

FROM THE  
LIBRARY OF  
ROBERT BALL  
PART II

ANNO D.  MMXVI

BERNARD QUARITCH

# BERNARD QUARITCH LTD.

40 SOUTH AUDLEY ST, LONDON W1K 2PR

Tel: +44 (0)20-7297 4888 Fax: +44 (0)20-7297 4866

e-mail: rarebooks@quaritch.com

web site: www.quaritch.com

Bankers: Barclays Bank plc, 50 Pall Mall, P.O. Box 15162, London SW1A 1QB

Sort code: 20-65-82 Swift code: BARCGB22

Sterling account: IBAN: GB98 BARC 206582 10511722

Euro account: IBAN: GB30 BARC 206582 45447011

U.S. Dollar account: IBAN: GB46 BARC 206582 63992444

VAT number: GB 840 1358 54

MasterCard, Visa, and American Express accepted



*Recent Catalogues:*

[1433 English Books and Manuscripts](#)

[1432 Continental Books](#)

[1431 Travel & Exploration, Natural History](#)

*Recent Lists:*

[2016/1 Human Sciences](#)

[2015/9 Early Drama](#)

[2015/8 Flora and Fauna](#)

[2015/7 Classics](#)

[2015/6 Design and Interiors](#)

[2015/5 Library of Robert Ball, Part I](#)

**List 2016/2**

*Cover image from item 57.*

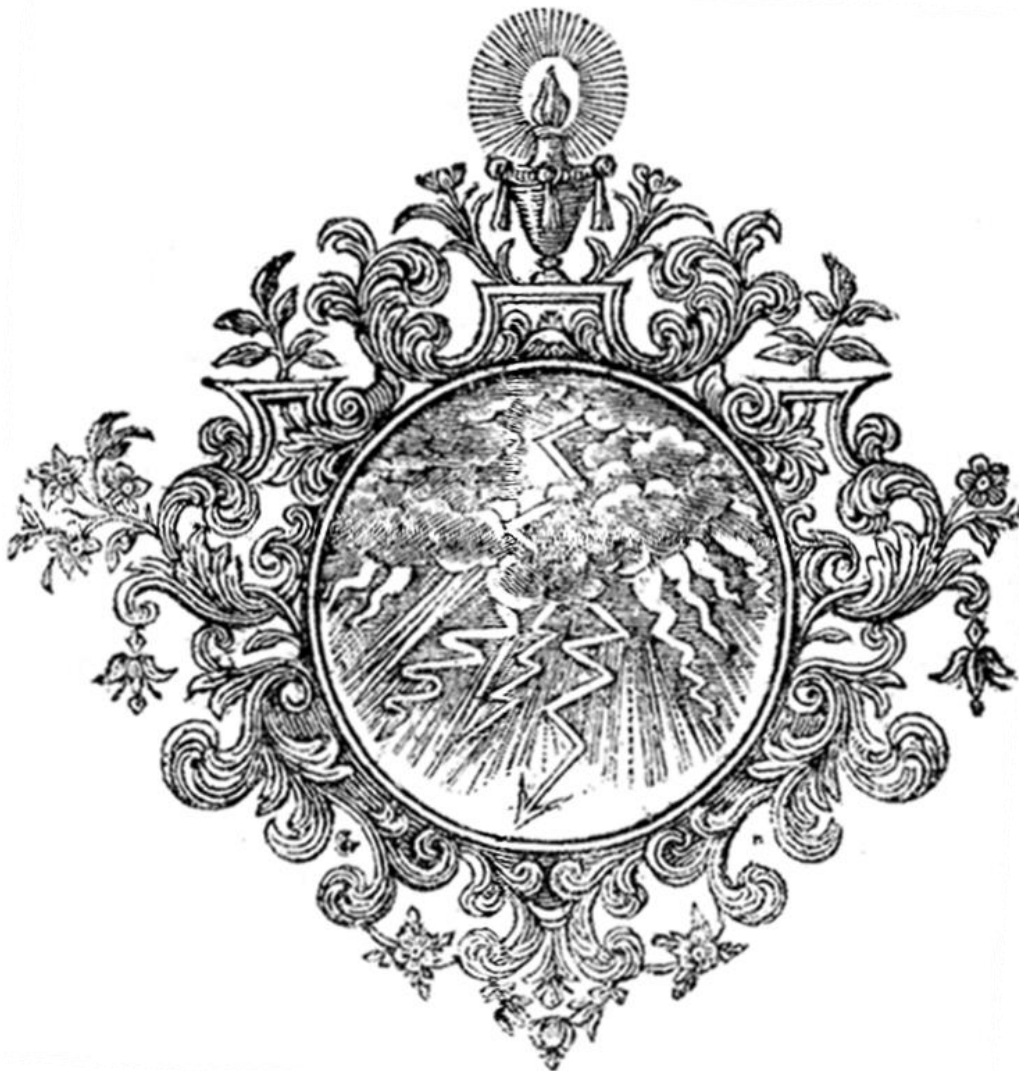
© Bernard Quaritch 2016

# FROM THE LIBRARY OF ROBERT BALL: PART II

*English Literature 1500-1900, an American Journalist's Collection*

Collecting rare books is a selfish pastime. It is about possession, about ownership. After all, the texts are universally available. Even the books themselves are often accessible in public libraries. But that is not the same as having them in one's own bookcase. I have been an active collector for most of a long life. Now, in my 90th year, I have decided it is time to pass my pleasure on to others.

Robert Ball

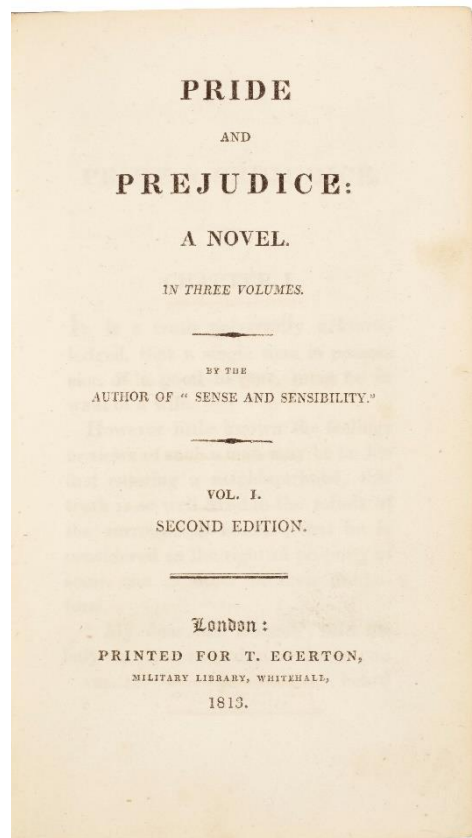


1) **AUBREY, John.** Miscellanies, viz. I. Day-Fatality. II. Local-Fatality. III. Ostenta. IV. Omens. V. Dreams. VI. Apparitions. VII. Voices. VIII. Impulses. IX. Knockings. X. Blows Invisible. XI. Prophecies. XII. Marvels. XIII. Magick. XIV. Transportation in the Air. XV. Visions in a Beril, or Glass. XVI. Converse with Angels and Spirits. XVII. Corps-Candles in Wales. XVIII. Oracles. XIX. Exstasie. XX. Glances of Love / Envy. XXI. Second-Sighted Persons ... London: Printed for Edward Castle ... 1696.

8vo., pp. [6], 179, [1], lacking the preliminary blank; title-page (dusty) and final leaf laid down; a good copy in contemporary sheep, rebacked. **£950**

First edition of Aubrey's entertaining collection of folk history, superstitions, and gossip, the only book he completed. The topics he tackles in this work of 'hermetick philosophy' include 'omens and prophecies, dreams and apparitions, day fatality and second sight, all of which he was concerned to explore and explain, verify or discredit' (*Oxford DNB*). It is a work rich in curious information: there are charms to cure agues or the bite of a mad dog, spells to summon a vision of your future spouse on St Agnes' Eve, and advice on the interpretation of dreams.

Wing A 4188.



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

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

Second edition. The first edition of *Pride and Prejudice* appeared in January 1813, and sold so quickly that this second edition followed only ten months later. Keynes 4; Gilson A4.

3) **AUSTEN, Jane.** *Emma: a Novel. In three Volumes ...* London: Printed for John Murray. 1816.

3 vols., 12mo., with the half-titles, occasional foxing, especially to the first few leaves of vols. I and II, otherwise a very good copy in contemporary half calf and marbled boards, corners rubbed, rebaked, partly preserving the original spines. **£8000**

First edition of Jane Austen's own favourite among her novels.

Keynes 8; Gilson A8.

4) **BACON, Francis.** *The Essayes or Counsels, civill and morall ... Newly enlarged.* London, Printed by John Haviland ... 1632.

Small 4to., pp. [10], 340, [38], wanting the initial and terminal blanks; title-page heavily soiled and laid down at inner margin, B4 remargined; a few reader's notes; in later sheep, upper joint strengthened. **£650**

Third edition of the definitive text of Bacon's *Essayes*, first published in 1625. The first edition appeared in 1597 comprising only ten short essays; in 1612 these were revised and a further twenty-eight essays added. The 1625 edition contained fifty-eight essays, twenty of them new, and the rest revised; this final version was reprinted many times throughout the seventeenth century

STC 1150; Gibson 16.

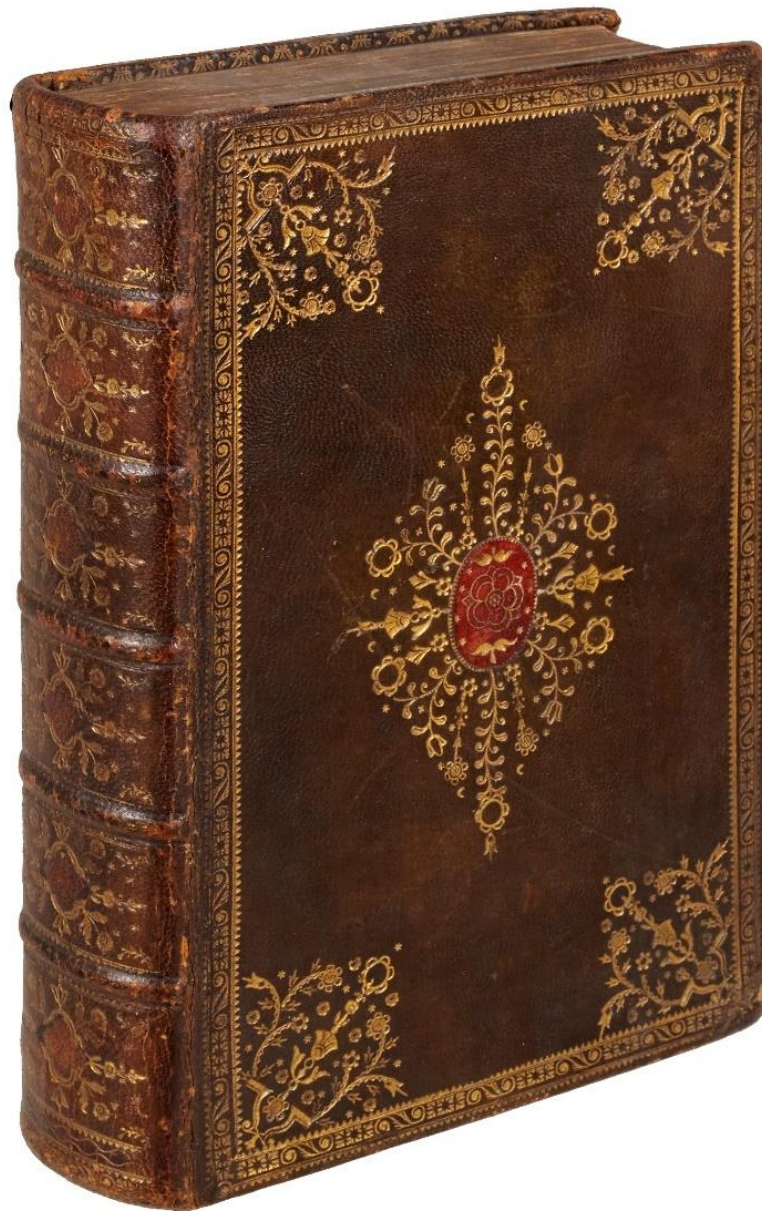
#### CONTEMPORARY MOROCCO

5) **[BASKERVILLE PRESS.]** *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and 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.* Cambridge, Printed by John Baskerville ... by whom they are sold, and by B. Dod, Bookseller ... London. 1762.

Large 8vo., ff. [344], unnumbered, with the usual cancels a2, B8, C6, and D3; tear to foot of a8 neatly repaired, else a very good copy in contemporary olive green morocco, gilt, with floral corner pieces and a central floral lozenge surrounding an oval onlay of red morocco with a gilt rose, spine gilt in compartments (onlays wanting), gilt edges; corners very slightly bumped; contemporary armorial bookplate of Charles Style, probably the 5<sup>th</sup> or 6<sup>th</sup> Baronet of Wateringbury. **£1200**

Third and final edition of Baskerville's octavo prayer book. The prayers for the Royal Family on cancels B8, C6, and D3 include the name of Queen Charlotte, whom George III married in 1761. This copy also includes the 'occasional prayers' which were only printed for part of the edition and are therefore not always present.

Gaskell 19.



[5]

6) **BEWICK, Thomas.** History of British Birds ... Vol. I. containing the History and Description of Land Birds. [Vol. II. containing the History and Description of Water Birds]. [Vol. I:] Newcastle: Sol. Hodgson, for Beilby and Bewick: sold by them, and G. G. & J. Robinson, London ... 1797. [Vol. II:] Printed by Edward Walker, for T. Bewick: sold by him, and Longman and Rees, London ... 1804.

2 vols., 8vo., pp. xxx, [2], 335, [1]; xx, 400, the half-title bound where printed (as b8) after the contents in Vol. I; wood-engraved title-vignettes, illustrations, some full-page, and head- and tailpieces, all by or after Bewick; some offsetting and occasional light foxing, otherwise a good copy but in mixed bindings, volume I uncut in the original marbled boards, printed paper label, spine chipped; volume II in contemporary half calf and marbled boards, rubbed and bumped, the spine defective.

£250

First editions, first issues of both volumes, the demy octavo format. The text of Bewick's celebrated work on British ornithology was written by Ralph Beilby and, following a dispute with Beilby, by Bewick himself; the illustrations were entirely Bewick's work. *British Birds* was an immediate success, going through six editions in Bewick's lifetime.

The work was issued in four formats: imperial, royal (thick paper), royal (thin paper) and demy octavo. The cheapest, priced 10s 6d (volume I) and 12s (volume II), the demy octavos were the first to be printed. A second issue of volume I, dated 1797 but actually 1798, can be identified by the final leaf, which in the first carries an advertisement for the third edition of *General History of Quadrupeds*. Here the 'indelicate' vignette on p. 285 is in its over-inked state. Volume II is Roscoe's variant E, which Tattersfield places as the first rather than the fifth issue to appear.

Roscoe 14d and 17d; Tattersfield TB 1.13 and TB 1.16.



7) **BOSWELL, James.** *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL. D. ... Containing some poetical Pieces by Dr. Johnson, relative to the Tour and never before published; a Series of his Conversation, literary Anecdotes, and Opinions of Men and Books: with an authentick Account of the Distresses and Escape of the Grandson of King James II. in the Year 1746 ...* London: Printed by Henry Baldwin, for Charles Dilly ... 1785.

8vo., pp. iii-vii, [1], 524, [2], with the terminal errata/advertisement slip, wanting the half-title; small tear to head of title-page, repaired; a good copy in modern half calf and marbled boards. **£375**

First edition. The text of the *Journal* was largely completed in 1773 from the diary Boswell kept while travelling in Scotland; publication was, however, delayed until after Johnson's death. The advertisement for Boswell's *Life of Johnson* on the errata leaf announces that the book is 'preparing for the press'; it would not in fact be published for another six years. This copy is in Pottle's second state, with the corrections to I5, Q7, and U6; E4, M4, and presumably E3 are cancels as usual.

Pottle 57; Rothschild 456.

8) **BOSWELL, James.** The Life of Samuel Johnson, LL. D. comprehending an Account of his Studies and numerous Works in Chronological Order; a Series of his epistolary Correspondence and Conversations with many eminent Persons; and various original Pieces of his Composition never before published: the whole exhibiting a View of Literature and literary Men in Great-Britain, for near half a Century, during which he flourished. In three Volumes. The second Edition, revised and augmented ... London: Printed by Henry Baldwin, for Charles Dilly ... 1793.

3 vols., 8vo., with the frontispiece portrait of Johnson, the two folding leaves, and the inserted leaf of additional corrections \*c3 which Pottle states is 'often missing'; occasional foxing, including the frontispiece, else a good copy in contemporary diced calf, rebacked. **£750**

Second edition, the last published in Boswell's lifetime, revised throughout by the author with the help of Edmond Malone and with further new material that includes 'Additions ... received after the Second Edition was printed' (pp. [\*i]-\*xxii), 'A Chronological Catalogue' of Johnson's prose works (the first attempt at a bibliography, pp. \*xxiii-\*xxx), and thirteen letters to Bennet Langton and one to the Earl of Bute (these turned up too late to be inserted in their proper places, and are added to the end of volume II).

Pottle 81; Rothschild 468.

9) **[BROWNE, Sir Thomas.]** A true and full Copsy of that which was most imperfectly and surreptitiously printed before under the Name of Religio Medici. [London,] Printed for Andrew Crooke: 1645.

Small 8vo., pp. [14], 174, with the engraved title-page by Marshall (as it appeared in the 1643 edition) but wanting the preliminary blank; blank inner margin of title-page largely torn away and repaired, other prelims reinforced at inner margin (no loss); paper a little browned, else a good copy, the many sidenotes wholly intact; old hard-grain brown morocco by Leighton. **£600**

Third authorized edition, correcting some of the errata. *Religio Medici*, written in the 1630s, was originally circulated in manuscript among Browne's friends. He was surprised to see it put into print without his consent in 1642, 'in a most depraved copy'. An authorized edition, revised to remove some controversial features, appeared in 1643. The book was an immediate success, widely translated and imitated. Two more authorized editions followed in 1645, of which this was the second according to Keynes.

Wing B 5171; Keynes 5.





[9]

10) **[BROWNE, William].** [Britannia's Pastorals ... London: Printed by John Haviland ... 1625.]

8vo., pp. [10], 78, 83-94, 97-140, [12], 178, wanting the title-pages to both books (A1 and K8) and leaves A7-8, F8, G1, G8, and Y8 (the last supplied in manuscript facsimile), A2 supplied from a smaller copy; some side-notes cropped, damp stain to leaves A2-C2 and M1-N8; contemporary blind-tooled calf, rebaked. **£200**

A substantial fragment of the first collected edition of an uncommon book. Book I was first published in 1613, and Book II in 1616. There are dedicatory poems by Selden, Drayton, Jonson, Wither, and

others. Browne returns the favour, singling them out for praise alongside Sidney and Chapman. Keats borrowed some lines from the second book as a motto to his *Poems* (1817).

STC 3916.

11) **BURKE, Edmund.** *Reflections on the Revolution in France and on the Proceedings in certain Societies in London relative to that Event. In a Letter intended to have been sent to a Gentleman in Paris ...* London: Printed for J. Dodsley ... 1790.

8vo., pp. iv, 356; title-page a little stained; a good copy in modern quarter red sheep, boards soiled.

£850

First edition of Burke's famous polemic against the principles of the French Revolution. This is the genuine earliest issue, published on 1 November 1790, as distinguished by Todd's register of press figures. Six impressions of three editions were published between 1 and 17 November, following a tremendous contemporary demand for copies.

'To the view that the old regime was so rotten that wholesale revolution was necessary, Burke replied that any revolution that did not bring real liberty, which he held to come from the administration of justice under a settled constitution without bias from the mob, was tyranny renewed...' (*PMM*). His work lost Burke many of his Whig friends and gained him admirers he would not have wished. It prompted Thomas Paine to respond with the equally famous *Rights of Man*.

Todd, 53a; *PMM* 239.

12) **[BURKE, Edmund].** *A philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. The sixth Edition. With an introductory Discourse concerning Taste, and several other Additions.* London: Printed for J. Dodsley ... 1770.

8vo., pp. ix, [7], 342, [2]; some offsetting from the binding to the first and last leaves, scattered foxing but a very good copy in contemporary polished calf, joints rubbed; bookplate of Alexander Baxter.

£200

Sixth edition. First published in 1757, Burke's important treatise fuelled a growing interest in the aesthetic and literary appeal of landscape and attracted appreciative comment from contemporaries as eminent as Kant. Dr Johnson called it 'an example of true criticism', Hume 'a very pretty treatise', Reynolds 'the admirable treatise'. The additional material first appeared in the second edition of 1759.

Todd 5f.

13) **[BUTLER, Samuel].** *Hudibras, the first Part. Written in the Time of the late Wars.* London, Printed by J. G. for Richard Marriot ... 1663.

8vo., pp. [4], 268, with the imprimatur leaf, woodcut wreath ornament to title-page; unobtrusive worm tracks to foot without loss; a good copy in contemporary calf; early ownership inscription of Hugh Stafford; nineteenth-century booklabel of Sir Stafford H. Northcote.

£500

First authorised edition, first issue, of the most celebrated and popular satire of the seventeenth century. The prodigious popularity of Butler's poem resulted in the appearance of nine separate editions (five authorised, four pirated) in its first year of publication. The first edition of part one was

issued in three forms, as a large octavo, a small octavo, and a duodecimo; the present copy is the authorised large octavo and the first to be issued.

Wing B 6300; Thorson 'A', with the first issue of the imprimatur leaf (34 rather than 33 fleurs-de-lis above the text).

14) **[BUTLER, Samuel].** *Hudibras. The second Part ...* London: Printed by T. R. for John Martyn and James Allestry ... 1664.

8vo., [8], 216, with the two preliminary blanks (the first used as the front pastedown) and the imprimatur leaf, woodcut device to title-page; small hole to the title-page, but a very good copy in contemporary calf, a couple of scuff marks to the boards, spine dry; booklabel of John Sparrow. **£250**

First authorised edition. The second part of *Hudibras* was issued as a large and a small octavo; the present copy is the large octavo, the first to be issued, and there were also four spurious editions.

This part describes Hudibras's hopeful courtship of a cunning widow and his encounter with the astrologer Sidrophel; like its predecessor it proved hugely popular. Samuel Pepys was unusual in his indifference: he bought the second part yet professed himself still unable to 'see enough where the wit lies'.

Wing B 6309; Thorson 'N'.

15) **[BUTLER, Samuel].** *Hudibras. The first and second Parts. Written in the time of the late Wars. Corrected & amended, with several Additions and Annotations.* London, Printed by T. N. for John Martyn and Henry Herringman ... 1674.

8vo., pp. [2], 206, 189-202, [4], 223-412; title page a trifle dusty; a good copy in contemporary red morocco, gilt, edges gilt; spine chipped, joints rubbed. **£400**

First collected edition of the first two parts. 'This is apparently the last edition which Butler edited, making several significant additions and changes, and many notes' (Thorson). The annotations, printed here for the first time, elucidate the poem's wide range of literary, geographical, and historical reference.

Wing B 6311; Thorson 'P'.

16) **[BUTLER, Samuel].** *Hudibras. The third and last Part ...* London: Printed for Simon Miller ... 1678.

8vo., pp. [2], 285, [3], with the errata leaf; a very good copy in contemporary sheep, slightly rubbed; contemporary ownership inscription of Eliza Jones to title-page. **£250**

First edition, distinguished from the second published later that year by the presence of the terminal errata leaf. The third part of Butler's poem devotes much space to the political squabbling after the fall of Richard Cromwell in 1659.

Wing B 6313; Thorson 'R'.



ILLUSTRATED BY HOGARTH

17) **BUTLER, Samuel.** *Hudibras*. In three Parts. Written in the time of the late Wars. Corrected and amended: with Additions. To which is added Annotations, with an exact Index to the Whole. Adorn'd with a new Set of Cuts, design'd and engrav'd by Mr Hogarth. London: Printed for by J.W. for D. Browne [and seventeen others] ... 1726.

12mo., xiv [*i.e.* xvi], [1], 16-142, [3], 128-424, [22], with an engraved frontispiece and fifteen engraved plates by Hogarth (four folding); a good copy in nineteenth-century blind-stamped calf, rebacked; bookplate of Kurt and Emma von Faber du Faur. **£200**

First illustrated edition of Butler's satire; a variant issue appeared in the same year with the imprint 'London: Printed for B. Motte'. The frontispiece does not in fact depict Butler but Jean-Baptiste Monnoyer and is copied from a mezzotint by White. The fine engravings by Hogarth date from early in his career and were executed at about the same time as *The Harlot's Progress*.

18) **CAMDEN, William.** *Remaines, concerning Britaine: but especially England, and the Inhabitants thereof. Their Languages. Names. Surnames. Allusions. Anagrammes. Armories. Monies. Empreses. Apparell. Artillarie. Wise Speeches. Proverbes. Poesies. Epitaphes. Reviewed, corrected, and increased.* Printed at London by John Legatt for Simon Waterson. 1614.

8vo., pp. [4], 181, 190-386, lacking terminal blank; first two leaves frayed at outer edge, worm track running through outer margin of gatherings P-Y catching two side notes, last leaf remargined; otherwise a very good copy in contemporary limp vellum, slightly soiled, hinges cracked, contemporary ink titling to spine. **£650**

Second edition, revised and expanded, of Camden's entertaining miscellany of trivia left over from his *Britannia* (1586). The first edition was 1605.

In the dedication to Sir Robert Cotton, he describes the book as the 'rude rubble and out-cast rubbish ... of a greater and more serious worke'. The title-page gives a good indication of its eccentric range.

It contains, amongst a multitude of other things, a transcription of the Lord's Prayer in Old English, and a long quotation from the Nun's Priest's Tale by 'our English Homer'. Famously, the work contains a life-time reference to Shakespeare, among the 'most pregnant wits of these our times, whom succeeding ages may justly admire': Spencer, Daniel, Holland, Jonson, Campion, Drayton, Chapman, Marston, and Shakespeare.

STC 4522; Pforzheimer 124.

#### WITH AN EXTRA LIST OF SUBSCRIBERS, UNRECORDED

19) **CAREY, Henry.** Poems on several Occasions ... Third Edition, much enlarged. London: Printed by E. Say, 1729.

4to., pp. [16], 226, [4]; with a mezzotint frontispiece portrait (not present in all copies), a half-page engraving of the arms of the Countess of Burlington, and a subscribers' list; frontispiece and title-page browned, rather foxed throughout, closed tears to first leaf of index; else a good copy in contemporary half red morocco, worn. £650

'Third edition', in fact a substantially different work from the two rare (and much less substantial) pamphlet collections of 1713 and 1720. This copy has a single-leaf 'Additional List of Subscribers' bound before the main text and not recorded in ESTC.

This is the principal collection of the verse of the leading 'ballad-maker' of his age, now best known for his burlesque operas such as *The Dragon of Wantley* (1737). Among the pieces include here for the first time are 'Namby-Pamby', a satire on Ambrose Philips, and the ballad 'Sally in our Alley'.

The long list of subscribers includes Pope, Handel, Nicola Haym, Anne Oldfield, Colley and Theophilus Cibber, and John-Frederick Lampe. Pope, Handel, and Lampe all have poems addressed or dedicated to them here, as do a number of minor composers and actors.

Foxon, p. 107.

#### WITH COLERIDGE'S MONODY

20) **[CHATTERTON, Thomas].** Poems, supposed to have been written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century. Cambridge: Printed by B. Flower, for the Editor and sold by the Printer; by J. and J. Merrill, and W. Lunn [and others] ... 1794.

8vo., pp. [2], xxix, [3], 329, [1], with the engraved and letterpress title-pages, and the engraved plate of Rowley's supposed handwriting; a good copy in contemporary half calf, corners bumped, rebacked. £325

First Cambridge edition, containing Coleridge's first appearance in print in book form, the prefatory 'Monody on the Death of Chatterton'. Coleridge began the poem as a school exercise; it appears here much revised. It is the first of a number of tributes paid to Chatterton by the Romantic poets, who saw in him an important precursor; for Wordsworth he was the 'marvellous boy', Keats dedicated *Endymion* to his memory.

Rothschild 590; Warren 13A.

21) **CLARE, John.** *The Village Minstrel, and other Poems ...* London: Printed for Taylor and Hessey ... and E. Drury, Stamford. 1821.

Two vols., 8vo., pp. xxviii, 216; [8], 211, [1], with the portrait frontispiece to volume I (foxed) and the half-titles to both volumes, wanting the terminal advertisement leaves; in contemporary half green morocco and marbled boards, gilt, joints rubbed. **£450**

First edition of Clare's second book of poetry. Published the year after *Poems descriptive of rural Life and Scenery* (1820), it met with further success, owing in part to public curiosity about the Northamptonshire peasant. A biographical sketch in the Introduction helped to satisfy that curiosity. The title poem is autobiographical, and there are sixty sonnets in volume II.

Tinker 637.

22) **CLARE, John.** *The Shepherd's Calendar; with Village Stories and other Poems ...* London: Published for John Taylor ... by James Duncan ... and sold by J. A. Hessey ... 1827.

8vo., pp. [iii]-viii, 238, with the engraved frontispiece, wanting the half-title and terminal leaf of advertisements; light foxing to frontispiece and title-page, else a very good copy in contemporary red russia, gilt, elaborately panelled in blind, bookplate removed from front endpaper. **£600**

First edition. *The Shepherd's Calendar* was a work of long gestation and many delays, partly because of the inchoate form in which Clare presented his original manuscript to Taylor and partly because of Taylor's slash and burn editorial policy. Though the work was finally ready by November 1826, the first drawing for the frontispiece was deemed unsuitable and two months were lost as a second was made and engraved. The delays were not in Clare's favour: tastes had moved on, the work was not a commercial success, and Clare was left with a stack of remainders. *The Shepherd's Calendar* has since, however, acquired a critical reputation for its 'extraordinary blend of observation and delicate fantasy' (Jonathan Wordsworth, *Visionary Gleam*).

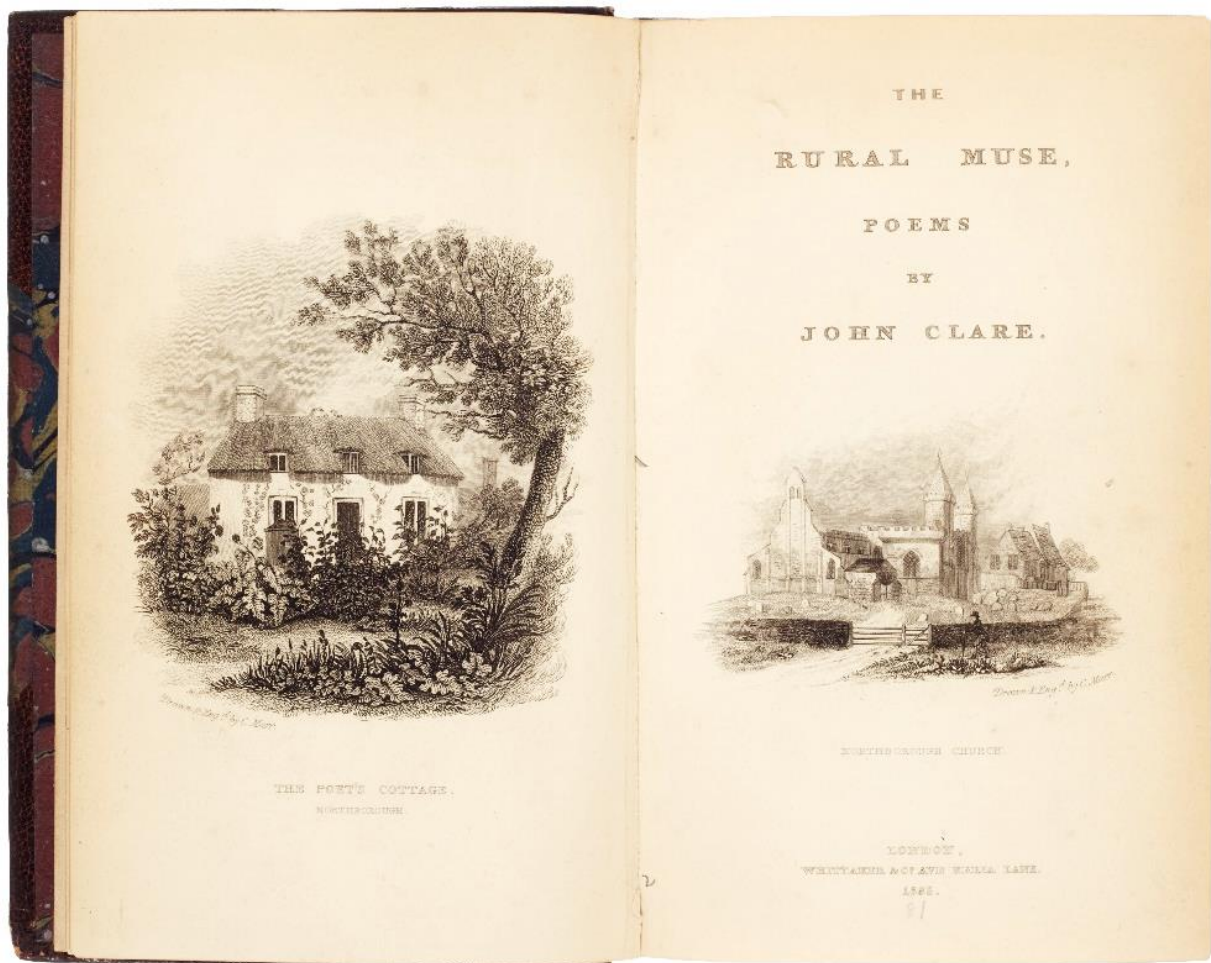
Tinker 638.

23) **CLARE, John.** *The rural Muse. Poems ...* London, Whittaker & Co. ... 1835.

8vo., pp. x, 175, [1], with the frontispiece and the engraved title-page; vignette of Clare's birthplace on p. 171; a very good copy in black half morocco and marbled boards by Rivière, front joint cracked; bookplate removed. **£450**

First edition of Clare's last collection of poetry, published as he was descending into penury and madness. His previous collection, *The Shepherd's Calendar* (1827), had sold badly and Clare found himself with an inclination to drink, but without money. He was committed to Allen's asylum at High Beach in Epping Forest in 1837, two years after the publication of this book.

Tinker 639.



[23]

24) **CLEVELAND, John.** Poems ... With Additions, never before printed ... London, Printed by S. G. for John Williams ... 1665. [*Bound with:*]

**CLEVELAND, John.** J. Cleaveland revived: Poems, Orations, Epistles, and other of his genuine incomparable Pieces ... This fourth Edition, besides many other never before publishd Additions, is enriched with the Authors Midsummer-Moon, or Lunacy-rampant ... London, Printed for Nathaniel Brooks ... 1668.

Two works, 8vo., pp. [2], 232, [4], wanting the portrait; and [18], 182, with the initial blank A1; D1 sometime torn away and laid in loose; first few leaves creased, but a good copy in contemporary calf, rubbed, binding waste from an edition of *Manchester al mondo*. **£650**

The first title here was one of the most popular collections of mid-seventeenth century verse, with seventeen editions in the first eighteen years from 1651. At the end are some short prose pieces including 'The Character of a Diurnal-Maker'. Editions after 1659 include 'Additions': 33 new poems not in fact by Cleveland. *Cleaveland revived* is almost wholly apocryphal.

Wing C 4697 and 4677; Morris P16 and CR4.

25) **COLERIDGE, S[amuel] T[aylor]**. *The Watchman*. No. I [III, IV]. Tuesday, March 1 [17, 25], 1796. Published by the Author ... Bristol: and sold by the Booksellers and Newscarrriers in Town and Country.

8vo., pp. 32, 65-128; the first and last pages of each number a trifle dusty, small hole to M4 with the loss of a couple of letters, else very good copies in recent marbled boards. **£750**

Three (of ten) issues of *The Watchman*, Coleridge's first journalistic endeavour, very rare: published in March to May 1796.

Having spent a period delivering radical lectures on politics and religion in Bristol, Coleridge turned his mind to journalism; a tour of the North and the Midlands yielded enough subscribers to make the publication of a periodical seem viable. Most of the essays, reviews, and poems are by Coleridge himself, though there were also contributions from others, including the physician Thomas Beddoes, and the Irish poet Thomas Dermody. *The Watchman*, however, closed after the tenth issue: Coleridge explained bluntly that 'the work does not pay its expences'. He would later remember ruefully in *Biographia Literaria* that he discovered his maidservant was in the habit of using unsold copies to light fires.

A number of poems appear for the first time in these numbers of *The Watchman*: No. I contains 'To a Young Lady with a Poem on the French Revolution'; No. III, 'The hour when we shall meet again'; and No. IV, 'From an Unpublished Poem' ('The early year's fast flying vapours stray'), 'A Morning Effusion', and 'Epigram' ('Said William to Edward I can't guess the reason').

ESTC shows six complete sets only: Bodley; Columbia, New York Public Library, Texas; Alexander Turnbull and Barr Smith.

Wise, p. 61; Crane and Kaye 916.

26) **COLERIDGE, S[amuel] T[aylor]**. *Poems* ... second Edition. To which are now added Poems by Charles Lamb and Charles Lloyd ... Printed by N. Biggs for J. Cottle, Bristol, and Messrs. Robinsons, London. 1797.

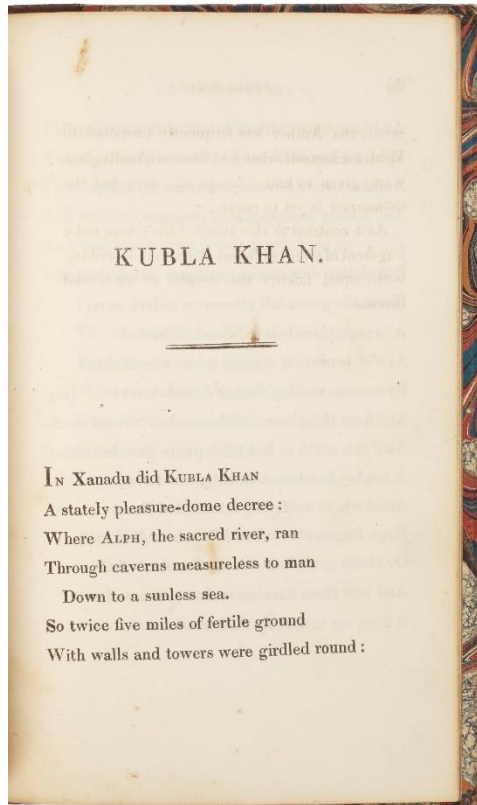
8vo., pp. xx, 278, wanting the errata slip (as almost always); title-page attached to the endleaf by an old strip of paper affixed to the recto, somewhat shaken, else a good copy in early green buckram, hinges torn, spine chipped; handwritten paper label; ownership inscriptions of Hannah Lea and W. J. Fox (the preacher and politician?); book-labels of Lytton Strachey and Roger Senhouse. **£1200**

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a third of the former volume omitted and replaced by new material, including the fine 'Ode on the departing Year'. Thirty-six lines are added to the 'Monody on the Death of Chatterton' and other poems are heavily revised. This volume is also the first collection to include poems by Coleridge's friends Charles Lamb (who had contributed a few sonnets to the first edition) and Charles Lloyd.

The errata slip was perhaps produced for Lloyd and inserted only in copies which passed through his hands, as all three corrections, on pages 180-6, are to his poems. Wise comments on the rarity of the slip ('I have only met with two examples'), and the only copy reported to ESTC with the errata was Wise's own (BL Ashley 409). For a second example see Quaritch list of *New Acquisitions*, September 2001.

Wise, *Coleridge*, 11.





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

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

First edition of all three celebrated poems.

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

#### ‘A TOUCHSTONE OF ROMANTIC CRITICISM’

28) **COLERIDGE, Samuel Taylor.** *Biographia Literaria; or biographical Sketches of my literary Life and Opinions ...* Vol I[-II]. London: Rest Fenner ... 1817.

Two vols., 8vo., wanting the half titles, but with the terminal advertisements in volume II; title-page in volume I and gatherings HH-II in volume II foxed, the last three gatherings in volume I working loose, else a good copy in early half sheep and marbled boards, joints cracked and spines torn, edges rubbed. **£450**

First edition. Coleridge's estimates of contemporary German poets and philosophers are justly celebrated, and the long autobiographical passages and critical analyses of Wordsworth and of *Lyrical Ballads* are of primary interest. 'Though maddeningly unsystematic in structure, the book is a touchstone of Romantic criticism' (*OHEL*).

Wise, *Coleridge*, 40; Tinker 696.

29) **COLLECTION (A)** of Poems: viz. the Temple of Death: by the Marquis of Normanby with several Original Poems, never before printed, by the E. of Roscomm. The E. of Rochester. The E. of Orrery. Sir Charles Sedley. Sir George Etherege. Mr Granville. Mr. Stepney. Mr Dryden, &c. London: Printed for Daniel Brown ... and Benjamin Tooke ... 1701.

8vo., pp. [8], 453, [3]; slightly foxed at the extremities, but a very good, crisp copy in contemporary speckled calf, rebaked. **£500**

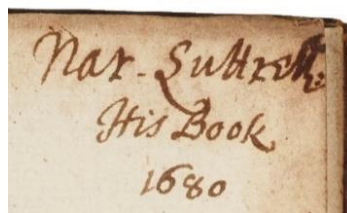
Fourth edition of the important 'Temple of Death' miscellany of Restoration poetry, retaining most of the poems from the third edition (1693) and adding much material, including all the poems on pp. 172-282 – with contributions from Stepney, Arwaker and Congreve – and the poems at the end (pp. 391-453), among them 'The Spleen' by Anne Finch, Countess of Winchelsea. Also notable is the first printing of John Philips's remarkably popular Miltonic imitation *The Splendid Shilling*.

Case 151e.

30) **COLLINS, William.** The poetical Works of Mr. William Collins. With Memoirs of the Author; and Observations on his Genius and Writings. By J[ohn] Langhorne ... London: Printed for T. Becket and P. A. Dehondt ... 1765.

8vo., pp. [4], 184, [2], with the final leaf of advertisements; in contemporary polished calf, spine chipped, front joint strengthened; the Bradley Martin copy. **£325**

First collected edition. In the preface Langhorne introduces Collins as a poet 'at once distinguished for genius and indolence': he published only twenty poems before his death at the age of thirty-seven in 1759. He achieved only modest success in his lifetime and his later fame derives from this posthumous collection, and his reputation as a 'pre-Romantic'. This edition prints his two major works, *Persian Eclogues* and *Odes of Descriptive and Allegoric Subjects*, along with three other poems collected here for the first time, 'An Epistle to Sir Thomas Hanmer', 'Dirge in Cymbeline', and 'Ode on the Death of Mr Thomson'. Langhorne's extensive 'Observations' takes up almost half the volume.



NARCISSUS LUTTRELL'S COPY

31) [**COTTON, Charles**]. Scarronides: or, Virgile Travestie. A Mock-Poem. Being the first Book of Virgils Æneis in English, Burlesque ... London: Printed by E. Cotes for Henry Brome ... 1664.

8vo., pp. [4], 112, including the initial unsigned leaf, blank except for Brome's device; a very good copy in contemporary sheep, rubbed, front joint cracking, fore-edge labelled in MS ('I Vol'); ownership inscription: 'Nar. Luttrell / His Book / 1680'. **£850**

First edition of Cotton's classic burlesque of Virgil.

Narcissus Luttrell (1657-1732) assembled a remarkable collection of books and tracts that included ancient English poetry, Elizabethan quarto plays that became the foundation of the Malone collection, sermons, a virtually complete collection of Popish Plot pamphlets, and all kinds of fugitive and ephemeral literatures including broadsides, news-sheets, and bills of mortality. It took twelve days in 1786 to sell the collection, which had been inherited by his sister's grandson, Edward Wynne.

Wing C 6391; Pforzheimer 222.

32) [COTTON, Charles]. Scarronides: or. Virgile Travestie. A Mock-Poem. In Imitation of the fourth Book of Virgils Æneis in English, Burlesque ... London, Printed by E. Cotes for Henry Brome ... 1665.

8vo., pp. [2], 156, [3], with a terminal leaf blank except for Brome's device; early manuscript attribution to title-page; a very good copy in contemporary sheep, spine chipped, paper label. £250

First edition of the second part of Cotton's famous burlesque, an imitation of *Aeneid* book IV.

Wing C 6392.

33) COTTON, Charles. Poems on several Occasions ... London, Printed for Tho. Basset ... Will. Hensman and Tho. Fox ... 1689.

8vo., pp. [8], 688, 669-680, 781-784, 715-729, [1]; scattered foxing, else a very good copy in contemporary polished calf, rebacked with new endpapers. £600

First edition of the principal collection of original poetry by Charles Cotton, an 'oddly isolated and under-valued poet ... there is more and better poetry in the 1689 volume than is to be found in any other minor poet of the Restoration' (James Sutherland, *Restoration Literature*). Cotton's most successful publication was the coarse burlesque *Scarronides, or Virgile Travestie*, but it is this volume that has earned him the respect of subsequent poets, notably Coleridge, Wordsworth, and Lamb. Wordsworth saw Burns prefigured here, and Sutherland is prompted to note that Cotton and Burns shared not just the same convivial habits, but the same 'gaiety which will sometimes turn to melancholy, the unrepentant amorousness, the sincerity and directness of feeling and expression, the close familiarity with nature'.

Wing C 6389; Hayward 133; Pforzheimer 221.

34) COTTON, Charles. The genuine poetical Works ... containing I. Scarronides: or, Virgil Travestie. II. Lucian Burlesqu'd: or, the Scoffer scoff'd. III. The Wonders of the Peake. Illustrated with many curious Cuts, all new-design'd and engraved by the best Artists. The fifth Edition, corrected. London: Printed for T. Osborne [and eight others]. 1765.

8vo., pp. 348, with eight plates; a good copy in contemporary calf, joints cracking slightly. £75

Fifth edition, first published 1715.

## AMAZING GRACE

35) **[COWPER, William, and John NEWTON].** *Olney Hymns*, in three Books ... London: Printed and sold by W. Oliver ... sold also by J. Buckland ... and J. Johnson ... 1779.

Small 8vo., pp. xxvii, [1], 427, [1], with the half-title; some occasional foxing (almost inevitable in this book), but a very good copy in modern dark blue morocco by Hammond, all edges gilt. **£750**

First edition of one of the most celebrated hymnals in the English language.

*Olney Hymns*, named for the Buckinghamshire village where Cowper lived and his friend John Newton was curate, includes Cowper's 'God moves in mysterious ways', Newton's 'Amazing Grace', and other hymns still used in the Church of England and dissenting congregations. Russell 21.

36) **[DEFOE, Daniel].** *A true Collection of the Writings of the Author of the True Born English-Man*. Corrected by himself. London: Printed, and are to be sold by most Booksellers ... 1703. [*With:*]

**[DEFOE, Daniel].** *A second Volume of the Writings of the Author of the True-Born Englishman*. Some whereof never before printed. Corrected and enlarged by the Author. London: Printed, and sold by the Booksellers. 1705.

Two vols., 8vo., pp. [24], 465, [1]; [16], 479, [1], with the engraved frontispiece in volume I; title-page in volume I slightly foxed, gathering Ff browned; volume I in later calf, front board almost detached; volume II in contemporary panelled calf, rubbed, joints mended. **£325**

First authorised editions of Defoe's collected poems and political prose. The first volume includes twenty-two pieces; the second adds eighteen more.

In April 1703, John How printed an unauthorised collection of Defoe's work titled *A Collection of the writings of the author of the True-Born English-Man*. According to Furbank and Owens, Defoe, at least initially, used this pirated collection as the copy text for the present authorised edition; however, the number of errors in How's text meant that he abandoned this plan and instead used the original editions of his work in pamphlet form. The second volume followed two years later. There is a warning against How's spurious edition on the verso of both title-pages.

Furbank and Owens 1 and 2; Moore 58 and 91. See also Furbank and Owens, *Defoe De-Attributions*, pp. 13-14.

## CRUSOE

37) **[DEFOE, Daniel].** *The Life and strange surprizing Adventures of Robinson Crusoe, of York, Mariner: who lived eight and twenty Years all alone in an un-inhabited Island on the Coast of America, near the Mouth of the great River of Oroonoke; having been cast on Shore by Shipwreck, wherein all the Men perished but Himself. With an Account of how he was at last as strangely deliver'd by Pyrates*. Written by himself. The third Edition. London: Printed for W. Taylor ... 1719.

8vo., pp. [4], 364, [4]; with the woodcut frontispiece of Crusoe and four leaves of terminal advertisements; water stain to the first three gatherings, else a good copy in contemporary panelled calf, joints cracking slightly at the head and foot, a couple of scrapes to the boards. **£850**

Third edition, the issue with the woodcut tailpiece depicting a lion rather than a phoenix at the end of the text. Hutchins identifies this issue as the better of the two printings; the other 'appears to have been the more hastily printed, if one is to judge by the number of misprints'. No map was issued with this edition.

H.C. Hutchins, *Robinson Crusoe and its Printings* pp. 74-8.



38) **[DEFOE, Daniel].** The Life and strange surprizing Adventures of Robinson Crusoe, of York, Mariner: who lived eight and twenty Years all alone in an un-inhabited Island on the Coast of America, near the Mouth of the great River of Oroonogue; having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely delivered by Pyrates. Written by Himself. The fourth Edition. To which is added a Map of the World, in which is delineated the Voyages of Robinson Crusoe. London: Printed for W. Taylor ... 1719. [With:]

**[DEFOE, Daniel].** The farther Adventures of Robinson Crusoe; being the second and last Part of his Life, and of the strange surprizing Accounts of his Travels round three Parts of the Globe. Written by Himself. To which is added a Map of the World in which is delineated the Voyages of Robinson Crusoe ... London: Printed for W. Taylor ... 1719.

2 vols., 8vo., pp. [4], 364, [4]; [8], 373, [1]; both parts wanting the map, but a very good copy of the text; the first part with the engraved frontispiece of Crusoe and the terminal advertisement leaves Aa7-8, the second part ending with advertisements on Bb3<sup>v</sup> but wanting the advertisement leaves Bb4-8; bound in late-eighteenth or early-nineteenth-century half calf and marbled boards, neatly

rebacked; early ownership inscription of 'Richard Girlington' (? Captain, Royal Navy, d. 1743) to the title-pages of both volumes and of 'Tho. Dickinson' to the first volume. **£850**

Fourth edition of the first part, first edition of the second (first issue, with the verso of A4 blank: in the second issue it contains an advertisement for the fourth edition of the first part, 'just published'). As, therefore, these two volumes were clearly published at about the same time, it is likely that they were originally purchased as a uniform set, to judge from the same signature in each volume.

These were the first printings with the map, often missing because it was purloined (as apparently here) by ignorant booksellers to 'perfect' the first edition.

H. C. Hutchins, *Robinson Crusoe and its Printings*, pp. 78-80, 97-112.



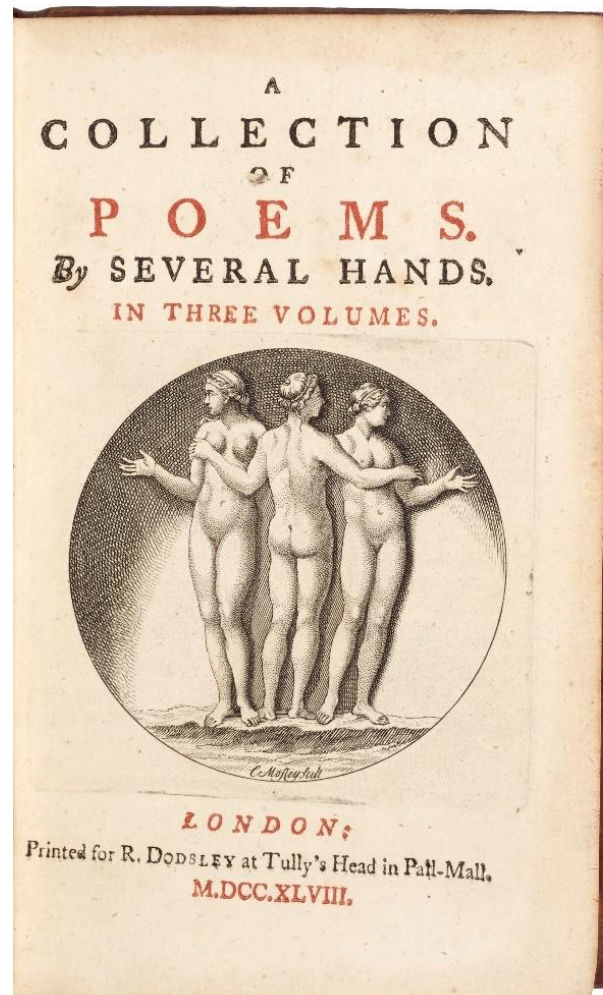
39) **DICKENS, Charles.** *Oliver Twist; or, the Parish Boy's Progress.* By "Boz". In three Volumes. Volume I [-III]. London: Richard Bentley ... 1838.

3 vols., 12mo., with the half-titles in vols. I-II but wanting the two leaves of advertisements at the end of vol. I, the preliminary leaf of advertisements in vol. III, and the list of illustrations (a single inserted leaf found in some copies only), 24 engraved illustrations by George Cruikshank, most bound in duplicate, as are text leaves F1 and F8 in vol. III; a bit thumbed, repair to blank corner of first title-page, the plates slightly foxed and browned, some staining; in later nineteenth-century half green morocco, gilt, and marbled boards. **£1250**

First edition, first issue, with the "Boz" title-pages, and with the first, suppressed ('Fireside') plate. 'When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of

publication and objected to the ‘Fireside’ plate as too sentimental’ (Walter E. Smith). Dickens had Cruikshank design a new plate, the ‘Church’ plate, which retained the same title (‘Rose, Maylie and Oliver’), but this was not completed in time for incorporation into the early copies of the book. At the same time Dickens objected to having ‘Boz’ on the title-page, and the altered title-pages bearing his name as author were substituted in later issues. The ‘Church’ plate was probably completed before the altered title-page since copies with the ‘Boz’ title are found with the ‘Church’ plate, whereas Smith knew of no copies having the Dickens title-page with the ‘Fireside’ plate. The present copy has both the ‘Fireside’ and ‘Church’ plates.

Smith 4.



40) [DODSLEY, Robert, *editor*]. A Collection of Poems. By several Hands. In three Volumes. London: Printed for R. Dodsley ... 1748.

3 vols., 12mo., pp. [2], v, [1], 263, 238-286; [4], [332]; [4], 336, with the half titles and cancels, engraved vignette of the three muses to each title-page; a very good copy in contemporary speckled calf; joints rubbed, the front joints of vols. I and III cracked, but the cords holding; bookplate of James Hustler. £450

First edition, the most influential poetical miscellany of the eighteenth century. Dodsley's avowed aim was 'to preserve to the public those poetical performances, which seemed to merit a longer remembrance than what would probably be secured to them by the Manner wherein they were originally published'.

How well he succeeded was pointed out by R. W. Chapman: 'Gray's poems were not collected in a popular form until 1768, Johnson's not until 1785; but *The Vanity of Human Wishes*, the *Drury-Lane Prologue*, and some of Gray's *Odes* were universally accessible because they were in Dodsley', otherwise 'they must have been almost forgotten for twenty years of more'.

The success of his *Collection* prompted Dodsley immediately to set about revising and expanding it. A second, revised edition appeared in the same year, and two more editions by 1755, when a fourth volume was added; two further volumes were published in 1758.

Case 458, 1(a)-3(a); Rothschild 804.

41) **DRAYTON, Michael.** Poems ... Newly corrected and augmented. London, Printed by Willi: Stansby for John Smethwick [1630].

8vo., pp. [2], 496, with the engraved title-page (laid down, probably supplied), but wanting A1-7 (contents leaf, dedication, 'To the Reader' and two dedicatory poems); first and last leaves dusty, small water-stain to upper corner of leaves B5-G6, M6-8 soiled, stain to the margin of the last couple of gatherings; later half calf and marbled boards. **£250**

Seventh edition (first published 1605) of this collection, comprising 'The Baron's Warres', 'England's heroicall Epistles', four 'Legends' ('Robert, Duke of Normandie', 'Matilda', 'Pierce Gaveston', and 'Thomas Cromwel'), and the sonnet sequence 'Idea' (including the ten new sonnets first added in 1619).

STC 7224.

42) **DRYDEN, John.** Religio Laici or a Layman's Faith. A Poem ... London, Printed for Jacob Tonson ... 1683.

Small 4to., pp. [16], 28; title-page dusty, faint water stain to the outer margin of the first few gatherings; upper corner of E2 torn away, with the loss of part of the page number; a good copy in modern boards. **£400**

First edition, second issue (with a few minor corrections; Macdonald located only two copies of the first): 'a defence of the Anglican position, which shows his singular power of arguing in verse' (Leslie Stephen, *DNB*). The inspiration for the poem was the translation of Richard Simon's *Histoire critique du Vieux Testament* published earlier in the year by Dryden's young friend, Henry Dickinson.

Wing D 2342, Macdonald 16a ii; Pforzheimer 337.

43) **DUCK, Stephen.** Poems on several Subjects: written by Stephen Duck, lately a poor Thresher in a Barn in the County of Wilts, at the Wages of four Shillings and six Pence per Week: which were publicly read in the Drawing-Room at Windsor Castle, on Friday the 11<sup>th</sup> September, 1730, to Her Majesty. Who was thereupon most graciously pleased to take the Author into her royal Protection, by allowing him a Salary of thirty Pounds per Annum, and a small House at Richmond in Surrey, to live in, for the better Support of Himself and Family. The seventh Edition, corrected. To which is added, some Account of the Life of the Author. London: Printed for J. Roberts ... and sold by the Booksellers of London and Westminster. 1730.



8vo., pp. vi, 3-32, with the copper-engraved frontispiece; a very good copy in modern paper boards.

£350

Seventh edition, first published earlier the same year. The first seven editions are mainly variant reimpressions from the standing type, but this is the earliest to add the introductory biography and the frontispiece (of Duck standing in front of a threshing barn holding a copy of Milton). According to Foxon's 'highly tentative' account of the seventh edition, this is the third issue.

Stephen Duck (1705-1756), the 'thresher poet', was born into a poor rural family, taught himself to read and write, and was discovered by Dr Alured Clarke, prebendary of Winchester Cathedral. Pope frequently called on him in Richmond, where he later married the Queen's housekeeper and was appointed keeper of her library. Towards the end of his life he became despondent and committed suicide.

Foxon, p. 200.



Stephen Duck.

44) **ETHEREGE, George.** The comical Revenge, or Love in a Tub. Acted at his Highness the Duke of York's Theatre in Lincolns-Inn-Fields ... London, Printed for Henry Herringman ... 1669.

4to., pp. [6], 71, [3]; cut very close at the right and lower margins, occasionally just shaving text, else a good copy in modern blind-tooled calf; ownership signature and notes of Brent Gration-Maxfield. £500

Fourth edition of Etherege's first play, preceded by two editions of 1664 and one of 1667; this is the scarcer of two printings for Herringman in 1669, with 'fields' rather than 'Fields' in the title, and the catchword 'hope' not 'the' on A2r.

Etherege's comedies achieved great popularity, setting the tone for much Restoration drama. *The comical Revenge*, his first play, cleared an enormous profit. 'In the underplot, the gay realistic scenes which gave the play its sub-title, Etherege virtually founded English comedy, as it was successively understood by Congreve, Goldsmith and Sheridan' (Gosse), though when Pepys saw it at the new playhouse in Whitehall in 1666 he thought it 'silly'. The main plot is written partly in rhyming couplets.

Woodward and McManaway 547; Wing E 3370 (not distinguishing between the two printings).

45) **FIELDING, Henry.** The Journal of a Voyage to Lisbon ... London: Printed for A. Millar ... 1755.

12mo., pp. [4], '228' [*i.e.* 276], with the half-title; a very good copy in contemporary speckled calf, morocco label; armorial bookplate (to half-title verso) and contemporary ownership inscription of Ambrose Isted of Ecton, later blue 'Ecton' stamp to half-title and final page. £350

First published edition of Fielding's final book. Fielding set out for Portugal by ship in June 1754 in the vain hope of recovering his health. This daily journal of his voyage is a kind of 'novel without a plot' (Cross), reflecting his shifting moods. The preface, probably the last words that Fielding wrote for publication, is a delightful essay on the art of travel writing.

Two different editions were printed by William Strahan for Andrew Millar in January 1755, after Henry Fielding's death in Portugal. The first off the press, with 245 pages, offered Fielding's text substantially as he wrote it; the other, with '228' pages, was discreetly edited by John Fielding (or perhaps by Margaret Collier or Sarah Fielding) to modify 'offensive' passages, some reflecting the physical misery of Fielding's last days. The unedited text was held back, and might never have seen the light but for the demand caused by interest in the Lisbon earthquake in November. Copies were then (apparently) put on the market.

Ambrose Isted began his redevelopment of Ecton Hall in the Strawberry Hill style the year the present book was published. Samuel Johnson and Thomas Percy visited in 1764, and Percy's daughter later married Ambrose's son.

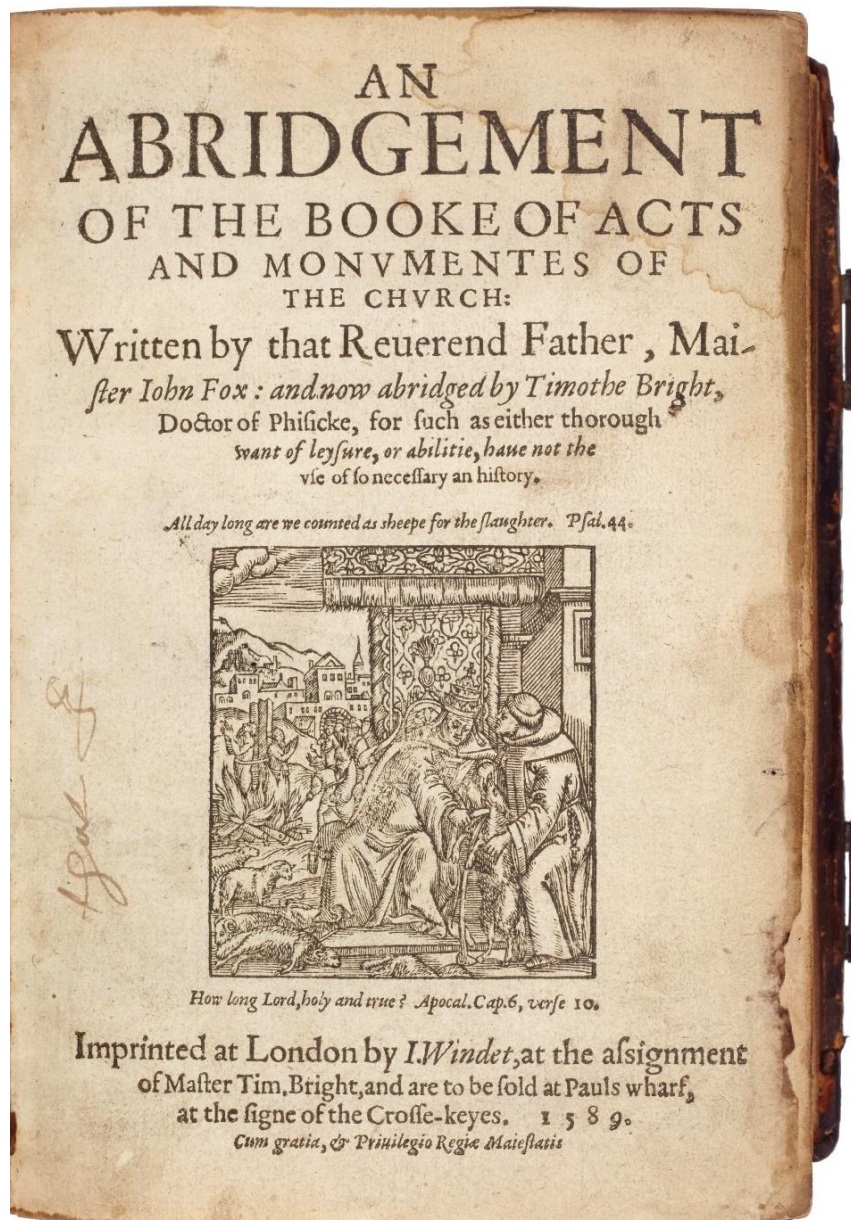
Cross, *Fielding*, III, 326; Rothschild 857.

46) **FOXE, John.** An Abridgement of the Booke of Acts and Monumentes of the Church ... abridged by Timothie Bright ... for Such as either through want of Leysure, or Abilitie, have not the use of so necessarie an History ... Imprinted at London by I. Windet, at the assignment of Master Tim. Bright ... 1589.

8vo., pp. [14], 504, 140, 143-288, [64]; the abridgement of the second volume has separate pagination and register; hole in Hh1 in the first part with loss of several letters, li7 (pp. 141-2) torn out in the second part, water stain to upper corner of title-page and to fore-edge at end, else a good copy in contemporary calf, gilt central lozenge to covers, remains of clasps, joints repaired; pen trial signature of Thomas Trentham at the end. £1000

First edition of this abridgement. While neglecting his patients at St Bartholomew's Hospital, Bright wrote the two works for which he is remembered, *A Treatise on Melancholie* (1586) and *Characterie* (1588), a system of shorthand. This *Abridgement* of Foxe followed a year later. In the 'Epistle Dedicatorie' Bright expresses his hope that his abridgement will mean the 'benefit and use' of the book 'might the farther be communicated', and indeed his cheaper and shorter version may have found wider circulation than Foxe's original work. Bright was in Paris at the time of the St Bartholomew's day massacre, where he was given shelter by Sir Francis Walsingham, the English ambassador, to whom this book is dedicated (*Oxford DNB*).

STC 11229.



47) **GAY, John.** *Trivia: or the Art of Walking the Streets of London ...* London: Printed for Bernard Lintott, [1716].

8vo., pp. [4], 80, [12]; a large paper copy, but trimmed; vignette on title-page, engraved head- and tail-pieces to each Book and the Index (the head-piece to Book I is a street scene, which identifies large paper copies), occasional light soiling; a portrait of Gay inserted (not called for); rather clumsy modern half calf and marbled boards. **£325**

First edition of a town eclogue in which Gay conducts his reader through the crossroads (Latin: *trivia*) of London by day and then by night, encountering the hazards of pavement and gutter, and meeting a series of entertaining London characters from boot-boys and ballad-singers to footmen and fish-wives. Though the poem's subject is a 'fearless walker', Swift pointed out to the portly Gay that 'a coach and six horses is the utmost exercise you can bear'.

Foxon G 82; Rothschild 914; Hayward 142.

48) **GOLDSMITH, Oliver.** *Essays ... Collecta revirescunt.* London: Printed for W. Griffin ... 1765.

12mo., pp. [2], vii, [1], 236, [2], with an engraved title-page by Isaac Taylor and a terminal advertisement leaf; wormtrack to upper outer corner, touching the pagination in a couple of instances, but a very good copy in attractive contemporary speckled calf, spine gilt, a little restoration to front joint; contemporary letterpress booklabel of Thomas Mann, nineteenth century gift inscriptions. **£500**

First edition, a collection of twenty-seven essays. The other edition of 1765, more cheaply printed and with a letterpress title-page, is given priority by Temple Scott, but Rothschild suggests it is a piracy or a cheap edition printed to meet extra demand – it is certainly less generously imposed, and does not include advertisements for Griffin. Although he is not named in the imprint John Newbery, who had just published Goldsmith's *Traveller*, was involved in the publication.

Rothschild 1027; Temple Scott p. 156; Williams p. 136.

49) **GOLDSMITH, Oliver.** *The Vicar of Wakefield: a Tale.* Supposed to be written by Himself ... The third Edition ... London: Printed for F. Newbery ... 1766.

Two vols., 12mo., pp. [8], 214; [8], 223, [1], with the initial blank in volume II; slightly foxed, and a little shaken, else a very good copy in contemporary speckled calf. **£375**

Third edition, scarce, printed in the same year as the first two. The second edition (printed in London rather than Salisbury) had been heavily revised by Goldsmith; this is a reprint with a few printing-house corrections, probably not authorial.

Roscoe A200 (4).

#### PROLOGUE BY SAMUEL JOHNSON

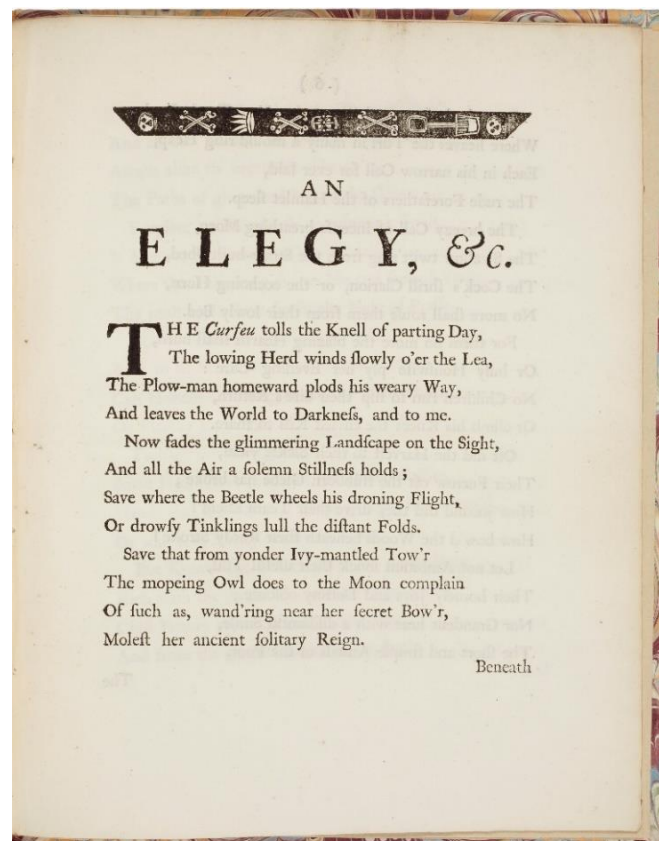
50) **GOLDSMITH, Oliver.** *The good natur'd Man: a Comedy.* As performed at the Theatre-Royal in Covent Garden ... a new Edition. London: Printed for W. Griffin ... 1768.

8vo., pp. vi, [2], 74, [2], with the half-title; a good copy in modern boards. **£350**

First edition, third impression, of a comedy on the theme of excessive generosity. Young Mr. Honeywood, the good natur'd man, gives away money he owes to creditors and for this is taught a lesson by his uncle who has him arrested for debt. Luckily Miss Richland, with whom he falls in love, is a rich heiress. With a Prologue by Samuel Johnson.

'Within a year of its publication in 1768 Goldsmith's first play ran through five impressions, two of which are unlabelled, two called a 'New Edition', and one described, not inappropriately, as a 'Fifth Edition' (Todd). The present copy is Todd's variant 3f.

Todd, 'The First Editions of *The Good Natur'd Man* and *She Stoops to Conquer*', *Studies in Bibliography*, xi, 1958.



51) [GRAY, Thomas]. An Elegy written in a Country Church Yard. The fourth Edition, corrected. London: Printed for R. Dodsley ... and sold by M. Cooper ... 1751.

4to., pp. 11, [1]; title-page dusty, slightly rubbed where previously folded, else a very good copy in modern boards. £500

Fourth edition of perhaps the most famous English poem of the eighteenth century, first published in the same year. F. G. Stokes identifies two quite distinct 'fourth editions'. This one, his Q4a, reprints the revised text of the third edition; the other, Q4b, incomprehensibly reverts to an uncorrected text, setting a pattern of error for the next three quartos. Q4a is most easily distinguished by the mattock among the funereal devices at the top of the title-page, and the spade at the bottom, a pattern reversed by Q4b.

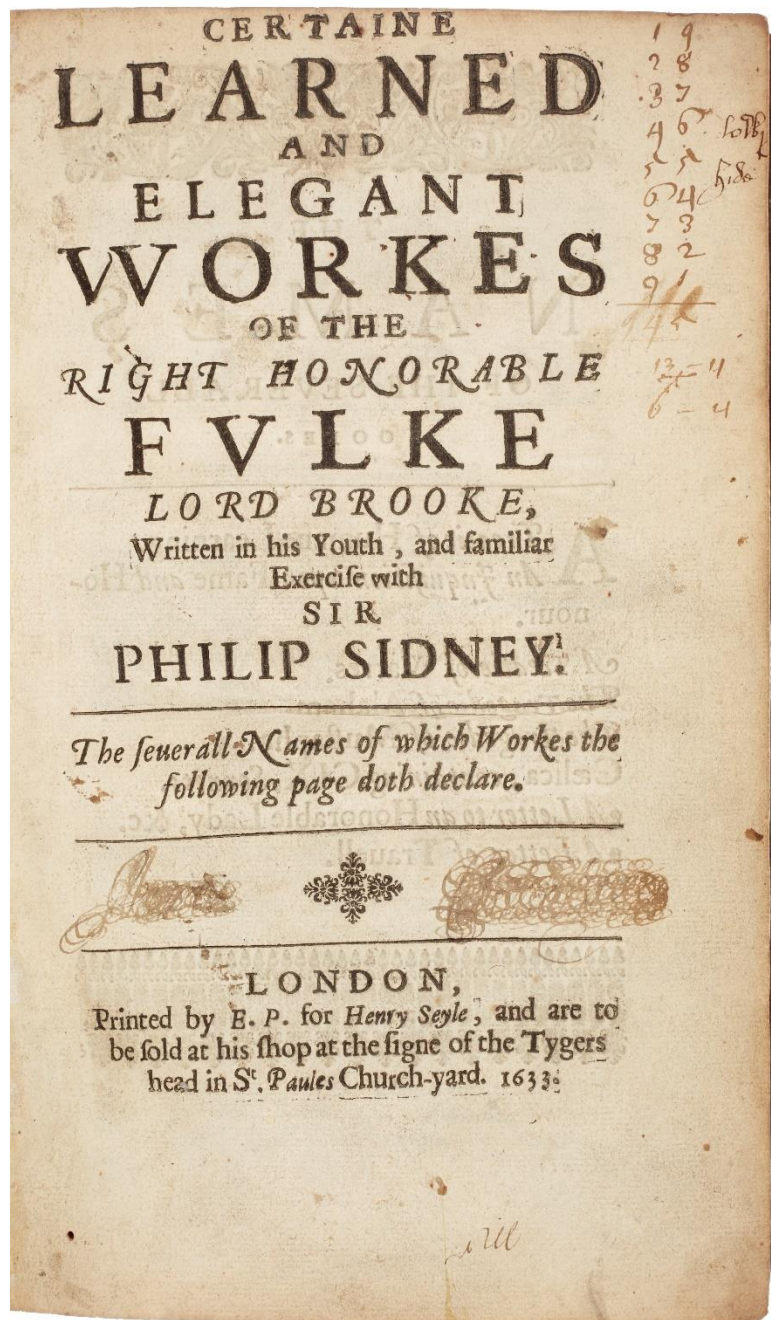
Stokes, *Gray's Elegy*, Q4a.

52) GRAY, Thomas. Poems ... Printed for J. Dodsley ... 1768.

8vo., pp. [2], 119, [3], wanting the half-title, else a good copy in contemporary half calf and marbled boards, final gathering and lower board coming loose; bookplate of Richard Brinsley Sheridan, either the playwright or his grandson. £350

First London edition of Gray's collected poems, preceding the Foulis Press edition by two months; there was also a Dublin piracy in the same year.

Rothschild 1071.



## CÆLICA

53) **GREVILLE, Fulke, Lord Brooke.** *Certaine learned and elegant Workes ... written in his Youth, and familiar Exercise with Sir Philip Sidney ...* London, Printed by E. P. for Henry Seyle ... 1633.

Folio., pp. [2], 23-82, 298, wanting the initial and terminal blanks; title-page dusty, some foxing and browning and the odd ink-stain or pen-trial, but a very good copy in early speckled calf, spine elaborately gilt, probably by the Mearne bindery (front joint cracked, spine restored at head and foot) – this attribution courtesy of a note by Gerald P. Mander, with his booklabel; booklabel of Graham Pollard, and his note concurring with Mander. **£1750**

First edition, the ordinary paper issue. The pagination begins at page 23 as always because gatherings a-c<sup>4</sup> (presumed to have been intended for the ‘Treatise on Religion’ which was eventually published in Lord Brooke’s *Remains* in 1670) were suppressed before publication (see Greg).

In *Certaine learned and elegant Workes*, published five years after Greville’s death, appears for the first time his beautiful sequence of sonnets and other lyrics, ‘Cælica’, written many years earlier at the height of the sonnet vogue (making it the only Elizabethan sonnet sequence readily available in first edition). *Mustapha* was first published in 1609, but his other verse tragedy, *Alaham* appears here for the first time, as does ‘A Letter to an Honorable Lady’ on conducting herself in marriage, and a short letter to his cousin George Varney on making the best use of travel. The volume also contains the three long reflective poems ‘Of Humane Learning’, ‘Upon Fame and Honour’, and ‘Of Warres’.

‘Oh wearisome Condition of Humanity’, Greville’s most famous poem, forms the final chorus of *Mustapha*, which was ‘no plaie for the Stage’ but a Senecan examination of power, tyranny, ambition and deceit. His other tragedy in the same vein, *Antonie and Cleopatra*, was destroyed in manuscript, a prudent decision with ‘the Earle of Essex then falling’.

STC 12361; Hayward 68; Pforzheimer 437; Greg III, 1068-9.

## AN ACCIDENTAL DEFOE RARITY

54) **HALIFAX, George Savile, Marquis of.** *Miscellanies ... viz. I. Advice to a Daughter. II. The Character of a Trimmer. III. The Anatomy of an Equivalent. IV. A Letter to a Dissenter. V. Cautions for a Choice of Parliament Men. VI. A rough Draft of a new Model at Sea. VII. Maxims of State, &c.* London: Printed for Matt. Gillyflower ... 1700.

8vo., pp. [2], 21, [1], 84, [6], 97, [1], 42, 16, [2], 44, [2], 21, [3], 6, [6], 30, with an engraved frontispiece; foxed, first and last four gatherings browned; in contemporary panelled calf, rebacked; bookplate of Graham Pollard. **£450**

First edition, the issue without the two rows of ornaments to the title-page, and with Q4-R3 uncanceled. Defoe’s *Letter to a Dissenter* (first published 1688) rather than Halifax’s was printed in error on leaves Q4-R3, and these leaves are cancelled in later issues (in the present copy Q4 is torn for cancellation). Halifax’s actual *Letter* is printed on two final gatherings (leaves Q-q<sup>8</sup>).

Furbank and Owens 3 (P).



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

8vo., pp. [6], 179 [1], with the engraved title-page, the portrait of Hayward, and the cancels L3, M3, N3, and Q4 to remove offending phrases as detailed in the Pforzheimer Catalogue, but wanting the preliminary blank; a later plate titled 'The Gold and Silver Coins of Edward the VI' tipped in at the end; a very good copy in red morocco, gilt, by Bayntun; joints rubbed. **£500**

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



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

STC 12998; Pforzheimer 459.

56) **HOBBS, Thomas.** *Leviathan, or the Matter, Form, and Power of a Commonwealth ecclesiastical and civil ...* London, Printed for Andrew Crooke ... 1651 [1680?].

Folio, pp. [6], 250, 249-256, 261-394 [*i.e.* 396], with an additional engraved title-page (cut down to the ruled border and laid down, as is the letterpress title-page), and a folding table (repaired and mounted on a stub, without loss of text); some show-through from ink scrawls on the verso of the engraved title-page, a few spots and stains; modern full calf. **£1000**

First edition, third issue of the *Leviathan*, actually printed about 1680. Of the three issues bearing the imprint of Crooke, 1651, only the first, with the device of a head on its title-page, was published that year. The second, produced abroad, perhaps in Holland, had the device of a bear clasping foliage; this third, printed around 30 years after the first (perhaps even as late as 1695), has modernized spelling, and a triangle of type-ornaments in place of the device on the title-page.

Macdonald and Hargreaves 44; Pforzheimer 492.

57) **HOOKE, Richard.** *Of the Lawes of Ecclesiastical Politie, eight Bookes ...* London: Printed by Will. Stansby, and are to be sold by Mat. Lownes ... 1617. [*Bound with:*] *Certayne Divine Tractates ...* London, Printed by W. Stansby. 1622 [-1631].

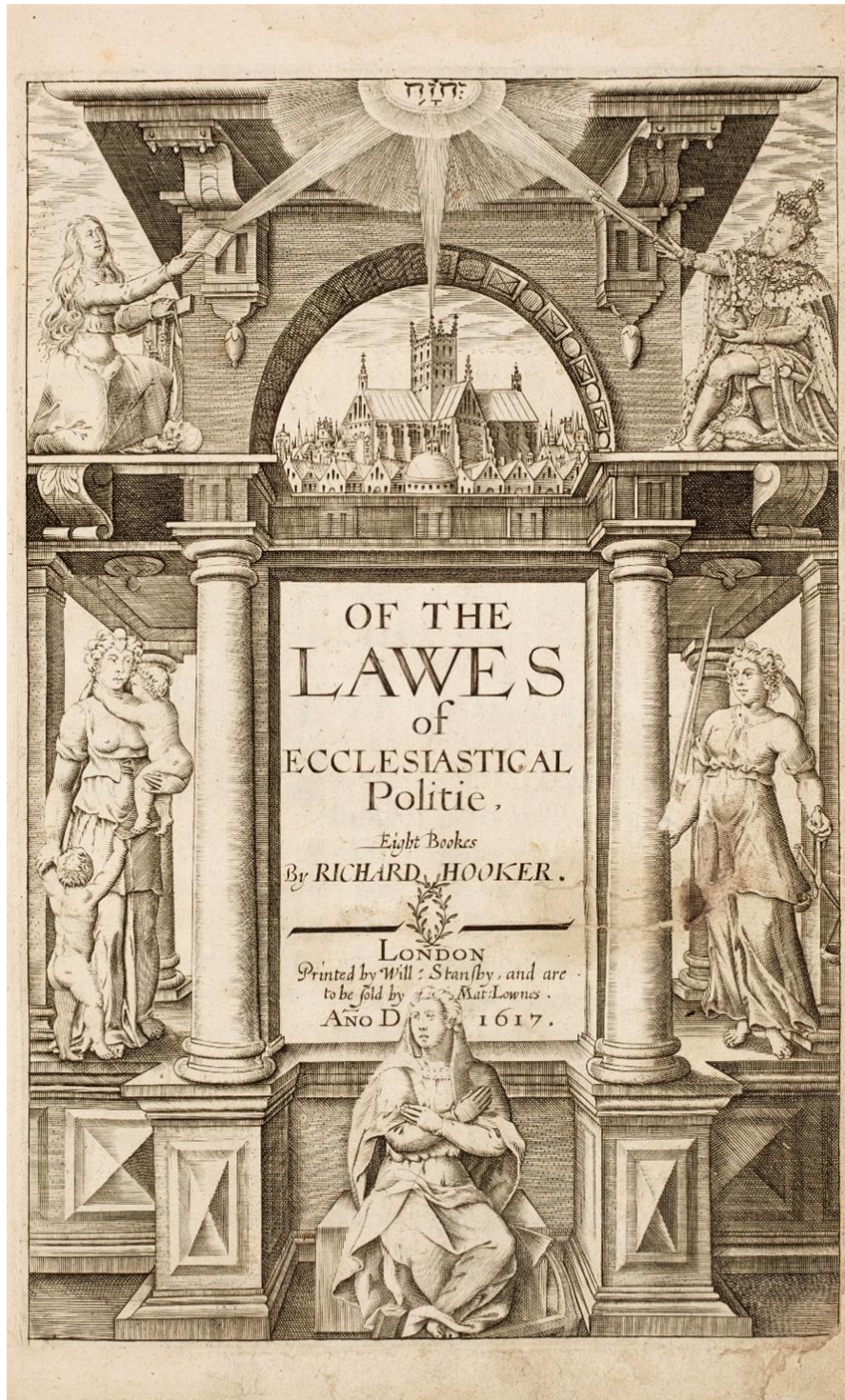
Folio., pp. [60], 453, [3, blank]; [2], 453-583, [17], with an engraved title-page (old repair to closed tear, lower corner restored) and the terminal blank to the first part Vv6; separate letter-press title-page to Book V, dated 1616; divisional title-pages to 'Certayne divine tractates' dated 1631; slightly dusty at the extremities, but a very good, crisp copy in contemporary calf, later spine label; ownership inscription of Ol[iver] Rouse of St John's College, Cambridge, dated 1797. **£650**

Fourth edition, first issue, of the Preface and Books 1-4 (first published in 1593), third edition of Book 5 (first published in 1597), bound here with the third edition of 'Certayne Divine Tractates' (1631), issued with a 1622 general title-page (rather than the usual 1632).

The first issue of the fourth edition (with a title-page dated 1617), was issued without the *Tractates*; for the second issue, with the title-page dated 1618, William Stansby procured the sheets of the *Tractates* printed for Henry Featherstone to issue with the *Lawes*. He did not obtain title to the *Tractates* until 1622, publishing them with a prefatory letter in praise of Hooker, which presents the work as a 'posthume Orphan', and hopes that 'those Three [Books 6-8] promised to perfect his Politie ... be not buried in the grave with their renowned Father.' The complicated structure laid the ground for what Hill calls 'the bewildering array of mixed copies that succeed the 1618 edition'. Here, we have the sheets of *Lawes* as printed in 1617, complete with the terminal blank, followed by the *Tractates* as printed in 1631 – the title-page is a singleton, evidently used before new general title-pages were printed in 1632.

ESTC records three other examples thus, at Birmingham University, Hereford Cathedral, and Queen's Ontario.

Hill 13.1 and 15.1; STC 13716, 13717 (title-page only) and 13718.



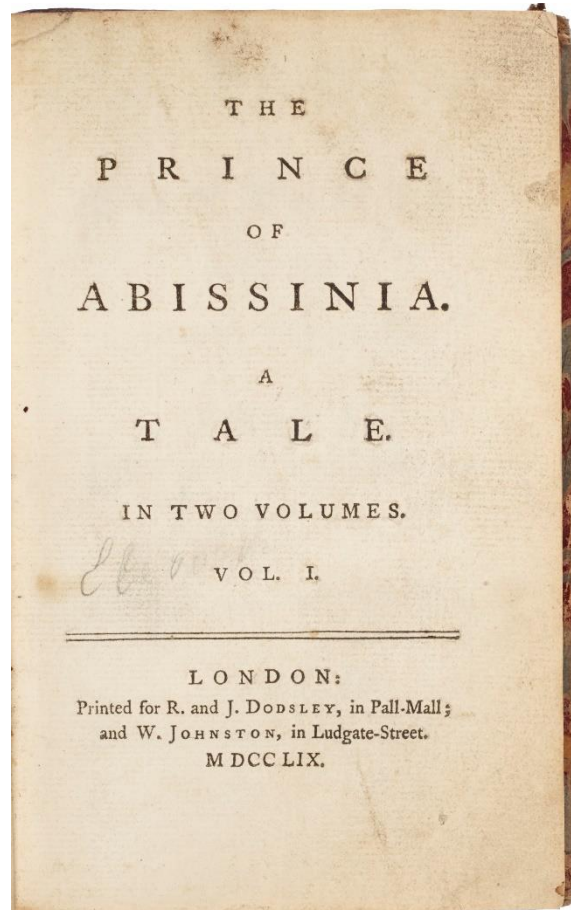
[57]

58) [JOHNSON, Samuel]. The Prince of Abissinia. A Tale. In two Volumes ... London: Printed for R. and J. Dodsley ... and W. Johnston ... 1759.

2 vols., 8vo., pp. [4], 159, [1]; [6], 165, [1], lacking the title-page and terminal blank in volume II; the contents leaves A2-4 in vol. II supplied, coming loose, a few short marginal tears; else a very good copy in contemporary quarter calf and marbled boards, rubbed, morocco spine labels, front joint of vol. II cracked; armorial bookplate of Sir Thomas Seabright, Baronet (1723-1761). **£1600**

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

Fleeman, I, 785-8; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242; Liebert 73.



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

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

First edition in book form. Johnson's popular series of 103 essays, written under the guise of 'the Idler', first appeared in *The Universal Chronicle*. More relaxed in style than *The Rambler*, the Idler's essays are often preoccupied with the absurdities of literary life. Two satirical pieces (nos. 60 and 61) describe the progress of Dick Minim, a fashionable critic. The first of these essays opens with the famous observation that 'Criticism is a study by which men grow important and formidable at very small expence'. All but twelve of the essays are by Johnson, the other contributors are Thomas Warton, Bennet Langton, and Joshua Reynolds. This edition excludes Johnson's anti-war satire 'the Vulture'; an essay on the imprisonment of debtors appears in its stead.

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



#### EXTRA ILLUSTRATED

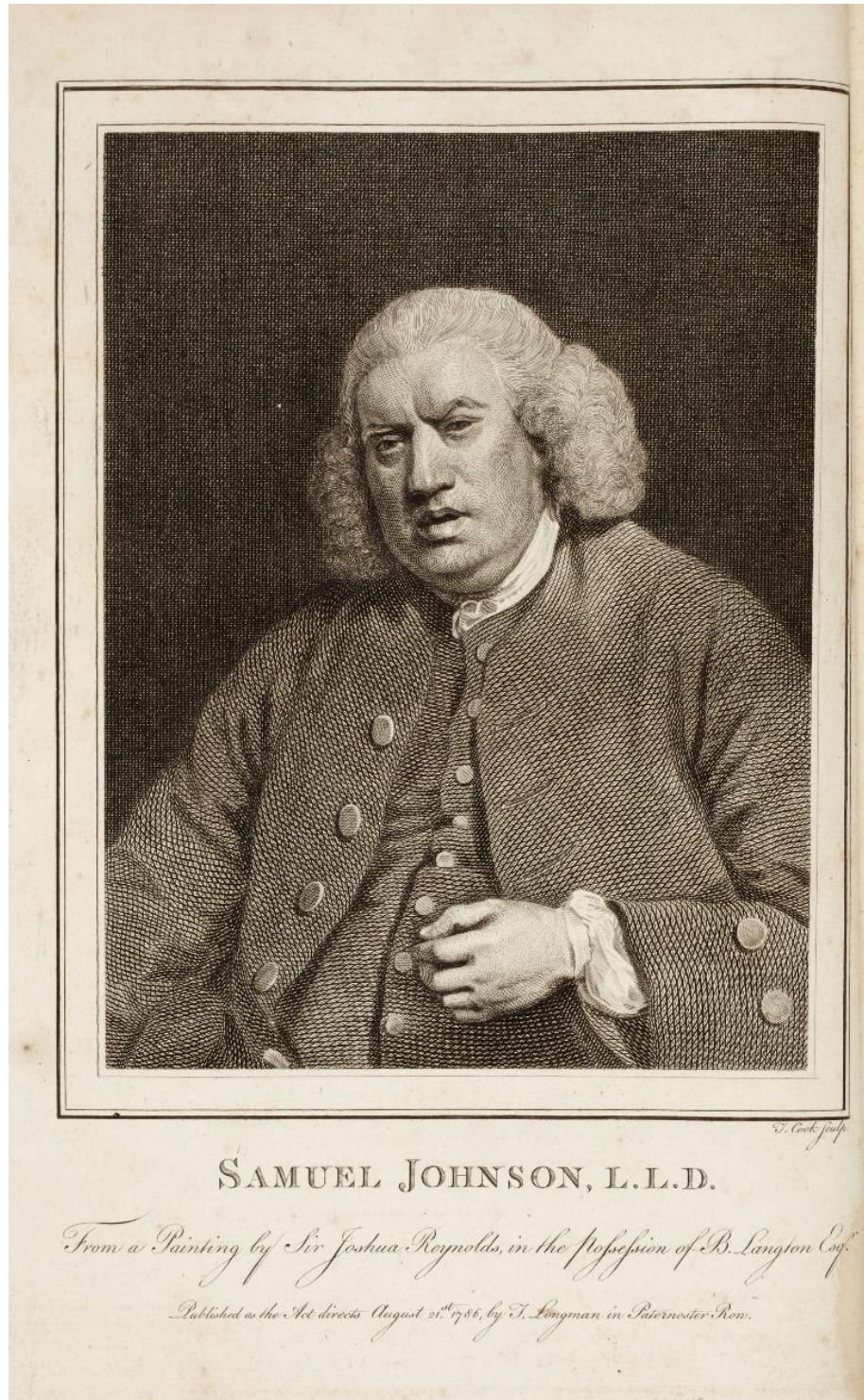
60) **JOHNSON, Samuel.** *The Lives of the most eminent English Poets; with critical Observations on their Works ... in four Volumes ...* London: Printed for C. Bathurst [and 35 others] ... 1781.

4 vols., 8vo., with the portrait frontispiece of Johnson after Reynolds but wanting the terminal blank in vol. III and the advertisement leaf in volume IV, the leaf of spine labels discarded as usual; extra-illustrated with 25 engraved portraits (pasted on the versos of the divisional title-pages), most being proofs before letters of those which appeared in the *Works*; contemporary mottled calf, joints and spines rubbed, lower cover of volume III almost detached. **£450**

First separate edition of the biographical and critical prefaces which Johnson had contributed to the 68 volumes of the *Works of the English Poets* in 1779-81, a project commissioned by the long list of booksellers who appear as partners in the imprint here.

‘The second great work with which Johnson’s name is now generally associated is *The Lives of the Poets*. It was the simplest in style and expression of all his literary labours, the subject appealed to every man of letters in the three kingdoms, and it abounded in anecdote and criticism ... Much of the charm of *The Lives* ... lies in the ... reminiscences which Johnson embodied in them’ (Courtney & Nichol Smith). It was his last major literary work.

Fleeman 79.4LP/5; Courtney & Nichol Smith, pp. 129-42; Chapman & Hazen, p. 159; Rothschild 1265; Liebert 105.



61) **JOHNSON, Samuel.** A Dictionary of the English Language: in which the Words are deduced from their Originals, and illustrated in their different Significations by Examples from the best Writers. To which are prefixed, a History of the Language, and an English Grammar. In two Volumes.— Vol. I [-II]. The sixth Edition ... London: Printed for J. F and C. Rivington [and 27 others]. 1785.

2 vols. 4to., printed in weekly parts, wanting the half-title and terminal blank in Vol. I, the frontispiece portrait of Johnson bound at the beginning of Vol. II (dated, as always, 1786: it was

executed while printing was in progress); internally a very good copy in worn contemporary calf, solidly rebacked, boards rubbed, edges and corners very worn; the binder has inserted two unnecessary blanks between the letters W and Y, overlooking the printed note that 'X is a letter, which ... begins no word in the English language'. £850

Sixth edition. This is the first London quarto edition (preceded by the Dublin quarto of 1775), the first published after Johnson's death, and the first with a portrait. Although the last edition of the *Dictionary* which Johnson revised before publication was the fourth (1773), he made further manuscript corrections and additions in a copy of that edition which he left in his will to Sir Joshua Reynolds, and these were incorporated into the present edition.

Fleeman 55.4D/8.

### PIOZZI LETTERS

62) **JOHNSON, Samuel.** Letters to and from the late Samuel Johnson, LL.D. To which are added some Poems never before printed. Published from the original MSS. in her Possession, by Hester Lynch Piozzi. In two Volumes ... London: Printed for A. Strahan; and T. Cadell ... 1788.

2 vols., 8vo., with the preliminary blank in volume I, but wanting the rare errata slip; a very good copy in contemporary speckled calf, morocco labels. £650

First edition. Mrs Piozzi, when she was Mrs Thrale, was Johnson's principal correspondent for a decade; her edition of Johnson's letters is the 'first publication and canonization of a large body of his correspondence' (*Oxford DNB*). The *Letters* sold well, notwithstanding some complaints of manipulative editing by Boswell. Arthur Murphy admiringly declared that they show Johnson 'in the undress of his mind'.

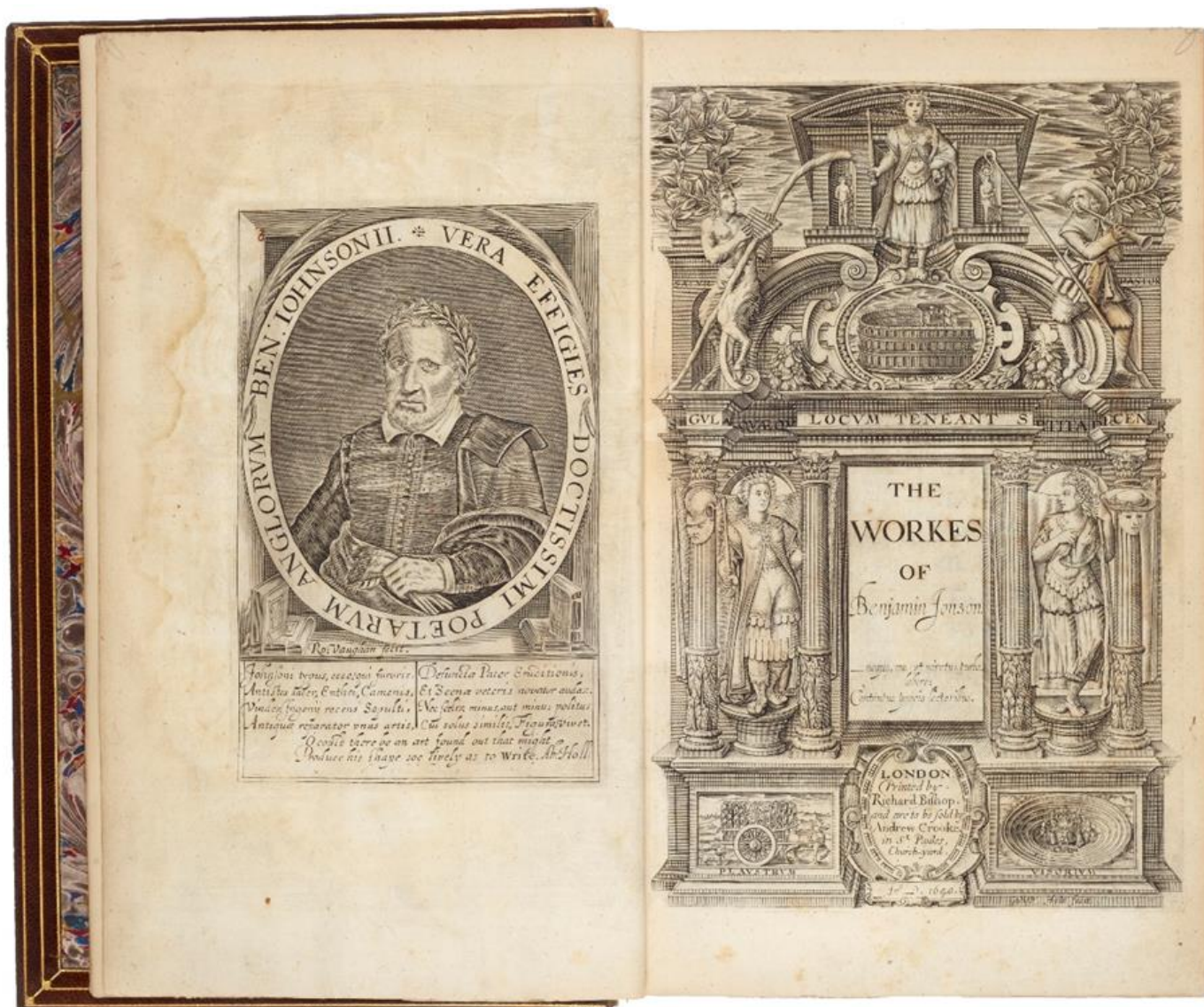
Fleeman 88.3L/1; Courtney & Nichol Smith, p. 168; Chapman & Hazen, p. 165; Rothschild 1270; Liebert 120.

63) **JONSON, Ben.** The Workes ... London. Printed by Richard Bishop and are to be sold by Andrew Crooke ... 1640.

Folio, pp. [12], 668, 228, with the engraved title page and the frontispiece portrait of Jonson; dampstain to the outer margin, tear to the final leaf, repaired, else a good copy in full brown morocco, gilt, for Sotheran. £1750

Second edition, a reprint of the 1616 folio, produced to accompany the additional plays published as *The Second Volume* (1631-40). This is the first edition to contain the portrait frontispiece by Vaughan, which was originally published as a separate print circa 1625; the engraved title-page reuses the 1616 plate with an altered date. The text 'shows evidence of revision by someone familiar with Jonson's methods of punctuation, and may contain some posthumous corrections of his own. The oaths, already modified in 1616, are further reduced' (Greg, III, 1074).

STC 14753.



[63]

64) **JONSON, Ben.** *The Works ...* in seven Volumes. Collated with all the former Editions, and corrected; with Notes critical and explanatory. By Peter Whalley, late Fellow of St John's College in Oxford ... London: Printed for D. Midwinter [and sixteen others] ... 1756.

Seven vols., 8vo., with the portrait frontispiece, eleven engraved plates, half-titles, and list of subscribers in vol. I; a very good copy in contemporary polished calf, gilt, spines elaborately gilt, red and black morocco spine labels, joints slightly rubbed; armorial bookplate of John Bacon Sawrey Morrill of Rokeby Park. **£550**

First critical edition of Jonson's works. The text is based largely on the edition of 1717, but also makes use of quartos from Garrick's library, in particular adding for the first time one of the playwright's earliest works, 'the lost or forgotten' play *The Case is Altered* (1609).

Whalley's notes are partly a commentary on the text and partly illustrative. They also explain old and obscure words. His edition remained the standard until replaced by that of William Gifford in 1816.



65) **JUVENAL. Robert STAPYLTON, translator.** Juvenal's sixteen Satyrs or, a Survey of the Manner and Actions of Mankind. With Arguments, marginall Notes, and Annotations clearing the obscure Places out of the History, Lawes and Ceremonies of the Romans ... London, Printed for Humphrey Moseley ... 1647.

8vo., pp. [16], 287, [1], with an additional engraved title-page by Thomas Rawlins and a facing engraved frontispiece portrait of Stapylton by William Marshall; a very good copy, bound without the final errata leaf in early mottled calf, rebacked and recorned, gilt edges. **£750**

First edition of the first complete translation into English of Juvenal's satires; the first six satires had been published in 1644 and were slightly revised here.

'I have for my Country's sake taught him our Language', writes Stapylton, casting satire as a rectifier of manners, but it was not until the Augustan poets of the eighteenth-century that Juvenal exerted his most lasting influence on English literature.

Raised as a Catholic, and an enthusiastic royalist during the Civil War, Stapylton had already published translations from Virgil and Pliny; he later turned playwright, but his rather slight productions, with plots from classical sources, have long been forgotten.

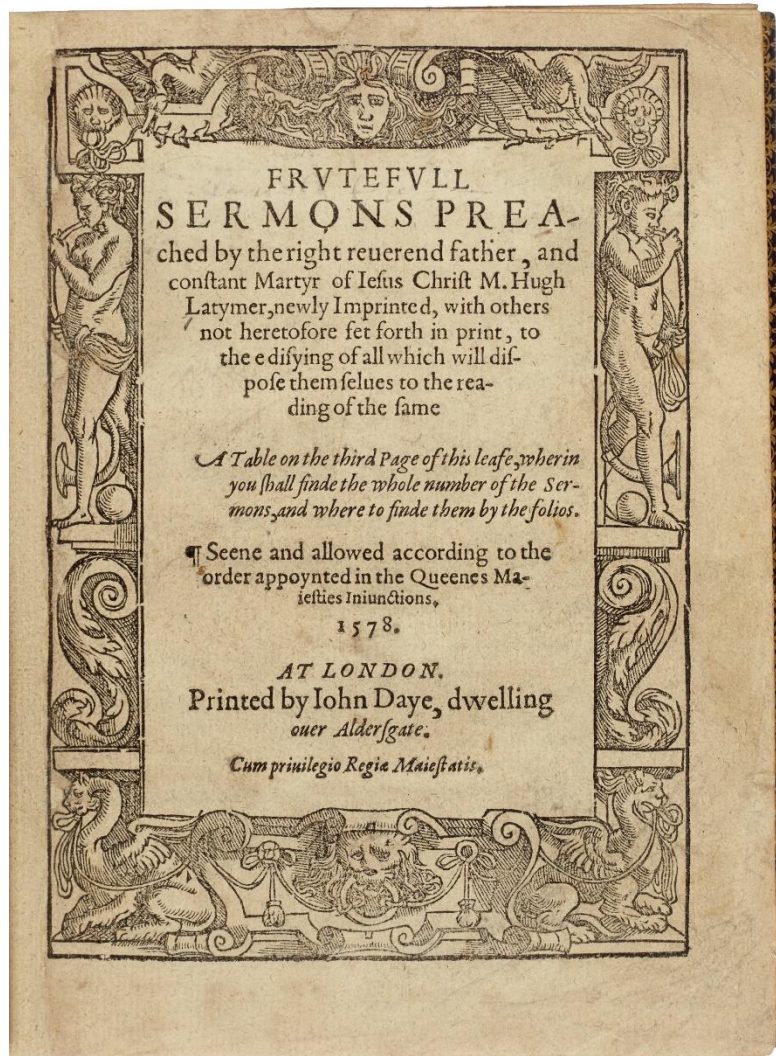
Wing J 1291.



66) **LAMB, Charles.** The Works ... in two Volumes ... London: Printed for C. and J. Ollier ... 1818.

Two vols, 8vo., pp. [2], ix, [1], 291, [1]; [6], 259. [3], with a half-title in vol. I (not required in vol. II) and a terminal advertisement in vol. II; some occasional spotting, but a very good copy, uncut, in the original quarter green cloth and grey drab boards, printed spine labels (worn and chipped); the Simon Nowell-Smith copy. £475

First edition, dedicated to 'my dear Coleridge': a selection of poems, essays and letters, as well as *John Woodvil* and *Rosamund Gray*. There are also five poems by Charles's sister Mary.



67) **LATIMER, Hugh.** Frutefull Sermons ... newly imprinted, with others not heretofore set forth in Print ... 1578. At London. Printed by John Daye.

4to., ff. [7], 260, 262-265, wanting the plate and the inserted leaf 'Llv'; a few small marginal repairs, and a couple of rust-holes, but a very good copy with generous margins, albeit pressed, in nineteenth-century blue morocco, gilt; bookplates of University College, Leicester (sold as a duplicate in 1934) and Dawson Brodie. £250

The first part only of this edition of Latimer's collected Sermons, ending with a colophon on L18 but wanting twelve further sermons foliated 151-215. This copy collates as per that at Huntington, apparently wanting \*8 (though with no obvious lack of content).

STC 15279.

68) **[LOCKE, John]**. Two Treatises of Government: in the former, the false Principles and Foundation of Sir Robert Filmer, and his Followers, are detected and overthrown. The latter is an Essay concerning the true Original, Extent, and End of Civil-Government. London: Printed for Awnsham and John Churchill ... 1698.

8vo, pp. [6], 358; some slight foxing but a good copy, bound without the terminal blank leaf in contemporary panelled speckled calf, spine gilt, red morocco label; armorial bookplate to verso of titlepage of James, Lord Johnstone (1687-1730), later Hopetoun bookplate. **£1250**

Third edition, first published in 1690 and expanded in 1694.

Conceived as a vindication of the Revolution of 1688-9, which had 'saved the Nation when it was on the very brink of Slavery and Ruine' (Locke's preface), the attack on Filmer's divine-right theory in the first treatise and the complete political philosophy set out in the second make up one of the most famous and influential works in the history of liberalism.

Wing L 2768; Attig 102; Johnston 17; Yolton 31. See H. O. Christophersen, *Bibliographical Introduction to the Study of Locke* (Oslo, 1930), pp. 19-23.

69) **[LOCKE, John]**. Some Thoughts concerning Education ... The fourth Edition, enlarged. London, Printed by A. and J. Churchill ... 1699.

8vo., pp. [8], 380, [2]; a good copy in contemporary panelled sheep, joints cracking slightly. **£500**

Fourth edition, first published in 1693 and extensively revised by Locke for the third edition in 1695.

Although the letters were compiled as early as 1685, Locke was uncertain whether to publish. He was eventually persuaded by William Molyneux, and it turned out to be one of his most popular and influential works. Attig lists over thirty different editions.

Wing L 2764; Yolton 168; Attig 525.

70) **[MANDEVILLE, Bernard]**. The Fable of the Bees: or, private Vices, publick Benefits. With an Essay on Charity and Charity-Schools. And a Search into the Nature of Society. The third Edition. To which is added a Vindication of the Book from the Aspersions contain'd in a Presentment of the Grand-Jury of Middlesex, and an abusive Letter to Lord C. London: Printed for J. Tonson ... 1724.

8vo., pp. [16], 477, [3], with the terminal blank; woodcut head and tail pieces throughout; title-page with offsetting from B8v and vice versa; a good copy in modern calf; armorial bookplate of Owen Aubrey Sherrard. **£675**

Third edition (according to the publisher's reckoning), and the last lifetime edition to add new material. The poem that forms the core of this book was first published in 1705 under the title *The Grumbling Hive: or Knaves Turn'd Honest*. It was reprinted twice in 1714 as *The Fable of the Bees*

[Part I] with a prose 'Enquiry into the Origin of Moral Virtue' and twenty short prose discourses entitled 'Remarks'. In 1723 a 'second' edition was published, with 'Remarks' enlarged and two new essays, 'On Charity and Charity Schools' and 'A Search into the Nature of Society'. The 1723 edition attracted much controversy; in response Mandeville wrote a 'Vindication', included for the first time here. This 'third' edition also has some stylistic changes, and an expanded preface. Apart from one 12mo. (1729), subsequent lifetime editions (1725, 1728, 1732) are paginary reprints of this one with minor revision.

Einaudi 3688; Kaye II, p. 393; Kress 3561.

71) **MANDEVILLE, Sir John, supposed author.** The Voiage and Travaile of Sir John Maundevile, K<sup>t</sup>. Which treateth of the Way to Hierusalem; and of Marvayles of Inde, with other Ilands and Countreyes. Now publish'd entire from an original MS in the Cotton Library. London: Printed for J. Woodman, and D. Lyon ... and C. Davis ... 1725.

8vo., pp. xvi, [8], 384, [8], title-page in red and black, without the additional title-page printed in black only found in some copies; slightly toned but a good copy in nineteenth-century calf, worn, spine darkened and slightly defective, joints cracked; armorial bookplate of Charles W. G. Howard.

£350

First edition thus: the first printing of a manuscript once in the library of Sir Robert Cotton (now BL Cotton Titus c. xvi), an English translation of the late 14th or early 15th century. The unique Cottonian text is more complete than the 'Common' or 'Defective' version, represented in several mss. of late 14th or early 15th century date, which was printed by Pynson in 1496 and was the parent of all printings of Mandeville (bar those of Hakluyt and Purchas in Latin) published in England before 1725. The present edition was re-issued with a new title-page dated 1727; copies of both issues are occasionally found with an additional title, printed in black only, dated 1725 (not present here).

Dating from the 14th century and written originally in French, Mandeville's 'Travels' was one of the most widely read works of geographical lore in the late Middle Ages and Renaissance, taking its reader to the Holy Land, Egypt, Turkey, Persia, Tartary, India and Cathay (China). Its authenticity or otherwise has been much debated, but there is no doubting its popularity or influence; in 1625 Samuel Purchas believed Mandeville 'was the greatest Asian traveller that ever the world had', next, '(if next)', to Marco Polo.

Cordier, *Sinica* 2023.

72) **MILTON, John.** Paradise Lost. A Poem in twelve Books ... the third Edition. Revised and augmented by the same Author. London, Printed by S. Simmons ... 1678.

8vo., pp. [8], 331, [1], with (as often) Dolle's engraving of the Faithorne portrait of Milton inserted as a frontispiece but bound without the last two blanks; slight browning but a good copy in contemporary polished calf, blind-stamped panel on covers, corners rubbed, rebaked.

£350

Third edition, incorporating the revisions which had first appeared in the second edition of 1674 when the poem was recast in twelve books instead of ten.

Wing M 2145; Pforzheimer 719; Coleridge 92



[72]

73) **MILTON, John.** *The Works ... Printed in the Year 1697.*

Folio, pp. [10], 568, wanting the terminal blank 4C4; upper corner of title-page torn away, (repaired with the loss of part of the ruled border), else a good copy in contemporary calf, rubbed, rebacked.

£600

First collected edition of Milton's English prose works, probably published to capitalise on Tonson's edition of the *Poetical Works* of 1695 and to pre-empt the 1698 *Complete Collection*. It omitted *The History of England* and *A Letter on Education*.

Wing M 2086; Pforzheimer 728; Coleridge 72.

74) **OLDHAM, John.** *The Works ... together with his Remains.* London: Printed for Jo. Hindmarsh ... 1686.

8vo., pp. [8], 148, [10], 134, [8], 215, [29], 20, 33-127, [1], with six separate divisional title-pages variously dated 1683-5; general title-page slightly browned, small rust hole to O1-2 effectively without loss; contemporary calf, rubbed, rebacked.

£350

Second collected edition, in part a reissue of the first collected edition of 1684, in part a collection of unsold copies of Oldham's earlier works, with a general title-page and a contents leaf. Oldham was

influenced by and acquainted with the Earl of Rochester: his *Satyr against Vertue*, collected here, imagines Rochester's speech on the famous occasion of his accidental destruction of the King's phallic glass sundial. Other works published here include the viciously anti-Catholic *Satyrs upon the Jesuits* (first published 1680) and a sensitive study of sexual psychology, 'The Passion of Byblis', which is translated from Ovid's *Metamorphoses*.

Wing O 288; Brooks 21.

75) **PARSONS, Robert.** A Sermon preached at the Funeral of the R<sup>t</sup> Honorable John Earl of Rochester, who died at Woodstock-Park, July 26. 1680, and was buried at Spilsbury in Oxford-shire, Aug. 9 ... Oxford, Printed at the theatre for Richard Davis and Tho: Bowman, in the Year, 1680.

Small 4to., pp. [4], 48, engraved vignette to title-page; title-page creased, and with several tears (old repairs), else a good copy in recent marbled boards. **£250**

First edition of Rochester's funeral sermon, by Robert Parsons, chaplain to his mother, Anne, providing the most complete account of his famous death-bed repentance.

Parsons had visited the ailing Rochester in May 1680, and over the next two months achieved the libertine's miraculous moral volte-face. Indeed, when Rochester called his family to his bedside in June to deliver his 'dying Remonstrance', printed here, it was couched in the language of the priest: 'from the bottom of my soul I detest and abhor the whole course of my former wicked life ...'. In Rochester's youth, the 'lusts of the flesh, of the eye, and the pride of life had captivated him'; in extremis, however, he condemned 'that absurd and foolish Philosophy ... propagated by the late Mr. Hobbs' and ordered his relatives to 'burn all his profane and lewd Writings ... and all his obscene and filthy Pictures'. Parsons, perhaps sensing his audience's doubts, also attempts to justify the authenticity of Rochester's repentance.

Wing P 575A; Madan 3274 ('From 1700 onward this sermon was reprinted at least twenty times, but this is the only Oxford edition').

76) **PEPYS, Samuel.** Memoirs ... comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith, A. B. from the original Short-Hand MS. in the Pepysian Library, and a Selection from his private Correspondence. Edited by Richard Lord Braybrooke. Second Edition. In five Volumes. ... London: Henry Colburn ... 1828.

5 vols., 8vo., seven engraved portraits and four folding views; foxing to plates, otherwise a very good copy in attractive contemporary half calf and marbled boards, spines gilt, morocco labels. **£350**

Second edition. Pepys's diary remained undeciphered in six closely written volumes of shorthand at Magdalene College, Cambridge until 1825 when, spurred by the successful publication of Evelyn's diary (1818), the college employed an undergraduate of St John's named John Smith to decipher its contents. Smith taught himself the characters by comparing Pepys's shorthand account of Charles II's escape with the longhand version (ironically the manual for the system, Thomas Shelton's *Tutor to Tachygraphy* (1642), was also in the library).

The text, edited by Lord Braybrooke, brother of the Master of Magdalene, was published in two unwieldy quarto volumes in 1825. That work's success prompted the production of the present expanded edition in a more manageable octavo format. Volume V comprises correspondence.



77) **[PHILIPS, John].** *Cyder. A Poem. In two Books ...* London: Printed for Jacob Tonson ... 1708.

8vo., pp. [4], 89, [1], with the engraved frontispiece by Vandergucht; a very good, fresh copy in contemporary speckled sheep, joints rubbed; bookplate of the Hopetown family. **£400**

First edition, first issue, on ordinary paper. Though Williams suggests that ordinary paper copies belong to a first issue, and fine paper copies to a corrected second issue, both Hayward and Rothschild concur that both paper sizes exist in corrected and uncorrected states. The present copy has all the errors noted by Williams uncorrected as well the other features he associates with the first issue: the catchword 'when' on p. 68, p. 74 correctly numbered, and the asterisks at the foot of pp. 45 and 46.

Foxon P 237; Rothschild 1535; Hayward 143; see Williams, *Points in Eighteenth-Century Verse*, pp. 92-3.

78) **POEMS ON AFFAIRS OF STATE, [THE SECOND PART].** Written during t[he] Reign of K. James the II. against Popery and Slavery, and his arbitrary Proceedings. By the most eminent Wits, viz. Lord D—t, The H. Mr M-----ue, Sir F. Sh—rd, Coll. Titus, Mr. Prior, Mr. Shadwell, Mr. Rymer, Mr. Drake, Mr. Gould, &c. Now carefully corrected, and published from the Originals. London, Printed in the Year 1697. [*Bound with:*]

**STATE-POEMS;** continued from the Time of O. Cromwel, to this present Year 1697. Written by the greatest Wits of the Age, viz. the Lord Rochester, the Lord D—t, the Lord

V—n, the Hon. Mr. M—ue, Sir F. S—d, Mr. Milton, Mr Prior, Mr Stepney, Mr Aylofffe, &c. with several Poems in Praise of Oliver Cromwell in Latin and English, by D. South, D. Locke, Sir W. G—n, D. Crew, Mr Busby, &c. Also some miscellany Poems by the same, never before printed. Now carefully examined with the Originals, and published without any Castration. Printed in the Year 1697.

8vo., pp. [8], 224, 20; [8], 248; margin and a central portion of the title-page of *Poems on Affairs of State* torn away to remove 'The second Part'; A2-3 in *State-Poems; continued* loose; later panelled calf, gilt, rubbed, spine cracked. **£300**

First edition of the purported 'second Part' of *Poems on Affairs of State*, actually a reissue of *The Muses Farewell* (1690) combined with *A Supplement to the Muses Farewell* (1690) with both title pages removed and replaced, presumably in an attempt to capitalise on the success of *Poems on Affairs of State*. *State-Poems; continued* is the first edition of the genuine second part of *Poems on Affairs of State*.

Wing P 2720 and S 5325A; Case 191 (d) and the second part of 211 (1) (c).

79) **POEMS ON AFFAIRS OF STATE:** from the Time of Oliver Cromwell, to the Abdication of K. James the Second. Written by the greatest Wits of the Age. Viz. Duke of Buckingham, Earl of Rochester, Lord Bu----st, Sir John Denham, Andrew Marvell, Esq; Mr Milton, Mr Dryden, Mr Sprat, Mr Waller, Mr Aylofffe, &c. With some Miscellany Poems by the Same: most whereof never before Printed. Now carefully examined with the Originals, and published without any Castration. The fourth Edition, corrected and much enlarged. Printed in the Year 1702. [*Bound as issued with:*]

**STATE-POEMS;** continued from the Time of O. Cromwel to the year 1697. Written by the greatest Wits of the Age, viz. the Lord Rochester, the Lord D—t, the Lord V—n, The Hon. Mr. M--ue, Sir F. S—d, Mr. Milton, Mr. Prior, Mr. Stepney, Mr. Aylofffe, &c. With several Poems in Praise of Oliver Cromwel, in Latin and English, by Dr. South, Dr. Locke, Sir W. G—n, Dr. Crew, Mr. Busby, &c. Also some Miscellany Poems by the same never before printed. Now carefully examined with the Originals, and published without any Castration. Printed in the Year 1702.

Two parts, 8vo., pp. [8], 224, 245-267, [1]; [8], 264; a very good copy in contemporary mottled calf, rebacked. **£425**

Fourth edition of this popular collection of witty verse and political satire, with the second edition of *State-Poems continued* (1697). Much of the poetry collected here was initially circulated in manuscript because of its political subject matter (which includes the Dutch wars, the Popish Plot, and the Exclusion crisis) and only found its way into print after the revolution of 1688.

Case 211 (1) (e).

80) **POPE, Alexander.** An Essay on Criticism ... Second Edition. London: Printed for W. Lewis ... 1713.

8vo., pp. [4], 36, with a half-title; a good copy in modern quarter red morocco. **£500**

Second edition, revised, of Pope's first separately printed poem, first published as a quarto in 1711.

There were significant verbal changes, and alterations in punctuation and orthography in this edition, some introduced by Pope in reaction to John Dennis's *Reflections, Critical and Satirical, upon ... an Essay upon Criticism*, and some – capitalization, italics – reflecting his evolving ideas on the physical design of his poetry.

Griffith 8; Foxon P810; David Foxon, *Pope and the early eighteenth-century Book Trade* (1990), pp. 23-4, 169-174.

81) **[POPE, SWIFT etc].** Miscellanies in Prose and Verse. The first Volume. [With:] Miscellanies. The Second Volume. [and:] Miscellanies. The last Volume. London: Printed for Benjamin Motte ... 1727.

Three vols., 8vo., pp. 16, [4], 408; [14], 358; [2], [3]-92, [4], iv-vi, [2], 8, 17-64, 313, [7], with the 'Advertisement to the Reader'; in vol. I, K7-8 and Z6-7 are uncanceled, in vol. II P3 is a cancel; in the *Last Volume*, <sup>2</sup>A1 (a superfluous divisional title) and U4 are cancelled (the latter to allow for new material on X-Y<sup>4</sup>), but not <sup>2</sup>A2-3; with an engraved monogram device on each title-page; gathering P is misbound following Q in vol. I, occasional spots and stains, but very good copies, though a made-up set, vol. I in contemporary speckled calf, vols. II and III in contemporary panelled calf, joints cracking. **£1000**

First edition of the 1727 Pope-Swift *Miscellanies*, an important collection, printing many pieces for the first time. The *Last Volume* in particular contains the first appearance of thirteen poems by Pope, including *Peri Bathous* (pp. 1-64), and sixteen by Swift, including the five poems for 'Stella's Birthday'.

As the Preface, signed by Pope and Swift, explains, 'The Papers that compose the first of these Volumes were printed about sixteen years ago [Swift's *Miscellanies* 1711], to which there are now added two or three small Tracts; and the Verses are transferred into a Volume apart. The second (and perhaps a third) will consist like this, of several small Treatises in Prose, wherein a friend or two [Gay, Arbuthnot etc.] are concerned'. In the end publication was delayed for Swift to return from Dublin, and the first two volumes were published together in June 1727; the third, though dated 1727, was published in 1728, and came as a rather a surprise to Swift.

The make-up of the *Last Volume* is particularly complicated. *Peri Bathous* and the poems on pp. 297-313 were late insertions and were not mentioned on the original Contents pages (A2-3 in the main sequence, cancelled in many copies including Swift's own, and not known to Griffith, but present here); new Contents leaves were printed as Y3-4, this time mentioning the new material. A later issue adds an errata leaf.

The 'Advertisement to the Reader' was inserted in the *Last Volume* as an afterthought in direct response to publications like Edmund Curll's unauthorized *Miscellanea* 1727: 'What has been said in the Preface to the first Volume in relation to these Miscellanies in general, we think fit to repeat here of the Verses in particular. That all which we have written of this kind are contain'd in it; and that all others, printed in our Names, are Impositions both on us and on the Publick.'

A supplementary fourth volume, confusingly named *The Third Volume* to fit into the existing sequence of *First*, *Second*, and *Last Volumes*, was added by Motte and Gilliver in 1732, completing the canonical *Miscellanies*. It is not present here. Other publishers added fifth to tenth volumes in 1735-43 in an attempt to produce a collected edition of Swift.

Griffith 184, 185 and 196 (approximately); Teerink-Scouten 25 (1a), (2a/b) (*i.e.* P3 a cancel), and (3a/c) (*i.e.* with both sets of Contents but also the 'Advertisement'); Rothschild 1421.



82) **POPE, Alexander.** The Dunciad. With Notes variorum, and the Prologomena of Scriblerus. The second Edition, with some Additional Notes. London: Printed for Lawton Gilliver ... 1729.

8vo., pp. 24, [2], 19-232, 6, [2, additional errata ], with the engraved 'ass' frontispiece; D3, E2 and P3 are cancels, the blank <sup>2</sup>A4 discarded as usual; faint dampstain at the beginning, but a very good copy in contemporary panelled calf, spine gilt. **£450**

'Second' octavo edition, revised. This is Griffith's variant d, with an extra unpaginated leaf of terminal errata (printed on the same half-sheet as the cancel P3).

Pope wrote to Swift about this important edition on 28 November 1729: 'The second (as it is called, but indeed the eighth) edition of the *Dunciad*, with some additional notes and epigrams, shall be sent to you if I know any opportunity; if they reprint it with you [*i.e.* in Dublin], let them by all means follow that octavo edition'.

Griffith 227; Foxon P781.

83) **POPE, Alexander.** Of false Taste. An Epistle to the right honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome ... The third Edition. London: Printed for L. Gilliver ... 1731 [1732]. [*With:*]

**POPE, Alexander.** An Epistle to the right honourable Richard Lord Visc<sup>l</sup>. Cobham ... London: Printed for Lawton Gilliver ... 1733. [*and with:*]

**POPE, Alexander.** Of the Characters of Women: an Epistle to a Lady ... London: Printed by J. Wright for Lawton Gilliver ... 1735.

Three works, folio, pp. 14, [2, advertisements]; pp. [4], 13, [3, blank and advertisements]; and pp. [2], 16, [2, advertisements], with a half-title; terminal pages slightly dusty in each work, but very good copies, bound together in modern boards. **£850**

1) Third edition of *Of false Taste*, published on 15 January 1732, adding Pope's long letter to Burlington in reply to 'the clamour rais'd about this epistle'. This is the first of three issues, with the misprint 'Cielings' on p. 11. Griffith 267; Foxon P912.

2) First edition of Pope's third Epistle or 'Moral Essay', to Lord Cobham, now generally known by its half-title – 'Of the Knowledge and Character of Men': 'The wild are constant, and the cunning known, / The fool consistent, and the false sincere; / Priests, princes, women, no dissemblers here.' This was the only separate folio edition. Griffith 329; Foxon P920; Rothschild 1611.

3) First edition, second issue, with 'Flettstreet' corrected to 'Fleetstreet' in the imprint. The 'Lady' was Pope's friend Martha Blount, who eventually became his mistress. The 'Advertisement' is an inserted leaf printed as conjugate with the terminal advertisements (which are often wanting, but are present in this copy).

Griffith 361; Foxon P917.

‘WHO SHALL DECIDE, WHEN DOCTORS DIS-AGREE’

84) **POPE, Alexander.** *Of the Use of Riches, an Epistle to the Right Honorable Allen Lord Bathurst.* London: Printed by J. Wright, for Lawton Gilliver ... 1732.

Folio, pp. [2], 20; contemporary manuscript identifications; title dusty but a good copy in modern marbled wrappers. **£300**

First edition, first issue, with p. 13 uncorrected and the erratum on p. 20.

While *Of False Taste* had struck at the architectural follies of the aristocracy, *Of the Use of Riches* took on the *nouveau riche* merchant classes, though with less bite (and causing less controversy) than the former poem. Publication was in fact delayed until January 1733, despite the date on the title-page.

Foxon P923; Griffith 280; Rothschild 1605.

85) **[POPE, Alexander].** *Sober Advice from Horace, to the young Gentleman about Town, As deliver'd in his second Sermon. Imitated in the Manner of Mr. Pope. Together with the original Text, as restored by the Revd R. Bentley ...* London: Printed for T. Boreman ... and sold by the Booksellers of London and Westminster. [1734] [*With:*]

**[POPE, Alexander].** *The Universal Prayer.* By the Author of the *Essay on Man.* London: Printed for R. Dodsley ... 1738.

Two works, folio, pp. [5], ff. 2-10 (Latin and English on facing pages), p. [1]; and pp. 7, [1]; old repairs to uncut outer margins of *The Universal Prayer*, central crease where folded, else good copies, bound together in modern calf. **£650**

1) First edition, a somewhat coarse satire modelled on an equally coarse poem by Horace. Despite its anonymous publication, the use of a new publisher and the imposture of a dedication to Pope, his authorship was soon public knowledge. The Latin text is larded with mock-scholarly notes in the manner of Bentley, po-faced in their commentary on indelicacies. This is the scarce first issue, with the correct reading ‘comes amiss’ on p. 5. Griffith 347; Foxon P968; Rothschild 1621.

2) First edition, uncommon, written as early as 1715 and several times revised. The text is often cited as giving a clear definition of Pope’s views on free will. Griffith 492; Foxon P982; Rothschild 1644.

‘WHY DID I WRITE?’

86) **POPE, Alexander.** *An Epistle from Mr. Pope, to Dr. Arbuthnot ...* London: Printed by J. Wright for Lawton Gilliver ... 1734.

Folio, pp. [4], ‘30’ [*i.e.* 20]; slightly dusty and foxed, outer leaves reinforced with Japanese paper at inner margin, else a good copy, in modern boards. **£600**

First edition of Pope’s best known Epistle, one of his finest and most accessible poems. A number of passages were written years earlier but are cleverly integrated here.

Pope’s denunciation of Lord Hervey – here named Paris, but in subsequent editions Sporus – is one of the best-known in Augustan verse:

Let Paris tremble – “What? that Thing of silk,

“Paris, that mere white Curd of Ass’s milk?  
“Satire or Shame alas! can Paris feel?  
“Who breaks a Butterfly upon a Wheel?”

There is much autobiographical here also, from the opening in which Pope hides from a swarm of scribblers – ‘Shut, shut the door, good John ... All bedlam, or Parnassus is let out’ – to the lines in which he explains his genesis as a poet:

Why did I write? what sin to me unknown  
Dipt me in Ink, my Parent’s, or my own?  
As yet a Child, nor yet a Fool to Fame,  
I lisp’d in Numbers, for the Numbers came.

Foxon P802; Griffith 352; Rothschild 1623.

87) **POPE, Alexander.** One Thousand seven Hundred and thirty eight. A Dialogue something like Horace ... London: Printed for T. Cooper ... [1738.] [*With:*]

**POPE, Alexander.** One Thousand seven Hundred and thirty eight. Dialogue II. London: Printed for R. Dodsley ... 1738.

Two works, folio, pp. [2], 10, [2, advertisements], wanting the half-title; and pp. 16; a few small stains, but very good copies, uncut, bound together in modern boards. **£450**

First editions of both poems, first issue of the first dialogue (with price in capital letters), second issue of *Dialogue II*, with ‘Fools’ corrected to ‘Tools’ on the last line of p. 10. These, the last of Pope’s formal verse satires, were later called the ‘Epilogue to the Satires’, and inspired, as always with Pope, a number of ‘sequels’ and imitations.

Griffith 484 and 494; Foxon P932 and P938.

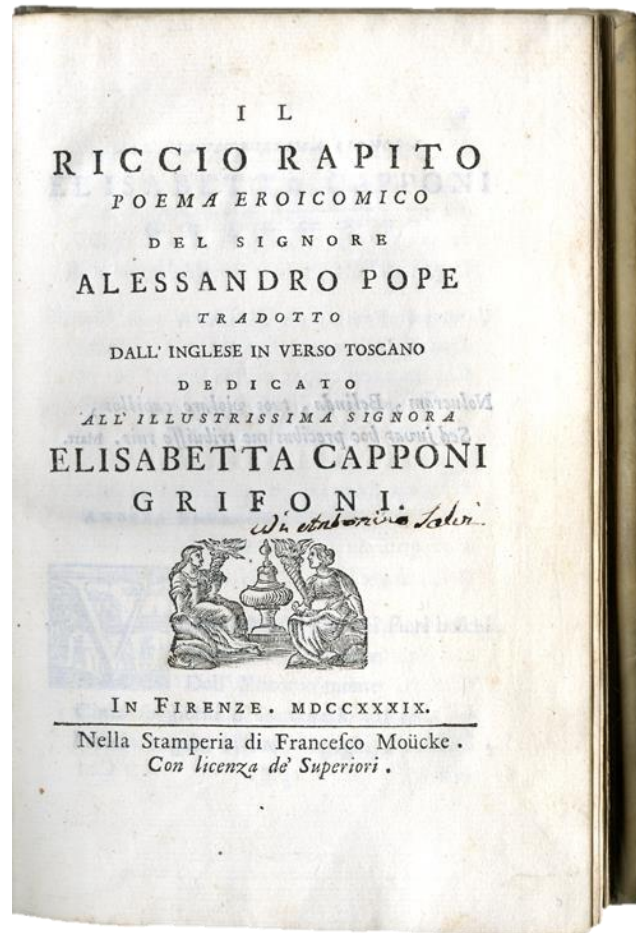
#### DEDICATED TO WALPOLE’S ITALIAN MISTRESS

88) **POPE, Alexander.** Il Riccio rapito Poema eroicomico ... tradotto dall’Inglese in Verso Toscano dedicato all’illustrissima Signora Elisabetta Capponi Grifoni. In Firenze. 1739. Nella Stamperia di Francesco Moücke.

8vo., pp. xv, [1], 85, [1], with a half-title; extreme lower outer corner gnawed, else a very good, crisp copy in contemporary stuff vellum, lettered by hand. **£650**

First edition in Italian of *The Rape of the Lock*, translated into verse by Andrea Bonducci (1715-1766).

The Abate Bonducci, whom Horace Walpole had met in Italy (Bonducci showed him a volume of Guercino drawings he later coveted), dedicates his translation to Signora Grifoni. During Walpole’s time in Florence he was ‘the Grifona’s’ *cicisbeo* (the professed lover of a married woman) and she is referred to frequently in his later correspondence (‘the serene Princess Grifoni’ etc.). The poem here is prefaced by an introduction in the form of a letter to Grifoni by Abate Giuseppe Buondelmonti (Walpole later translated a poem by him): he approves of Pope as a Catholic author, singles out cantos 2 and 4 for especial praise, and commends Pope’s ability ‘to adapt his style to different subjects ... without ever being prosaic, base, or tedious’.



[88]

89) **PRIOR, Matthew.** Poems on several Occasions. London: Printed for Jacob Tonson ... 1709.

8vo., pp. [2], xxiv, [4], 328, with an engraved frontispiece; A5, A7, F2, and U5 are cancels; a very good copy in contemporary panelled calf, spine gilt; inscription to title-page, 'Jn<sup>o</sup>: Poley de Boxted', dated 1711. **£400**

First authorised edition, preceded by Curll's pirated collection of 1707. In the preface Prior complains that in Curll's edition poems by other authors have been misattributed to him and that some of his own poems are 'transcribed ... so imperfectly, that I hardly knew them to be mine'. He divides the poems here into four categories, 'Public Panegyrics', 'Amorous Odes', 'Idle Tales', and 'Serious Reflections', but 'some of its most famous poems (Henry and Emma, An English Padlock, and Jinny the Just) do not easily fit into any one of these categories' (*Oxford DNB*).

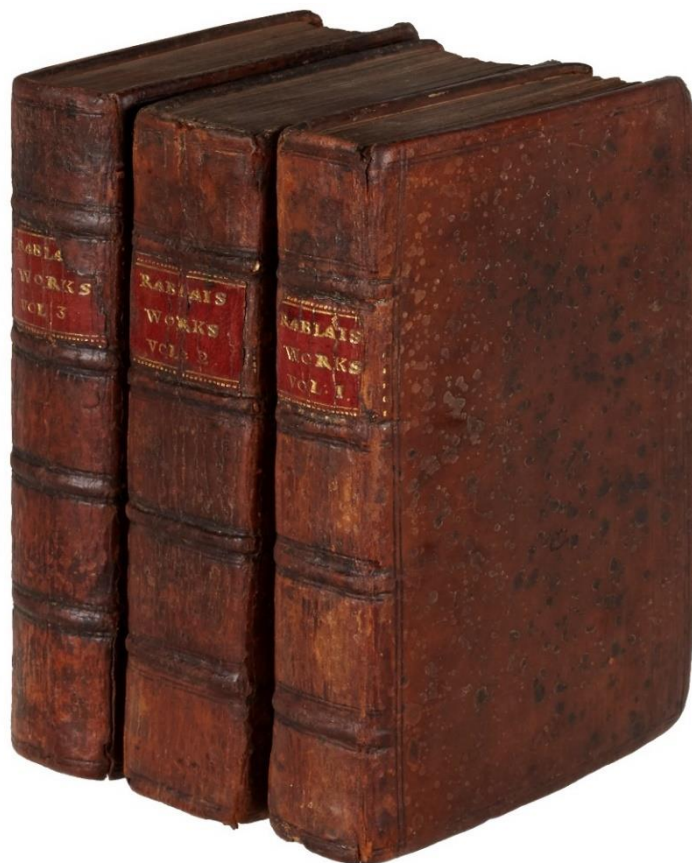
Foxon, p. 641; Rothschild 1677.

90) **QUARLES, Francis.** Divine Fancies. Digested into Epigrams, Meditations, and Observations ... The eighth Edition, corrected. London, Printed by H. C. for J. Williams ... and C. Skeynes ... 1687.

8vo., pp. [24], 167, [1]; first and last gatherings soiled and with pen trials and ink blots, water stain to the outer margin of the first two gatherings; in modern half sheep and marbled boards, rubbed. **£250**

Twelfth edition, though called the eighth, of the collection of epigrams in which Quarles established his religious and political stance as an Anglican and royalist, vigorously attacking both puritans and papists (*Oxford DNB*). The first edition was published in 1632.

Wing Q 69; Horden IX, 12.



91) **RABELAIS, François.** *The Works ... or the Lives, heroic Deeds and Sayings of Gargantua and Pantagruel. Done out of French by sir Tho. Urchard, Kt. and others. With a large Account of the Life and Works of the Author ... Never before publish'd in any Language.* London, Printed for Richard Baldwin ... 1694. [*With:*] *The Second* [–Third] Book ... London, Printed for Richard Baldwin, 1694-1693. [*and with:*]

**RABELAIS, François.** *Pantagruel's Voyage to the Oracle of the Bottle. Being the fourth and fifth Books of the Works ... with the Pantagruelian Prognostication, and other Pieces in Verse and Prose ... Never before printed in English. Done out of French by Mr. Motteux ...* London: Printed for Richard Baldwin ... 1694.

Four vols. in three, 12mo., pp. [8], clvi, [38], 230; viii, 9-208; [2], 430, [12]; [6], xiii, [4, erroneously paginated], xii-cxlv, [40], 272; wanting Book V (Wing R 104A); very good copies in uniform contemporary mottled calf, red morocco labels; nineteenth-century Levenside booklabels. **£1500**

First editions of Books 3 and 4, second (or third) edition of Books 1 and 2, evidently issued together, wanting Book 5 (also 1694, separately paginated). Urquhart's translation (of Books 1-3), completed by Motteux, has been called 'the finest translation ever made from one language into another' (Charles Whibley, *Studies in Frankness*, 1898).

Books 1-2, translated by the eccentric Scot Thomas Urquhart, were first published in 1653, and the sheets reissued with a new title-page and an inserted Life of Rabelais in 1664. The present edition added a lengthy Preface by Motteux (pp. xli-clvi), 'wherein is given an Account of the Design and Nature of this Work and a Key to some of its most difficult Passages', as well as commendatory verses by *e.g.* Nahum Tate. Book 3, translated by Urquhart but not published in his lifetime, appeared here for the first time, again with a lengthy explanatory text by Motteux.

Though sets thus composed were evidently available (and were advertised in the *Term Catalogue* for Michaelmas 1694), they are rarely found complete, and all volumes are separately listed in Wing. Books 2 and 3 were popularly known as 'The Second Volume' and Books 4 and 5 as 'The Third Volume'. Even here, where the binding is contemporary, it was evidently bought in stages – a purchase note at the end of the Book 3 (*i.e.* the second volume) says '2 voll 10<sup>s</sup>'.

Wing R 104 and 109; R 110; and R 107; Pforzheimer 815 (*Third Book*) and 816 (*Pantagruel's Voyage*).

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

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

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

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

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

93) **ROSCOMMON, Wentworth Dillon, Earl of.** *Poems ...* to which is added an Essay on Poetry, by the Earl of Mulgrave, now Duke of Buckingham. Together with Poems by Mr Richard Duke. London: Printed for J. Tonson ... 1717.

8vo., pp. [20], 536; a very good copy in contemporary panelled calf, rebacked. **£400**

First edition of this collection, notable for Richard Duke's unfinished *Review*, a vehement satire in response to, and in the allegorical manner of, *Absalom and Achitophel*, and featuring Dryden as one of the figures satirised. According to Tonson in the preface, it was written 'a little after the publishing [of] Mr. Dryden's *Absalom and Achitophel*; he was persuaded to undertake it by Mr. Sheridan, then

Secretary to the Duke of York; but Mr. Duke finding Mr. Sheridan design'd to make use of his Pen to vent his Spleen against several Persons at Court that were of another Party, than that he was engaged in, broke off proceeding in it, and left it as it is now printed'.

Macdonald 326; Case 301.

#### PEPYS WAS NOT AMUSED

94) **SEDLEY, Charles.** *The Mulberry-Garden, a Comedy.* As it is acted at by His Majestie's Servants at the Theatre Royal ... London, Printed for H. Herringman ... 1675.

Small 4to., pp. [8], 75, [3], with preliminary and terminal blanks; a fine copy, untrimmed, in modern boards. **£200**

Second edition, though not so stated, of the aristocratic playwright Sedley's third comedy, based in part on Moliere's *L'École des Maris*. The first edition appeared in 1668. Pepys attended the first performance on 18 May 1668. The house was 'infinitely full' as 'all the world [expected] great matter', but 'when it came ... the play had nothing extraordinary in it ... the King I did not see laugh ... nor the company ... I have not been less pleased with a new play in my life ... and which made it the worse was, that never was worse musick played.'

Wing S 2403.

#### HIS MOST LICENTIOUS PLAY

95) **SEDLEY, Sir Charles.** *Bellamira, or the Mistress, a Comedy:* as it is acted by their Majesties Servants ... London: Printed by D. Mallet for L. C. and Timothy Godwin ... 1687.

Small 4to., pp. [6], 63, [1], bound without the advertisement leaf A4; occasional foxing, else a good copy in modern boards. **£350**

First edition of Sedley's most celebrated (and most licentious) play. *Bellamira* is based on Terence's *Eunuchus* and its satire is apparently directed at the King's mistress, Lady Castlemaine. Charles Sedley is remembered as a libertine, and one of Charles's favourite drinking companions. References to him in Pepys's diary and the era's satire consistently identify him as outstanding in his debauchery; on at least two occasions Pepys found his gossip in the theatre more entertaining than the play itself.

Wing S 2397.

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

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

First edition of a charming book of Caroline poetry, original and translated, in a most sympathetic and well-preserved collector's binding. This is the first issue; it was reissued in the same year under the

title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

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

Like his cousin Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, and inevitably it is only the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

Wing S 3223; Hayward 102.





‘AS HEADSTRONG AS AN ALLEGORY’

97) **SHERIDAN, Richard Brinsley**. *The Rivals*, a Comedy. As it is acted at the Theatre-Royal in Covent-Garden. London: Printed for John Wilkie ... 1775.

8vo., pp. x, [6], 100, with a half-title; as usual the epilogue remains in place where it was printed, following the prologue, though it was presumably intended to follow p. 100 (which ends with the superfluous catchword ‘EPI-’); \*F2 is a cancel (as usual) restoring twenty lines to the text accidentally omitted in the cancellandum; a very good copy in modern polished calf, gilt; bookplate of Harold Harmsworth. **£500**

First edition of the play that introduced Mrs. Malaprop to the English stage.

98) **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*, a Comedy; as it is performed at the Theatre-Royal in Crowe-Street. Dublin: Printed in the Year 1781.

12mo. in sixes, pp. [4], 78, [2, epilogue]; small marginal repairs to title-page else a fine copy, uncut, disbound; slipcase. **£500**

One of six Dublin editions of 1781, all unauthorized, priority by no means established; this one mentions only the Theatre-Royal Dublin on the title-page (rather than London or both), and has the Dublin cast-list. The printing now accepted as the first edition, albeit unauthorized, is the Dublin 12mo. of 1780.

99) **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*. A Comedy; as it is performed at the Theatre-Royal in Drury-Lane. Dublin: Printed in the Year 1783.

12mo. in sixes, pp. 72, [2, prologue and epilogue]; title-page and last leaf dust-soiled, last leaf frayed in blank upper margin, withal a good copy in modern boards. **£300**

Scarce early Dublin edition with the London cast-list. Ten copies in ESTC.

100) **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*. A Comedy ... ‘Dublin: Printed for J. Ewling.’ [1790s?]

8vo. in fours, pp. vi, 93, [3, epilogue and errata]; title-page and last leaf toned, else a good copy in modern boards. **£600**

The undated Ewling edition of *The School for Scandal*, for a long time believed to be the first edition, but now thought later. With the London cast-list.

No authorised edition of the play was published in Sheridan’s lifetime. Early bibliographers, keen to establish the *editio princeps* of what must be considered the greatest English stage comedy of the eighteenth century, alighted on the present edition, presuming that it was printed shortly after the first performance in 1777. The presence of an errata list here was thought particularly pertinent. Iolo Williams and Thomas Wise both sided with the present edition, but notes of caution were sounded as early as 1917, and a decade later R. Crompton Rhodes was ‘prepared to demonstrate that the Ewling edition was at least later than any of the three editions of 1781 ... [and] there was no printer named Ewling in Dublin at this period’.

The Dublin edition dated 1780 is now widely accepted as the first. The present edition remains something of a mystery; elegantly printed (though probably not in Dublin), it does not employ a long 's', though it must pre-date 1796 (ownership inscription in a copy sold by Maggs in 1981). As Rhodes suggests, there was no publisher in Dublin (or indeed elsewhere) named Ewling, though the Ewings were well-known earlier in the century.

101) [SHERIDAN, Richard Brinsley]. *The School for Scandal. A Comedy.* As it is acted at the Theatre, Smoke-Alley, Dublin. [Dublin], Printed for the Booksellers. 1793.

8vo. in fours, pp. 123, [5, blanks and epilogue], with two plates, both here bound before the title-page but often at pp. 73 and 93 where they refer to the text; a fine copy in modern boards. £750

First separate illustrated edition. The plates, newly engraved, are based on plates in *A Volume of Plays* [by Sheridan and others] *performed at the Theatre, Smoke-Alley, Dublin, 1785 and following.* They illustrate Act IV, Scene 1 (the Surface family portraits) and Act IV, Scene 2 (the screen scene). The London cast-list here prints 'Sir Toby Bumber' correctly; a variant reads 'Sir Harry Bumber'.



## REVISED

102) **[SMOLLETT, Tobias]**. *The Adventures of Roderick Random ...* in two Volumes ... The second Edition. London: Printed for J. Osborn ... 1748.

2 vols., 12mo., pp. xxiii, [1], 324; xii, 372, with a frontispiece to each volume; gathering H in volume II browned, else a good copy in contemporary calf, ruled in gilt, spines of both volumes chipped at head, front board to volume I detached. **£500**

Second edition, with 'major imaginative changes', and frontispieces which appear here for the first time. Even though there were only a few weeks between the first and second editions, Smollett found time to make a number of significant corrections in the text, on average about one substantive change for every two to three pages, mainly to improve characterisation or style. See O. M. Brack, Jr. and James B. Davis in *PBSA*, LXIV (1970), 295-311.

Two settings of sheet B in volume I have been identified: this is setting 'α', with the readings 'an highland seer' (volume I, page 2, line 2) and 'foretold' (volume I, page 2, line 20): see *The Library*, Series 5, XXVIII (1973), 309-18.



103) **SMOLLETT, Tobias**. *The Adventures of Peregrine Pickle*. In which are included, *Memoirs of a Lady of Quality*. In four Volumes. Vol. I. [-IV] ... London: Printed for the Author: and sold by D. Wilson ... 1751.

4 vols., 12mo., with the cancel L12 in volume III, but not the terminal blanks in vols II-III; occasional foxing; a good copy in contemporary marbled calf, rebacked. **£400**

First edition of Smollett's picaresque account of the adventures of the egotistical young dandy Peregrine Pickle. The novel is particularly notable for its description of his journeys in Europe which constitute a 'great, sustained prose satire on the Grand Tour, every detail of which can be fully substantiated from contemporary books on Continental travel' (*Oxford DNB*).

The book earned particular notoriety for its inclusion of Frances, Lady Vane's scandalous 'Memoirs of a Lady of Quality', which describes her extramarital romantic adventures and her marriage to Lord Vane, whose sexual overtures are unfavourably characterised as 'the pawings of an imp, sent from hell to tease and torment some guilty wretch'.

Rothschild 1910.

104) **SMOLLETT, Tobias.** Travels through France and Italy. Containing Observations on Character, Customs, Religion, Government, Police, Commerce, Arts, and Antiquities. With a particular Description of the Town, Territory, and Climate of Nice: to which is added, a Register of the Weather, kept during a Residence of eighteen Months in that City ... in two Volumes ... London, printed for R. Baldwin ... 1766.

2 vols., 8vo., pp. [4], 372; [4], 296, with the half titles to both volumes, the final gathering in vol. II (U<sup>4</sup>) bound in error after H, else a good copy in contemporary half calf and marbled boards, rubbed, rebacked, new endpapers. **£300**

First edition of Smollett's travelogue and guide book. Smollett describes his own feelings on setting out in June 1763, 'traded by malice, persecuted by faction, abandoned by false patrons, and overwhelmed by the sense of a domestic calamity, which it was not in the power of fortune to repair'. By November he had reached Nice, where he settled for eighteen months with expeditions to Genoa, Florence, and Rome. An unusual feature is the detailed register of the weather at Nice (II, 265-96). As Laurence Brander (*Tobias Smollett*, 1951) observes: 'The *Travels* is a fine book, worthy to stand beside Fielding's *Voyage to Lisbon* (1754), Sterne's *Sentimental Journey* (1768) and Johnson's *Journey to the Hebrides* (1775)'. On the other hand Smollett was caricatured as Dr Smellfungus because of the fault-finding and misanthropic tendencies revealed here.

Rothschild 1921; Pine-Coffin, p. 118.

#### 'FIRST OF THE ENGLISH POETS OF OUR AGE'

105) **SPENSER, Edmund.** The Faerie Queen: The Shepherds Calendar: together with the other Works of England's Arch-Poët, Edm. Spenser: collected into one Volume, and carefully corrected. Printed by H. L. for Mathew Lownes ... 1611 [-1613].

Folio, pp. [2], 363, [15]; [10], 56, [2]; 16; [134], with the engraved general title-page (laid down, worn, corners torn away); A1 (the dedication to Queen Elizabeth) cancelled as in the majority of copies; lower inner corner of A2-B2 restored with loss of several letters, closed tears to inner margin of A2-3; the odd page browned or dusty; a reading copy in recent half calf and marbled boards. **£850**

First collected edition, second issue, of the 'first of the English poets of our age, as his poems prove, written under the smile of the Muses, and with a genius destined to live' (William Camden). This volume contains all of Spenser's poetical works including *Prosopopoia or Mother Hubberds Tale*, which was left out of the 1611 issue, because of its allegorical attack on Lord Burghley, the father of the (then living) Lord Treasurer Robert Cecil.

The first edition of Spenser's collected works is composed of a number of separate sections, printed independently at periods often several years apart. The present copy belongs to Johnsons 'Group III'

as it contains the 1611 general title-page and the second printing of both parts of the *Faerie Queene* (rather than reusing the sheets left over from Lownes's 1609 edition). All the other sections are first issue. The 'other Works' called for on the title-page include *Colin Clouts come home again*, *Prothalamion*, the sonnet sequence *Amoretti*, *Epithalamion*, and the rest of Spenser's minor poems.

Johnson 19A; STC 23084, 23087, 23077.3.

106) **SPRAT, Thomas.** Observations on Monsieur de Sorbier's Voyage into England. Written to Dr. Wren ... London, Printed for John Martyn, and James Allestry, Printers to the Royal Society. 1665.

Small 8vo., pp. [2], 298, [2] with the terminal blank; a good albeit slightly small copy in old marbled boards, rebacked; ownership inscription of Samuel Horne of University College, Oxford, dated 1764. **£850**

First edition. When Samuel de Sorbière published his polemical *Relation d'un Voyage en Angleterre* (1664), touching on defects in the English nation and character, Thomas Sprat, afterwards Bishop of Rochester, composed an angry reply in the form of a letter to Christopher Wren (both were stalwarts of the Royal Society). Sprat was encouraged in this effort by John Evelyn, who described Sorbière as a schoolmaster, apostate, mountebank, and critic who owed his position as self-styled Historiograph du Roy to sycophantic flattering of Cardinal Mazarin (Evelyn to Sprat, 31 October 1664). Sprat's reply to Sorbière's 'insolent Libel on our Nation' is a wide-ranging defence of the sovereign, the church, the Royal Society, Hobbes, the English stage, the English language, and even English cookery. It was a popular vindication, twice reprinted.

Wing S 5035.

107) **SWIFT, Jonathan.** A Tale of a Tub. Written for the universal Improvement of Mankind ... To which is added, an Account of the a Battel between the antient and modern Books in St James's Library ... The second Edition corrected. London: Printed for John Nutt ... 1704.

8vo., pp. [12], 322, with the preliminary leaf listing Swift's publications; marginal wormtrack to H7-I5, else a very good copy in contemporary speckled calf, rebacked; with the contemporary ownership inscription of Thomas Vernon of Stone, Staffs. to the inside front cover. **£300**

Second edition of Swift's classic satires on corruption in religion and learning, as exemplified in the conduct of Peter (Roman Catholicism), Martin (Luther), and Jack (Calvin) in the Tale of a Tub, and the spirited fight over the highest peak of Parnassus in the *Battel of the Books*. Both pieces were written at Moor Park about 1696-7, when Swift was acting as secretary to Sir William Temple, whose uncritical praise of the spurious *Epistles of Phalaris* had stirred up the controversy over ancient and modern learning.

Teerink-Scouten 218.

108) **SWIFT, Jonathan.** A Tale of a Tub. Written for the universal Improvement of Mankind ... To which is added, an Account of the a Battel between the antient and modern Books in St James's Library ... The third Edition corrected. London: Printed for John Nutt ... 1704.

8vo., pp. [12], 322 (the initial leaf listing 'Treatises writ by the same Author' is here bound at the end of the preliminaries); a good copy in contemporary panelled calf, rebaked. **£275**

Third edition, printed in the same year as the first two.

Teerink-Scouten 219.

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

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

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

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

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

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

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

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

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

Despite the explicit statement in the imprint there was no earlier Dublin edition; and when the poem was brought out in Dublin in the following year the printers were arrested, even though all the early editions omit about fifty lines on political grounds.

Teerink-Scouten 741; Foxon S888; Hayward 153; Rothschild 2147. See *Poems of Swift*, ed. Harold Williams, II, 639-40.

## POLITE CONVERSATION

111) **[SWIFT, Jonathan]**. A Complete Collection of Genteel and Ingenious Conversation, according to the most Polite Mode and Method now used at Court, and in the Best Companies of England. In three Dialogues. By Simon Wagstaff, Esq; London: Printed for B. Motte, and C. Bathurst ... 1738.

8vo., [4], lxxxvi, [2], 215, [1], ordinary paper issue, with the leaf of advertisements before the title; contemporary calf, a bit rubbed, neatly rebacked. **£500**

First edition, one of two issues, this much the less common, with a bowl of fruit ornament on p. [i] and catchword 'as', the other with a Neptune ornament and catchword 'of'. Teerink-Scouten, on no real evidence (*q.v.*), assigns priority to the Neptune issue, which was printed throughout by Samuel Richardson. Large-paper copies (normally printed last) belong to the Neptune issue. In the bowl of fruit issue the long Introduction is the work of a different press, and two of the five ornaments in the remainder of the text (printed by Richardson) are different from those in the Neptune issue. Apparently it has not been investigated whether Richardson's work in the two versions is otherwise from standing type. ESTC describes the two issues as distinct editions without assigning priority.

Swift began this work as early as 1704 and added to it at intervals, observing and satirizing with cruel brilliance the fatuousness of fashionable conversation, much as Congreve had done on the stage a generation before. The three dialogues all take place at Lord Smart's in St. James's Park, at breakfast, at dinner, and at tea with the ladies.

Swift wrote to Pope in 1732, 'I have a thing in prose, begun about twenty-eight years ago, and almost finished. It will make a four-shilling volume, and is such a perfection of folly, that you shall never hear of it till it is printed, and then you shall be left to guess.' In the end the ageing Swift gave it to the needy Mrs. Mary Barber to publish for her own benefit.

Teerink-Scouten 761; Sale 238A.

112) **[SWIFT, Jonathan]**. A Complete Collection of Genteel and Ingenious Conversation, according to the most Polite Mode and Method now used at Court, and in the Best Companies of England. In three Dialogues. By Simon Wagstaff, Esq; London: Printed for B. Motte, and C. Bathurst ... 1738.

8vo., [2], lxxxvi, [2], 215, [3], ordinary paper issue; title-page torn through and laid down, but with a second, undamaged copy of the title-page bound in front, the preliminary leaf of advertisements here (also supplied) bound at the end; somewhat browned throughout, contemporary panelled calf, rubbed, rebacked in lighter calf, corners bumped. **£275**

First edition, the issue with the Neptune ornament on p. [i] and catchword 'of', printed throughout by Samuel Richardson.

Teerink-Scouten 761; Rothschild 2160; Sale 238.

113) **SWIFT, Jonathan**. Verses on the Death of Doctor Swift. Written by Himself: Nov. 1731. London: Printed for C. Bathurst [*i.e.* Edinburgh, by T. Ruddiman] ... 1739.

8vo., pp. 22, [2, blank]; a very good copy in modern quarter calf. **£250**

A rare Edinburgh piracy of one of Swift's most moving works, a mix of humour and pathos as he reviews his life and his reputation in posterity. Swift had entrusted the manuscript to William King,

who, in consultation with Pope, made a number of extensive cuts, also inserting 61 lines from *The Life and Genuine Character* (1733). Swift was understandably annoyed, and entrusted Faulkner in Dublin with a proper text. The true London editions were folios, this Edinburgh piracy the only edition in octavo.

ESTC shows National Library of Scotland and Harvard only.

Teerink-Scouten 773; Foxon S932.

114) **SWIFT, Jonathan.** *The Works ... accurately revised in twelve Volumes, adorned with Copper-Plates; with some Account of the Author's life, and Notes historical and explanatory, by John Hawkesworth.* London, Printed for C. Bathurst, C. Davis, C. Hitch and L. Lawes, J. Hodges, R. and J. Dodsley, and W. Bowyer. 1755. [Vols. II-IX: 1754].

Twelve vols., 8vo., with 26 engraved plates, and four plates of engraved music; some variations to the publishers named in each imprint (see Teerink-Scouten for details); title-pages printed in red and black; occasional marginal dampstains (particularly to volume VI), but a very good set in contemporary calf, slightly rubbed. **£750**

The large octavo first Hawkesworth edition of Swift's works, which preceded the quarto edition of 1755, complete in twelve volumes but later expanded to twenty-five by 1779 with the addition of *Letters* etc. This was one of the two most important eighteenth-century editions of Swift, published in competition with Faulkner's Dublin edition.

Teerink-Scouten 88.

115) **THOMSON, James.** *The Castle of Indolence: an allegorical Poem. Written in Imitation of Spenser ...* London: Printed for A. Millar ... 1748.

4to., pp. [2], 81, [3], with the terminal leaf containing the 'Advertisement' and 'Explanation of the obsolete Words'; a good copy in contemporary calf, rubbed, rebacked. **£300**

First edition of one of Thomson's most important poems, and the last to be published in his lifetime. With apologies in the 'Advertisement' for a Spenserian diction that perhaps 'borders on the ludicrous', Thomson describes the eponymous castle as an earthly paradise, presided over by an epicurean wizard. In the second canto his genial reign is ended by a stern and energetic 'Knight of Industry'. The poem was many years in the making, and Thomson's own indolence in completing it was something of a running joke among his friends, some of whom appear as castle-dwellers in the poem. One of them, the physician John Armstrong, contributed four stanzas on diseases resulting from indolence.

Foxon T181; Hayward 155.

116) **[VANBRUGH, Sir John].** *The provok'd Wife: a Comedy, as it is acted at the New Theatre in Little Lincoln's-Inn-Fields ...* London: Printed by J. O. for R. Wellington ... 1697.

Small 4to., pp. [6], 78, wanting the half-title and the terminal advertisement leaf; foxed, tear at inner margin of first leaves repaired; modern half morocco. **£350**

First edition. The play's eponymous wife marries the inauspiciously named John Brute in order to get at his fortune; he consents to the match only 'because I had a mind to lie with her, and she would not



let me'. Halifax, who heard the play read to him when it was in loose sheets, commended it to Betterton who was staged it at Lincolns Inn Fields, where it attracted the disapprobation of Jeremy Collier in his *Short View of the Immorality and Profaneness of the English Stage* (1698), leading to the prosecution of several of the actors. Vanbrugh famously answered Collier's charges in *A Short Vindication of the Relapse and the Provok'd Wife* (1698).

Wing V 55; Pforzheimer 1020.



117) **VERTUE, George, and Horace WALPOLE.** *Anecdotes of Painting in England; with some Account of the principal Artists; and incidental Notes on other Arts ...* Printed by Thomas Farmer at Strawberry-Hill, 1762. [Vol. III: Strawberry Hill: Printed in the Year 1763.]

3 vols., 4to., with 78 plates and the errata leaf in volume I but wanting the final leaf of advertisements in volume III; a few spots and stains but withal a very good, crisp copy in contemporary marbled calf, spines gilt, slightly rubbed, joints cracked but holding; bookplates removed from front pastedowns. £350

First edition of volumes I-III, copiously illustrated with copperplate engravings of English artists. The engraver and antiquary George Vertue compiled some 40 volumes of notes in preparation for a history of painting in England, but died before he could complete the project. Walpole purchased the notebooks at auction in 1758 and worked them up into *Anecdotes of Painting in England*. Another book derived from Vertue's notes, 'a detached piece' titled the *Catalogue of Engravers*, was published in 1764 and a fourth volume of *Anecdotes* was printed in 1771 but not distributed until 1780.

Only 600 copies of each volume of *Anecdotes* were printed, making it so scarce that when the King of Poland wrote to Walpole in 1792 requesting a copy, he found himself left with only his own set and was forced to acquire a second-hand copy for thirty guineas, 'though the original set sold for less than thirty shillings'.

Hazen, *Strawberry Hill* 10; Hazen, *Walpole* 14.

118) **WALLER, Edmund.** Poems, &c. written by Mr. Ed. Waller ... and printed by a Copy of his own Hand-Writing. All the lyrick Poems in this Booke were set by Mr. Henry Lawes, Gent. of the Kings Chappell, and one of his Majesties private Musick. Printed and published according to Order. London, Printed by I. N. for Hu. Mosley ... 1645.

Small 8vo., pp. [8], 180, [4], 20; outer margins of first four leaves extended, browned at edges throughout, some staining and fraying, but a sound complete copy in modern brown morocco; a few early annotations identifying persons and parallels to Suckling. **£850**

Second, first licensed, edition of Waller's first and most important collection, published while he was in exile, and shortly preceded by an unlicensed volume, *Workes* (London, Thomas Walkley, 1645) (Wing W 495) – 'an adulterate Copy, surreptitiously and illegally imprinted, to the derogation of the Author, and the abuse of the Buyer' (prefatory 'Advertisement to the Reader').

Recent scholarship has shown the two other Mosley editions dated '1645' ('Printed by T. W. for Humphrey Mosley') to be later reissues *c.* 1653 and *c.* 1660 of the Walkley edition, after Moseley had acquired Walkley's rights and the remaining stock (Wing W 511 and W 512). The present edition, based on a good, albeit not (as claimed) an autograph manuscript, provided the best text until 1664. It was 'prepared at around the same time' as Walkley's piracy, 'with Walkley's appearing first ... early enough for [Moseley] to plagiarize its small collection of speeches' (Raylor).

Despite the reference on the title-page to Henry Lawes, there is no music in this edition and his settings do not survive (*New Grove*).

A contemporary reader has copied out fragments of poetry in the margins (including lines by Suckling and Horace), identified the subjects of some of the poems, and added a full page of notes to the verso of the title-page.

Wing W 513; Timothy Raylor, 'Moseley, Walkley, and the 1645 Editions of Waller', *The Library*, 7th Series, 2:3 (2001), 236-265.

119) **WALLER, Edmund.** Poems, &c. written upon several Occasions, and to several Persons ... Never till now corrected and published with Approbation of the Author ... London, Printed for Henry Herringman ... 1664.

8vo., pp. [8], 120 [*i.e.* 201], [5], with the licence leaf but wanting the final blank; some foxing at the extremities, head of title chipping; modern panelled sheep antique. **£500**

The first authorised edition, which repudiates in its preface all of the 1645 printings ('When the Author of these verses ... returned from abroad some years since, He was troubled to find his name in print, but somewhat satisfied to see his lines so ill rendred that he might justly disown them, and say to a mistaking Printer, as one did to an ill Reciter, – *Male dum recitas, incipit esse tuum* ...'). It includes eleven new poems not printed before.

Wing W 514; Pforzheimer 1036.

120) **WALLER, Edmund.** The Second Part of Mr. Waller's Poems. Containing, his Alteration of The Maids Tragedy, and whatever of his is yet Unprinted: together with some other Poems, Speeches, &c. that were Printed severally, and never put into the First Collection of his Poems ... London, Printed for Tho. Bennet ... 1690.

8vo., pp. [24], 108, [2], with the licence leaf and advertisement leaf but not the terminal blank; light dampstain at head throughout, else a good copy in nineteenth-century half morocco. **£300**

First edition, an unauthorised collection, edited by Francis Atterbury, that nevertheless includes many pieces for the first time. *The Maid's Tragedy altered* is a fragment, probably intended to transform the Beaumont & Fletcher tragedy into a comedy. At the end are some parliamentary speeches. There are two issues, the other with a title-page in red and black and adding a portrait.

Wing W 521; Woodward & McManaway 1273; Pforzheimer 1037.

121) **WALLER, Edmund.** Poems, &c. Written upon several Occasions and to several Persons ... The seventh Edition with several Additions, never before printed ... London, Printed by T. W. for the Assignes of H. H. and sold by J. Tonson ... and T. Bennet ... 1705.

8vo., pp. [6], 299, [13], 303-420, with a frontispiece portrait; bound without the title-page to the second part (a singleton signed '(u)', but with the 'Preface to the Maid's Tragedy', signed '(u)'<sup>4</sup>); a very good copy in contemporary panelled calf; ownership inscription of S. Carter dated 1806 with his biographical notes at the end; Strathallan bookplate. **£325**

Seventh (but first collected) edition, reprinting the contents of *Poems* 1693, all but one of the poems in the *Second Part* of 1690 and those that appeared in the authorized edition of *The Maid's Tragedy alter'd* (also 1690). ESTC does not notice the break in pagination.

#### WITH LETTERS FROM JOHN DONNE

122) **WALTON, Izaak.** The Life of Mr. George Herbert ... To which are added some Letters written by Mr. George Herbert, at his being in Cambridge: with Others to his Mother the Lady Magdalen Herbert: written by John Donne ... London: Printed by Tho: Newcomb, for Rich: Marriott, sold by most Booksellers. 1670.

8vo., pp. 146, [2], with an engraved portrait of Herbert (A1v); the title-page is a cancel on a stub; a very good copy in early nineteenth century polished calf by Charles Smith (rebacked) for George Daniel, with his purchase note ('Bought of Thorpe 1843') and a few other inscriptions ('exquisite impression of the portrait' etc), traces of old booklabels removed from endpapers. **£950**

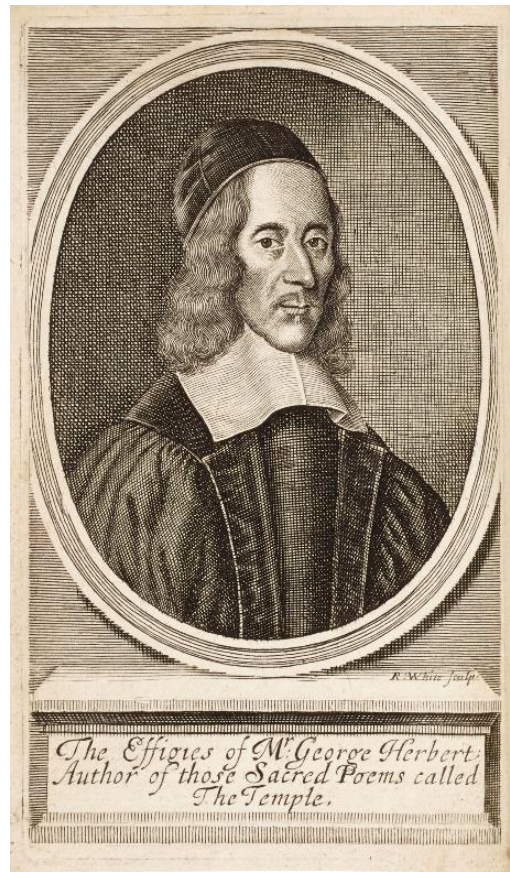
First edition, second issue, with a cancel title-page adding mention of the Letters. There are four letters from Donne, one including a sonnet, and a poem at the end by Crashaw. The life, 'a tissue of paraphrase and quotation, more Herbert than Walton' (*Oxford DNB*), would also appear later in the year in the first collection of Walton's *Lives*, along with those of Donne, Wotton and Hooker.

Daniel (1789-1864) was a writer and collector of English literature and drama (he owned all four Shakespeare folios and a number of quartos), whose library was sold over ten days in 1864, the books fetching over £14,000. This was lot 1730. Daniel noted that this *Life* was 'an uncommon book', and it is still so.

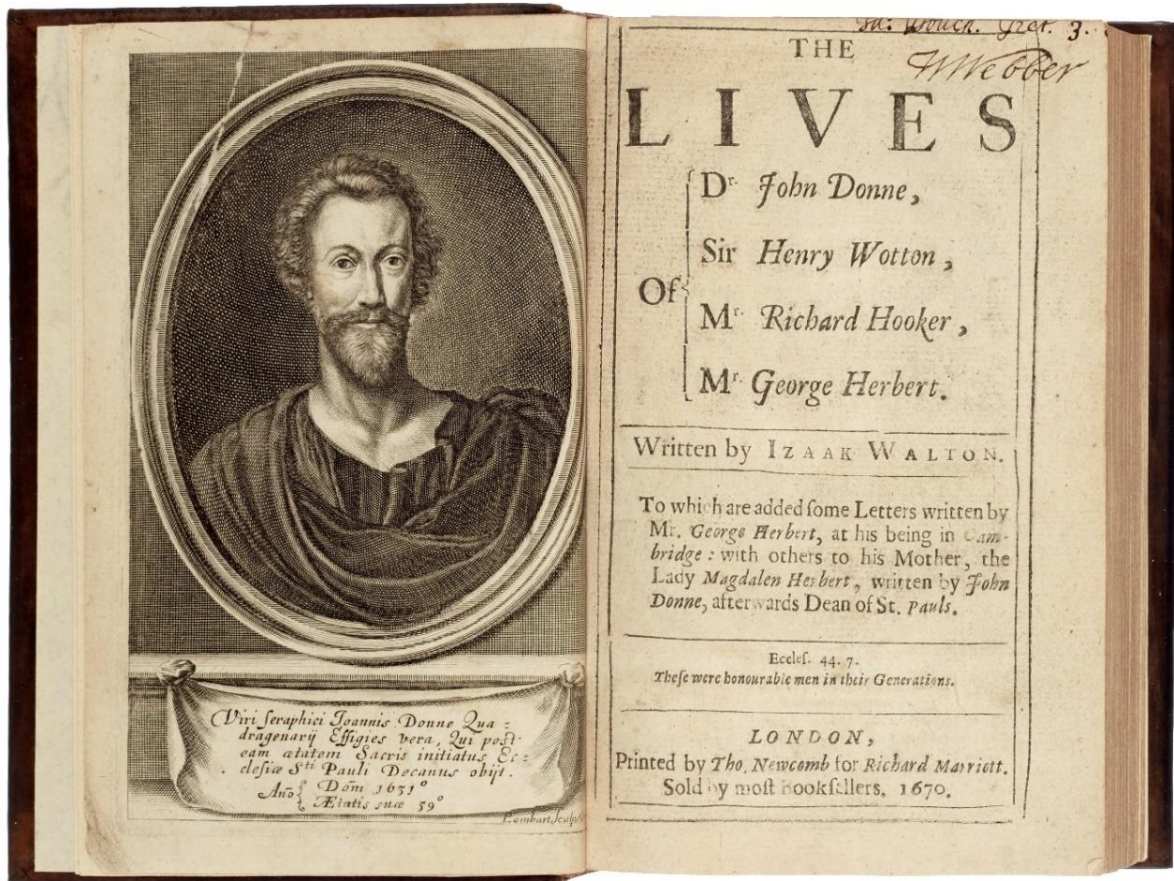
Wing W 669; Keynes, *Donne*, 60; Pforzheimer 1055.



[121]



[122]



[123]

123) **WALTON, Izaak.** The Lives of Dr John Donne, Sir Henry Wotton, Mr Richard Hooker, Mr George Herbert ... to which are added some Letters written by Mr George Herbert, at his being in Cambridge: with others to his Mother, the Lady Magdalen Herbert, written by John Donne, afterwards Dean of St. Pauls ... London, printed by Tho. Newcomb for Richard Marriott ... 1670.

8vo., pp. [12], 88; 79, [1], 56, 77-140, 104, with the four engraved portraits of Donne, Wotton, Hooker, and Herbert, all in fine impressions, but lacking the blanks A1 and A8; the title page a trifle dusty, tear to the portrait of Donne, repaired; a good copy in recent dark calf. **£850**

First collected edition of Walton's celebrated lives of poets and divines. 'If its rarity was as great as its merit it would be one of the most coveted books of the period' (Pforzheimer). The biography of Wotton was published as part of *Reliquiae Wottonianae* (1651); Walton's life of Donne first appeared in the edition of Donne's *LXXX Sermons* in 1640; the biography of Hooker was first published in 1665; and *The Life of George Herbert* appeared in the same year as this edition.

Wing W 671; Keynes, *Donne*, 61; Pforzheimer 1056.

124) **WALTON, Izaak.** The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert ... the fourth Edition ... London, Printed by Tho. Roycroft for Richard Marriott ... 1675.

8vo., pp. [16], 84, [4], 85-150, [4], 151-254, [4], 255-347, [1], with the engraved portraits of Donne, Wotton, Hooker, and Herbert; wormhole to the first few gatherings with partial loss of the odd letter, and affecting the frontispiece, otherwise a very good copy in contemporary calf, rubbed. **£350**

Second collected edition, called the 'fourth' in view of earlier separate printings, but as a collection preceded only by the edition of 1670. Walton revised the text in 1670 and made further changes in the present edition; most notably a long account of Donne's vision of his wife in Paris in 1612 appears here for the first time.

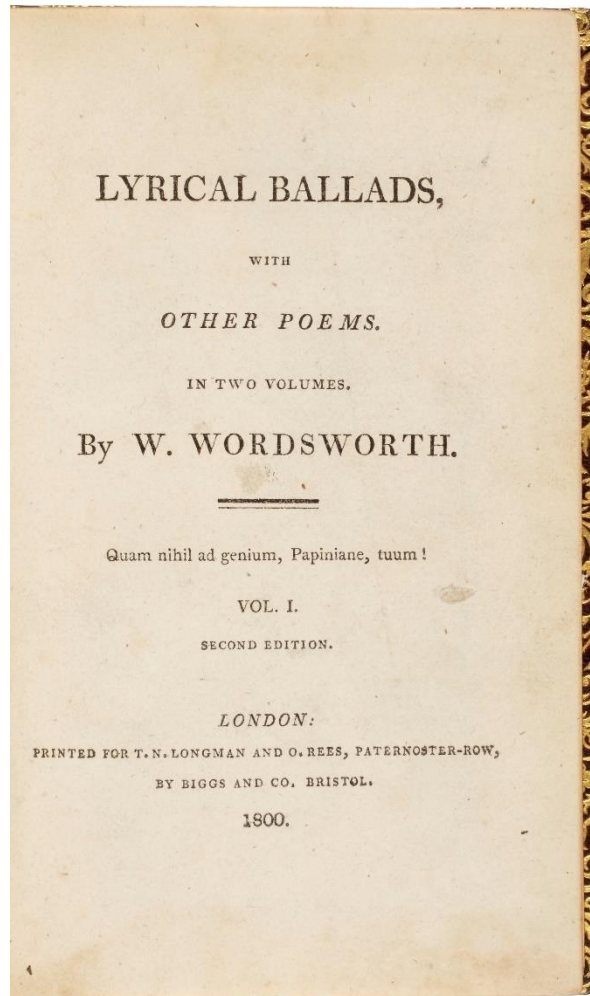
Wing W 672.

125) **WALTON, Izaak.** The Life of Dr. Sanderson, late Bishop of Lincoln ... to which is added, some short Tracts or Cases of Conscience, written by the said Bishop ... London, Printed for Richard Marriott. 1678.

8vo., pp. [240]; [2], 45, [3], 47-167, [15], 169-253, [3], 255-276; with engraved portrait of Robert Sanderson by R. White and the errata leaf o8; a very good, large copy in contemporary calf, joints cracked; ownership inscription to title of John Richard Sanderson, nineteenth-century bookplates of the Sanderson family, from collateral branches to that of Bishop Sanderson. **£400**

First edition, the last of Walton's five celebrated *Lives*.

Wing W 667; Pforzheimer 1053.



126) **WORDSWORTH, William [and Samuel Taylor COLERIDGE].** *Lyrical Ballads, with other Poems.* In two volumes ... second Edition. London: Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

2 vols., 8vo., pp xlvi, [2], 210, [6]; [4], 227, [1]; scattered foxing in volume II; a very good copy in modern calf by Zahensdorf. **£5000**

Second, definitive, and first complete edition of *Lyrical Ballads*. To volume I (first published at Bristol in 1798, reissued in London in the same year) Wordsworth added his famous preface, the manifesto of the Romantic movement – calling for, among other things, a poetry of ‘common life’, adopting the ‘language too of these [rustic] men ... (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived’. Here too is the definition of poetry as ‘the spontaneous overflow of powerful feelings’ derived from ‘emotion recollected in tranquillity’. Among the poems in volume I are ‘Expostulation and Reply’, ‘We are Seven’, ‘Tintern Abbey’, and the first version of Coleridge’s ‘Rime of the Ancient Mariner’. Volume II is entirely new and includes ‘The Brothers’, ‘Lucy Gray’, ‘A slumber did my spirit seal’, and ‘Michael’.

George Harris Healey describes this edition of *Lyrical Ballads* as ‘bibliographically the most complex of Wordsworth’s books’. Our copy exhibits the following readings and states. In volume I [a]3, the first leaf of the preface, is cancelled as usual to remove a reference to *Christabel*, which Coleridge had not finished. There are two settings of the cancellans, ours the setting that begins ‘The first

Volume ...'. This volume also contains the bifolium cancellans I3.4 and the uncorrected readings on the following page, 'becn' instead of 'been' and 'te' instead of 'to' in lines 9 and 13. The cancel and these misprints are always found together. Probably the errors were discovered and corrected while sheet I was going through the press, and the cancel 'was ordered ... with the view of replacing the offending page in the sheets already printed'; through some error they 'reprinted the wrong set of pages and hence missed the mark' (Healey). Page 196 has the misprint 'That agency (for 'agony') returns'.

In volume II page 64 has the reading 'Oft I had heard' and the correct reading 'wild (instead of 'wide') Moor', page 83 has a comma after 'last days' in line 6, page 92 has 'the skill which he', and page 129 has normal spacing in the word 'they' in line 11. In a very small number of copies – but not here – O1-2 in volume II are cancelled to rectify an 'infamous blunder', the omission of 15 lines in 'Michael'.

Healey, *Wordsworth*, pp. 5-8; Tinker 2330-1; Reed A4.

127) **WORDSWORTH, William.** Poems, in two Volumes ... Vol. I [-II] ... London: Printed for Longman, Hurst, Rees, and Orme ... 1807.

Two vols. in one, 12mo., pp. [6], 158; [6], 170, wanting the half-titles, the errata leaf in volume I and the terminal blank in volume II; with the usual cancels (D11-12 in volume I and B2 in volume II); stain of the same pattern to B11 and C11 in volume I which evidently occurred while the book was still in sheets, short marginal tear to C5 in volume I without loss, a couple of marginal stains to gathering B in volume II; contemporary half calf and green moiré cloth, front cover loose. **£1400**

First edition. Much of Wordsworth's most memorable verse is first printed here, including 'She was a Phantom of Delight', 'Resolution and Independence', the sonnets 'Nuns fret not ...', 'It is a beauteous Evening, calm and free', 'Composed upon Westminster Bridge' ('Earth hath not anything to shew more fair'), 'The World is too much with us', and 'Milton! Thou should'st be living at this Hour', as well as 'My Heart leaps up', 'I wandered lonely as a Cloud' and the ode 'Intimations of Immortality'.

Of the minor variants, this copy shows the following states: the full stop after 'Sonnets' on p. 103 in volume I is damaged, the pagination on p. 107 is correctly printed, and line 15 of p. 98 in volume II reads 'fnuction'.

Healey, *Wordsworth*, 19; Tinker 2334; Reed A8.

128) **WOTTON, Henry.** Reliquiæ Wottonianæ. Or, a Collection of Lives, Letters, Poems; with Characters of sundry Personages: and other incomparable Pieces of Language and Art ... London, Printed by Thomas Maxey, for R. Marriot, G. Bedel, and T. Garthwait. 1651.

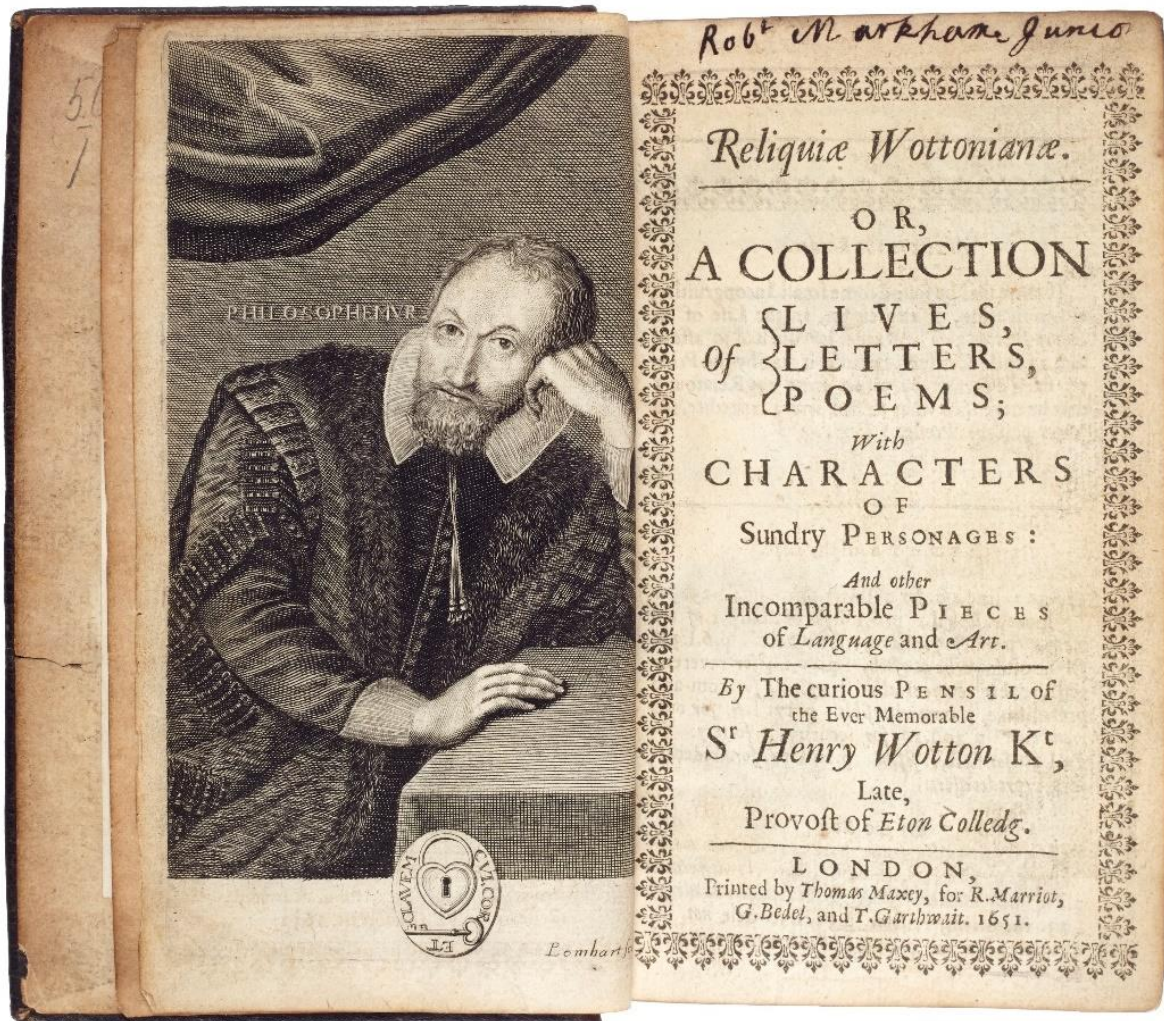
12mo., pp. [60], 540, with four engraved portraits, of Wotton, Essex, Buckingham, and Charles I; old repair to I2, but a very good copy bound a little too tightly in contemporary black morocco, ruled gilt, neatly rebaced preserving the original spine, gilt edges; contemporary ownership inscription to title-page of Robert Markham junior, Panshanger bookplate of Earl Cowper. **£750**

First edition, edited by Izaak Walton, who contributed a life of Wotton, a fellow-angler. One of the Renaissance Men of the post-Renaissance, Sir Henry Wotton combined a public career as diplomatist (ambassador to Venice, etc.) and pedagogue (Provost of Eton College) with a diversity of literary pursuits and close friendships with his literary peers (Donne, Bacon, Milton, Walton). This fine miscellany of his works includes, among other distinguished biographical essays and characters, the short classic 'Parallel' of the lives of the Earl of Essex and the Duke of Buckingham; 'A Panegyrick'

to King Charles; a reprint of Wotton's pioneering treatise on *The Elements of Architecture*; a short 'Philosophicall Surveigh of Education, or Moral Architecture'; a selection of letters and twenty-five poems.

His poetry has been selectively esteemed – notably, his metaphysical 'Hymn to my God in a night of my late Sicknesse' (an imitation of Donne), 'On his Mistris, the Queen of Bohemia' ('You meaner Beauties of the Night'), 'The Character of a Happy Life', and 'On a Bank as I sate a Fishing'. The short section of 'Poems found among [his] Papers' include pieces attributed to Sir Walter Raleigh and Chidioc Tichborne.

Wing W 3648.



129) **WYCHERLEY, William.** [The] Plain-Dealer. A Comedy. As it is acted at the Theatre-Royal ... The third Edition ... London, Printed for R. Bently and M. Magnes ... 1677.

4to., pp. [12], 83, [1]; rather browned, cropped at head, affecting first word of title and headlines throughout; wormholes touching the odd letter; nineteenth-century half blue roan, spine defective.

£125

Third edition of Wycherley's masterly comedy of greed, based on Molière's *Misanthrope*, praised by Dryden and later Voltaire, but condemned by many for licentiousness. Wing suggests a printing date



of '1681?' despite the date on the title-page, but the advertisements on a2v list works only of 1676-7, including *Mercurus galand, pour l'année 1677* which would hardly be current four years later. Another 'third edition', though, is dated 1681 on the title-page.

Wing W 3751; Woodward & McManaway 1335.

130) **WYCHERLEY, William.** Miscellany Poems: As Satyrs, Epistles, Love-Verses, Songs, Sonnets, &c ... London, Printed for C. Brome ... J. Taylor ... and B. Tooke ... 1704.

Folio, pp. xlvi, [2], 64, 63-438, with a fine impression of the mezzotint portrait by Smith after Lely; some slight foxing but a fine copy in full red straight-grain morocco by Lloyd, gilt, bookplate of C. L. F. Robinson. **£875**

First edition of a substantial collection of previously unpublished poems, edited from Wycherley's manuscripts in a last-ditch attempt to relieve him from debt. 'It was badly misjudged. Poems on a woman's "Fair Back-Side" and on another's "Fine Breasts" were entirely at odds with the new, chaster sensibility' (*Oxford DNB*). To make matters worse, Wycherley's Preface showered abuse on his critics, though it received appreciation from at least one contemporary reader, who has annotated the first page here: 'A very fine (but somewhat too Prolix) Satyr upon resolved Criticks and Wou'd-be-Wits', and marked several passages. The final page optimistically concludes 'The End of the First Volume', but none further followed.

Hayward 138; Pforzheimer 1101, Foxon p. 907.