

## A Selection from the Library of Richard Lockett, Pepys Librarian, Magdalene, Cambridge

For thirty years, Richard Lockett was the Librarian -- or rather the embodiment -- of the Pepys Library at Cambridge, the famous bequest of three thousand printed books and manuscripts left by Samuel Pepys at his death in 1703 and intended as a conspectus of human knowledge at that moment.

Richard was ideal for the role, since he brought a profound knowledge of old books and bibliography, and personal interests in the Royal Navy, street ballads, scientific history, languages, engraving and many of the other things for which the Library is renowned. He oversaw the completion of the multi-volume published catalogue, and contributed hundreds of pages of notes and essays to the 11-volume scholarly edition of Pepys's Diary, the coded shorthand manuscript of which is in the Library.

He once claimed to have "read" all the books in the library, which was clearly untrue, since he could not read Arabic, but he probably came closer than anyone else, including Pepys, ever has. A tantalizing and inconclusive speaker, he was at his best on unorthodox topics such as hanging.

Although he collected the work of the wood-engraver Reynolds Stone, and organized an exhibition about him, Stone died too early for him to commission a bookplate. Instead, many of his books are distinguished by a discreet typographical label designed by Will Carter, founder of the Rampant Lions Press -- and often by his own neatly pencilled notes about their bibliography, provenance or significance. Like many a good collector, he also kept cuttings from catalogues about other copies of his books, for reference, or to show gratifying rises in their prices. Many of his books have intriguing provenance, and it is interesting to note that the majority of the scarcer titles, according to the usual institutional record websites, are not present in Cambridge.

(with thanks to Jim McCue)

Further books from Richard Lockett's library will be offered for sale at Forum Auctions on 13<sup>th</sup> April.



## Royal Hunting Lodge

**1. Castellamonte (Amedeo di) La Venaria Reale**, Palazzo di piacere e di caccia ideato dall'Altezza Reale di Carlo Emanuele II, Duca di Savoia. Turin: Bartolomeo Zapatta, 1674, *FIRST EDITION*, engraved half-title with stag's hide suspended between trees, dedication leaf (verses addressed to Maria Giovanna Batista, Duchess of Savoy), engraved portrait and engraved calligraphic title page, 65 further engraved plates, several folding, very light foxing to the edge of the text block, but pages and plates all crisp and clean, 3 of the folding plates with very neat tissue repairs, pp. [10], 99, [1], 4to, 20th-century half black morocco, with paste-paper boards, spine with gilt motifs between raised bands and gilt-lettered label, raised bands slightly rubbed, very good (Schwerdt I,98 a; Cicognara 3982) **£8250**

A splendid copy of this beautiful and richly illustrated monograph (Cicognara: 'Libro assai bello') about La Venaria Reale, the palace just outside Turin which began as a hunting lodge and grew into a sprawling estate under the tenure of the Dukes of Savoy.

The text takes the form of an imaginary dialogue between the work's author, architect and first ducal engineer, Amedeo di Castellamonte (1618- 1683) and Gian Lorenzo Bernini (1598-1680). It describes the estate's development: La Venaria was first built in 1658 as a lodge, designed by Castellamonte for Charles Emmanuel II as a base for his hunting expeditions in the hills north of Turin. Over time, it evolved into a masterpiece of Baroque architecture, becoming a luxurious residence for successive generations of the House of Savoy.

The book's marvellous illustrations – many of which take the form of large folding plates - reproduce the estate in microcosm. Engravings - including works by Tasnière - depict Castellamonte's architecture, the palace gardens, interiors and original artworks. At the heart of the complex - as at the heart of the book - is the Sala di Diana, an ornate atrium decorated with stucco and paintings on the theme of hunting. Its huge frescoed vault was painted by the celebrated Flemish artist Jan Miel (1599-1663).

Miel was originally one of the 'Bamboccianti', the circle of Dutch and Flemish genre painters in Rome. He became de facto estate artist of the Venaria, producing many works for the interior of the palace which are reproduced here. These include his fresco for the vaulted Sala di Diana, which represents Olympus with Jupiter offering a gift to Diana, as well as several of his hunting

themed canvases, including *L'Andar al bosco*, *L'Assemblea*, *Il Lasciar correre*, and *La Curea*. Other illustrations here are from originals by Barocelli and Sacchetti, and include ducal equestrian portraits, Acteon mid-metamorphosis, and various magnificent hunting scenes. Many of the paintings and interiors reproduced here may still be seen in situ. The estate fell into disuse at the end of the eighteenth century, and was used as a barracks during the Napoleonic Wars, but in the twentieth century was the subject of the largest restoration project in European history; La Venaria Reale reopened to the public in 2007. As Schwedt states, 'copies of this book, with plates complete, are difficult to find'. The plates in the present copy are bound in a unique order, as is common. For example, the portrait of Diana after Sacchetti is bound with the preliminary plates. Relatively common in US institutions, but only Courtauld, V&A, Oxford, BL and National Trust in UK according to WorldCat.



**2. Alberti (Leon Batista) *The Architecture of Leon Batista Alberti. In Ten Books.*** Of Painting. In Three Books and Of Statuary. In One Book. Translated into Italian By Cosimo Bartoli. And into English By James Leoni, Architect. *Edward Owen... For Robert Alfray, 1755, third edition, engraved frontispiece, 75 further plates, several folding, engraved by Bernard Picart, final leaf with small repaired tear at lower margin, rear pastedown with plate placement directions pasted in, pp. [x], 276, [76 plate leaves, several folding], folio, contemporary calf, rebacked retaining original black morocco gilt-*

*lettered label, boards somewhat pitted and marked with several abrasions, good (ESTC T22368)*

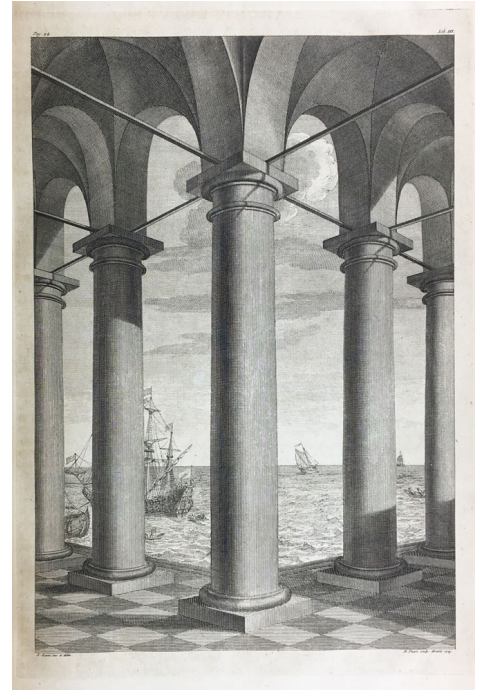
**£1250**

The third edition of Leoni's influential translation of Alberti's *Architecture*, originally published in 1726, which, in addition to a comprehensive architectural treatise, which addresses style, materials, sites, canal maintenance, vineyard



planting and even the eradication of vermin, also includes remarks regarding perspective and the depiction of light ('Of Painting'); and concerning proportion and the use of angles ('Of statuary'). Giacomo ('James') Leoni was a proponent of Alberti, who greatly influenced Palladio, and in conjunction with Inigo Jones, William Kent and Lord Burlington (see no. 5), did much to disseminate the Palladian style in England. Leoni's particular skill was in sympathetically adapting the style to the English temperament, though he was criticized by one of his patrons, Edward Wortley for forgetting to build a staircase in Worley Hall (the owner misunderstanding the essence of the 'piano nobile' style). (Trubiona, *Building Theories*, 2022)

All early editions quite scarce: 11 UK copy locations traced, for first, second & third editions, not Cambridge; 13 US locations, not Harvard or New York.

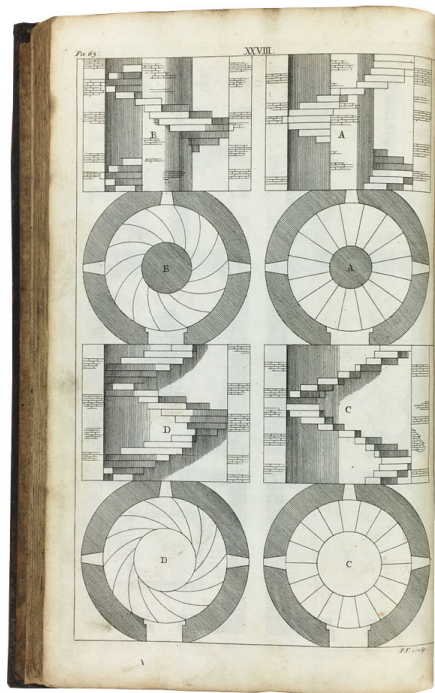


**3. [Palladio (Andrea)]. *Five Orders of Architecture*.** With his Treatises of Pedestals, Galleries, Entries, Halls, Rooms, Floors, Pavements, Ceilings; various Arches, Gates, Doors, Windows, Chimnies, Stair-Cases, and Roofs. Together With his Observations and Preparations for building; and his Errors and Abuses in Architecture. Faithfully translated, and all the Plates exactly copied from the first Italian Edition printed in Venice 1570. *London: Printed for S. Harding 1729. marginally a little soiled with the odd contemporary fingerprint, prelims and endleaves rather browned; pp. [8], 66, plates, small folio, engraved frontispiece, 31 numbered engraved plates and 5 unnumbered; engravings and woodcuts within the text; contemporary speckled sheepskin, rebaked, backstrip lettered in gilt, corners restored, some scratches to the upper cover, good* (ESTC: N30216)

**£1250**

Second edition (first published the previous year) of this profusely illustrated edition of Palladio's classic architectural treatise.

London Bookseller Samuel Harding cannily hired architect Colen Campbell (1676-1729) to provide a modern translation of Palladio's seventeenth-century *I quattro libri dell'architettura*. Campbell had made his name both with his own architectural projects, and with his magnum opus *Vitruvius Britannicus*. First published in May 1715 '*Britannicus* decisively shaped the development of classical architecture in eighteenth-century England [...] The text of [Campbell's] introduction was a powerful statement of pride in the achievement of British architects, a call to order against the extravagance of Italian baroque architecture for which the example of Palladio, mediated by Inigo Jones, was the ideal corrective' (*ibid.*).



The present work fulfilled a slightly different role; where *Vitruvius Britannicus*' subscribers were drawn mainly from the nobility and gentry - and showed off their houses to one another - there remained a gap in the market for a work which could be used by artisans and members of the building trades. The present work therefore had a more practical and exacting purpose; it was 'intended by the publisher to replace Nicholas Dubois's inexact versions published by Giacomo Leoni in 1715–20, and to restore the original plates. Campbell based his revision on the French translation by Roland Fréart, whose architectural doctrines had influenced his criticism of current architecture in the introduction to *Vitruvius Britannicus*. With it he published 'Five curious plates of Doors, Windows and Chimneypieces' taken from his

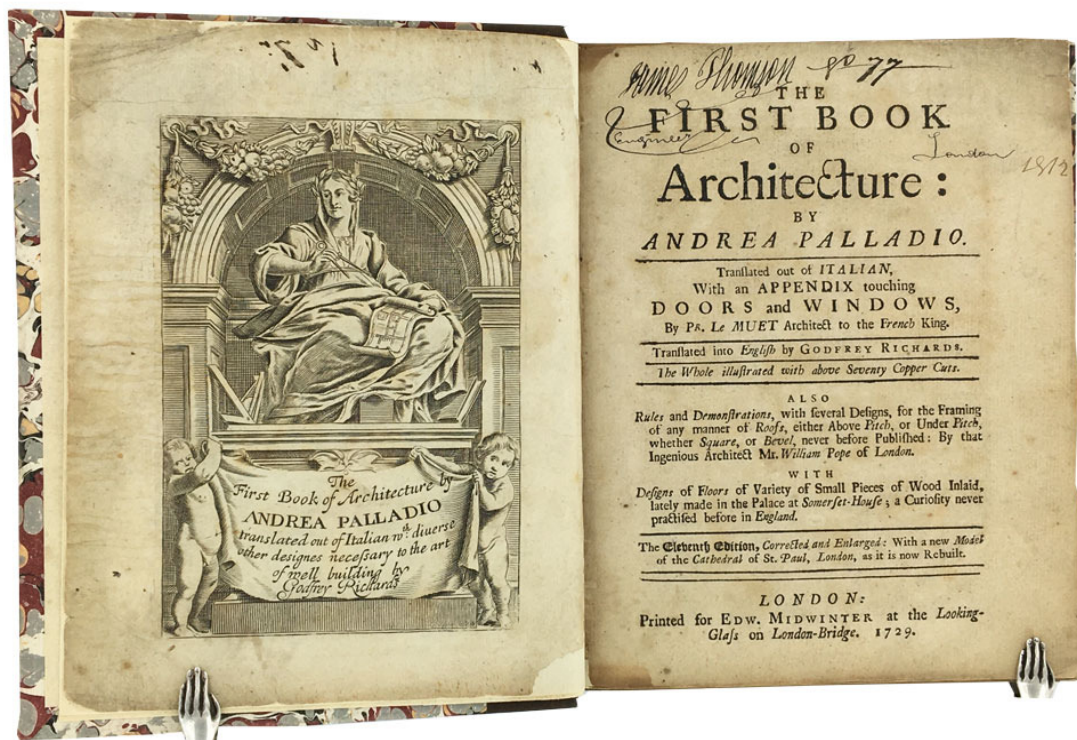
recent work' (ODNB). It was first published in 1728, under the title *Andrea Palladio's First Book of Architecture*, doubtless to test the market for a complete edition of the *Quattro Libri*. Harding later advertised proposals for the four books, promising Campbell as the editor, but the latter's sudden death in September 1729 stopped the project in its tracks.

Despite the multi-volume plan not coming to fruition, Campbell and Harding's book remained a popular reference work for the classical orders; this copy's ownership by a nineteenth-century Glasgow architect attests to its enduring popularity. ( (T.P. Connor, *ODNB*, 'Colen Campbell (1676-1729)', 2004)

**4. Palladio (Andrea) *The First Book of Architecture*:** translated out of the Italian, with an Appendix touching Doors and Windows by Pr. Le Muet [...] Translated into English by Godfrey Richards [...] The whole illustrated with above seventy Copper Cuts [...] Also Rules and Demonstrations, with several Designs for the Framing of any manner of Roofs [...] by that ingenious architect William Pope [...] With Designs of Floors [...] The Eleventh Edition, corrected and enlarged: with a new Model of the Cathedral of St. Paul, London, as it is now rebuilt. *London Printed for Edw. Midwinter, 1729, with additional engraved title page, prelims and end-leaves a little soiled, first and last leaves neatly reinforced, occasional spots, title with ownership inscription of 'James Thomson [?] 77' and 'Engineer, London, 1812' in different hands*, pp. [ii, extra title]. [4], 238, [6, plates extra to the pagination (three folding)], small 4to, *neat twentieth-century quarter calf with marbled boards and gilt-lettered spine, spine edges rubbed, very good* (ESTC: T129726; Fowler 219 & 220)

**£500**

An expanded edition of Godfrey Richards' hugely popular guide to Palladian architecture for the use of eighteenth-century British architects and engineers. Richards' genius lay in his distillation of the most accessible aspects of continental architectural theory: 'In mixing Palladio and Le Muet, Richards was surely led by sound business instinct. He wanted to bring out something that was attractive and saleable. And the specific English additions, the new floor at Somerset House, and the final section of the book... serve the purpose. Thus this little Palladio was in reality a hodge-podge of Italian, French and English material - and this sort of mixture is characteristic for English architectural books of the seventeenth century. Richards was not concerned with presenting an architectural system that manifested coherence and uniformity of style; he wanted to deliver into the hands of practitioners a useful all-round manual that would look interesting enough to be regarded as a 'sine qua non' in the building trade. The twelve editions the book saw are proof enough of Richard's success.' (Wittkower, *Palladio and English Palladianism*, 1974). The present copy served just this purpose, as is clear from the ownership inscription on the title page.



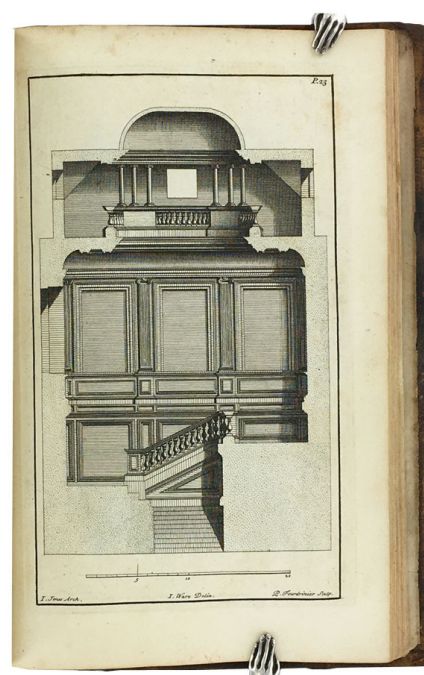
5. [Jones (Inigo) et al]. *Designs of Inigo Jones and others*. London: Published by I. Warre. Printed for J. Millan, 1743, second edition, engraved title, engraved index and 48 plates numbered 1-53 (the 6 folding plates numbered twice), occasional faint offsetting, engraved by Paul Fourdinier from designs by Jones, Kent, Lord Burlington and Ware, ff. [2], 53, 4to, contemporary gilt-ruled mottled calf boards, sympathetically rebacked with gilt-ruled raised bands and gilt-lettered label, board edges worn, corners repaired, good (ESTC T114549)

£750

An attractive, wholly engraved volume of architectural and interior designs by the Stuart court architect Inigo Jones (1573-1652) and his eighteenth-century devotees Lord Burlington (1694-1753) and William Kent (1685-1748). The work is a snapshot of architectural details found in aristocratic houses, comprising fine engravings of ceilings, fireplaces, porticos, stucco work and floor plans, in order that they might be copied. It opens with designs by Jones, including some details from Somerset House, which he remodelled for Queen Anne of Denmark between 1609 and 1619, and where he eventually died. As is stated at the foot of the index leaf: 'Most of the designs are already executed, and the rest are at Burlington House'. One of the so-called 'architect earls', Richard Boyle, Lord Burlington, was at the forefront of British Palladianism; both Burlington and Chiswick houses represent fine early examples of neo-classicism.

There follow designs by William Kent, architect darling of the early eighteenth-century British nobility. The plates include an elaboration of the great dining room at Walpole's Houghton Hall, a chimney piece designed for the Duke of Grafton at Euston Hall, and garden seats and a chimney piece for Lord Cobham at Stow. The preponderance of Whiggish nobles here demonstrates the close ties between architecture and ideology in Hanoverian Britain.

The index doubles as an advertisement leaf for the printer J. Millan and includes the *Carpenter's Companion*, *Builder's Rudiments*, and the four books of Andrea Palladio.



**6. Handel (George Frederic) *Admetus*. An Opera. Engrav'd, Printed and Sold by J. Cluer, [1727], FIRST EDITION OF FULL SCORE, engraved illustrated title, engraved index including small Cluer & Creake ad at foot of page, letterpress list of subscribers, engraved music with 15/16 staves per page, fore-edge of title-page faintly toned, contemporary inscription on final leaf recto (see below), pp. [vi], 127, folio, contemporary panelled calf, with blind roll-tooled borders and fleurons at each corner, R.F lettered in gilt and gilt-stamped ornament at centre of both boards, rebacked retaining contemporary label, corners and upper edge of rear board sympathetically restored, a few slight abrasions, very good (ESTC N50039, published date from the London Journal, June 24, 1727)**

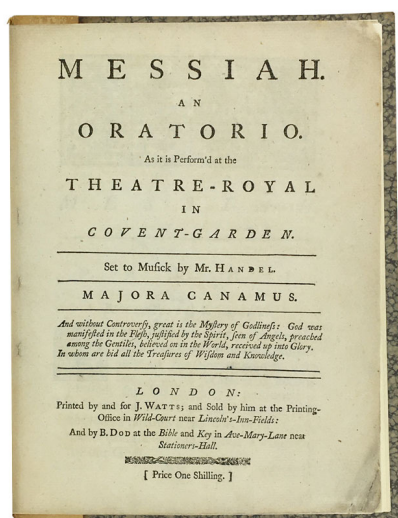
£4750

Handel's *Admetus*, a three-act opera, its story loosely based on Euripides' *Alcestris*, was written for the Royal Academy of Music, an organization established under Royal Charter to satisfy the extraordinary demand for Italian opera during this period, and first performed at the Haymarket Theatre on 31st





**7. Handel (George Frederick) and Charles Jennens. *Messiah*.** An Oratorio. As it is Perform'd at the Theatre-Royal in Covent-Garden. Printed by and for J. Watts... And by B. Dod..., [c. 1752], the libretto, several elaborate engraved capitals, head- and tailpieces, 3 leaves neatly repaired at upper corner, advertisement leaf, corners nicked, before title (ESTC records same leaf bound at end), additional advertisement leaf between pages 8 & 9, several small library stamps, withdrawn-stamped library plate on rear endpaper, pp. [ii], 8, [ii], 9-16, 4to, modern pale quarter calf with gilt-lettered spine table and marbled boards, boards with a few faint marks, good (ESTC T172119)  
**£1500**



Jennens, alumnus of Balliol, Oxford (though prevented from receiving his degree due to his religious and political views), had developed a close relationship with the composer over their collaboration for the oratorio, *Saul*, but his ambitions for his *Messiah* libretto, as expressed in a letter to a friend, went somewhat further: "I hope [Handel] will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is Messiah". (Burrows, *Handel: Messiah*, 1991)

First performed in Dublin in April in 1742, with its London premier nearly a year later, it has become one of the most famous and popular works in the Western canon, particularly since, due to Handel's own frequent revisions during his lifetime, no truly definitive version exists, thus

allowing for much re-interpretation over the subsequent centuries.

A fitting edition for Richard Luckett's library, since he wrote widely on the work, notably the 1995 publication *Handel's Messiah: A Celebration*.

This edition not dated, but initial item on verso of first ad leaf (George Smith Green's play *Oliver Cromwell*) first published in 1752.

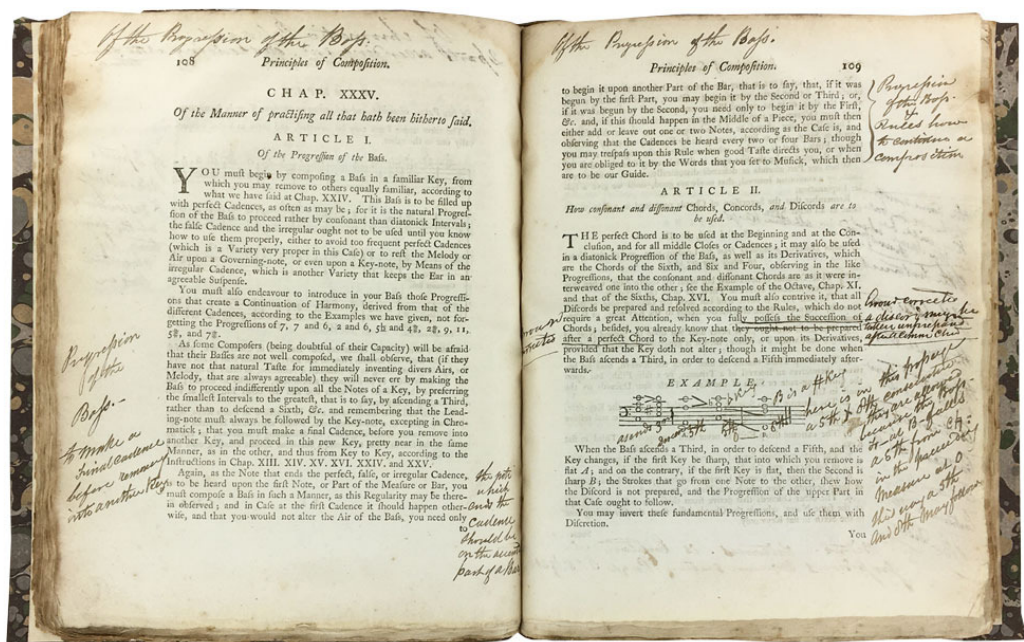
A scarce early edition of the libretto - all pre-1752 editions uncommon.

Glass Xylophone Exponent's Annotated Copy

**8. Rameau (Jean-Philippe) *A Treatise of Musick*,** Containing the Principles of Composition. Wherein the several Parts thereof are fully explained, and made useful both to the Professors and Students of that Science. Printed by Robert Brown, For the Proprietor, And Sold by John Walsh, 1752, FIRST EDITION IN ENGLISH, numerous wood-engraved musical examples within the text, with errata leaf, initial and final leaves spotted, heavily annotated in brown ink throughout by 'D.I.', pp. [viii], 176, [ii], 4to, modern quarter speckled calf with marbled boards, spine gilt lettered, very good (ESTC T140772)  
**£1250**

The first English translation of the third part of Rameau's *Traité de l'harmonie réduite à ses principes naturels*, originally published in Paris in 1722. (ESTC

lists an undated J. French edition as the first, suggesting a 1737 date but this appears in doubt since the 1779 edition title-page includes the statement ‘second edition’, and all the other activity of the publisher J. French takes place in the 1770s/80s). Rameau’s influential work, written early in his career, while still a relatively unknown organist and music master at Clermont-Ferrand, was immediately recognized as a highly significant contribution to music theory, combining contemporary theorists’ ideas with his own innovative approach to create a clear codified system of harmony. In this, the third part, Rameau’s characteristically practical perspective is brought to the field of composition: chapters describe the fundamental bass, sequences, discord, cadences, modes and chromaticism.

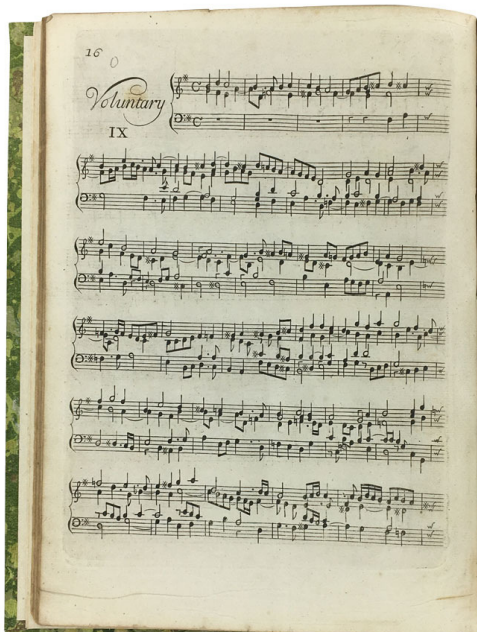


A pencil inscription on the front free endpaper suggests that the annotations are by ‘Mr. David Ironmonger, 31 Arlington Street, Sadlers Wells, London.’ This, in all likelihood, is the identity of ‘D.I.’, particularly since one of the annotations mentions stave examples showing ‘what keys are proper and improper to begin a piece - and how one may call the diatonic intervals of a scale differently in order to form extraordinary scales’ from ‘Keith’s Vade Mecum.’ This refers to Robert William Keith’s *A Musical vade mecum*, an extremely scarce self-published work from c.1820, the author, a harmonicon dealer at 48 Cheapside, and publisher of David Ironmonger’s *Instructions for the new improved Harmonicon Glasses* (in essence, a glass xylophone), c. 1825.

Ironmonger’s copious annotations, re-phrasing paragraphs in his own terms, expressing his approval, making wider connections eg with the lead harmony theories of Albrechtsberger (including an insert which begins with a line which any researcher will identify with: ‘I have read somewhere in this book or some other that a discord may be used without preparation...’) take on a particular

resonance in the light of this knowledge, given the exceptional care which would need to be taken with harmony and chord progression to take into account the ringing nature of the sound of his chosen instrument. (Drye, *Harmonicon*, *GlassMusicWorld*, Summer 2000, John Roach, <http://johnroach.net/glass-xylophone/>)

**9. Roseingrave (Thomas) Voluntaries and Fugues made on purpose for the Organ or Harpsicord.** By Mr. Thomas Roseingrave, Organist of St. George's Hanv. Square. *Printed for and sold by I. Walsh... and Joseph Hare, [1728], FIRST EDITION, 9 voluntaries & 6 fugues, engraved throughout, six systems of two staves per page, title toned and re-attached, small neatly repaired tear at lower margin of final leaf, occasional spots, pp. [ii], [i], 2-29, [i], folio, modern quarter speckled calf with marbled boards, spine gilt lettered, good*  
**£950**



Thomas Roseingrave studied in Dublin, where his father, Daniel, was organist at both Trinity College and Christ Church Cathedral, entering Trinity College himself in 1707, though not completing his degree. He was greatly impressed by Domenico Scarlatti whom he met in Venice, and was instrumental in establishing Scarlatti's reputation in England, promoting and editing English editions of the Italian composer's harpsichord sonatas in the 1730s. In 1725, he was appointed organist at St. George's, Hanover Square, where his improvisations, particularly in the fugue form, were renowned.

The quality of these is captured here - his style, apart from the occasional Scarlatti moment, much closer to the chromatic, dissonant practices of the English composers Purcell and Blow, with irregular phrasing and forms common to improvisation, than the more fashionable continental simplicity of the galant style.

Although he was criticised by his contemporaries and faded from view, his work was championed by Constant Lambert in the early 20th century, and he is, perhaps, due for a popular revival.

(Walsh cat no. 1290, published date from advertisement in *The Country Journal, or The Craftsman*, 1728)

No copies in US, according to WorldCat, LibraryHub lists 6 UK locations, not Cambridge.

**10. Arne (Thomas) Eliza;** An English Opera, As perform'd at the Theatre Royal in Drury-Lane. *Printed for I. Walsh, [c. 1758], FIRST EDITION OF SCORE, engraved title, contents table with small ad for further Arne compositions published by Walsh at foot of page, music with 15 to 18 staves*

*per page, inscribed '2' at title lower margin, pp. [iv], 2-105, folio, modern half calf with marbled boards, spine with gilt-lettered label, very good*  
**£1500**

Thomas Arne's early years were spent at Eton and under the tutelage and friendship of the composer Michael Festing who introduced him to Italian opera and the oratorios of Handel (and with whom he attended the St. George's, Hanover Square, organist competition, won by Thomas Roseingrave - see no. 9, above). Arne was notably prolific, writing approximately 90 stage works between 1733 and 1776.

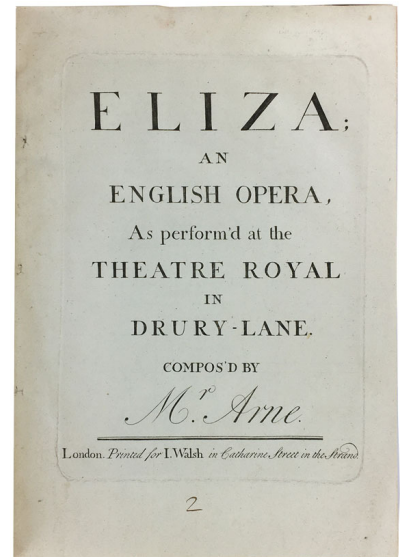
Though *Eliza* (Queen Elizabeth I), a celebration of English character set against the backdrop of the threat of the Spanish Armada, the libretto by Richard Rolt, was suppressed following its first performance in May 1754 at the Haymarket, by the Lord Chamberlain, it was successfully revived at the Smock Alley Theatre, Dublin, 1755, before returning to London at the Theatre

Royal, Drury Lane in 1756. The singers mentioned in the caption titles of this edition are those who performed in these revivals: Mr. Beard, Miss Eliza Young, Mrs Vernon, Signora Frasi, and not least, Miss Brent, Arne's pupil and mistress (following the separation from his wife in 1755).

The edition itself was published without recitatives or choruses, the instrumentation is modern for its day, employing drums, horns, trumpets, oboes, bassoons and strings, and the influence of both Handel and Italian baroque opera are to the fore. (Parkinson, 'Eliza', *Grove Online*, 2007)

'Some of the music is very beautiful, and long remained popular.' (*The Select Circulating Library*, Vol 13, part I, 1839)

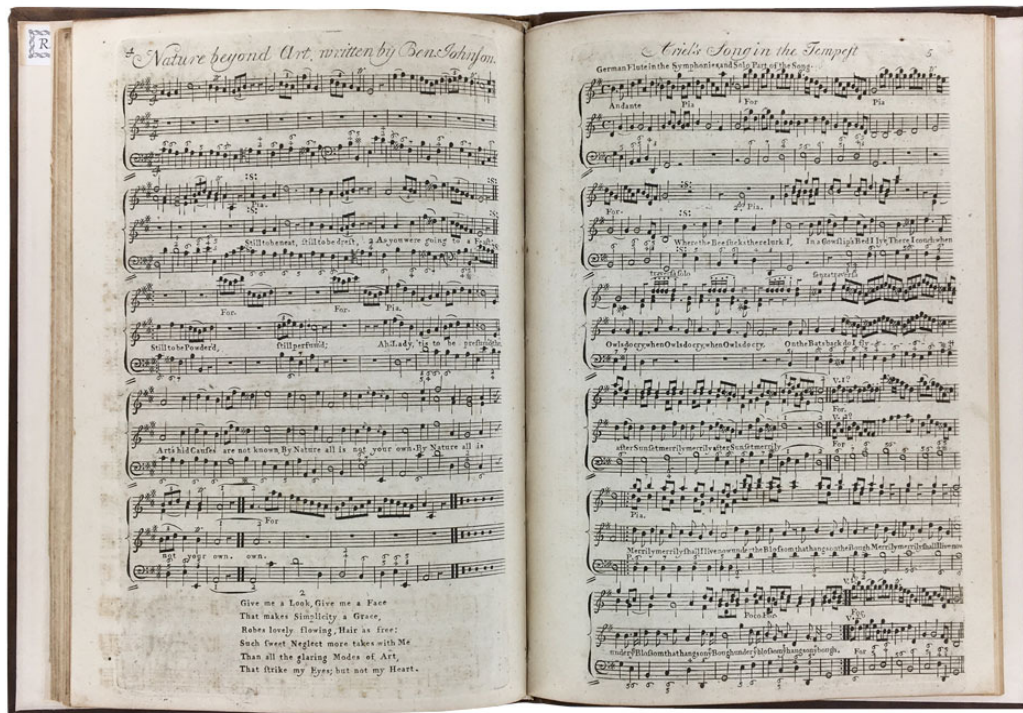
No copies in the US according to WorldCat, but 1 in Canada & 3 in continental Europe; LibraryHub cites 8 UK locations.



Ballads in Two Volumes

**11. Arne (Thomas Augustine) Lyric Harmony**, Consisting of Eighteen entire new Ballads with Colin and Phaebe, in Score, As perform'd at Vauxhall Gardens by Mrs. Arne and Mr. Lowe. *Printed for the Author by Wm. Smith Music Printer and seller, [c.1745], FIRST EDITION, engraved title, engraved Royal privileges copyright statement dated January 1740, engraved music generally for voices and keyboard with figured bass, with Coline and Phoebe arrangement adding oboe or violin and viola, 15/16 staves per page, [with:] The Second Volume of Lyric Harmony* Consisting of Eighteen entire new Songs and Ballads. The words collected from the best Poets, ancient and modern With Damon and Cloe in Score as perform'd at Vaux-Hall Gardens by Mrs. Arne, Mr. Lowe & Mr. Rheinbold. *Printed for and sold by J. Simpson, [c. 1746], FIRST EDITION, engraved title and copyright statement as above,*

engraved music as above, *Damon and Cloe* with fuller score, both titles with a few smudges and spots at margins, initial and end leaves slightly toned, pp. [iii], 2-31, [i]; [ii], 26, folio, modern panelled calf, central panel speckled, with corner fleurons, spine with gilt-lettered red morocco label, armorial bookplate of Godfrey E. P. Arkwright, very good  
**£950**



Since his catholicism prevented him from being appointed to a court or church position, Arne turned his musical talents to the theatre and the pleasure garden, notably Vauxhall, where, with his natural melodic style, he established a prominent position as the most popular vocal composer, publishing his two major song collections, *Lyric Harmony*, volumes 1 and 2 within two years. The first volume includes such songs as 'Philosophy no Remedy for Love' and 'To a Lady, who being ask'd by her Lover for a Token of her Constancy, gave him a Knife' while the second, 'Nature beyond Art, written by Ben Johnson', 'Ariel's Song in the Tempest', and 'A Song from Shakespear's Cymbeline'. The copyright statement is particularly pertinent since in 1741, Arne became one of the first composers to appeal to the law over copyright issues, pursuing a case in Chancery against the music booksellers Henry Roberts and John Johnson, which was settled out of court.

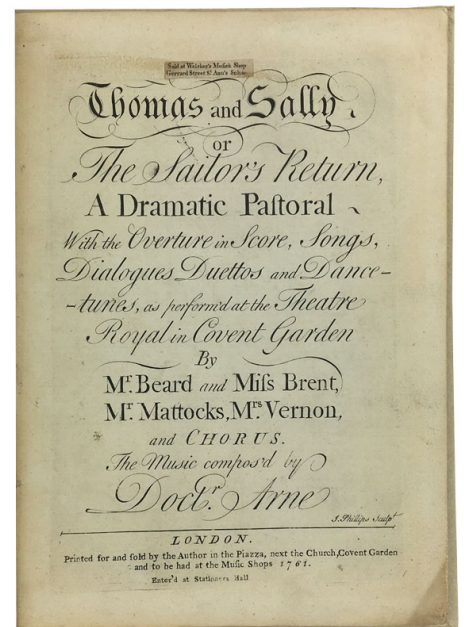
Godfrey Edward Pellew Arkwright was a well-known musicologist, founding editor of *The Musical Antiquary* and editor of *The Old English Edition* which featured masques, madrigals etc. by English composers - a pleasing association in addition to that of Richard Lockett.

LibraryHub lists 6 UK locations, not Cambridge.

**12. Arne (Thomas) Thomas and Sally, or The Sailor's Return.** A Dramatic Pastoral... as perform'd at the Theatre Royal in Covent Garden By Mr. Beard and Miss Brent, Mr. Mattocks, Mrs. Vernon, and Chorus. *Printed for and sold by the Author in the Piazza, 1761, FIRST EDITION OF SCORE, engraved title and 2-page catalogue advertisement of Peter Welker, Gerrard Street, Soho, music seller, his small printed label attached to upper margin of title, engraved music with 12-15 staves per page, engraver J. Phillips, pp. [iv], [i], 2-49, [i], folio, modern textured boards, spine and upper board with black morocco labels, gilt lettered, very good*

**£875**

Thomas and Sally, libretto by Isaac Bickerstaffe, is a light pastoral opera, written as an 'after piece' to a spoken play, and has the distinction of being the first English comic opera to be sung throughout. The work was first performed in November 1760 at the Theatre Royal, and starred Charlotte Brent as Sally, the milk maid, in constant peril from the unwanted attentions of the Squire, but ultimately rescued by Thomas, a sailor, returning from service at sea, defending king and country. Despite some nautical critics objecting to its sea-language as technically inaccurate, the opera proved to be very popular, particularly in America, where it inspired a slew of sea songs, including one by Susanna Rowson. America's proclivity for the work continued into the 20th century with the successful Broadway Revival by the Intimate Opera Company. (Gilje, *Free Trade and Sailors' Rights in the War of 1812*, 2013) Scarce: LibraryHub cites only Oxford and Birmingham; WorldCat adds the BL, but no further copies.



**13. Middleton (Thomas) No Wit / Help like a Womans.** A Comedy. *London: Printed for Humphrey Moseley, 1657, FIRST EDITION, title with engraved printer's device, lacking final blank, lower fore-corner ink stain through several gatherings, [bound with:] More Dissemblers besides Women / Women beware Women, Printed for Humphrey Moseley, 1657, FIRST EDITIONS, both titles with continuous pagination, lacking overall title and final blank, [and:] [Catalogue of books printed for Humphrey Moseley, 1656], uniformly slightly toned with occasional marks and smudges, pp. 117, [i]; [6], 197, [1]; [20], 8vo, early nineteenth-century half green morocco with marbled boards, flat spine tooled gilt with the Fox-Holland stamp at head of spine, joints starting, corners bumped, boards a little rubbed, from the library of Holland House, with the tell-tale coroneted fox emblem, bookplate and shelfmarks, good, (R16728; R16830; R20338)*

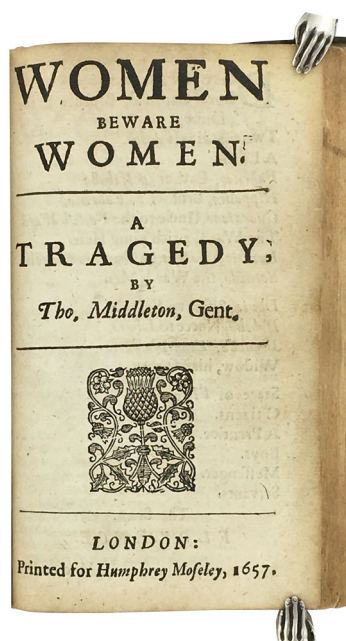
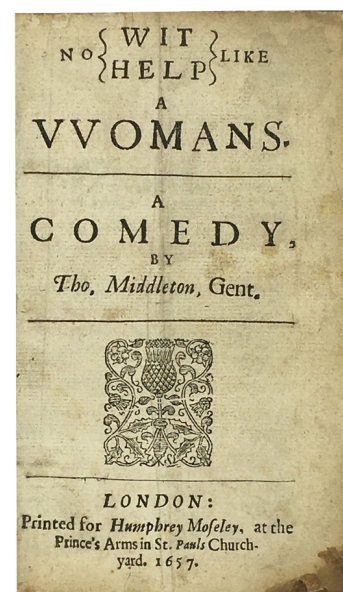
**£2000**

Although he was a freelance playwright, with an unusually varied oeuvre, Middleton's plays share a trademark cynicism - as is evident in these three tragicomedies.

Middleton borrowed the main plot of *No Wit Help Like a Womans* from *La Sorella* (1589), an Italian comedy by Giambattista Della Porta. Other reference points include Samuel Brooke's Latin scholastic play *Adelphe*, and the almanacs which were popular throughout the first decades of the seventeenth century. The sub-plot of *No Wit*, which centres on Master Low-Water, would enjoy a long theatrical afterlife; it was adapted for *The Counterfeit Bridegroom* (1677), *The Artful Husband* (1717), *The Female Chevalier* (1778) and others. The play is thought to have been first performed in 1611, and circulated for several decades before it appeared in print. James Shirley revived it in 1638 at the Werburgh Street Theatre in Dublin. His prologue to that production appears here.

*More Dissemblers Besides Women* is thought to have been first performed in 1619, by the King's Men. In reference to a 1624 performance, Henry Herbert, Master of the Revels, described it as 'the worst play that e'er I saw'. Set in Milan, it involves romantic intrigues among the ruling aristocrats of the city. It is thought to be the only play of the era to feature a pregnant female page, a detail which offers an unusual twist to the classic cross-dressing scenario common to Jacobean drama.

*Women beware Woman* is perhaps Middleton's best-known play. His evocation of amoral Italian courtiers, supposedly based on the tumultuous real-life relationship between Bianca Capello and Francesco I de' Medici, Grand Duke of Tuscany. A disquisition on the relationship between power and desire, it ends in an infamous bloodbath. (Gary Taylor, *ODNB*, 'Thomas Middleton 2004).



Humphrey Moseley evidently had early designs on the works of Middleton; he entered the plays into the Stationers' Register in 1653, but wouldn't publish them until 1657.

The scarce and fascinating advertisements for Humphrey Moseley have a caption title which advertises his current publications in order of history, humanity, divinity, poetry, drama, and closes with those books printed 'this terme', 'at the presse', and those works he has lately proposed.

Amongst the plays are more first edition works by Middleton (part of Moseley's canny project to put Middleton in print), including *The Changeling*, and several by his contemporaries Beaumont and Fletcher, and James Shirley. (Greg, III, p. 1178-79).

The advertisement catalogue is scarce, ESTC recording copies at just Birmingham, Longleat and York Minster in the UK, and Folger, Harvard and Huntington in the US.

**14. [Rolli (Paulo)] *Crispo*: Drama.** Da Rappresentarsi Nel Regio Teatro d'Hay-Market, per La Reale Accademia di Musica. *London: Printed by Tho. Wood in Little Britain, 1721, FIRST EDITION, the libretto, with half-title ('Crispus: An Opera'), dedication signed Paolo Antonio Rolli, parallel English and Italian text, additional page with text between p. 52 & 53 (as in ESTC copy), several ornate engraved head- and tailpieces, pp. [12], 53, [1], 8vo, modern quarter calf, spine gilt-lettered, marbled boards, very good. (ESTC T72746)*

**£950**

First edition of the libretto to Paolo Rolli's opera *Crispo*, performed in the Haymarket in 1721 by an Italian cast.

This opera is a tragic rendering of the life of Flavius Julius Crispus (c. 300-326 CE), the eldest child of Constantine the Great and his first wife Minervina. Crispus was murdered, allegedly on his father's orders, and the subsequent execution of his

stepmother Fausta led to contemporary speculation that the two were engaged in an affair. Although this has been called

into question, the narrative echoes of *Phaedra* guaranteed that Crispus - as a latter-day Hippolytus - would become a popular tragic hero.

The likely source for the present adaptation is Bernardino Stefonio's neo-Latin tragedy *Crispus*, which debuted at the Jesuit *Collegio Romano* in 1597. This inspired many seventeenth-century adaptations including French versions by Francois de Grenaille (*L'Innocent malheureux* (1639)) and by Tristan l'Hermite (*La Morte de Chrispe ou les maleurs du grand Constantine* (1645)). Our *Crispo* was written by Italian librettist Paolo Rolli (1687-1785), who had been brought to England by the Earl of Burlington and became attached to the court of George II as Italian tutor to Queen Caroline and the royal children. This was the period of London's 'opera mania' - as satirised by Hogarth - in which Rolli and his librettist contemporaries enjoyed near-celebrity status.

Scarce: only 3 in UK (Birmingham, BL, Bodleian) and 4 in US (Folger, Huntington and Newberry x 2) according to ESTC.



**15. [Coffey (Charles).] *The Devil to Pay; Or, The Wives Metamorphos'd*.** An Opera. As it is Perform'd at the Theatre-Royal in Drury-Lane... With the Musick prefix'd to each Song. *London: Printed for J. Watts, 1731, 18 engraved music extracts within the text, several engraved head-pieces and capitals, initial and final leaves slightly toned, title with faint mark (offset stamp), a few pages with fore-corner nicks, pp. [viii], 31, [i], 8vo; modern quarter calf with marbled boards, good (ESTC N6403)*

**£1200**

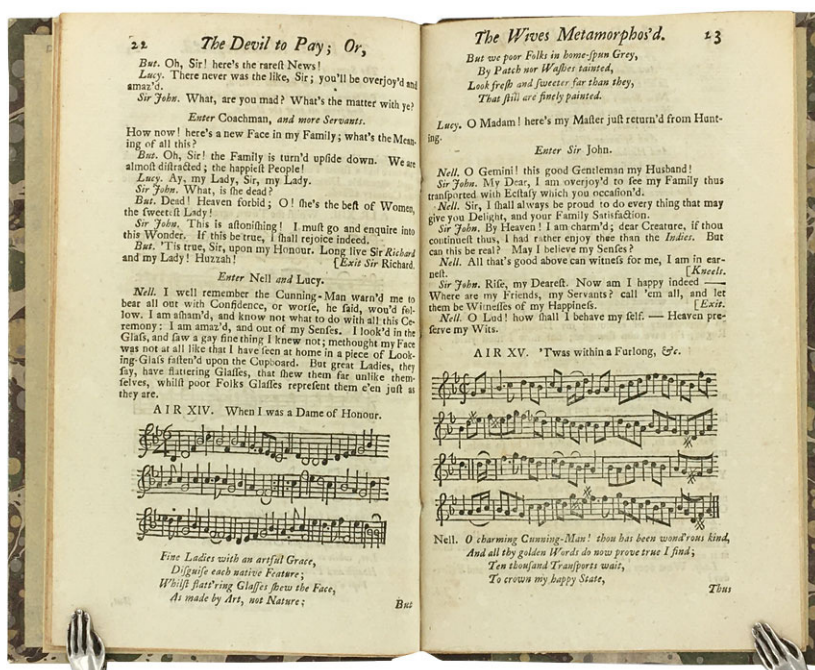
The very scarce first edition of this ballad opera by Charles Coffey (d. 1745) and John Mottley, edited by Theophilus Cibber (1703-1758).



*The Devil to Pay* was directly inspired by Thomas Jevon's Restoration comedy *The Devil of a Wife* (1686), which had been revived in a 1724 production at Lincoln's Inn Fields Theatre. 'After it had been cut down to one act by Theophilus Cibber (1703-1758) its success was sensational, becoming the most performed after-piece of the century: in 1731-2 alone there were more than ninety-five performances in London. Kitty Clive rose to stardom as the original Nell. It was popular also on the continent. Translated into German by a recent ambassador, Count Caspar Wilhelm von Borcke, and subsequently retranslated and set to a composed score, it became the ancestor of the German Singspiel' (ODNB).'

*The Devil to Pay* is a classic English ballad opera, a genre which, during this period, can be regarded as a show of native protest against the Italian conquest of London's operatic scene. Ballad operas were characterised by bawdy and sometimes satirical English dialogue, interspersed with short songs, often of no greater length than a single stanza or refrain. They also tended to feature characters from the margins of society, and an inversion of the lofty moral values evinced by Italian opera. As in the present work, re-purposed Restoration Comedies made ideal fodder for the operatic balladeer. (Joseph Knight, ODNB 'Charles Coffey (d.1745)', 2004).

There were two editions published this year and both are scarce. Of the present edition, ESTC records only two copies in the UK, at the BL and Oxford, and four in the US: Huntington, Lilly, UCLA, and Austin.



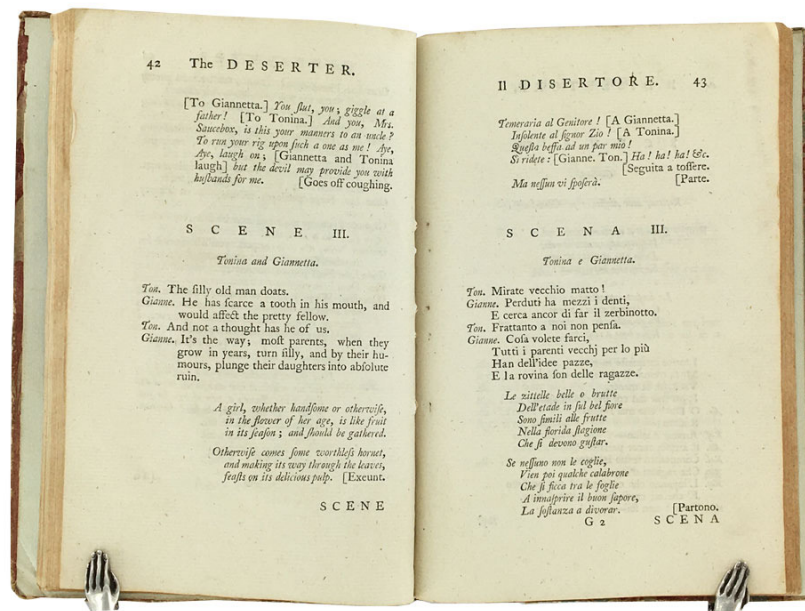
**16. Badini ([Carlo Francesco]) *Il Disertore; A New Comic Opera*; As acted at the King's Theatre in the Hay-Market... The Music entirely New, By Signor Guglielmi. London: Printed by T. Baldwin, 1770, faint ink smudge below printer's details on title-page, small tears to the lower margin of D[1] and D2 (no loss); pastedown with armorial bookplate of Robert Chambré Vaughan, Burlton Hall, Co. Salop, a very good clean copy in pp. viii, [ii], 95,**

[i], 8vo, near contemporary quarter calf with marbled paper boards, red speckled edges, edges worn, very good (ESTC T68799)  
£950

First edition, scarce, of this parallel text libretto by Carlo Francesco Badini (fl. 1770-1793).

The text, in facing English and Italian, outlines the drama that unfolds between titular deserter Alessio, and his true love Rosetta. The opera proved popular, and was revived in Lisbon in 1772.

Badini was one of scores of Italian librettists that found a welcoming home in eighteenth-century London. He was closely associated with the King's Theatre in Haymarket, although frequently in and out of favour with that establishment. In 1779 he was sued by the manager, Antoine Le Texier, and two years later was sentenced to debtors' prison, but in 1785 was appointed principal librettist. In 1784 he was accused - along with Andrea Carnavale - of writing a libellous pamphlet, *The Case of the Opera-House Disputes* (1784), a vicious attack on the former owner-manager of King's, William Taylor. In 1792 Badini was reappointed as house poet, only to be dismissed a year later, possibly because of his association with the scatological parody of poems published on the death of Louis XVI. (Curtis Price, *Grove Music Online*: 'Badini, Carlo Francesco.'). Scarce. ESTC list only 2 copies in the UK (Worcester College, Oxford & BL) and one copy in the US (Yale). Worldcat adds UCL, two copies in Canada and four in the US.

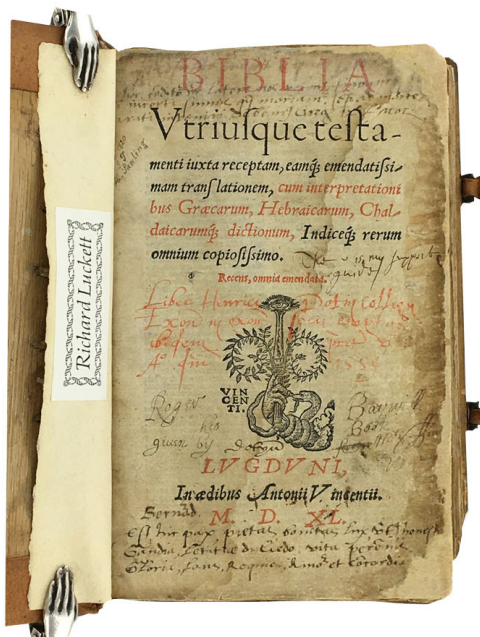


Sixteenth-century Bible with an Oxford Provenance

17. (Bible, Latin) *Biblia Utriusque testamenti iuxta receptam, eam[que] emendatissimam translationem, cum interpretationibus Graecarum, Hebraicarum, Chaldaicarum[que] dictionum, Indice[que] rerum omnium copiosissimo. Recens, omnia emendata, Lyon: Antonii Vincentii [From*

colophon: *ex officina Dionysii Harsii, mense Martio...*] 1540, title printed in red & black, with printer's woodcut device, full-page woodcut illustration of the days of creation, double-column black letter text, occasional decorative woodcut initials, woodcut colophon of the holy face amidst a wreath of thorns; damp staining to the first and last few quires, diminishing, the first two and the last three leaves skilfully reinforced; sixteenth, seventeenth and nineteenth-century ownership inscriptions (see below) and extensive contemporary marginalia, ff. 533, [23, index]; 8vo, deliberately unsophisticated twentieth-century binding of bare wooden boards with a tan calf spine with raised bands, calf clasps, good (Not in Adams or D&M)

£1250



A scarce continental Latin Bible, with extensive contemporary annotations. This attractive bible has threefold ownership. Contemporary ownership inscription of Henry Dotyn, nephew of John Dotyn (d. 1561), Rector of Exeter College, Oxford. Henry matriculated to Exeter in 1557, and was still in residence in 1565, when he bequeathed the college twenty pounds. The majority of the annotations here are in Dotyn's hand, and comprise exegetical commentary, manicules and cross-references. There is a seventeenth-century ownership inscription of Roger Bagwill, dated 1678, and some further ms notes in his hand. Bagwill is one of many corruptions of the surname Bakewell, an ancient family hailing from Derbyshire, in

1679, Bagwills were amongst the pioneer families to travel to Virginia. The third inscription is from an H to H. Pawling, and is dated 1820.

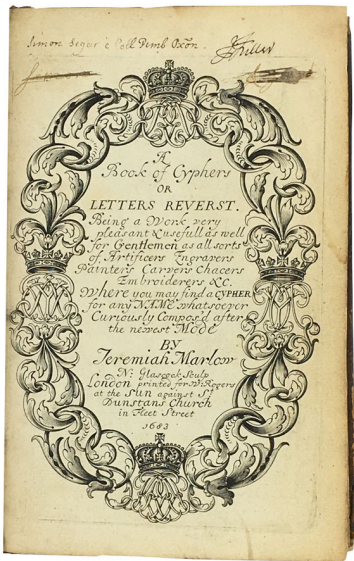
Two copies have appeared at auction in the last two decades. Institutionally, there are copies in on the continent (Paris, Cologne, Stuttgart), but in the UK we have located copies at the BL and Lambeth Palace only.

Used for the King of Portugal's Armour

**18. Marlow (Jeremiah), A Book of Cyphers Or Letters Reverst.** Being a Work very pleasant & usefull as well for Gentlemen as all sorts of Artificers Engravers Painters Carvers Chacers Embroiderers &c. Where you may find a cypher for any name whatsoever curiously compos'd after the newest mode. Printed for W.[illiam] Rogers, 1683, FIRST EDITION, engraved throughout (rectos only) including title-page, faint damp stain through five leaves towards end, ink shelfmark to front pastedown, title with contemporary ownership inscriptions of Simon Segar of Pembroke College Oxford, F.Sellar (?) and first cypher leaf with another of 'John Ridgway, 1710'; ff [i], 56, [12], 8vo,

contemporary calf, rebaked spine gilt-lettered with raised bands, board edges rubbed, good (ESTC R12490; Bonacini 1125; Wing M698)

£1250



An attractive and scarce wholly engraved book of cyphers, providing almost every combination of two-letter initials for the use of engravers and designers. There was a growing fashion for cyphers, coats of arms and other proclamations of noble status in the years following the Restoration. Newly established landowners, in a position to flaunt their wealth, were keen to adopt such signifiers and use them on silverware, ceramics and other objet d'art. The present work offers a handy catalogue of ready-made cyphers for this purpose.

These social newcomers were aping an established mode, and books of this kind were also used by artisans commissioned by the great aristocratic houses of Europe. Indeed, it has been demonstrated that Marlow's

'PR' was used to signify 'Petrus Rex', for King Peter II of Portugal (1648-1706), on a suit of English arquebus armour made for him in the late seventeenth century (now at the MET).

The unpaginated leaves at the end of the volume are given over to full-page cyphers, often with three letters, topped with heraldic chapeaux of various kinds, such as might be used by baronets and other titled nobles. (Donald J. LaRocca, 'An English Armor for the King of Portugal.' *Metropolitan Museum Journal*, vol. 30, 1995, pp. 81-96)

Scarce: ESTC & LibraryHub cite 5 locations in the UK; 9 traced in the US, neither New York nor Harvard.



**19. Milton (John) *Paradise Regain'd*.** A Poem. In IV Books. To which is added Samson Agonistes. *Printed by R. E[veringham] and are to be sold by Randal Taylor...*, 1688, *Samson Agonistes with separate title-page and pagination, occasional marginal spots*, pp. [ii], 66; [vi], 57, [i], folio, *modern buckram-backed boards, slightly spotted, edges rubbed, spine with gilt label, good* (ESTC R2091) **£650**

First published in 1671, the first title was inspired by Milton's friend Thomas Ellwood's response to reading the manuscript of *Paradise Lost*, "... but what hast thou to say of Paradise Found?" The poet showed Ellwood the completed

manuscript of this work with the words “This is owing to you...” An early unadorned edition, with particularly clear printing.

**20. Beaumont (John), An Historical, Physiological and Theological Treatise of Spirits, Apparitions, Witchcrafts, and other Magical Practices.**

Containing an account of the genii or Familiar Spirits, both Good and Bad, that are said to attend Men in this Life; and what sensible Perceptions some Persons have had of them: (particularly the Author's own Experience for many Years.) Also of Appearances of Spirits after Death; Divine Dreams, Divinations, Second Sighted Persons, &c. Likewise the Power of Witches, and the reality of other Magical Operations, clearly asserted. With a refutation of Dr. Bekker's World bewitch'd; and other authors that have opposed the Belief of them. By John Beaumont, gent. *London: Printed for D. Browne..., J. Taylor..., R. Smith..., F. Coggan..., and T. Browne, 1705, engraved frontispiece, featuring an Evil Genius and fortune telling by moonlight, faintly damp mottled, particularly through final gatherings, pastedown with armorial bookplate of Alexander Gordon Esq. of Auchlunies and ms shelfmark to recto of one of the front flyleaves; pp. [ii, plate], [xvi], 400, 8vo; contemporary panelled speckled calf boards, rebacked retaining original gilt label, hinges strengthened, fore-edge inscribed with author and edition date, edges rubbed, good (ESTC T111486)*

**£1800**



A curious work on genii, oracles and second sight by the collector of geological specimens and patient of Hans Sloane, John Beaumont (c. 1640-

1731). This is Beaumont's 'most substantial work' in which 'he defended the existence of spirits, and their ability to communicate with human beings, against the criticisms of Balthasar Bekker' (*ODNB*). The work refutes Bekker's *De Betoverde Weereld* (1691), published in English as *The World Betwitched* (1695), which sought to condemn and eradicate superstition and belief in the occult.

Before he developed an interest in witchcraft, Beaumont was known as a natural philosopher. Having befriended miners near his home in the Mendip Hills of Somerset, he began regularly to descend into caves to collect geological specimens; in 1681 the second number of Robert Hooke's *Philosophical Collections* included Beaumont's account of Wookey Hole, and of the first descent of Lamb Leer. In the 1690s however, his interests moved away from geology and towards the occult; he tried to sell his collections of rocks and fossils to Oxford University for £20, without success, and began to correspond with Edward Fowler, Bishop of Gloucester, who assisted in the publication of the present work.

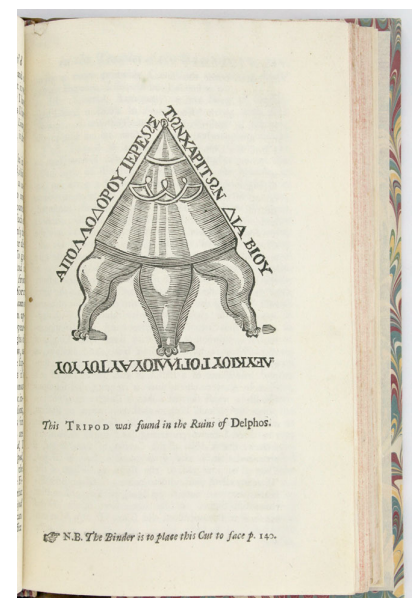
Fowler was vociferous in his praise of Beaumont's treatise, as was William Nicolson, Bishop of Carlisle. 'The Treatise reached a European audience, being translated into German by Theodore Arnold and published at Halle in 1721, with a generous preface by Christian Thomasius (1655-1728) [...] after Beaumont's death Hans Sloane composed a memoir of his life for the Abbé Bigon. Sloane revealed that he had treated Beaumont for melancholy, but that he had not been able to disabuse him of his belief in spirits.' (*ibid.*) Sloane explained that Beaumont believed that fairies and genii were working to influence his life, even telling him who he should marry. (Scott Mandelbrote, *ODNB*: 'John Beaumont c. 1640-1731' (2004))

**21. Beaumont (John) *Gleanings of Antiquities*.** Containing, I. An Essay for Explaining the Creation and the Deluge... II. A Discourse of Oracles... *London: Printed for J. Roberts, 1724, FIRST EDITION, one engraved plate depicting a tripod found in the ruins of Delos, title slightly toned, neat repair along fore-edge of title, neat contemporary ms. annotations to title, giving page numbers for the various sections. pp. [2], v-vii, [1], 206, plus one plate, 8vo; modern quarter calf, spine with gilt-lettered label, marbled boards, red sprinkled edges, very good (ESTC T143105)*

**£475**

One of several treatises by John Beaumont (c. 1640–1731), 'which demonstrate his avowed faith in the miraculous, and sympathy for authors such as Richard Simon or John Toland, who criticised orthodox Protestant biblical scholarship. They also revealed his claims to have had personal experience of the spirit world, through voices which he had heard at key moments in the later part of his life' (*ODNB*).

In particular, *Gleanings* focuses on oracular divination, with an emphasis on sibylline prophecy. Although much is lifted from Homer and Virgil, the very attractive plate shows a



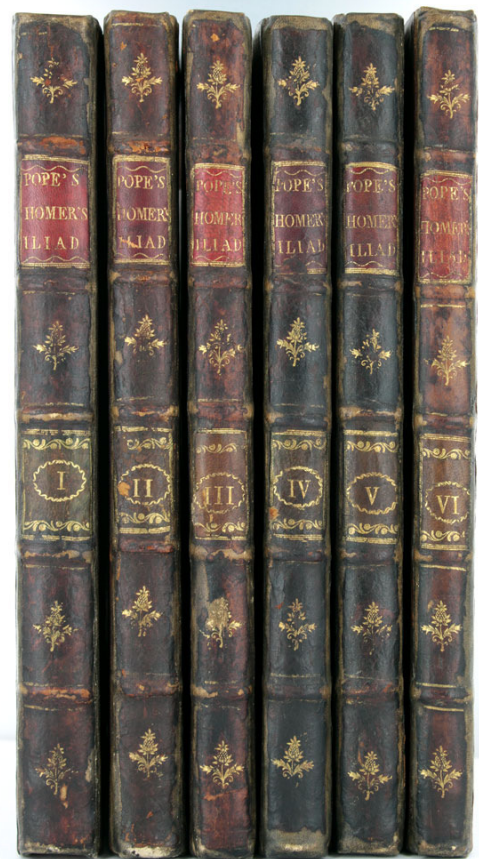
votive tripod from the sacred island of Delos, or Delphos, as it was then colloquially known. The island at the centre of the Cyclades' circle, Delos is thought to have been one of a handful of shrines visited by a peripatetic prophetess, and Beaumont's work shows a nascent understanding of the site's archaeological and ritual significance.

Beaumont was a friend and patient of Hans Sloane, who explained in a posthumous biography that Beaumont was a complicated figure; a geologist, committed Roman Catholic and apparently also an alcoholic: Beaumont claimed that fairies had instructed him in his choice of wife. (Scott Mandelbrote, *ODNB*: 'John Beaumont c. 1640-1731' (2004))

### Sheridan's Set

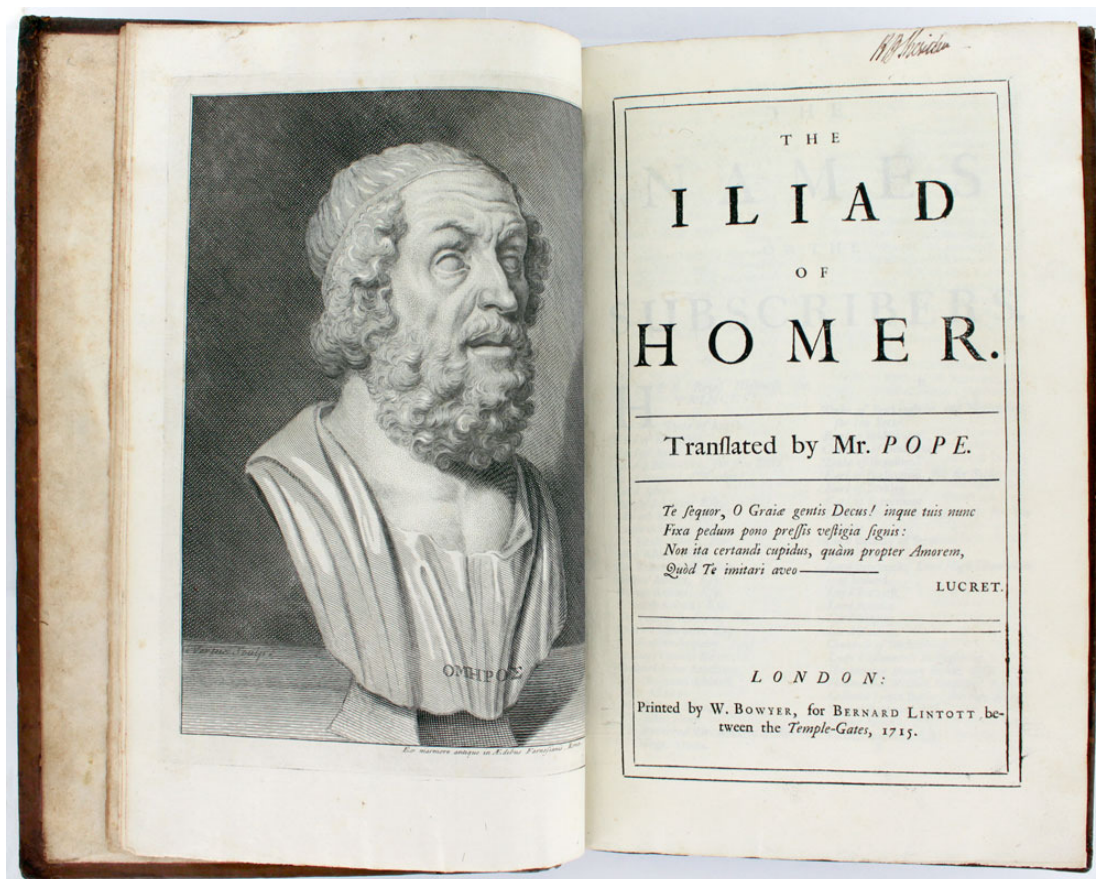
**22. (Homer.) POPE (Alexander, translator) *The Iliad* [6 vols.]** *Printed by W. Bowyer for Bernard Lintott, 1715-1720, FIRST EDITION, vol. I with half-title, Royal privilege leaf, engraved portrait frontispiece and subscribers' list, all other volumes with Royal privilege leaves; 2 plate leaves (featuring 5 engravings) and folding map (vol. I), a second folding map (vol. II, bound before seventh book), and Shield of Achilles plate (vol. V); final vol. with indexes and errata, some gatherings faintly toned, a few leaves spotted, several short worm trails at gutter and fore-margins, small hole at fore-margin of N2, vol. III (not touching text); vol. I title-page with ownership inscription 'R.B. Sheridan', each vol. with Sheridan's armorial bookplate and bookplate of James M. Osborn, pp. [collates as Griffith, see below], folio, contemporary speckled calf, neatly rebacked retaining backstrip with stamped gilt floral motifs between raised bands and green & red morocco labels, gilt lettered, edges rubbed, very good (ESTC N937; Griffith 42, 50, 78, 96, 115, 119)*  
**£3250**

An imposing set, and a magnificent production. The works were originally published by subscription in 4to, resulting in around 650 being printed, which Lintot supplied free of charge to Pope, with the understanding that the publisher would make his own profit through the sale of the edition in both large paper folio form and 'ordinary' folio, as this set, which were both issued contemporaneously with the 4to version. The subscription list provides an intriguing insight into the influential and fashionable Pope supporters of the day: forty-seven women are included, nine generals amongst the nobility, Newton, Congreve, Jervas, one bishop (Irish) and ten Oxford, but no Cambridge colleges.



A high-point in eighteenth-century publishing, and for Sheridan's generation, clearly the translation to possess.

James M. Osborn, alumnus of Columbia & Oxford, and literary historian amassed a considerable collection, which he donated to Yale - the James Marshall and Marie-Louise Osborn Collection.



**23. (Homer.)[POPE (Alexander, translator)] *The Odyssey of Homer*. [5 vol.] Bernard Lintot, 1725-26, FIRST EDITION, vol. I, with engraved portrait frontispiece, title with copperplate vignette, 8-page subscribers' list (bound after title-page), titles printed in black and red, numerous elaborate engraved head- and tail pieces, capitals and decorations by Fourdrinier after Kent, privilege leaves lacking in vols. I & III but present in vols. II, IV, V; faint to moderate dampstains, generally to initial and final gatherings, a few short tears at fore-margins, pastedowns with engraved bookplate of James Falconer, DD, Lichfield, title rectos with armorial bookplate of Sir Thomas Brand Knt. 'Gentleman Usher of the Green Rod...', 1735', pp. [collates as Griffith, see below, apart from 2 lacking privilege leaves], 4to, contemporary gilt-ruled calf, spines restored retaining ornate gilt compartments between raised bands, later green & red morocco labels, gilt-lettered, boards with a few abrasions, good (ESTC T14927; Griffith 151, 155, 159, 166, 170)**

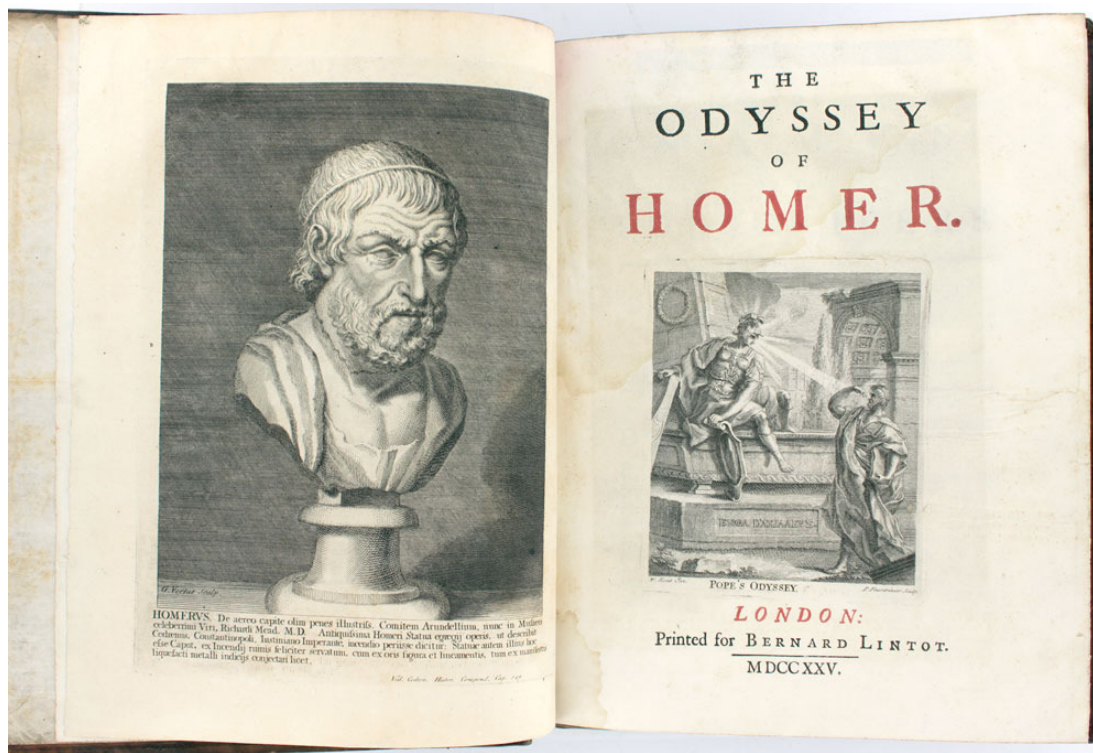
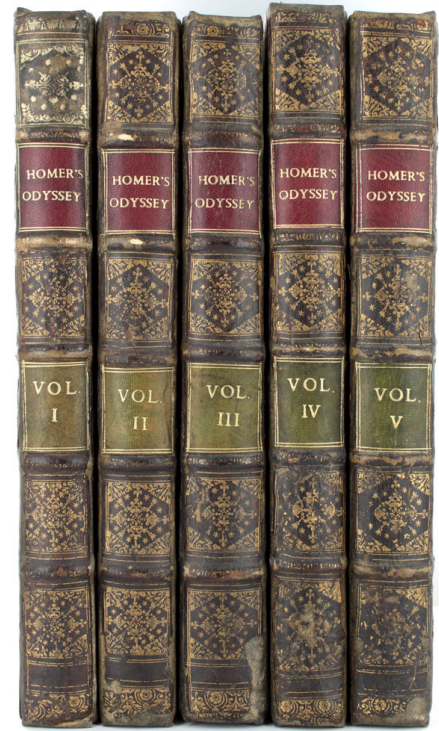
**£650**



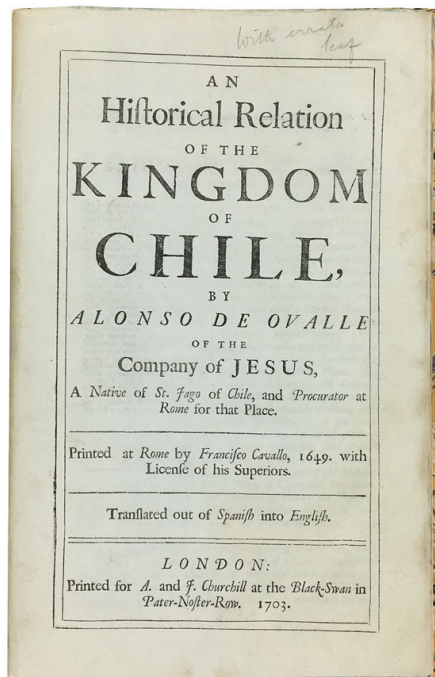
Following the success of Pope's translation of *The Iliad*, Lintot published the 5-volume *Odyssey*. Though the Pope's name is not on the title, it was well-known that he was the translator, lesser known that he was assisted by two collaborators, Elijah Fenton and William Broome, though when this information came to light, it did little for his reputation, The subscription arrangement with Lintot did not fare as well as it had done with *The Iliad*, and the financial fall-out probably accounts for Pope's change of publisher following this edition, and the fact that Pope never again published by subscription. Though it is evident that Pope took less care over this translation than his cherished *Iliad*, it is nevertheless, an attractive production, particularly due to the accomplished engravings throughout.

James Falconer, alumnus of Brasenose, Oxford, was Archdeacon of Derby from 1795 and is commemorated by a handsome relief memorial in Lichfield Cathedral featuring the hooded falcon illustrated here on his bookplate.

Sir Thomas Brand, a favourite at court, was made Usher of the Green Rod in 1714 on the accession of George I, was later appointed Usher Daily Waiter, and processed beside the Black Rod at the coronation ceremony of George II, though his disinclination to pay Council fees prevented him from attending the coronation of George III.



**24. Ovale (Alonso de), *An Historical Relation of the Kingdom of Chile.*** London: Printed for A. and J. Churchill, 1703, *FIRST EDITION*, text in double-columns, single engraved illustration, the odd marginal ink smudge and faint water stain, lower corner of one leaf torn away (not touching text), one contemporary marginal note, pp. [8], 154, wanting the errata leaf (see below), folio, modern quarter calf with yellow marbled boards, spine gilt-lettered label, marbled edges, internally remarkably clean, very good (ESTC N17836) **£950**



A translation into English of the first five books of *Histórica relación del reyno de Chile* (Rome, 1646) a Jesuit's history of the Chile (as well as Peru and Argentina), and its colonisation by Spain.

The original work is a parallel Spanish/Latin text by the Spanish Jesuit priest Fr. Alonso de Ovalle (1603-1651), who conducted missionary work in Chile over many years. Upon his return to Spain he sought to give an overview of the part of South America in which he had spent his life. The book deals with Chile's natural resources, climate, a description of its native people, the arrival of the Spanish, and the long running conflict now known as the Arauco War. Fought between the Spaniards and the Mapuche people, the war unfolded in central Chilean region of the Araucanía, between the Itata and Toltén rivers. The book contains a wealth of information, covering topics as diverse as shipping along the Magellan Straits, the proliferation of bezoar stones, the colonial commerce of Peru and Argentina, and the flora and fauna of the region. Ovalle discusses the camelids for which South America is famed; then, as now, the hair of the vicuña was the most prized. The illustration, an engraving within the text, shows the Chilean night sky. Ovalle's understanding of the broader colonial world is striking; he touches on trade between the Spanish colonies of Chile and the Philippines, and refers to

the imperial arena of the East Indies: ‘There is a harbour called de la pimienta... for the sake of some trees they found in it, whose barks had a most aromatick small, and a taste of pepper; something more burning and quick than that of the East India’s’.

The anonymous translator bounds the book with terse notes that leave no doubt of his opinions about the Roman Catholic faith: ‘To the Reader: the first six books being the only ones that contain the historical and natural accounts, they alone are translated; and some chapters, even out of them, omitted, for their tedious superstitious narratives.’ At the end: ‘... such a Monkish Spirit runs through the work, that here in England it would rather prejudice than recommend the impression.’

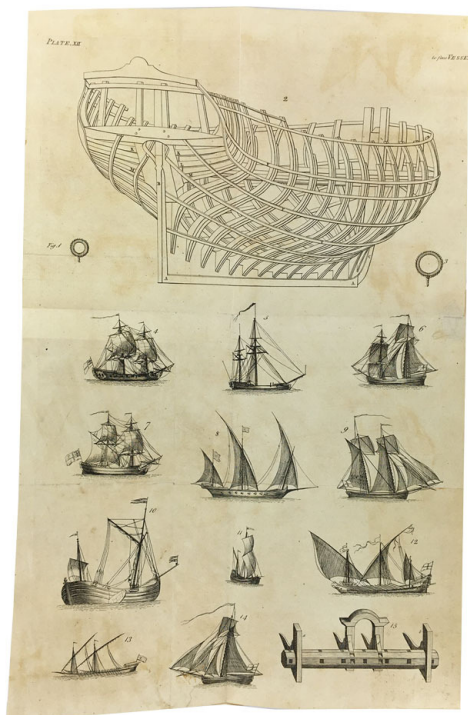
The text was reproduced in volume 3 of *A Collection of Voyages and Travels* (London, Awnsham and Churchill, 1704).

A pencil note to the title page indicates the presence of the errata leaf, but it appears to have been removed when the book was rebound in modern boards. Even without this, it remains a scarce and fascinating work.

Not uncommon in the US, according to WorldCat, but ESTC & LibraryHub list copies in the UK only at Senate House, London Library and Natural History Museum.

**25. Falconer (William) *An Universal Dictionary of the Marine*:** Or, A Copious Explanation of the Technical Terms and Phrases employed in the Construction, Equipment, Furniture, Machinery, Movements, and Military Operations of A Ship. *Printed for T. Cadell, 1769, FIRST EDITION, with 4-page list of subscribers and 12 folding plates engraved by J. Mynde, plates mounted on stubs, several slightly toned with neat repairs to verso, one with ink splash at verso gutter margin, endpaper with contemporary ownership inscription ‘Tho. Trower 1769’, title with ownership inscription of Henry Trower, pastedown with bookplate ‘Presented by Bishop Trower For the use of the Bishop and Clergy of the Diocese’.* pp. [440], [xii, plates], 4to,

*contemporary polished calf with gilt roll-tooled border and edges, rebacked retaining elaborately gilt spine panels and gilt-lettered label, boards with a few marks and scars, marbled endpapers, very good*  
**£875**



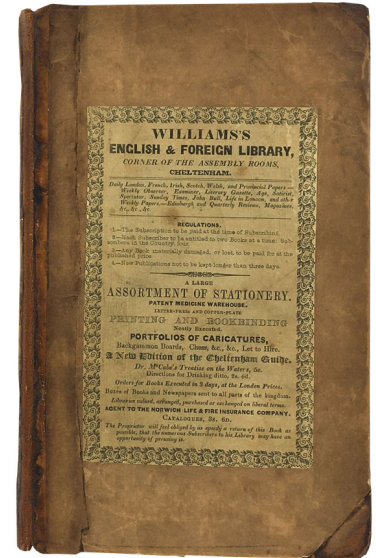
A highly technical and comprehensive work from the Scottish poet, most well-known for his poem ‘The Shipwreck’, which was inspired by his own experiences caught in a wreck on the perilous rocks of Cape Colonna. The dictionary proved popular, running to several editions in the eighteenth century before requiring modernisation, a task undertaken by William Burney, since Falconer himself had been lost at sea in December, 1769, serving as purser aboard the *Aurora*, which was believed to have sunk off the coast of Mozambique. ‘A work of

extraordinary care and scientific thoroughness... it became the standard nautical dictionary until the end of sail' (*ODNB*).

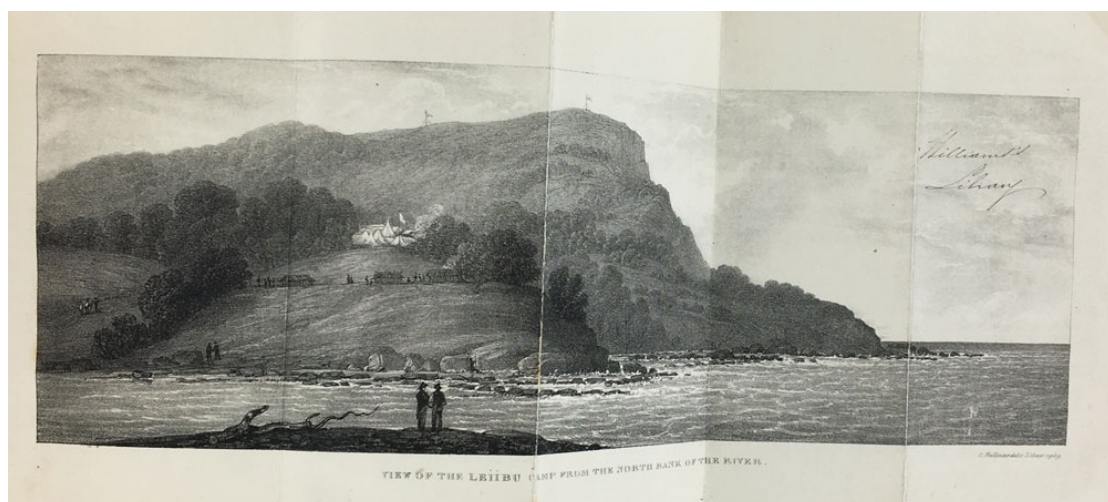
The Trower family were responsible for two bishops: Walter John, Bishop of Glasgow and Galloway (1849-59) and his cousin's son, Gerard, Bishop of Likuma, Malawi.

**26. [Rothery (Lieutenant G.A.J.)] *A Diary of the Wreck of his Majesty's Ship Challenger, On the Western Coast of South America, in May, 1835. With an account of the Subsequent Encampment... on the South Coast of Chili. Longman, Ress, Orme..., 1836, FIRST EDITION, 4 lithographic plates namely a large folding panoramic frontispiece of Molquilla encampment, a folding plan of the beach, a plan of the camp and a folding view of Leubu camp, lithographer, W.L. Walton, a few faint damp spots, each plate inscribed 'Williams's Library' in contemporary hand, pp. [iv], 160, 8vo, contemporary half calf, rebacked retaining gilt-lettered spine, boards with printed labels of Williams's English & Foreign Library, Cheltenham, corners restored, good, (Sabin, 19961. Abbey, 726. Palau. Hill, 1493)***

**£625**



A detailed account of the seven-week ordeal which the survivors of the wrecked Challenger endured on the barren Chilean coast, by one of the ship's officers (Maggs cites Rothery, while Palau suggests Walter J. Collins). The loss of The Challenger, under the command of Sir Michael Seymour, was caused by an unusual reversal of current due to the earthquake which struck Concepcion on 20th February, 1835. Rescue arrived in the form of Seymour's friend, Captain Robert FitzRoy (of The Beagle), who finally succeeded in locating the encampment and taking the crew to safety. The account also includes a brief description of the earthquake's destruction of Concepcion, and concludes with Seymour's court-martial acquittal. (*Voyages and Travels*, Vol 5, Part VIII. CATALOGUE NO 847. Maggs Bros).



G.A. Williams' library moved to the Eastern side of Cheltenham's Assembly rooms in 1816, which were 'very tastefully and elegantly fitted up... the most fashionable and agreeable retreat during the season,' and though it succeeded in attracting 1,232 subscriptions by 1825, the library dwindled towards the end of the century, closing in 1896 with a 6-day sale of over 200,000 books. The contemporary inscriptions on each leaf are a clear deterrent to 'slicers'. (Hembry, British Spas, 1997)

With the Dustjacket

**27. Byron (Robert) *An Essay on India*. Routledge, 1931, FIRST EDITION,** pp. viii, 175, 8vo, *publisher's cloth, title lettered in blue on front board and spine, dustjacket with a few nicks at fold edges and short tear at lower corner of front panel, folds and backstrip faintly toned, very good*  
**£1500**

Widely regarded as one of the most incisive contemporary analyses of Indian political problems of the time, particularly the failures and successes of British involvement, Byron's work was inspired by his own experience in India, where he served as a correspondent for *The Daily Express* in 1929. Evelyn Waugh, an acquaintance, wrote, in a letter to a friend: "I hear Robert has beaten us all by going to India in an aeroplane which is the sort of success which I call tangible." (Amory, ed, *The Letters of Evelyn Waugh*, 1980). An uncommon title, rarely found with the dustjacket present.



**28. (Daniel Press.) BRIDGES (Robert)**  
**Poems.** Oxford: 1884, FIRST EDITION, 72/150  
*COPIES printed on Van Gelder's handmade paper, in small pica roman, printer's device on final leaf, untrimmed, occasional spots, pastedown with bookplates of Rosamond Wigram and George Goyder with Welsh motto, pp. [viii], 52, [iv], near contemporary quarter vellum with blue parchment boards, spine lettered in gilt, boards with a few marks, corners rubbed, good* (Madan 10: McKay A Bibliography of Robert Bridges 8)  
**£175**

The edition includes twenty-four of the author's shorter poems, six of which (nos. 18-24), written around 1882, were published here for the first time. In common with the Daniel Press' *Prometheus*, there is a conspicuous lack of ornament, 'no doubt in each case by the author's desire' (*Memorials of C.H.O. Daniel*, Daniel Press, 1921).

**29. (Daniel Press.) BRIDGES (Robert) *Shorter Poems*. [Books I-V].** Oxford: [1893/94], FIRST EDITION, CVIII/150 COPIES printed on Van Gelder handmade paper using english black letter, a few occasional small spots, pastedown with spotted bookplate of Horace N. Pym featuring engraving of his home, Foxwold, pp. [viii], 37, [iii], 48, 43, [v], 46, [ii], 49, [xi], [ii], small 4to, slightly later half vellum ruled in gilt with marbled boards, spine gilt ruled in compartments with repeated motif and gilt-lettered label, very good (Madan 27, 28, 29, 31, 32; McKay 'A Bibliography of Robert Bridges' 24)  
**£400**

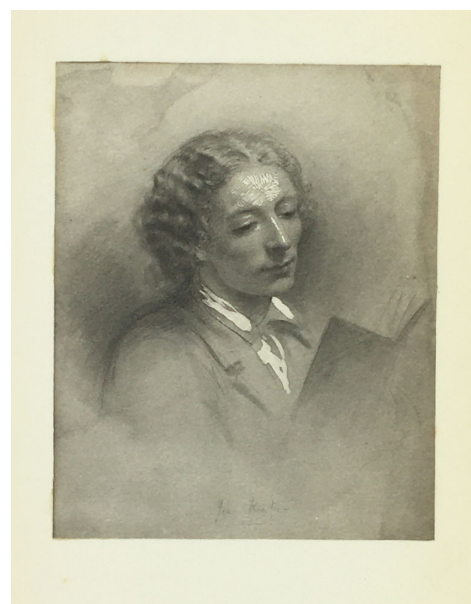
The complete work, which was printed in six pieces (five books plus general title and index), constitutes the press' most substantial publication, finely printed throughout with, as the Memorials (see below) suggests the air of an édition de luxe. The prospectus states that the poems in the first four books are reprints, while those of the fifth are previously unpublished, 'the black letter giving just the check to hasty reading which thoughtful and elaborate poems need.' (*Memorials of C.H.O. Daniel, Daniel Press, 1921*).

Horace N. Pym (1844-96) was the author of several works, notably *Odds and Ends at Foxwold, a guide for the inquiring guest*, 1887, established a renowned library including a fine Dickens collection and provided the inspiration for *Blind Love*, Wilkie Collins' final novel, a case drawn from Pym's experience as a solicitor.

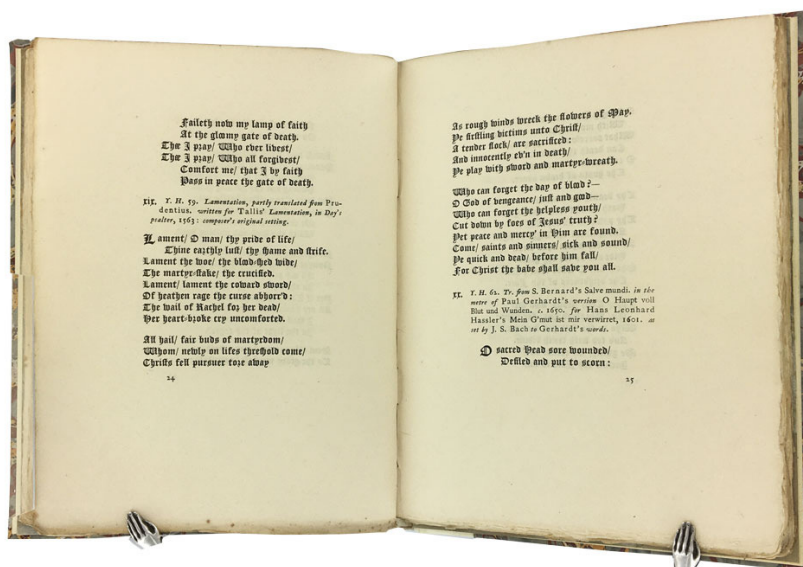


**30. (Daniel Press.) KEATS (John) *Odes, Sonnets & Lyrics*. Oxford: 1895,** 4/250 COPIES printed on French handmade paper, tipped-in photogravure portrait frontispiece with tissue-guard, slightly toned, untrimmed, occasional spots, pp. [xii], 63, [i], 8vo, modern half navy morocco with gilt roll-tooled edges, spine lettered in gilt with raised bands and gilt compartments with repeated motif, marbled endpapers, original green wrappers with printer's device on inner cover bound in, very good (Madan 36)  
**£225**

Printed 'as a Memorial of the Hundredth Anniversary of the birth of Keats' (introduction), the choice of poems guided by Robert Bridges' *Critical Essay*, 1895, the portrait, a reproduction of the drawing by Keats' friend Joseph Severn. Mrs. Daniel herself set the entire book in type and it was one of the press' most successful productions, selling 235 copies between its issue in December and February, 1896. (*Memorials of C.H.O. Daniel, Daniel Press, 1921*).



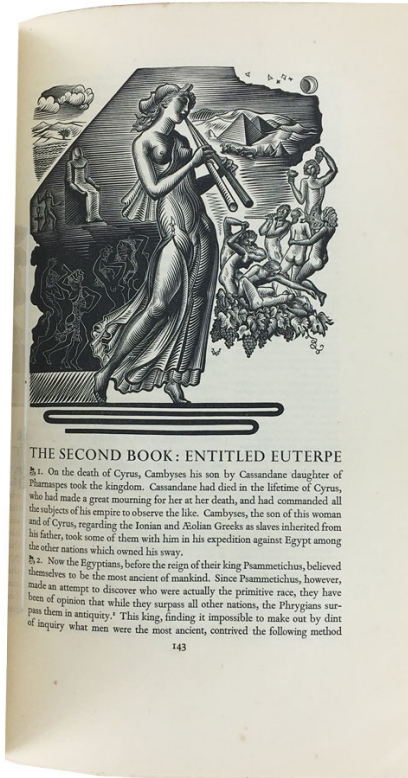
**31. (Daniel Press.) BRIDGES (Robert) Hymns.** *Oxford: 1899, FIRST EDITION, CIV/150 COPIES printed on Van Gelder handmade paper, predominantly black letter, untrimmed, final leaves frayed at lower edge, pp. [iv], 62, [xiv], 8vo, modern quarter vellum with marbled boards, spine lettered in black, original printed wrappers, somewhat spotted with repair to rear lower corner bound in, good (Madan 45: McKay A Bibliography of Robert Bridges 35b)*  
**£275**



Forty-three numbered hymns, adapted by Robert Bridges (apart from one by Wesley) to fit traditional melodies, written while the author was living at Yattendon. The first appearance of Hymns XXVIII-XLIII, pre-dates the fourth part of the Clarendon Press edition of the 'Yattendon Hymnal' in which they also appeared.

**32. (Nonesuch Press.) HERODOTUS**  
**The History of Herodotus.** The Translation of G. Rawlinson Revised & Annotated by A.W. Lawrence... to which is added a Life of Herodotus and the Behistun Inscription. 1935, 165/675 COPIES, 19 wood engravings by V. le Campion, 9 tipped-in wood-engraved maps, of which 7 are double-page, by T. Poulton, title-page printed in black and red, pp. xxvi, 778, [ix, maps], small folio, original blue quarter vellum, with wavy lines at board edges and across head and foot of spine, lettered in gilt, top edge gilt, fore-edge untrimmed and spotted, board edges slightly toned, spine a touch faded, but gilding bright, good (Dreyfus 102)  
**£700**





THE SECOND BOOK: ENTITLED EUTERPE

Pl. 1. On the death of Cyrus, Cambyses his son by Cassandane daughter of Pharnaces took the kingdom. Cassandane had died in the lifetime of Cyrus, who had made a great mourning for her at her death, and had commanded all the subjects of his empire to observe the like. Cambyses, the son of this woman and of Cyrus, regarding the Ionian and Æolian Greeks as slaves inherited from his father, took some of them with him in his expedition against Egypt among the other nations which owned his sway.

Pl. 2. Now the Egyptians, before the reign of their king Psammetichus, believed themselves to be the most ancient of mankind. Since Psammetichus, however, made an attempt to discover who were actually the primitive races, they have been of opinion that while they surpass all other nations, the Phrygians surpass them in antiquity. This king, finding it impossible to make out by dint of inquiry what men were the most ancient, contrived the following method

The much-delayed Herodotus, originally announced in 1930, was an immediate success. In answer to David Garnett's conundrum regarding the problem of finding a suitable editor, T.E. Lawrence had replied: "What about my young brother? He is probably as good as anybody." ...A.W. Lawrence, then a promising young archaeologist at Cambridge and author of two books on Greek sculpture.' (Dreyfus, *A History of the Nonesuch Press*, 1981). *The Times*' original review could not have been more favourable: 'this great work has been given - in English translation - a form worthy of its magnificence. Book collectors and scholars are already greatly in the debt of the Nonesuch Press; but none of their productions will arouse greater gratitude and admiration than this edition of Herodotus.'

Piper lithographs

**33. (Stourton Press.) DYER (John) Grongar Hill.** Illustrated & with a Foreword by John Piper. *Hackney: The Stourton Press, 1982, H/175 COPIES printed on Arches handmade paper and signed by the artist, large double-page tinted lithographic plate and 6 other tinted lithographs all by Piper and printed on two plates, pp. [14], 4to, original quarter mid green cloth, backstrip gilt lettered, Cambray red and green marbled paper boards, endpapers very faintly toned, untrimmed, very good*

£375

With prospectus and letter to Richard Luckett from James Stourton, dated 6/9/82, expressing thanks for Luckett's letter about Southern France, and explaining that he has enclosed the prospectus since it includes the list of illustrations which were issued too late to be included in the book.





**34. (Old Hall Press) LUCKETT (Richard) *The Cryes of London*.** The Collection in the Pepys Library at Magdalene College, Cambridge. With an introduction by Richard Luckett, Pepys Librarian. *Burton Salmon, Leeds: Old Hall Press, 1994, ONE OF 425 COPIES, printed in Baskerville on van Gelder paper, the plates etched by David Pearson, title printed in red and black, 81 plates including 6 folding, pp. xxi [i], 81 leaves (plates), [ii], folio quarter calf by Smith Settle of Otley, with highly decorative Dutch floral gilt patterned paper boards, spine with gilt compartments and gilt-lettered morocco label, slipcase, near fine*  
**£275**

Luckett's own copy of his intriguing work, which reproduces the street vendor engravings from the three sets of Samuel Pepys's unique collection, held in the library at Magdalene, Cambridge. Luckett contends that the album sets can be considered a visual complement to the diary, an invaluable element of the record of 17th century London's greatest chronicler. Reproduced on the first plate, the portrait frontispiece Pepys used at the beginning of his books, on the second, the chapter heading of the *Cryes* in the Collection of London and Westminster prints, in red and black, while, fittingly, on the last, the bookplate which Pepys used at the end of his books in his library. With prospectus.

