernoon Sidney Esq; Before His Execution there. [Colophon:] Dublin: Reprinted by Mary Crooke on Ormond Key, 1683. 4pp., folio. Two tiny tears to the fore-margin, a little browning around the edges, but a very nice copy on unusually good paper. Unbound. **\$475.00**

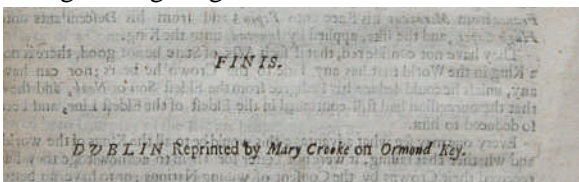
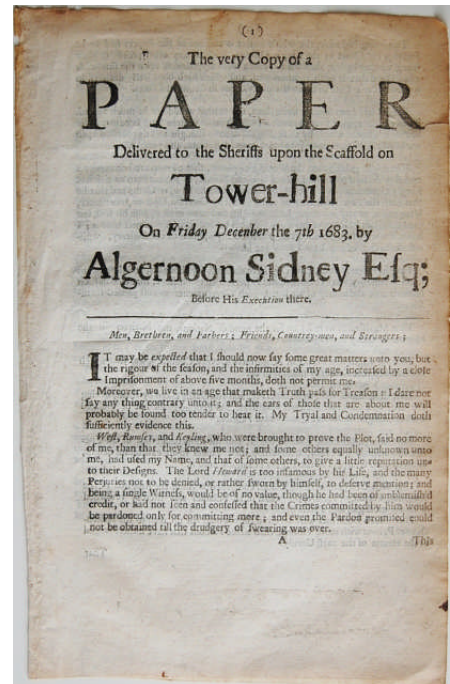
Apparently the second known copy of this rare Dublin printing - an unusual example of a woman printer active in seventeenth-century Dublin - of the famous speech of the great republican political theorist from the scaffold:

. . . I was long since told that I must Dye. . .

Least the means of destroying the best Protestants in England should fail, the Bench must be filled with such as had been Blemishes to the Bar.

None but such as these would have Advised with the King's Council, of the means of bringing a Man to death; Suffered a Jury to be packed by the Kings Solicitors, and the Under-Sheriff; Admit of Jury-men who are not Freeholders. . . Overrule the most important Points of Law without hearing. . . assume unto themselves not only a Power to make Constructions [in Points of Treason], but such Constructions as neither agree with Law, Reason or Common Sence.

Sidney's most famous work, *Discourses Concerning Government*, was an element in the formulation of the treason charge brought against him. It soon after became an inspiration



for the Glorious Revolution of 1688 and, later, for the American one of 1775.

Wing, *Short-Title Catalogue 1641-1700*, S3767, locating the copy at Trinity College, Dublin. OCLC and JISC/COPAC add no more.

68. **STAPYLTON, Sir ROBERT, translator.** *Musaeus, on the Loves of Hero and Leander: With Annotations upon the Originall.* By Sir Robert Stapylton Knight, Gentleman of the Privie Chamber to the Prince. London: Printed by F.B. for Humphrey Mosley, and are to be sold at his Shop at the Princes Armes in Saint Pauls Church Yard, 1647. [142]pp., 12mo. *Additional engraved title by Marshall depicting Leander "swimming ore", a separate printed title-page at leaf C7 for "Leander's Letter to Hero, and her Ansvver: Taken out of Ovid. With Annotations", the final signature, F (I here quote the online Columbia University Library catalogue)*



"appears to consist of F1 and 2 conjugate, a wide blank stub and F3 conjugate, F4-9, and F10-11. No text is missing or out of order." Small and neat narrow reinforcement to the extreme outer blank margins of the verso of the first leaf and the engraved title by the early nineteenth-century binder. An attractive copy in full gilt-ruled tan calf, spine fully gilt, g.e.; small chip from head of spine.

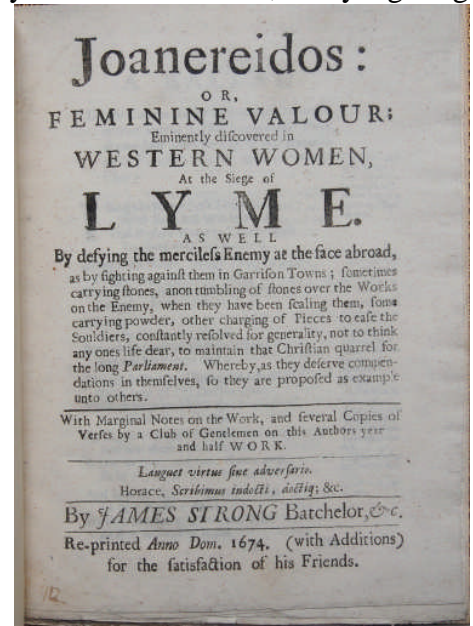
\$1,850.00

First complete edition of this verse translation from Musaeus Grammaticus, written in Greek in the early sixth century. Stapylton, according to his preface, "made triall how the Greek would go into English," publishing a 24-page pamphlet in 1645. In this much expanded edition, he has revised his translation and added annotations and "Leander's Letter to Hero, and her Ansvver: Taken out of Ovid." Wing, *Short-Title Catalogue 1641-1700*, M3134; Grolier, *Wither to Prior*, 817. This was John Brett-Smith's copy, sold in his sale at Sotheby's 27 May 2004, lot 544 (£1,080), afterwards in the collection of Christopher Rowe, with his bookplate. More recently the Bradley Martin copy sold at Forum Auctions on 15 June 2023, lot 118, for £1,638.



IN PRAISE OF THE WOMEN DEFENDERS OF LYME REGIS

69. **STRONG, JAMES.** *Joanereidos: or, Feminine Valour; Eminently Discovered in Western Women, at the Siege of Lyme. As well by defying the merciless Enemy at the face abroad, as by fighting against them in Garrison Towns; sometimes carrying stones, anon tumbling of stones over the Works on the Enemy, when they have been scaling them, some carrying powder, other charging of Pieces to ease the Souldiers, constantly resolved for generality, not to think any ones life dear, to maintain that Christian quarrel for the long Parliament. Whereby, as they deserve commendations in themselves, so they are proposed as example unto others. With Marginal Notes on the Work, and several Copies of Verses by a Club of Gentlemen on the Authors year and half Work. By James Strong, Batchelor, &c. [London:] Re-printed Anno Dom. 1674. (with Additions) for the satisfaction of his Friends, [1674]. [xii], [8], 9-16, [17-40]pp., 4to, the pagination complicated by the fact that only the first twelve, unnumbered, pages are new, the last forty being a reissue of the sheets of the original 1645 printing. A very fine copy in full brown levant morocco by Riviere & Son, jansenist with undecorated covers and elaborate gilt inner dentelles, the leaves entirely untrimmed but for the top edge gilt. **\$3,000.00***



First edition, second issue (see above), with the addition of further satirical squibs on the author and his poem, e.g. “On the Masculine-Feminine Poem of Mr. James Strong, Poet Hermaphrodite.” Strong was a Puritan army chaplain during the Civil War, and wrote his plodding, six-page poem on the valor of the women who aided in the successful defence of Lyme Regis against an eight-week siege by Royalist troops in 1644. A few years ago my colleague Arthur Freeman offered another copy of the present edition; I cannot improve on his description of the poem and its publication:

. . . local wives and daughters strenuously helped their townsmen to withstand and finally repel the massed troops of Prince Maurice. Strong contrasted their mannish valour with the effeminate pusillanimity of some men about them, resorting to the ancient emblem of symbiotic vine and tree:

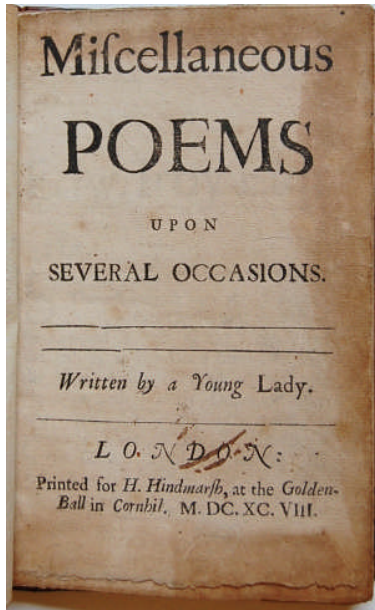
The weaker vessels are the stronger grown,
The vine which on the pole still lean'd his [*i.e.* her] arms,
Must now bear up and save the pole from harms. . . .

Strong seems (perhaps unwisely) to have sought a publisher for this effusion, and to have left it with Thomas Harrison, an obscure bookseller known by just one other publication (1643), and no shop address, who showed it to Thomas Allen (if that is his real name), a participant in a “club” of Cavalier wits. Allen then wrote to the author in fawning mock-admiration, “humbly begging the happiness of your acquaintance, and the honour to prefix a copy of commendatory verses, when you oblige the world by making it publick.” Strong apparently fell for the bait, writing back (the exchange is set at the head of the publication, after Harrison’s ironic address to the Reader) “deal with it as you please,” and referring to the poem as “no more than (believe me) a year and halves labour” Allen and his comrades then fleshed out Strong’s 214 heroic lines with a derisive commentary in the margins (including references to Heywood’s *Gynaikeion* and Vicars’s pedestrian translation of Virgil); twenty-three pages of ludicrous mock-commendatory verse, signed by Thomas Allen, Allen Thomas, A. B. (2), B. A. (2), J. D., D. G., Toby Trundle (2), Eve Spinster, Bully Joans, Richard Jonson of Salamanca (2, including a long “Prologue”), Peter Jeffrey. . . Aesculapius Menecraticus, “Larus Lucianus ... alias Jonathan Rumford,” Janus de Indagine, Ai

Kunt (in mock-Welsh), “one of the Wisdoms,” “Bobadill de Montebanko the Hispanolized Emperique,” “John Perkins un sage Mastre de Ley” (in French), J. Chaucer junior (describing Strong as “a Clerke of Oxenford,” naturally); and an “Epilogue” by G. D. Some of these are amusing, some mildly obscene, but the general effect is about as good-natured as its obvious model, the risible verse preliminaries to *Coryates Crudities* (1611).

Wing, *Short-Title Catalogue 1641-1700*, S5991 incorporating A-E4 of S5990; as Freeman further points out “the entry in ESTC is hopelessly confused.”

70. [W., E.]. *Miscellaneous Poems upon Several Occasions*. Written by a Young Lady. London:



Printed for H.[annah] Hindmarsh, at the Golden-Ball in Cornhil, 1698. [vi], 96, [2]pp., 8vo. *With a terminal leaf of errata, not recorded by ESTC but noted in the Yale copy pagination (in this copy they are also neatly corrected in the text by a contemporary hand); some browning throughout, the edges more so at the beginning and end from the binding turn-ins and with a couple of tiny archival repairs to the extreme outer margins. Contemporary blind-ruled dark sheep; expertly rebaced with most of the original spine and a sympathetic new morocco label. Tiny circular inkstamp of the Hugh Selbourne library, dispersed by Bonhams at auction in 2015, on title verso and the foot of p. 51.* **\$6,750.00**

First and only edition, possibly one of the rarest surviving works of poetry by a seventeenth century Englishwoman. The dedication to the soon-to-be M.P. Edward Irby is signed “Your Obliged Kinswoman and Servant, E.W.” Who “E.W.” was remains a mystery, but the dedication to Irby, then in his early twenties, by a young female relation should provide clues which are beyond this cataloguer’s capacity to solve.

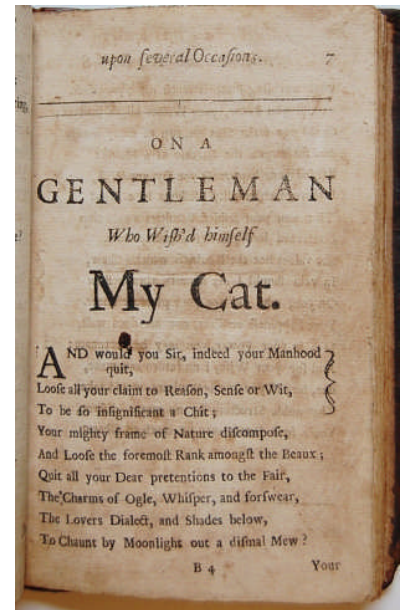
The poems suggest an attractive young woman of wit and charm, resisting the blandishments of many suitors, and in the poem “On my having the Small Pox” asking the disease to apply as soft a touch “to all the Sex, as thou’rt to me.”

Another poem (could it be the first on this topic published by an Englishwoman?) is titled “On a Gentleman Who Wish’d himself My Cat”:

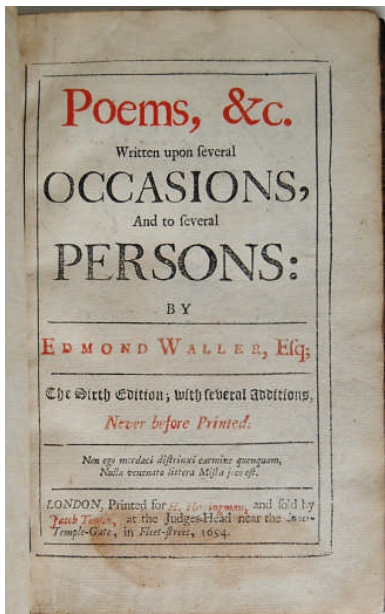
And would you Sir, indeed your Manhood quit,
Loose all your claim to Reason, Sense or Wit. . .
Quit all your Dear pretentions to the Fair,
The Charms of Ogle, Whisper, and forswear,
The Lovers Dialect, and Shades below,
To Chaunt by Moonlight out a dismal Mew?

Another, “The Vow-Breaker” is more heartfelt:

There’s nought on Earth so false can be,
As that Ungrateful, wretched he,
That first did break his Faith with me.
He must be Damn’d of consequence,
Since he still heightens his offence,
With Crimes of feigned Innocence.
By all that’s Sacred, just, or true,
Each day did he with Oaths pursue
His Love, and Vow’d it constant too.



ESTC, OCLC, and JISC/COPAC locate a total of three copies, at the British Library, Trinity College Dublin, and Yale (a fourth location in OCLC, at the University of Birmingham, is an e-book). The publisher Hannah Hindmarsh succeeded her husband Joseph, who from 1678 had been an active publisher of London poets.

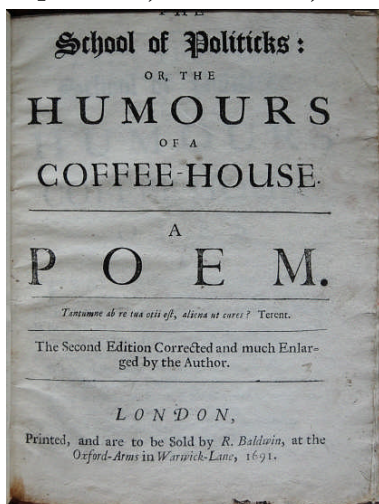


71. **WALLER, EDMUND.** Poems, &c. Written upon several Occasions, and to several Persons. [*Bound with:*] The Maid's Tragedy Altered. With some other Pieces. By Edmund Waller, Esq. Not before Printed in the several Editions of his Poems. London: Printed for H. Herringman, and sold by Jacob Tonson, at the Judges-Head near the Inner-Temple-Gate in Fleet-street [*second work: Printed for Jacob Tonson,*] 1694-90. *Two works in one volume: [viii], 299, [5] and [iv], 100pp., 8vo. With the initial blank leaf to the first work, its title-page printed in red and black (an old stain at the foot). A lovely copy in fine contemporary gilt-panelled black morocco, spine fully gilt, with an unusual flower ornament repeated four times in two of the compartments, g.e., marbled endpapers.* **\$800.00**

"The Sixth Edition; with several Additions, Never before Printed" of the first work, the first authorized edition of the second. This sixth edition was published in 1693 and the unsold sheets were combined with the 1690 *The Maid's Tragedy Altered* to form the present issue. Waller's poems were enormously popular during his long life; most of those in the first work were written before the Civil War. The second work in this volume was produced from manuscripts circulating after Waller's death in 1687 and possibly delivered to a printer by Francis Atterbury; in this authorized edition there is a preface condemning an earlier unauthorized edition published earlier the same year.

Wing, *Short-Title Catalogue 1641-1700*, W519 and W502; Grolier, *Wither to Prior*, 935 and 933. I spent considerable time trying to link the unusual flower ornament on the spine to the work of a specific binder, and failed. Maybe someone will have better luck when the British Library database of bookbindings comes back online.

72. **[WARD, EDWARD, sometime attributed author].** The School of Politicks: or, the Humours of a Coffee-House. A Poem. London, Printed, and are to be Sold by R. Baldwin, at the Oxford-Arms in Warwick-Lane, 1691. [ii], 29, [1]pp., 4to. *With a page of publisher's advertisements at end; "The" at the head of the title-page and a few page numbers cut into, a couple of tiny marginal tears expertly repaired. Antique-style calf-backed marbled boards, spine gilt.* **\$450.00**



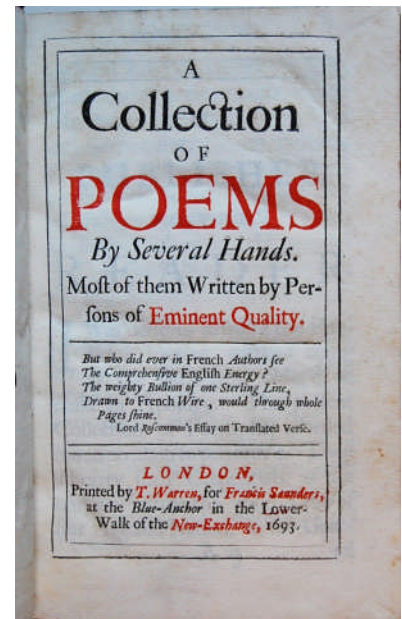
"The Second Edition Corrected and much Enlarged by the Author." Usually attributed to "Ned" Ward, but the first edition of this poem, published in 1690, preceded Ward's first generally-accepted publication. Probably the confusion derived from Ward's own 1707 poem, *The Humours of a Coffee-House*.

This second edition is some five pages longer than the first and has nothing good to say about coffee-houses:

Pox this Coffee scalds my Throat,
 (Another cries,) 'tis in all Sense too hot;
 Prithee go fetch a Pair of Bellows hither,
 And make my Dish know cooler weather.

Wing, *Short-Title Catalogue 1641-1700*, W753B.

73. [WHARTON, ANNE, et al.] - A Collection of Poems By Several Hands. Most of them Written by Persons of Eminent Quality. London: Printed by T. Warren, for Francis Saunders, at the Blue-Anchor in the Lower-Walk of the New-Exchange, 1693. [xviii], 60, 65-273, [3]pp., 8vo. Title printed in red and black, with the initial blank leaf, but without the blanks E8, F1, and cancellandum S8 as usual, the former two causing the jump in pagination after p. 60; the text complete as issued. Probably a fine-paper copy, bright and fresh, bound in contemporary calf with later spine gilding, with significant surface wear around the spine and edges from the original mottling acid, but sound. **\$1,000.00**



An important miscellany, enlarged by about half from the edition of 1673, and third in the sequence often called "The Temple of Death" because that poem, by the Marquess of Normanby, featured on the title-pages of editions printed in 1695 and later.

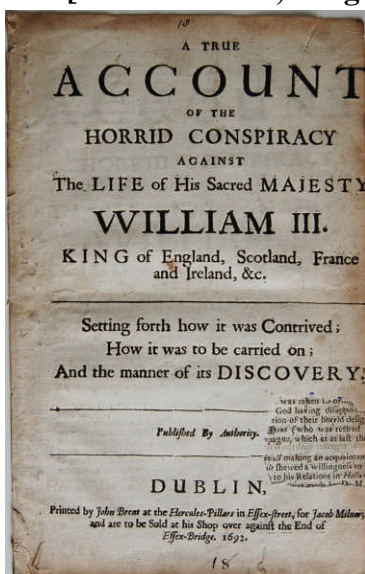
One of the most significant new elements in this edition is the first appearance of several poems by Anne Wharton, who died in 1685 while still in her twenties. Her "Lamentations of Jeremiah" runs from pp. 224 through 231, and six other poems by her, including "To Mrs. A. Behn, on what she Writ of the Earl of Rochester," take up pp. 238-252. *The Feminist Companion to Literature in English* describes her work:

Often melancholy, A[nne] W[harton] is too forceful to be plaintive. She compares a storm at sea to the fiercer ones of "troubl'd Thought", and philosophizes finely on the harsh dilemma of eat or be eaten, victimize or be victimized.

Other contributors are a roll call of (male) poetical luminaries, including Dryden, Etherege, Granville, Mulgrave, Rochester, Roscommon, Sedley, and Waller. Wing, *Short-Title Catalogue 1641-1700*, C5174; Case, *English Poetical Miscellanies*, 151(c).

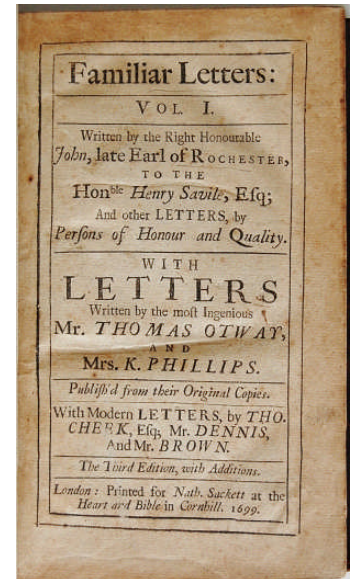
DUBLIN PRINTED: ONE OTHER COPY RECORDED

74. [WILLIAM III, King of England] - A True Account of the Horrid Conspiracy against the Life of His Sacred Majesty William III. King of England, Scotland, France and Ireland, &c. Setting forth by how it was Contrived; How it was to be carried on; And the manner of its Discovery. Published by Authority. Dublin: Printed by John Brent at the Hercules-Pillars in Essex-street, for Jacob Milner; and are to be Sold at his Shop over against the End of Essex-Bridge, 1692. [ii], 1, 4-8pp., folio. Pagination irregular (p. 4 is on the verso of p. 1) but complete; piece torn from title affecting the line border but no text, some tears at head and foot into a few lines of text but without loss, and shaved at fore-edge with all text intelligible. Not a prepossessing copy, disbound. **\$150.00**



First Dublin edition, following the London edition the same year. Wing, *Short-Title Catalogue 1641-1700*, T2374A, records only the Folger copy. OCLC and JISC/COPAC add no more.

75. **WILMOT, JOHN, Earl of Rochester.** Familiar Letters: Vol. I. Written by the Right Honourable John, late Earl of Rochester, to the Honourable Henry Savile, Esq; And other Letters by Persons of Honour and Quality. With Letters Written by the most Ingenious Mr. Thomas Otway, and Mrs. K. Phillips. Publish'd from their Original Copies. With Modern Letters, by Tho. Cheek, Esq; Mr. Dennis, And Mr. Brown. [*Bound with:*] Familiar Letters: Vol.II. Containing Thirty Six Letters, By the Right Honourable John, late Earl of Rochester. Printed from his Original Papers. With Letters and Speeches, by the late Duke of Buckingham, The Honble Henry Savile, Esq; Sir Geo. Etheridge, to several Person of Honour. And Letters By several Eminent Hands. London: Printed for Nath. Sackett at the Heart and Bible in Cornhill [- Vol. II: for Rich. Wellington, at the Lute in St. Paul's Church-yard], 1699. 2 vols. in one: [xvi], 223, [1]; and [xii], 223, [1]pp., 8vo. *Without the initial advertisement leaf in each volume, certainly cancelled by the publisher as the advertisements were for Richard Wellington publications and this issue has Nathaniel Sackett's cancel title-leaf, the leaf of Wellington advertisements after A8 is, however, present; some spotting, as usual from the poor paper stock. Contemporary sprinkled dark calf, the gilt spine label chipped and with splits at the head and foot of the joints, still sound.* **\$500.00**



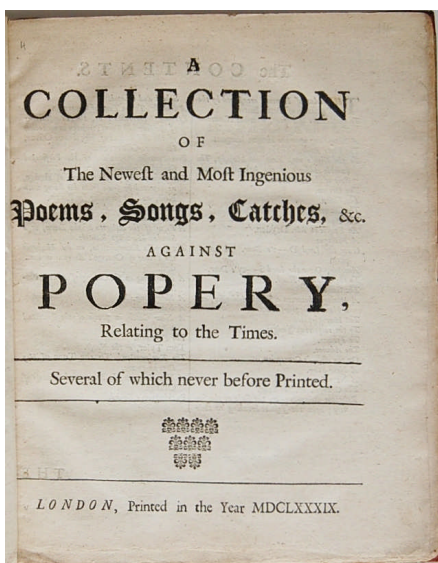
“The Third Edition, with Additions,” first published in 1697. All editions of this important epistolary miscellany are rare. It is the primary source for Rochester’s letters, documenting, as Dr. Johnson put it, a life “blazed out in lavish voluptuousness.” It is full, as Rochester’s modern editor notes, of the same “humour and metaphorical energy” that charges the poems, including some wonderful gibes at Dryden:

I’m out of favour with a certain Poet, whom I have ever admir’d, for the disproportion of him and his Attributes: He is a Rarity which I cannot but be fond of, as one would of a Hog that could fiddle, or a singing Owl.

The collection also contains a number of fine letters by the poet Katharine Phillips (pp. 137-152 in Vol. I) and Vol. II has “Four Letters by Mrs. J. Price, to Madam Roberts” (p. 45-49), as well as “Madam Peachy’s Letter to Mr. Bulstrode at White-Hall,” “A Letter to Dorinda,” and some “modern letters” by John Dryden, Tom Brown, and John Dennis. The first volume may have been edited by Tom Brown, who signs the dedicatory epistle, and the second was edited by Charles Gildon. Wing, *Short-Title Catalogue 1641-1700*, R1745A and R1748.

“POEMS, SONGS, CATCHES”

76. [WILMOT, JOHN, Earl of Rochester, et al.]. A Collection of the Newest and Most Ingenious Poems, Songs, Catches, &c. against Popery, Relating to the Times. Several of which never before Printed. [*Bound with:*] A Second [- Third] Collection of the Newest and Most Ingenious Poems, Satyrs, Songs, &c. against Popery and Tyranny, Relating to the Times. Most of which never before Printed. [*And:*] The Fourth (and Last) Collection of Poems, Satyrs, Songs, &c. Containing, I. A Panegyrick on O. Cromwell, and his Victories: By E. Waller. . . X. An Essay upon Satyr. By Mr. J. Dr---den. XI. The City-Ballad. 1682. Most of which never before Printed. London: Printed in the Year [- Printed Anno Dom.] 1689. *Four works in one volume: [iv], iv, 23, [1]; 31, [1]; 32; “33”[i.e. 34]pp., 4to. With the initial blank leaves to the first and third works, the first three printed in double columns. An exceptional*



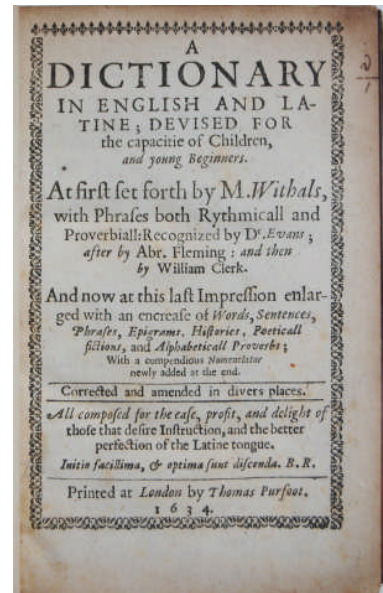
set, entirely untrimmed and bound in attractive half sheep antique, gilt spine label. **\$1,200.00**

Second edition, not so stated, of the first part, with a comma after “Popery” in the title but with a conjugate original blank leaf rather than the advertisement leaf called for by Case, *English Poetical Miscellanies*, first editions of the following three parts. This uncommon set preceded and is not to be confused with the more common octavo *Muses Farewell to Popery and Slavery*, published the same year and almost certainly deriving from these four collections. Identified authors include Dryden, Rochester, Denham, and Ayloffe - some attributions to, e.g., John Denham were not always accepted by later, or even contemporary, readers - and there are any number of other anonymous poems, sometimes quite ribald, in praise of the Protestant cause. These volumes were also later drawn upon for the famous *Poems on Affairs of State* miscellanies of the late 1690s and the first decade of the eighteenth century.

Wing, *Short-Title Catalogue 1641-1700*, C5206, S2266, T902, F1684; Case, *English Poetical Miscellanies*, 189(1)(b), (2), (3), and (4). Case notes the resetting of the second edition (the one here present) of the first volume, but this copy appears to be in an intermediate state retaining the initial blank leaf rather than an advertisement for the second and third volumes; and Wing notes two variants of the fourth volume (the one here present is listed first).

SHAKESPEARE’S “SMALL LATINE”

77. **WITHALS, JOHN.** A Dictionary in English and Latine; devised for the capacite of Children, and young Beginners. At first set forth by M. Withals, with Phrases both Rythmicall and Proverbiall: Recognized by Dr. Evans; after by Abr. Fleming: and then by William Clerk. And now at this last Impression enlarged with an encrease of Words, Sentences, Phrases, Epigrams, Histories, Poeticall Fictions, and Alphabeticall Proverbs; with a compendious Nomenclator newly added at the end. Corrected and amended in divers places. All composed for the ease, profit, and delight of those that desire Instruction, and the better perfection of the Latine tongue. Printed at London by Thomas Purfoot, 1634. [xiv], 623, [1]pp., 8vo. *Some mild browning around the edges and an unobtrusive old waterstain towards the end of the book. A sound and attractive copy in mid-nineteenth century olive calf, arms of William Stirling on upper cover and his monogram on the lower; expertly rebacked with the original gilt-lettered spine.* **\$3,500.00**



The last early edition of what had been the most popular dictionary in England since its first publication in 1553. The running headlines read, innocuously enough, “A little Dictionarie for Children,” but this is a sophisticated and hugely entertaining work. The dictionary is organized by theme, and is followed at p. 539-588 by a collection of proverbs. It shows the incredible wealth of language available to Shakespeare and his contemporary grammar school-boys. The English words always precede the Latin, making browsing much more appealing, and there is no prudery in it. One section is headed “The Stewes with Baudes, Harlots, and theeues”:

An Whore or Harlot we doe call,
Such a one as common is for all.

Another is “The place where Masteries and Playes be shewed”:

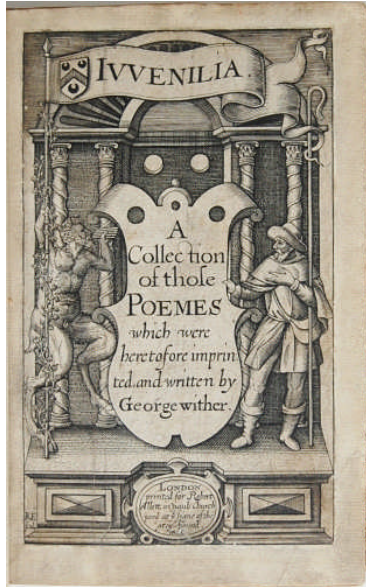
A Tragical Comedie, that is, a Comedie in part, and a Tragedie in part, mixed with
mirth and mourning. . .

This life is a certaine Enterlude or Play, The world is a Stage full of change every way,
Every man is a player. . .

STC 25887; Alston, *Bibliography of the English Language*, XV, 748 (the last of the sixteen editions cited in the bibliography); Bartlett, *Mr. William Shakespeare*, 199, describing the first edition. For a rich sampling of Shakespearean language from this “little Dictionarie” see Martin Orkin, “The Poor Cat’s Adage and other Shakesperean Proverbs in Elizabethan Grammar-School

Education,” in *A Reader in the Language of Shakespearean Drama*, ed. Salmon & Burness (1987), pp. 489-498. The only copy of any edition to appear at auction in the last thirty years was an example of this 1634 edition, with some stains and worming, at Bloomsbury Auctions, Apr 20, 2011, lot 383, sold for £1,700-00 plus premium.

78. **WITHER, GEORGE.** *Juvenilia*. A Collection of those Poemes which were heretofore imprinted



and written by George Wither. [Bound with:] Wither's Motto. Nec habeo, nec Careo, nec Curo. London: Printed for Robert Allott, in paul's Church yard at ye signe of the grey-hound, [London: Printed for Iohn Marriott], 1626 - [1621]. *Juvenilia: engraved title + [xxvi], 305, 310-387, [1] [212]pp.*; *Wither's Motto: engraved title + [88]pp.*, 8vo. *Engraved titles by R[enold] E[lstracke], both cut close to the line border and expertly and unobtrusively inlaid, the first work bound without the blank leaves A1 and A8 and with marginal repairs and restorations here and there throughout, more noticeable at the beginning, no text affected. Elegantly bound in later nineteenth-century full polished calf by W. Pratt, spine gilt with double morocco labels, g.e. A manuscript "P" before the signature-mark to leaf B1 in the first work indicates ownership by Philip Bliss (see below). Modern bookplate of Allan D. Macdonald.* **\$1,500.00**

First edition, second issue, of *Juvenilia*, with the 1622 publisher's imprint on the engraved title erased and replaced with 1626, bound as often with one of the several 1621 editions of *Wither's Motto* (see below), the

present edition with the addition of a "Postscript" on four pages. *Juvenilia* has separate title-pages for "Abuses Stript and Whipt", "Prince Henries Obsequies", "A Satyre, VVritten to the Kings most Excellent Maiestie", "Epithalamia", "The Shepherds Hunting", and "Fidelia", each with the imprint "London, Printed by T.S. for Iohn Budge. . . 1622."

Abuses Stript, and Whipt was published in 1613 when Wither was in his mid-twenties, and it made his reputation as a poet. The first edition of *Juvenilia* appeared in 1622, when Wither still hadn't reached the age of thirty-five, and was certainly prompted by the unauthorized *Workes of Master George Wither* published in 1620.

This rare issue of *Juvenilia* is STC 25911a, "(L.O.; F(imp.), HN, PFOR.)"; *Pforzheimer Catalogue* 1083, and Grolier, *Wither to Prior*, 1032. *Wither's Motto* is STC 25928.7 (the state with "barke, &" on F3r, line 3 from bottom), and *Wither to Prior* 1030. As *Wither to Prior* notes (at Vol. III, p. 261) *Wither's Motto*, 1621, and *Faire-Virtue*, 1622, are sometimes bound up with *Juvenilia*, 1622-26, but do not necessarily belong to the volume.

For a copy with as much restoration as this one, the question arises "has it been made up?" Philip Bliss (1787-1857) was associated with Oxford University for his entire career and formed a splendid book collection, which was auctioned by Sotheby's in 1858. Bliss had two fragments of the 1622 *Juvenilia*, including "Abuses Stript and Whipt", but his copy (lot 4628 in his sale) was bound in two volumes and wormed; it is not part of the copy here present. The restorations to this copy seem consistent with its having been a complete but battered example before the extensive work by Pratt. A number of other surviving copies are defective; *Pforzheimer Catalogue* 1083 is a rare survival in the "original calf", ex-Heber and Britwell collections. That copy is bound with both the *Motto* 1621, and *Faire-Virtue* 1622: "As they were published by other booksellers it is not clear whether the combination is a publisher's or a chance purchaser's."





ORIGINAL VELLUM

79. **WITHER, GEORGE.** Campo-Musae, Or The Field-Musings of Captain George Wither, touching his Military Ingagement for the King ann [*sic.*] Parliament, the Justnesse of the same, and the present distractions of these Islands. London: Printed by R. Austin, 1643. [vi], "79" [*i.e.* 74]pp., 8vo. Engraved frontispiece (printed as the first leaf of the first signature and here included in the pagination, this leaf with an old dampstain at foot of outer blank margin with slight loss of paper well clear of the engraving). A splendid unsophisticated copy in the original limp vellum gilt; small pieces missing at foot of spine and one cover edge. **\$2,500.00**

First edition, one of two issues (see below) of a significant poem written while Wither was serving in Cromwell's army. The introduction is striking in its simplicity:

Am not I now in England? Is not this
 The Thames? Is not that London? Sure it is.
 Me thinks that vast, and ancient structure, there,
 Looks just like Pauls, and that like Westminster.
 Loe, yon is High-gate, yon is Hamsted-mill. . .
 Are all those English-men which now I see?
 All true-bred English-men? the Devill they be. . .

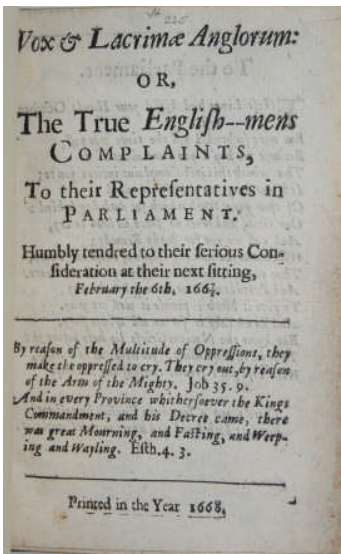
As Wither goes on to explain, England has been lost to the indolence and sin of the English, and will not recover until those sins are purged. As to King Charles, one passage has a particularly modern ring:

In publike Acts, The King can do no wrong,
 Because, unto his Counsell they belong.
 The King can do no wrong, as he is King:
 For, God ordained, and man did intend,
 Him, not to hurt, or plagues on them to bring. . . .
 For, all he doth, whence any wrong proceeds,
 Are not his Royall, but his private deeds. . . .

Wing, *Short-Title Catalogue 1641-1700*, W3145; another state of the text which ESTC notes as having some stop-press corrections, adds "A. Coe" to the imprint and is Wing W3144. The ESTC note implies that the present text is the first edition, but Grolier, *Wither to Prior*, 1043, describes the present version as "second edition" containing "considerable additional matter: for example, see p. 71." Seven locations in ESTC.



80. [WITHER, GEORGE]. *Vox & Lacrimae Anglorum: or, The True English- -mens Complaints, to their Representatives in Parliament. Humbly tendred to their serious Consideration at their next sitting, February the 6th. 1667/8.* [Rotterdam?] Printed in the Year 1668. 16pp., sm. 8vo. *Bound with a fragment of a contemporary English chronology at end. An attractive copy in full tan calf by Francis Bedford, covers gilt-ruled and spine elaborately gilt with double morocco labels; near-invisibly rebacked. The Huth copy, with his handsome oval vellum gilt bookplate. \$800.00*



First edition, one of three variants, this one with “their” correctly spelled and the date in the title given as “February the 6th. 1667/8.” One of the irredeemably-Cromwellian Wither’s many attacks on the post-Restoration Parliament, this one remarking on - among many other things - the fire of London:

We pray your Honours choose out a Committee
To find the Instruments that burnt our City;
Can one poor senseless Frenchmans life repair
The losse of Britains great Imperial Chair? . . .

Wing, *Short-Title Catalogue 1641-1700*, W3208A. For the Rotterdam place of publication (this contra ESTC and Wing, which give it as London) see Dunan-Page et al., *Roger L’Estrange and the Making of Restoration Culture* (2008), p. 59.