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& HISTORY
1546–1694**



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A TRAGI-COMICAL BEST-SELLER

1 AUDIGUIER, Vital d', *Sieur de la Ménor*. A Tragi-comical history of our times, under the borrowed names of Lisander and Calista [translated by W.D., i.e. William Duncomb of Battlesden]. London: Printed by H[umphrey] L[ownes] for George Lathum, 1627. Small folio in fours, pp. [4], 247, [1], title-page mended at top edge and laid down, with slight loss to ornamental woodcut border (only) at head and fore-edge, otherwise a good well-margined copy, in eighteenth-century smooth calf, rebacked.

First edition in English of the French poet and novelist's best-known work, a satirical take on a (modernized) swashbuckling romance of chivalry, first published anonymously in 1615, in which the hero Lysandre 'not only holds his own in salon conversation, but also [like Rostand's more famous literary swordsman Cyrano] composes poetry and music, accompanying himself skillfully on the lute' (Frederick Wright Vogler, *Vital d'Audiguier and the Early Seventeenth-Century French Novel* (1964), p. 90). No fewer than 113 editions in seven languages are recorded by WorldCat before 1997, including the present and three more in English by 1652, and at least one play by John Fletcher and Philip Massinger was based wholly or largely upon it ('The Wandering Lovers', otherwise 'The Tragedy of Cleander' or 'The Lovers' Progress'). This is the rare variant with last leaf correctly paginated (Birmingham University and Innerpeffray-by-Crieff only in ESTC, both imperfect). STC 906.

£850

A FORGED ELIZABETHAN CONDUCT BOOK?

2 CAETANI or GAETANI, Enrico, *Cardinal di Sermoneta* (1550–1599). Instructions for Young Gentlemen; or, The Instructions of Cardinal Sermonetta to his Cousen Petro Caetano, at his First Going into Flanders to the Duke of Parma, to serve Philip, King of Spaine. Oxford: Printed by John Lichfield for Thomas Huggins, 1633. 12mo, pp. [8], 122, [2]; original vellum neatly rebacked, a fine copy with contemporary inscription on terminal blank ‘Tho. Clifford his booke’.

First edition in any form: no previous or later version in any other language is known to USTC or biographical accounts of Enrico Caetani or Gaetani, the second son of the Neapolitan Bonifacio Caetani, fourth Duke of Sermoneta. A well-educated cleric, the younger Caetani was distinguished under Pope Sixtus V by his controversial support of the Catholic League and Spanish interests in France in the aftermath of Henri III’s assassination and the accession of the ‘heretic’ Henri IV of Navarre, and by important diplomatic service in Austria and Poland under Sixtus and Clement VIII; he was also an effective papal legate to fractious Bologna in earlier years, subsequently a powerful *camerlengo* or ecclesiastical treasurer of the Holy See, and near the end of his life the Cardinal Protector of England who in 1594 appointed the Jesuit-sympathizing George Blackwell as English arch-priest after the death of Cardinal William Allen: see the extended notice in the *Dizionario Biografico Treccani*, vol. 16, with much on the reverberations in England of that last and perhaps dubious decision – although never mentioning the mysterious literary work that we confront here.

For *Instructions* is indeed a curiosity, if not an outright invention or forgery, given the absence of any known source beyond this one *bijou* English text. The title-page describes the addressee as Caetani’s cousin, ‘Petro Caetano’, recently summoned from Italy for military and administrative service to Alexander Farnese, Duke of Parma, in the war-torn Spanish Netherlands – identifiable as Pietro Caetani (1562–1614), the son of Enrico’s older brother Onorato and from 1592 sixth Duke of Sermoneta, who left Italy

to serve with Parma in 1584. The author offers advice on a multitude of practical ‘conduct’ issues, presumably necessary for the guidance of an inexperienced noble youth, ranging from how to read and write letters – read and reread your received correspondence and annotate it thoroughly, organize your replies sequentially by limited topics, avoid potentially dangerous information (lest your letters be intercepted *en route*, or until you have worked up mutually understandable systems of ciphers), and above all make friends with your postmaster, with flattery and gifts, as he is essential to your security – to truly Polonian maxims and warnings. Your lord and master (Parma) has a favourite mistress: praise and flatter her, which will please him, *but not too much*, because ‘a woman is a fraile creature’, i.e. susceptible, and his jealousy would undo you. Always be wary of seeking favours from applicants who beg your advocacy in influencing your master, and keep careful track of what they owe you in return. Finally, at all times look out for your own advantage and safety, but *never* let that be obvious to your associates or lord.

In some ways, all this is no more than the usual semi-ethical, semi-moral routine of practical diplomatic instruction, and we are not surprised to find it grouped with Raleigh’s or Burghley’s standard ‘advice to a son’ essays in English education manuals of the later c17 and c18, but the key question here is *did Cardinal Caetani really write it, and is it as early as the Caroline Oxford publisher suggests?* For the brief prefatory ‘Printer to the Reader’ asserts (quasi-conventionally) that he – the Oxford Printer to the University, representing (?) the local bookseller John Huggins, his sometime client since 1626 – has ‘Printed this little volume ... to spare the labour and trouble of writing out Copies, as also to prevent alterations and errors which are usually contracted, and multiplied by often transcribing; as water wee see the farther it runs, and the more remote from the fountaine, the more impure.’ ‘Yet’, he adds, ‘I dare not affirme, it is now presented to the world without all blemish or imperfection: for I am told it is somewhere a little suspected [a sly hint?] not to be so fully and exactly rendered’; and if alterations are forthcoming, he will cheerfully emend the text in a ‘second impression’ – never, in fact, to be seen. Meanwhile, the

only complaint he can anticipate 'is, that it is so short'. But the more serious question remains outstanding: *with no prior known source in print or cited manuscript, is it at all genuine?*

STC 11514, Madan's *Oxford Books*, and USTC agree in locating only four institutional copies in Britain (British Library, Bodley, Corpus Christi, Oxford, and Emmanuel College, Cambridge) and three in the USA (Huntington, Folger, and Yale); another copy was apparently offered at one time by Sokol Books (Internet description now deleted). Madan (ii:126, no. 765) says that unsold sheets of the 1633 edition were reissued with a cancel title in London in 1644 (Madan, ii:387, no. 1757), but STC reports that such a survival 'cannot be traced', and Madan may have confused it with a similar reissue of 1650 (Wing G 104A, unique at California State/Sutro). This last is the version most frequently alluded to in Internet citations of the work, ignoring the present original of 1633. Two manuscripts of the text have been located, at the Society of Antiquaries of London (in MS 0258, a collection of C17 political papers) and at the British Library (in MS Harl. 1877, clearly copied from the printed text).

£3200

PARODIES OF CATULLUS, PRINTED AT 'YORK'

3 CATULLUS, Gaius Valerius. Phaselus Catulli, et ad eam, quotquot exstant, Parodiae. Cum annotationibus doctissimorum virorum. Accesserunt alia quaedam eiusdem generis, edita à Sixto Octaviano. 'Eboraci [i.e. York], apud Joannem Marcantium' [but probably Antwerp], 1579. 8vo, pp. 68, olive green morocco gilt, by Aquarius.

First edition of a rare volume of Catullan parodies, assembled by Victor Gislain or Giselin and Jan Leernout (Janus Lernutius), two friends of Jan Dousa, to whom the volume is dedicated under the pseudonym N. Ascanius (pp. 67–68); with commentary

(particularly on Catullus Carmen 4, addressed to the aging seagoing vessel 'Phaselus') by Scaliger, Lipsius, Muret, Henri Estienne, and Aquiles Estaço. Reprints appeared in 1593 and 1642, at Lyon, Leipzig, and Breslau, all similarly elusive: John Carter records buying his copy of 1579 at Sotheby's in 1938 for £3 10s (now at Texas, lacking two leaves, but not so described in ESTC or the HRC catalogue), and STC 4866 now lists only that copy and Folger's in the USA, among seven located in all – although USTC adds a duplicate at HRC. See the account in Julia Haig Gaisser, 'Catullus', in *Catalogus Translationum et Commentariorum*, 7, ed. Virginia Brown (1992), pp. 215, 222.

£1800

'I HOPE THE READER WILL BE SORRY'

4 CHALKHILL, John. *Thealma and Clearchus. A Pastoral History, in smooth and easie Verse. Written long since, by John Chalkhill, Esq; an Acquaintance and Friend of Edmund Spencer.* London: Benjamin Tooke, 1683. 8vo, pp. [6], 168; lacks preliminary blank leaf [A₁], slight chip to blank fore-edge of title and to top blank margin of A₃ ('Preface'). Polished calf, g.e., joints neatly mended. Like the Hayward copy (no. 130), with the spelling on the title-page corrected from 'Edward' to 'Edmund' Spencer, the earliest copies issued retaining that error. The editor was Izaak Walton, who had included two songs by Chalkhill in his *Compleat Angler* (1653), and famously ended his incomplete text of *Thealma and Clearchus* with the comment 'And here the Author dy'd, and I hope the Reader will be sorry'.

Chalkhill was long suspected to be an imaginary poet (his only other publications are the songs printed by Walton), conjured up by Walton himself, who gives no hint of his source in his pleasant short preface, dated 7 May 1683. Nor did the poet Thomas Flatman, who in his commendatory address following speaks of 'bright Thealma' having 'long lain obscure ... like rough Diamonds in the Mine ...

thro near a century', but now, thanks to Walton's revival, shall be 'well spoken of by late Posterity / As long as Spencer's [*sic*] noble flames shall burn'.

But papers discovered in the late 1950s at Hopton Hall, Derbyshire, have filled in some biographical details: Chalkhill was in fact born in Middlesex about 1595 (which puts paid to any significant association with Spenser!), attended Trinity College, Cambridge after April 1611, and died in April 1642. The revisory entry in the *Oxford Dictionary of National Biography* (2004) astonishingly fails to consult or cite the standard edition of Chalkhill's works, with extended biographical and critical re-evaluation, by the late Charles Ryskamp, former Director of the Pierpont Morgan Library (Roxburghe Club, 1999). I have long been accused of ungenerously picking holes in *ODNB* – that lamentably uneven product of overhasty publication, accompanied by promises of 'updating' by contributors (including my wife and myself), nowadays rarely supplied – and wish only to reiterate my cautionary stance in this instance. Wing C 1795; Wither to Prior, no. 153.

£1200



THE ONSLOW-WARDINGTON COPY OF THE 'GOLDEN AGE' CHAUCER

5 CHAUCER, Geoffrey. The Woorkes ... newlie printed, with divers addicions whiche were never in print before; with the siege and destruccion of the worthy citee of Thebes [etc.]. London: Printed by John Kingston for John Wight, 1561. Folio, title defective with loss of top outer corner (repaired with blank paper), closed tear at foot of A2, lacking leaves Rrr4–Ttt6 and Vvv⁶ (the supplementary *Siege and Destrucion of Thebes*, by John Lydgate), **otherwise complete and attractive**. C17–18 panelled calf, with bookplates of Arthur Onslow (Speaker of the House of Commons, 1728–61) and (at end) Christopher 'Bic' Pease, Lord Wardington (1924–2005).

Fourth folio edition of Chaucer's combined *Works*, prepared originally from manuscript sources and prior printings of individual texts (*The Canterbury Tales*, *Troilus and Creseyde*, et al., by Caxton (1477 and 1483), Pynson (1491/92 and 1526), Wynken de Worde (1498), and Julian Notary (1500?)) by the poet's first post-medieval editor, William Thynne (for Thomas Godfray, 1532). Thynne's recension was reprinted with the addition of the spurious 'Ploughman's Tale' in 1542 and 1550, and now with copious additions (mostly now considered non-Chaucerian, but mostly **rendered in print for the first time**) by the historian and antiquary John Stow – his first published literary undertaking, although the text up to fol. 340 is largely taken from the prior *Works* with minor changes. Stow's new contribution was principally confined to 'certaine woorkes of Geffray Chauser, whiche hath not here tofore been printed, and are gathered and added to this booke by Jhon Stowe' (fol. 341), although his 'latter part' with its 'additional matter' seemed (to the great C19 editor Walter W. Skeat) 'nearly sufficient to give us all the information we need' toward the traditional canon of Chaucer's writings as it stood in the mid-sixteenth century.

In this 'completed' state, moreover, the general prologue to the *Canterbury Tales* is **fully illustrated with restrikes of twenty-two fine woodcuts**, twenty-one from a series originally cut for Caxton's

second edition of 1484, plus one previously used in the 1550 printing. Early bibliographical accounts had speculated that an entirely unillustrated issue of the 1561 volume (STC 5076) *followed* this one, the woodblocks having been ‘retired’ when they became too worn to work with, but David R. Carlson has recently suggested, persuasively, that the opposite was the case: that the printer and publisher ‘came into possession of the woodcuts belatedly, after most of the press work for the edition had been done’, and so the fully illustrated version represents the finished project in its final, and clearly preferable state (‘Woodcut Illustrations of the *Canterbury Tales*, 1483–1602’, *The Library*, 6th ser., 19 (1997), 25–67, at p. 50).



The particular merit of John Stow’s collection, however (the last in black letter), may be said to transcend its physical appeal – its charmingly crude pictorial presentation, with the individual fellow pilgrims on horseback scattered throughout their self-explanatory prologues, must have tempted generations of children, privy to their elders’ shelves, to colour in the images – for it is the *non-Chaucerian content* that constitutes above all its special relevance and ongoing desirability. Permit me a digression: Few eminent authors of the middling or far past have altogether escaped the reputational curse of doubtful or fraudulent misattribution, from a posterity intent on assigning given writings to given writers, so unsatisfying to the generality of readership is the effective vacuum of anonymity – when any work sufficiently admired, reviled, or merely provocative of curiosity leads its critics to seek details of its origin, i.e. who wrote it

and when, and perhaps why. The rage to define, locate, and attribute is as old as the generation of text itself, oral or written – and perhaps as old also as the propensity on the part of some creators to conceal and mislead – so that one ought never to be surprised to find certain authors especially credited (or discredited) with works they had nothing to do with, and being long past protesting, could never disown.

Chaucer is surely prominent among such victims of over-attribution of implausible apocrypha, much as (long before him) the far too prolific Aristotle and Augustine, the oft-forged Galen, the poet-statesman Cornelius Gallus, and the absurdly fecund Plautus were routinely cloned, and in England in his starry wake, poets and playwrights like Skelton, George Peele, and Thomas Heywood, and latter-day pamphleteers Defoe and Smollett have found their canons optimistically enlarged from the vast storehouse of unclaimed anonyma. Some literary greats may have eluded similar treatment by the mere singularity of their less than imitable style: comparatively few semi-credible impostures have been successfully imposed on Wyatt, Spenser, Shakespeare, Milton, and Pope, for instance. Chaucer's vulnerability in the sixteenth century was no doubt partly due to his seeming 'antiquated' by then, and thus easily confused, stylistically and topically, with his contemporaries or imitators. As late as 1617 the satirist Richard Brathwait, a loyal admirer, summoned Chaucer's 'incensed ghost' from Elysium to complain about latter-day claimants, 'and taxe them too, for bringing him o' the Stage / In writing that he knew not in his age' – for he had seen 'fixt to a post' (i.e. in advertisements for playhouses or bookshops) 'my name [applied] to that I never wrot', and even 'those tales I told' (of the Miller, Wife of Bath, and five others) 'though molded in another age, / Have raised new subjects both for *Presse* and *Stage*'. (Brathwait's theatrical reference may be to the 'Shakespearean' *Two Noble Kinsmen* (based on 'The Knight's Tale') or its 'Palamon and Arcite' predecessors, or to Nicholas Grimald's *Troilus* (mentioned by Bale), a 1598 *Patient Grissel* (from 'The Clerk's Tale'), or even Jonson's *Sad Shepherd*, from the medieval *Tale of Gamelyn*, once casually misattributed to Chaucer.)

But the c16 apocrypha that feature in the editions of 1533 through 1561 proliferated dramatically above all in that brief period. Thomas Thynne's title of 1532 announced 'the Workes of Geffray Chaucer' as 'newly printed with dyvers [unspecified] workes whiche were never in print before', and his stout volume contains forty-one individual poems, or sequences (like the collected 'Tales'), of which the narrow majority (twenty-two, or twenty-three, if we discount the partly Chaucerian translation of 'The Romaunt of the Rose') are in fact now regarded as spurious. Stow's title, however, further dilutes the ambiguity of 'with dyvers workes' (which had led Charles Crawford in 1913 to call 1532 'the first English poetical miscellany'), by linking 'divers addicions' directly with Chaucer himself, and *distinguishing* these from the appended *Destruction of the Citee of Thebes*, as 'compiled by Jhon Lidgate'. (This 'extra' text may well have been an afterthought in 1561, as it is not infrequently absent or defective; it was in fact anticipated in a printing of 1497 by Wynkyn de Worde.) And Stow's newly introduced material brings Thynne's tally of forty-one pieces up to sixty (or sixty-one, with Lydgate's *Siege*). Five of these are now considered genuine or possibly so, including the famous ridicule of Adam, Chaucer's 'scall'-afflicted scrivener, but the fifteen commonly rejected ballads and other novelties (among them 'The Ten Commandments of Love', 'The Nine Ladies Worthy', 'The Judgement of Paris', and 'The Court of Love') are all providentially preserved through Stow's access to widely scattered manuscript resources. The only post-1561 supplements to this 'expanded' Chaucerian canon at its fullest – before the modern critical era of reduction, beginning with Tyrwhitt in 1775–78, pruned away the stuff dear to the age of Elizabeth I – involved two dubious additions to Thomas Speght's folio of 1598 ('Chaucer's Dream' and 'The Flower and the Leaf'), two more in the follow-up of 1602 (the spurious prose 'Jack Upland' and the probably genuine 'A. B. C.'), and three dismissible revivals from the prefaces of 1542 and 1550, in the late reprint of 1602 (1687).

In terms of editorial novelty and breadth of content, one might thus argue, Stow's 1561 *Works* would be the edition 'of choice' among all the above, if one must settle for a single representative of

a ‘Golden Age’ or ‘Shakespearian’ Chaucer. And purely as a practical consideration, copies of its black-letter predecessors may seem beyond many modern bibliophiles, including myself: the Kenneth Rapoport copy of 1542, for example, sold at auction in 2022 for \$106,250, and is now offered on-line at £195,000, although a complete copy of the same collector’s 1550, listed elsewhere at £37,500, may seem by comparison almost reasonable. The only other examples of 1561 available recently in the trade, complete (or like ours, lacking the Lydgate addendum) are from the (sadly) unillustrated issue. STC 5075; Pforzheimer 176.

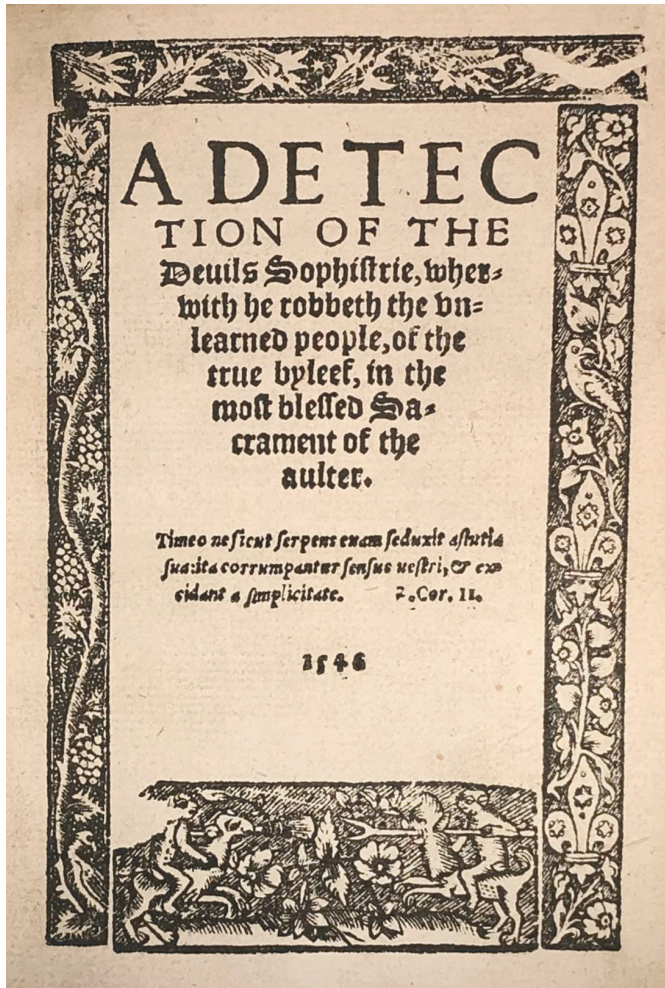
£9500

BISHOP GARDINER’S PRISON BOOK

6 GARDINER, Stephen, *Bishop of Winchester*. A Detection of the Devils sophistrie, wherwith he robbeth the unlearned people, of the true byleef, in the most blessed sacrament of the aulter. ... 1546. [Colophon on S4^r]: Prynted at London in Aldersgate strete, by Jhon Herforde, at the costes & charges of Roberte Toye, dwellynge in Paules church yarde, at the sygne of the Bell. 1546. 8vo, black letter, ff. xxxii, [4], xxxiii–cxxxiii [i.e. cxxxii], [1] (A–D⁸ E⁴ F–R⁸ S⁴), errata on S3^v, quire E⁴ in Greek type. Text inoffensively washed, attractively bound in brown crushed morocco by Pratt, Christie-Miller gilt arms on covers, g.e.

First edition, the fine Britwell copy, with the later book-label of Sinclair Hamilton. Celebrated as much for his political endurance as an English prelate in the mid-century reigns of Henry VIII, Edward VI, and Mary I – surviving his great contemporaries from his early patron Wolsey to his rival Cromwell (and nearly Cranmer as well) over thirty years as the royal secretary, privy councillor, ambassador to France and diplomat *par excellence* in negotiations with the Empire, chancellor of Cambridge University, and (under Mary) chancellor of all England – as for his long-term ecclesiastical

influence as Bishop of Winchester, and his humanistic, legal, and literary facility, devoted increasingly, as time passed, to the futile task of reconciling the English church with Roman Catholic



reconciling the English church with Roman Catholic authority, Stephen Gardiner is now justly regarded as a 'giant' of Tudor history and its literature, if a still-controversial figure of (often) self-serving manipulation and power brokerage. In the Edwardian years, unsurprisingly, his continuing efforts to reconcile England and Rome met

with punitive prosecution. His eclipse was inevitable, but in the resulting confinement in Fleet Prison, from 1543 to 1548, he turned easily enough to theological controversy, mostly on the subject increasingly dear to him, the literal interpretation of the eucharist, as an energetic spokesman for the 'real presence' against the new scepticism of Cranmer and Peter Martyr Vermigli, among many other reformers. That issue is the substance of *The Devils Sophistrie*, a characteristically elegant and persuasive essay addressed principally to the literate but 'unlearned' laity (although the Greek text here, among the earliest in English typography, would appeal more to the learned), uncompromising in its conservatism but stopping short of a challenge to the (temporary) new order of church orthodoxy.

As a specimen of measured response to a core issue of Reformation theology, it typifies Gardiner's ability to combine sturdy argumentation with literary finesse, and yet again stay out of serious trouble – although it was at once 'refuted' by George Joye (in London) and John Hooper (in Zurich), and subsequently by Anthony Gilby and Thomas Cranmer himself, to whom Gardiner vouchsafed a reply in 1551. And it remains readable today, among a relatively modest output of memorable prose by its author, long a pillar of the Tudor church and state government. *The Devils Sophistrie* was reprinted only once in its time (with the errata here indicated corrected, but no other changes); this is the scarcer of the two editions, with five copies listed by STC 11591 in American libraries (Harvard, Folger, Huntington, Union Theological, and Yale).

£9500

‘IMPRISONMENT UNGODLY’,
BY A PROGRESSIVE SCHOOLMASTER

7 **GRANTHAM, Thomas**, *Curate of Easton Neston, later Rector of Waddington*. A Motion against Imprisonment, wherein is proved that Imprisonment for debt is against the

Gospel, against the good of Church, and Commonwealth. Printed at London for Francis Coules, 1642. Small 4to, pp. 8, partly uncut, in recent calf-backed boards.

Only edition, a very rare squib employing (unusually for Grantham) 'arguments of pure sense' (W. B. Meyer in *ODNB*), by the eccentric private schoolmaster and (later) ejected rector of Waddington, Lincolnshire (c. 1610–1664). Grantham's highly unusual educational principles, evinced over thirty years' practice in various locations, included complete distrust of corporal punishment for indiscipline or inattention (offending boys were simply sent home) and reliance on instruction given in small classes, with recreation and Latin conversation given time equal to that of formal schooling. A graduate of Hart Hall, Oxford (1630) who proceeded MA from Peterhouse, Cambridge in 1634, his later publications included the 'celebrated piece of nonsense' (Meyer) or 'specimen of clerical buffoonery' (Gordon Goodwin, in a far better account of Grantham for the 1890 *DNB*) entitled *A Marriage Sermon ... Called a Wife Mistaken, or a Wife and no Wife, or Leah instead of Rachel: A Sermon Accused for Railing against Women; for Maintaining Polygamie ... for calling Jacob a Hocus-Pocus. A Sermon Laught at more than a Play (by the Ignorant) for Many such Mistakes: Justified by the Wise* (1641 and reprints), and more than one defence of his own pedagogical methods against those of the 'free schools' he warmly opposed, notably in *Μνημοφθοροπαικτης: The Brainbreakers-breaker, or the Apologie of T. G. for his Method of Teaching* (1644).

Just prior to the Restoration, Grantham also published a metrical translation of Book One of the *Iliad*, enlarged to three books by 1660, which Meyer (clearly paraphrasing John Payne Collier's extended entry in his *Bibliographical and Critical Account of the Rarest Books in the English Language* (1865), ii:193–97, without credit) condemns as 'lamentable', 'rank[ing] with the very worst attempts at verse' (a bold claim!), along with 'similarly awful' loyal poems addressed to the returning Charles II and others.

The present early survival from Grantham's days at Easton Neston, Northamptonshire, may not match the above productions for curiosity or significance, but it is signally rare, Wing G 1550 recording copies only at the British Library (Thomason), Christ Church, Oxford, and Harvard.

£1500

BEST-SELLING FICTION BY THE
QUINTESSENTIAL ELIZABETHAN HACK:
UNRECORDED EDITIONS

8 JOHNSON, Richard. The Famous History of the Seven Champions of Christendome, St. George of England, St. Dennis of France, St. James of Spain. St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales. Shewing their Honourable Battels by Sea and Land: their Tilts, Justs [*sic*], Turnaments, for Ladies: their Combats with Gyants, Monsters and Dragons ... [etc.]. The First Part. London: Printed by R. W. for T. Basset, J. Wright, R. Chiswel, and sold by Tho. Sawbridge at the three Flower-de-luces in Little Britain, 1676. [Bound with:] **Johnson, Richard.** The Famous History of the Seven Champions of Christendome. The Second Part. Likewise Shewing the Princely Prowess, Noble Atchievements, and strange Fortunes of Saint George's three Sons, the lively Sparks of Nobility. ... [etc.]. London: Printed by R. W. for T. Basset, J. Wright, and R. Chiswel, 1675. Small 4to, two volumes in one, partly in black letter; separately issued and signed: [A]⁴ (-[A₃]) B–Z⁴ Aa⁴ and [A]–Y⁴. Lightly foxed throughout but well preserved, although **lacking** leaf [A₃] in Part One; later polished calf, top hinge scraped but sound.

Virtually nothing is known of Richard Johnson (fl. 1592–1622) save his prolific writings (crude fiction, ‘heavily plagiaristic’ journalism, anthologies of ballads, epigrams, and doggerel verse), but this title remains one of the most popular of all Elizabethan fictive romances, a best-seller over more than three centuries from its initial appearance in 1596–97. Richard Proudfoot accounts for its phenomenally extended appeal as resulting from a ‘heady mix of romance, adventure, Christian crusading high-mindedness, and misogynist, vindictive, and racially directed violence’ – clearly favourite fare for numberless generations of young middle-class readers, and the source of at least one play of the same name (1638, attributed to John Kirke). Reprints throughout the seventeenth century (this one preserving the original dedication of Part Two [1597], eighty years on) are endemic, if individually rare in survival, and often tattered or defective from avid rereading: **neither of the present (independent) editions is recorded by Wing** (nor, I think, ESTC, which is unavailable for checking at present). As noted above, ‘First Part’ lacks [A3], the first leaf of its main text, and the book is priced accordingly.

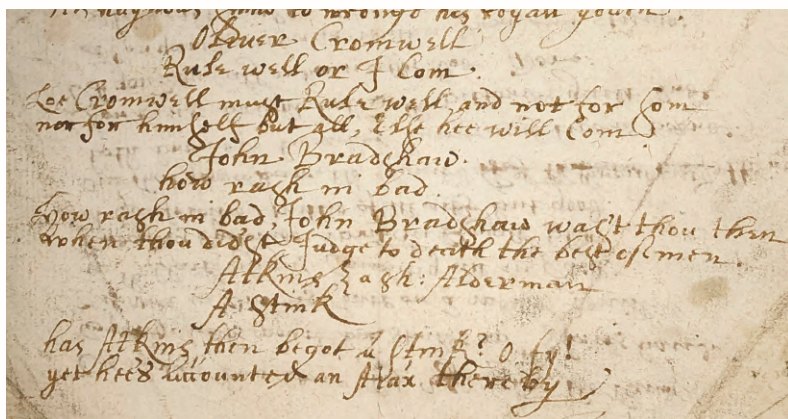
£650

CROMWELL ‘BOTH BREWES & BROACHES LAWES AS IF TWERE BEERE’

9 JORDAN, Thomas, ‘*the City Poet*’. Autograph manuscript of satiric verse, four provocative anagrams (on Charles Stuart, Oliver Cromwell, John Bradshaw, and Thomas Atkins), each with rhymed distichs of ‘exposition’, and an unknown calumny in ten couplets on ‘a glorious Traytor, and a prosperous knave’, also reviling the Protector. One 8vo leaf, recto and verso, at one time folded into pocketable quarters, with later traces of old album-mounting at left outer margin. [London, c. 1650s.]

Thomas Jordan (c. 1614–1685, actor, playwright, and poet), was one of the most prolific and popular of English dramatist-versifiers of the mid-seventeenth century. A boy player with the King's Revels Company at Salisbury Court and the Fortune Theatre in the 1630s, and subsequently an adult with the King's Company at the Red Bull, he wrote at least two well-received plays before the closure of the playhouses in 1642, and published his first volume of *Poetical Varieties* in 1637, with commendatory verse by playwrights Thomas Heywood, Richard Brome, and Thomas Nabbes; he may also have accompanied James Shirley to Dublin in 1638, for the brief flourishing of the public stage there, and he later dedicated a miscellany of 'Sacred Poems' to the Irish Primate James Ussher (Trinity College Dublin MS 433). A fervent royalist during the Interregnum, when he was once arrested for participating in an illegal public performance, perhaps one of his own comedies, he satirized aspects of the Commonwealth at length, if discreetly, in prose and verse, and in the Restoration published several more volumes of poetry – some retitled in reprints and two, remarkably enough, entirely plagiarized from collections by James Day (1637) and Edward Buckler (1640) – as well as providing, as 'City Poet', non-stop civic pageants, Lord Mayor's shows, prologues, at least one masque and one jig, and entertainments for livery companies. Most notable among the new publications was *A Royal Arbor of Loyal Poesie* (1663, reissued three times, and twice more as parts of collections), which featured narrative poems, epigrams, acrostics and anagrams, dialogues, songs, and theatrical pieces, including a prologue 'to introduce the first woman that came to act on the Stage', in *Othello*. His contemporaries unsurprisingly found Jordan's prolixity a matter for satire itself, but at least one anonymous epigrammatist thought that trait somehow commendable:

JORDAN, thy Muse so fecund is that thou
 May harvest whilst thy rivals still do plough.
 No rivulet of rime to mock our thirst,
 But JORDANS mighty floud hath slaked it first.



The first two of the anagrams in our manuscript – a favourite exercise by Jordan – appeared in *A Royal Arbor*, sig. E7^r, on Charles II and Cromwell, but the verse ‘expositions’ in print, while retaining the rhyme-words of both, differ considerably from those in MS, seemingly reflecting a later revision of these Commonwealth drafts. A third, on the regicide John Bradshaw, who ‘did’st judge to death the best of men’, does not appear among Jordan’s published anagrams, nor does the last and best, on Alderman Thomas Atkins of Norwich, who served as Lord Mayor of London in 1644–45. Atkins, an otherwise unlikely subject, is best known to theatre historians for having barred a joint-company troupe of London actors, including the young Thomas Jordan, from performing at Norwich in 1635 – and poetic revenge (perhaps) finds him anagrammatized here as ‘A Stink’, with a crisp exposition (‘Ajax’, of course, to be pronounced, as in Sir John Harington’s model, as ‘A Jakes’):

Has Atkins then bigot a stink? O fy!
yet hee’s accounted an Ajax thereby

That this hitherto undiscussed manuscript is indeed Jordan’s own is (we believe) a near certainty, given the hand, which – though variable over time and particular use – closely matches the specimens reproduced by Lynn Hulse in her authoritative study of 1996, “Musick & Poetry Mixed”: Thomas Jordan’s Manuscript Collection’ (*Early Music*, 24 (1996), 7–26), which discusses the unquestioned autograph transcripts at Nottingham University, and

others at Bodley, Harvard, and the New York Public Library, the sole repositories to hold comparable evidence. The same applies to the remarkable tirade on the verso, which at first sight appears to be in a slightly different hand, but on closer inspection quite duplicates versions of Jordan's personal script, as well as his stylistic habits and diction. It describes, in riddling couplets, a newly prominent and vicious 'gaie bug beare' affrighting English society, who has gained public and parliamentary favour, although truly a 'white devill with blacke disyns', having 'a Conscience Guiltie of all acts but good' and being (revealingly) 'One that from barrelle clymbed [a] thousand stere / both brewes & broaches laws as if twere beere'. 'By right a Subiect, but by might a kinge', he is now idolized as 'a goulden Calf, whom Asses doe Adore', and esteemed 'the peoples Guardian' – but he protects them only 'as kites doe chickens, or as wolves doe sheepe', and must finally be judged 'a glorious Traytor, and a prosperous Knave'. Unsurprisingly, the subject is unidentified, but with the reference to 'the people's guardian' and to beer and its brewing, Oliver Cromwell – lampooned elsewhere in ballads as 'Old Noll the Brewer' and 'the Protecting Brewer', a reference to his great-grandfather's trade – is clearly indicated. One half-line revision shows the poem was still in draft, and we cannot locate any publication, but such a target, if (as seems clear) contemporary with Cromwell's rigid rule, would place it among Jordan's most daring and royalist-radical efforts, no doubt uncirculated, if not covert and suppressed.

£2500

A SPANISH GOLDEN-AGE NOVELIST, SELF-EXILED IN LONDON

10 LUNA, Juan de (of Toledo, 1575–1645, *Spanish novelist, language teacher, and Protestant emigré*). A short and compendious art for to learne to read, write, pronounce and speake the Spanish tongue. Compiled by John de Luna of Castile, interpreter of the Spanish tongue in London. London: Printed

by William Jones, 1623. 8vo, A–N⁸ (pp. [208]), text in Spanish and English on facing pages; a fine fresh copy in original unlettered limp vellum wrapper, cloth box.

First and only edition of De Luna's first publication as a new exile in London, where he had fled, from Toledo, Paris, and Toulouse, after his conversion to Protestantism, and remained, at a Cheap-side address, until his death. He is best known as the author of the satirical sequel to the c16 picaresque romance *Lazarillo de Tormes*, which echoed Cervantes and Quevedo and enjoyed a wide circulation throughout Continental Europe and in English translation in 1622, 1631, 1639 ff. But in aid of his language instruction, he also composed a famous sequence of 'familiar dialogues' illustrating the vernacular speech of both nations, and providing lively sketches of contemporary Spanish life, in the quasi-dramatic form adopted in England by Florio, in his Italian (First and Second) proverbial 'Fruits', and Claude Desainliens, or 'Holyband', in both French and Italian language manuals. De Luna's interlocutors are a Master and a Scholar, a Lady and a Gallant, two Gentlewomen, three Gentlemen, and a Lady, an Usher, a Waiting Gentlewoman and a Page, all appearing in 'scenes' that preserve the conversational English of the era, as well as the Spanish – in contrast to the often artificial or heightened dialogue employed in domestic-set plays and skits. De Luna's five dialogues were first published in England in bilingual facing texts by the translator of a rival Spanish grammar and phrasebook (César Oudin's French original, STC 18897), just one year earlier, but here De Luna himself presents his version of their substance in 'A Familiar Coloquie', which runs from K1^v to the end of the volume. See A. F. Allison, *English Translations from the Spanish and Portuguese to the Year 1700* (1974), p. 115 (no. [34]); STC 16925, recording four copies in the UK, one in Spain, and four (Folger, Harvard, Huntington, and Johns Hopkins) in North America.

£8500

BOTH LIFETIME WORKS OF A SOLDIER-SCHOLAR

11 MARKHAM, Francis. The Booke of honour; or, Five decads [*sic*] of epistles of honour. London: Printed by Augustine Matthewes and John Norton, 1625. [Bound with:] **Markham, Francis.** Five decades of epistles of warre. London: Printed by Augustine Matthewes, 1622. Small folio, pp. [6], 200 (without A₁, blank), and [8], 200 (including A₁, blank). Early panelled calf, worn at extremities of spine and lower corners, worming in upper blank margins, touching text only at the end of the second work, and still readable throughout. Probably the Bute copy, with 'Luton' (for Luton Hoo House) in ink at corner of front pastedown.

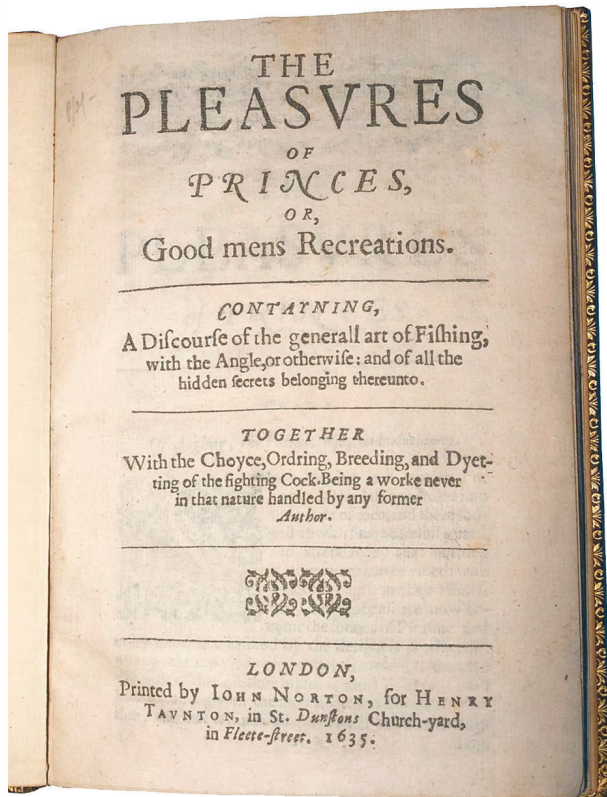
First and only editions of both works, the only contemporary publications of Gervase Markham's older brother (1565–1627), a professional soldier educated at Cambridge and (unwillingly) at Gray's Inn and Heidelberg, whose prose – his *ODNB* biographer declares – is 'lucid and elegant, if a touch florid', rendering him 'a greater stylist' than his more celebrated brother. The *Epistles of Warre*, dedicated to Prince Charles, are each inscribed to different members of the English nobility, and contain autobiographical passages reflecting Markham's military career ('Warre hath been ever my Mistresse'), while *The Booke of Honour*, long famous as a source for gradations of dignity in its time and before, from 'gentle' status upward, was dedicated to King James and similarly addressed, essay by essay, to further luminaries of church and state. The pairing of the two books may have been deliberate after 1625, as at least two other 'sets' are now extant bound together, at Sion College (now Lambeth Palace) and Folger. STC 17331 and 17332.

£750

THE ART OF FISHING WITH THE ANGLE,
AND BREEDING OF FIGHTING COCKS

12 [MARKHAM, Gervase.] The Pleasures of Princes, or, Good Men's Recreations. Contayning a Discourse of the generall art of Fishing, with the Angle, or otherwise ... together with the Choyce, Ordring, Breeding, and Dyeting of the fighting Cock. Being a worke never in that nature handled by any former Author. London: John Norton for Henry Taunton, 1635. Small 4to, pp. 54, modern polished calf, g.e.

This prose paraphrase of John Dennys's very rare versified *Secrets of Angling* (1613 ff.), the earliest English verse treatise on fishing, was first added to the second book of Markham's *English Husbandman*



(1613–14; F. N. L. Poynter, *Gervase Markham*, no. 21.1(ii)) and included in the fourth edition of *Country Contentments*, published as part of his *A Way to Get Wealth* (1631; Poynter no. 34.5b(ii)). The present printing forms part of the 1635 *English Husbandman* (Poynter no. 21.2, the issue printed by Norton for Taunton), although some copies of the *Pleasures* are, like ours, preserved independently (e.g. those at Princeton and Chapin/Williams). As Poynter notes, the essay on the care of fighting cocks, pp. 41–54, is an entirely original work by Markham. A fine copy, with sidenotes intact. STC 17358 (part).

£600

THE INNOCENCE OF MARY

13 [MARY, QUEEN OF SCOTS.] [TURNER, Robert.]

Maria Stuarda, regina Scotiae, dotaria Franciae, haeres Angliae et Hyberniae, martyr ecclesiae, Innocens à caede Darleana: vindice Oberto Barnestapolio. Ingoldstadt: Wolfgang Eder, 1588. 8vo, engraved frontispiece portrait of Mary, pp. [12], 71, [3] (A–E⁸ F⁴ (-blank F⁴)); a fine copy, finely bound in crimson morocco, g.e., by Trautz-Bauzonnet.

First edition, written by the Catholic exile and professor at Douai, Rome, Eichstätt and Ingoldstadt, Robert Turner, under his pseudonym ‘Obertus Barnestapolius’ (i.e. of Barnstaple, Devon, his birthplace), and dedicated to Cardinal William Allen as founder of Douai College. Turner exonerates Mary in the murder of her husband Darnley, and blames George Buchanan for the forgery of the ‘Casket Letters’, although he finds nothing incriminating in them. This influential essay was placed first in a list of ‘certain seditious books newly published’ sent to Walsingham in December 1588 (CSPD 1581–90, p. 565, no. 30, informant unnamed); it was translated into French by Gabriel de Guttery in 1589 (Scott 178), with an added account of the execution, ‘to show the extremes to which Protestant heresy could go’ (J. E. Phillips, *Images of a Queen*

(1964), pp. 186–88; see also Michaela Vaskova, on-line (2018), on the Hunterian copy of Turner's *Innocens*, at some length). John Scott, *Bibliography of Works Relating to Mary, Queen of Scots* (1896), 164.

£2500

A GUTTER-PRESS BIOGRAPHY OF THE POPE

WITH A PREFACE BY TITUS OATES

14 [NESS or NESSE, Christopher]. The Devils Patriarck; or, A Full and Impartial [!] Account of the Notorious Life of this Present Pope of Rome, Innocent the 11th. Wherein is newly Discovered his Rise and Reign; ... The Splendour and Grandeur of his Court; ... His most Eminent and Gainful Cheats; ... His Secret and Open Transactions with the Papists in England, Scotland, France and Ireland ... to this very day. Together with the rest of the Hellish Policies and Infamous Actions of his wicked Life. ... London: Printed for John Dunton, at the Black-Raven in the Poultry, 1683. 8vo, pp. [16], 134, with fine engraved frontispiece of the enthroned Pope, with the Devil perched on his shoulder (very slightly frayed at the blank outer margins). A pleasant copy in C20 full polished calf.

First and only edition. A vituperative biography of the largely admirable pontiff who happened to hold office (1676–89) during England's anti-Catholic hysteria surrounding the 'Popish Plot'. Composed in jaunty if brutal colloquial prose by 'an eminent pen', it combines whimsy and slander like a latter-day Marprelate tract, which though crude and incendiary, can be great fun to follow. Ness actually supplies very little specific information about Benedetto Odescalchi, a successful Jesuit-trained lawyer and banker from Como, save to attribute his rise to ultimate power in the Church to intrigue, bribery, and the influence of Olimpia Maidalchini, 'that Famous Strumpet, that Imperious Jezebel, Sister in Law

&c [i.e. mistress] to Pope Innocent the Tenth', whose favour and favours Odescalchi secured with the gift of a costly cupboard of plate. But once in office as Innocent XI, our author claims, the new incumbent began to shore up the shaky finances of the Vatican by reviving an expedient devised by the great spendthrift Pope Leo X, whose notorious *Taxa camerae apostolice* offered, virtually as a priced stock-list for all takers, not only indulgences, papal knight-hoods, and cardinalates, but jubilees, and (by pawn) furniture, plate, and statuary from the palaces.

While in fact Innocent XI was personally, by nearly all accounts, parsimonious, modest, and devout, Ness accuses him of plundering the temporal and spiritual treasure of the Vatican to support his own excesses, rather than – as he did – managing through thrift to balance the overstrained papal budget: 'He hath learnt the Trick of our Nimble *Quacks* and *Don Quick-Sots*', writes Ness: 'as every *Quack* and *Mountebank*, prints now his Bills, hands them out *Gratis* with much Generosity, yet catches Children and Fools enough to pay for them'. These 'bills' are (supposedly) the current *Taxa camerae* [or *cancellariae*] *apostolicae*, 'published to the whole World with Antichrists Arms stamp'd upon them ... where you have the Scarlet Whore's Adulterated Wares particularly represented'. According to Ness the papal 'commodities', offered at retail or by auction (he 'exposeth to Sale by Inch of Candle'), include pardons 'of all sorts and sizes' by quantity or duration, 'absolutions of various prices, according to the Crime committed' (sacrilege and simony are ten shillings sixpence each, perjury is nine shillings, murder ranges from one mark two pence for killing a mere priest, to ten shillings sixpence for a father, mother, wife, and sister; adultery is likewise variable, as 'deflowering a virgin goes at nine shillings, but incest with mother, sister, &c., is cheaper, passing at seven shillings and six pence'; burning a neighbour's house down 'is Dog-cheap at twelve shillings'). A priest may keep a whore at a price, and you may be lazy, licentious, eat flesh during Lent, and 'have Holy Water chymically prepared' if you pay for the privilege.

Special offers include consecrated milk, bread, fish and salt fish, and relics (here our author becomes more facetiously satirical) like a feather from the cock that Peter heard crow, the hair-cloth worn

by Elijah and John the Baptist, ‘whole cart loads of Apostles bones’ (although ‘sometimes those of a Thief (as once) drops in among them’), clippings from the seamless coat of Jesus, his slippers, his shroud (‘the very Linen Cloth with which Christ was wrapp’d in the Sepulchre’ – Turin claimants take notice!), and ‘the very needles, thread, work-basket, and scissors of the Virgin Mary, which would be excellently useful for an Exchange-shop, and could not fail to bring in a whole shoal of Chapmen, &c.’

Is there any truth at all in Ness’s charge that Innocent XI actually revived the shameful *Taxa camarae* (1517) of his distant predecessor Leo X? No obvious confirmation springs to my mind, and most, if not all of the ubiquitous reprints were generated by subsequent Protestant apologists like William Crashaw, in *A Mittimus to the Jubile at Rome* (1625). But the echo or pastiche of such religious merchandising is about the most gleeful and detailed I have seen – some thirty pages, pp. 73 ff. – at so comparatively late a date.



Christopher Ness (1621–1705), an Independent minister from Yorkshire, via St John’s College, Cambridge, and a vehement Calvinist, is best remembered for anti-Catholic works of a ‘prophetic’ nature, dwelling on ‘plots’ past and present, and for his quarrel with Dryden over *Absalom and Achitophel*, to which Dryden replied in *The Medall*. His *Devils Patriarke* was clearly a crowd-pleaser for the paranoid 1680s, and the thirteen-page ‘Preface to the Reader’, signed ‘T. O.’, would be instantly recognizable as the work of Titus Oates, the power-mad nemesis of Romanism, soon to be disgraced as a perjurer. John Dunton, the charismatic publisher, says in his *Life and Errors* that he sold out his entire edition of *The Devils Patriarke* in a single fortnight – but perhaps Ness’s rhetoric was a little too aggressive, and his data too irresponsible, for no reprint by Dunton ensued. Wing N 452; Parks, *John Dunton*, no. 15.

£1250

WITH EIGHTY-THREE 'CHARACTERS',
INCLUDING WEBSTER'S AND DONNE'S

15 OVERBURY, Sir Thomas. Sir Thomas Overbury his Wife. With additions of new characters, and many other wittie conceits never before printed. The twelfth Impression. London: Printed by J. J[aggard] for Robert Swayne ... 1627. 8vo, ff. 160 (A–V⁸), c18 (?) smooth calf, neatly (but rather tightly) rebacked.

Sir Thomas Overbury's *A Wife* (first published in 1614, after his notorious murder by poisoning in the Tower) remains, in terms of reprints over the next fifty years, the most popular single English poem of the seventeenth century. Similarly, the allied 'Characters', including those added to Overbury's own in the enlarged sixth edition by the playwright John Webster (thirty-two, including 'An Excellent Actor', modelled on Shakespeare's leading man Richard Burbage), constitute the most popular examples of that genre in the same period. This 'twelfth impression' is a paginary reprint, with a few variations, of the 'eleventh impression' of 1622, which is notable for including two new contributions by John Donne, 'The True Character of a Dunce' and 'An Essay on Valour' (Keynes 73a), as well as others by John Webster, and a terminal group of satirical 'Paradoxes', mock-medical 'Receipts', and three 'Mountebankes Songs'. The number of characters has risen from the original twenty-one to eighty-three, nine new ones having been added to the 'ninth impression' of 1616, plus 'A Dunce'. A pirated edition, also calling itself 'the twelfth impression', appeared at Dublin in 1626, with the same contents plus some verses on 'the present estate of Man', not subsequently reprinted. STC 18915.

£1200

‘MARGERY MAR-PRELAT’ RETURNS
TO BAIT THE LAUDIAN CLERGY

16 [OVERTON, Richard, *probable author.*] Vox Borealis, or the northern discoverie: by way of dialogue between Jamie and Willie. Amidst the Babylonians [i.e. London or Edinburgh]: Printed, by Margery Mar-Prelat, in Thwackcoat-lane, at the signe of the Crab-tree Cudgell, without any priviledge of the Cater-Caps, the yeare coming on, 1641. Small 4to, unpaginated (A–C⁴ D²); ‘Here ends the First Part’ on D2^r, but all published. A fine large copy in modern three-quarter morocco.

First and only early edition of a lively, highly allusive, anti-clerical, and often smutty satire, couched as a report from Berwick-upon-Tweed during the ‘Bishops’ Wars’ of 1639–40, pitting the High Anglican church-oriented government of Charles I against an obstinate Scottish Presbyterian resistance. Willie, a disbanded soldier ‘from camp’, is no friend of the Laudian entourage (‘Pox upon those priests ... ther’s no goodnesse in them’) and Jamie, bringing news from London of their increasing unpopularity, concurs: ‘Then (quoth Jamie) I will tell you [instead] something of Poets and Players, and ye ken they are merry Fellows’. He goes on to disparage the prolific ballad writer Martin Parker (‘the Prelats Poet’), who has narrowly escaped prison for slander and vowed to give over political verse, and recites at length an alternative ballad (elsewhere attributed to Sir John Mennes) on the fruitless expedition to Scotland of that ‘carpet knight’, Sir John Suckling. But the most provocative anecdote concerns the ‘poore Players of the Fortune Play-house’ (i.e. the Red Bull/King’s Company) who ‘having gotten a new old Play, called, *The Cardinalls conspiracie* ... brought [it] upon the stage in as great state as they could, with *Alters, Images, Crosses, Crucifixes*, and the like, to set forth [the Siennese Cardinal Alfonso Petrucci’s] pomp and pride’. The actors were interrupted by pursuivants, however, marched away, imprisoned, and allegedly fined £1000 for ‘contempt of the ceremonies of the Church’ (cf. CSPD, ccccxx:140–41). Other evidence dates this theatrical offence to May 1639, but the play itself, ostensibly ‘old’ and revived, has not

survived. A substantial summary of *Vox Borealis* may be found in the *Censura Literaria* of Sir Egerton Brydges (second ed., 1815), vi:259–73.

The publication of *Vox Borealis*, daring as it was on the eve of the Interregnum, was boldly patterned on the surreptitious ‘Martin Marprelate’ campaign of the late 1580s and early ’90s, conducted by Puritan rebels against the Anglican establishment via tracts printed on secret travelling presses based in the English countryside, and enlivened (ironically, perhaps, by their participation on the Establishment front) by such literary lights as John Lyly, Thomas Nashe, and Robert Greene. Here the ‘printer’ of the subversive *Vox*, the imaginary ‘Margery Mar-Prelat’, assumes the mantle of the dissidents, addressing her latter-day readers with a thirty-line introductory poem, beginning ‘Martin Mar-Prelat was a bonny Lad, / His brave adventures made the Prelats mad: / Though he be dead, yet he hath left behind / A Generation of the MARTIN kind’. As to the authorship, earlier critics had guessed Mennes and even Suckling, but more recently credit has been virtually settled on the hyperactive ‘Leveller’ Richard Overton, ‘the only Puritan satirist of even spasmodic stylistic power and intellectual vigour ... combining political sophistication with a gift for the graphic, memorable phrase’ (Don M. Wolfe, ‘Unsigned Pamphlets of Richard Overton, 1641–1649’, *Huntington Library Quarterly*, 21 (1958), 167–201). Wolfe’s ‘certainty’ about Overton’s (characteristically anonymous) authorship – he most probably wrote 150 tracts, no more than one-sixth of them signed – has been widely confirmed by subsequent scholarship, although ESTC continues to list *Vox Borealis* under title alone. Wing V 712.

£1500



THE PERSECUTED PROTO-PROTESTANTS

17 PERRIN, Jean Paul. Luther's Fore-runners; or, A Cloud of witnesses ... gathered together in the historie of the Waldenses: who for divers hundred yeares before Luther successively opposed popery, professed the truth of the Gospell, and sealed it with their blood: ... Translated out of French by Samson Lennard. London: Printed [by Richard Field, John Beale, Thomas Snodham, and the Eliot's Court Press] for Nathanael Newbery, 1624. Small 4to, title in red and black, pp. [14], 1-66, [2], 1-144, 1-143, [1], 1-103, [1]; modern smooth calf antique, a very good copy.

First edition in English of this still-standard account of the Albigenian and Waldensian 'heretics', or proto-Protestant ascetics who flourished in French and Italian Piedmont from c. 1200 onward, suffering increased persecution in the seventeenth century for their rejection of Rome's ecclesiastical authority and ancient articles of faith (e.g. Purgatory), as well as for a communal dedication to independence and pious poverty. Little is known of Perrin (born at Lyon, c. 1580; reformed minister at Nyons) save his studies of primitive Christianity: the *Histoire des Vaudois* was completed by 1612, appearing only in 1618 at Geneva, but Milton knew and quoted it, later echoing its concerns in a famous sonnet on the massacre of the Waldensians in 1655 ('Avenge, O Lord, thy slaughtered saints'). And the translator, Samson Lennard (d. 1633), is well known as a literate antiquary and herald, with a history of service in overseas Protestant causes: in his dedication to the Earl of Pembroke he calls to mind that much-addressed patron's kinship with 'your more than honorable Uncle Sir Philip Sidney, whom I followed in the warres of the Netherland when he received his fatall wound'.

This is the second issue of the first edition of the Lennard translation, with a cancel title-leaf ('Luther's Fore-Runners'). It first appeared earlier in 1624 with a rather more violent incipit, as 'The bloody rage of that great Antechrist [*sic*] of Rome and his superstitious adherents, against the true Church of Christ and the faithfull

professors of his Gospel', etc., before vouchsafing to advertise the contents at all. Such titular hysterics might have more appropriately graced a catch-penny pamphlet in Newbery's Cornhill shop, but someone must have had second thoughts about so advertising a serious work of historical importance, and altered the wording. STC 19769.

£550

COLUMBUS AND THE SPHERICAL IMAGINATION

18 PERSON [or **PIERSON**], **DAVID**, *of Loghlands* [i.e. Loughlands] *in Scotland*. Varieties; or, A surveigh of rare and excellent matters ... wherein the principall heads of diverse sciences are illustrated ... digested into five books. London: Printed for Thomas Alchorn, 1635. Contemporary calf, rebacked; pp. [50], 47, [5], 49–93, [7], 97–123, [1], 126, ²126–178, [2], 181–190, [6], 177–208, 217–256, [4], 1–105, [1]; lacking A1 (signed blank), but with the dedication of the Fifth Book to Thomas, Lord Denning (not found in all copies); some marginal wear, not affecting text, and mild browning at edges, but a sound, large, and unpressed copy.

First and only edition of a wide-ranging assembly of philosophical and scientific *topoi*, allegedly based on the author's 'studies, expences and painefull observations and ... tenne years travell abroad'. Book 5 incorporates a 'moderate and intelligent defense of Aristotelian cosmology' (John L. Russell, in *The Reception of Copernicus*, ed. J. Dobrzycki (1973)), rejecting the 'franticke and strange' heliocentric theories of Copernicus's *De Revolutionibus*, and also gives an interesting account of 'America and the New-found lands' (but not 'Terra Australia or Incognita [of which] I can speake nothing'). An extended digression on 'Christopher Columbus ... an Italian, borne in Genoa, whose most pregnant, curious and

searching wit, farre excelled all that ever were before him', appears in Person's fourth book, explaining the origin of his exploratory vision from his realization that 'since the Globe of the universe, the celestiall Spheares, Aire, Waters, and all superior bodies were round ... the earth could not bee triangular, as in a manner it then was when hee knew no other lands, but Europe, Africk, Asia, but circular and round also ... and so consequently that there behooved to be some vaste tract of land, yet unknowne, which should extend it selfe from South West to North West; Which conception of his he thus fortified. That seeing of three hundred and sixty degrees, which the world containeth in longitude, there being onely one hundred eighty filled up with land; that the Almighty Creator would not have suffered from all beginning the waters to overflow all the rest. But not content with this contemplation onely, he never gave over till he put the tryall of it in practise; wherefore in the yeere of God, 1492, aided and therefore furthered by the King of Spaine, he set to sea'. How original is this (biographical) *excursus*? I haven't heard it before.

Varieties (STC 19781) appears to be Person's only published work. The volume is prefaced by commendatory verse by William Drummond of Hawthornden and other Scottish neo-Latin poets (Johnston, Adamson), and Drummond's pleasant lines ($\pi 1^v$ – $\pi 2^r$) deserve repetition:

Of Persons Varieties

The Lawyer here may learne Divinity,
 The Divine, Lawes, or faire Astrology;
 The Dammaret [an effeminate 'ladies' man']
 respectively to fight,
 The Duellist to court a Mistresse right;

 Such who their name take from the Rosie-Crosse
 May here by Time, learne to repaire their losse:
 All learne may somewhat, if they be not fooles
 Arts quicklier here are lesson'd, than in Schooles.

Distich, of the same:
This Booke a World is, here if errors be,
The like (nay worse) in the great world we see.

*William Drummond,
Of Hathorn-den*

£1500

THE PYRAMID SPEAKS:
AN ALLEGORICAL FANTASY OF 1605–06

19 PHILOPATRIS, *pseud.* An humble petition offered to the right reverend, honourable, and worshipfull estates of this present parliament ... wherein the wandring ghost of the late Pyramis demolished lately in Paris discourseth his hard fortunes, travailes, and strange accidents to the new Brittain Monarchie. ... Written by Philopatriss, pittying his downfall, and perswading his new erecting, and building up againe in Westminster. London: Printed for Matthew Lownes, 1606. Small 4to, A–F⁴ G², with the preliminary signed blank A₁, pp. [6], 45, [1], with a prefatory 12-line poem ‘To ancient and famous Troynovant’ on A₃^r; a fine large copy in modern tan straight-grain morocco.

Only edition of what must seem (at first glance) a truly gnomic allegorical narrative, by the newly ambulatory ghost of ‘Pyramis’ (a pyramid said to have been transplanted from Memphis in Egypt to Paris), as reported by ‘Philopatriss’ to the English parliament – all this in the wake of perceived anti-Protestant outrages in France and in England, that is, the new inclination of Henri IV away from the safeguarding of his Huguenot subjects, and the even more recent Gunpowder Plot (November 1605) in Great Britain itself.

But the immediate background of the present fantasy was the demolition, in June 1605 on the specific instructions of Henri IV, of the memorial ‘pyramid’ – nothing to do with ancient Egypt,

or the transportation of its monuments – erected on the Île de la Cité ten years earlier as a record of the foiled assassination plot by Jean Chastel and his (alleged) Jesuit accomplices in 1594. This repudiatory sign of Henri's reconciliation with the papacy, which accompanied the recall to France of the temporarily outlawed Jesuit order, seemed to spell doom for the embattled Huguenot minority, and called forth much contemporary protest at home and abroad (see Eric Nelson, *The Jesuits and the Monarchy: Catholic Reform and Political Authority in France, 1590–1615* (2005)). Among the covert publications denouncing the trend was an anonymous tract, subsequently 'translated out of the French' and entered by George Eld in SR in July 1605 as *Prosopopeia; or, The Complaint of the Pyramis*, in which the destroyed monument laments its own downfall and warns of new Jesuit schemes and the very precedent the turnabout seemed to set toward assassination of uncooperative sovereigns, nobility, and political leaders.

The present work, although clearly composed by a British writer for a native British readership, constitutes a sequel to *Prosopopeia* (a personification, or address in the disguise of another speaker: a title previously adopted by Spenser in *Mother Hubbard's Tale*), in which the ghost of the demolished 'Pyramis' escapes from France and petitions his own reconstruction in London. Within the framework of a mythical world, with classical gods disputing the action, the phantom narrator, driven to seek safety overseas, approaches Neptune, who hears his complaint favourably and bids Aeolus (the wind god) to allow a smooth cross-Channel passage, despite the sinister opposition of angry Mars and grim Pluto, with the latter's earthly factors (the Pope, the Jesuits, and 'seminary priests') in missionary readiness. Landing in Kent, Pyramis encounters happy shepherds singing the praise of their locally-celebrated god Apollo (King James, successor to the wonder-working 'sister' Diana = Elizabeth), his Queen Cynthia, and their 'deare sonne & heire' (Prince Henry, 'the greatest hope of his age').

But the wandering spirit now meets two royal couriers bound for the Continent, who remember him from his tranquil domicile in Paris before 1605, and from them he hears of dire threats to the peace in his new island refuge, through the machinations of Mars

and his evil allies. Notably these include the Gowrie conspiracy of 1600, and the recent culmination of wickedness in the papal- and Jesuit-inspired plot all but engineered by ‘a false and cruell Foxe (for so was his name)’, i.e. Guy Fawkes. A comparison is inevitable between such devilish violence and the French anti-Huguenot massacres of 1572, although the latter involved no great damage to property and architectural *noblesse*, as the Gunpowder plotters intended. The chastened but optimistic ghost continues his ‘fast’ journey toward London, and specifically the neighbourhood of Westminster Abbey, where (through his spokesperson ‘Philopatri’s’) he urges the authorities, ‘at the next session’ of parliament, to reassemble his former pyramidal structure as a permanent memorial of disaster avoided (‘a perpetuall monument and Record of this horrible conspiracie ... & as a caveat to the ages following of the Papistical treasons of the Romish Church’). Or, ‘if all this cannot perswade you [ministers] to erect mee for a publique Monument of your deliverie’, at least (to prevent its recurrence) let it ‘stir you up to this’: to banish and expell, once and for all, the malign and conniving Jesuits and seminary priests – the latter at present only sequestered under administrative observation – from the shores of blessed ‘Anglia Major’.

STC 19884, entered on 17 January, reflecting a rapid response to *Prosopopeia* (see above), which was entered in SR on 27 July 1605, well before the events of November, but in print bears the date ‘1606’.

£1500

WITH THE ‘INGRESSE’ BY JOHN FOXE

20 RHEGIUS, Urbanus, tr. by **William Hilton**. The Sermon, which Christ made on the way to Emaus to those two sorrowfull disciples, set downe in a dialogue by D. Urbane Regius, wherein he hath gathered and expounded the chiefe prophecies of the Old Testament concerning Christ. London: John Day, 1578. 8vo, black letter, ff. [8], 222, lacking †1–2 (‘The Translator

to the Christian Reader' and table of 'Principall Contents') and the final four leaves containing index and errata (despite collector John Ratcliffe's habitual annotation 'Perfect' on fly-leaf); otherwise textually complete, with title-leaf backed and A1–2 with blank corners restored. Eighteenth-century English red goatskin, blue label, g.e., a characteristic Ratcliffe binding (as ridiculed by Dibdin for its pairing of red and blue leather), an attractive copy.

First edition in English (reprinted in 1612), a lively dialogue on the address given to his two doubting disciples by the newly-resurrected Jesus, on the road from Jerusalem to Emmaus, concerning the Old Testament prophesies of his birth and sufferings, as conducted between the German reformer and poet Urban Rieger and his wife Anna, whom Rieger seeks to console in her 'sorow and sadnes' over the scriptural passage describing the event (Luke 24:13–35). The 'briefe ingresse to the Christian reader' (A7^v–A8^v), praising the book's substance, is by John Foxe. STC 20850 (seven locations in the USA).

£1500

THE (SIMPLE) CAUSE OF THE ENGLISH REFORMATION

21 SANDER [*or SANDERS*], **Nicholas**. De origine ac progressu schismatis Anglicani libri tres ... aucti per Edouardum Rishtonum, & impressi primum in Germania, nunc iterum locupletius & castigatus editi. Rome: Typis Bartholomaei Bonfadini, M D LXXXVI. 8vo, pp. [8], 500, [14], contemporary vellum, spine-ends slightly chipped, back inner hinge cracked, but a good sound copy.

The best edition of Sanders's unfinished but most influential work, with posthumous additions by Edward Rishton, updating the narrative of the Great Schism after the author's death in 1581, and incorporating **substantial new matter by Robert Persons** (who

saw it through the press at Rome, following its first appearance at Cologne one year earlier), as well as **John Hart's chronological account of named Catholics (priests and laymen) imprisoned in the Tower of London from June 1580 to June 1585**. The central thesis is simple enough: 'Henry VIII's desire for a divorce caused the Reformation' (T. F. Mayer in *ODNB*), and the ensuing reign (after Mary) of Elizabeth, as the illegitimate product of an invalid marriage, was itself always unjustified, i.e. fraudulent. At least fifteen more editions of *De Origine* saw publication before 1700, but this one of 1586 remains the authoritative text for modern scholarly use. Allison & Rogers, *English Counter-Reformation*, i:973.

£950

PRISON VERSE, BY A WITTY PRINTER-POET

22 SPEED, Samuel, '*a Member of that Royal Society*' [i. e. of the King's Bench Prison, not the Royal Society itself, as ludicrously asserted by *ODNB*]. *Fragmenta carceris*; or, The Kings-bench scuffle, with the humours of the common-side, the Kings-bench litany, and the Legend of Duke Humphrey. London: Printed by J[ames] C[ottrell] for S[amuel] S[peed], 1674. Small 4to, pp. 56 (A² B–G⁴ H²); title (with engraved scene of a drunken rout with a dozen participants, captioned 'The Devil part 'em', versions of which are found as early as 1628) reinforced at outer blank margin, last line of imprint partly shaved but readable, signatures and catchwords shaved at F1^r, F4^v, G2^r and G4^r, otherwise good. C19 diced calf, large circular gilt book-label of Edward Hailstone, later Fox Pointe bookplate.

First edition of three lively comic poems by the incarcerated printer Samuel Speed (1633–1679, grandson of the historian and cartographer), the first describing a brawl in the King's Bench Prison between 'gentlemen' there, arrested for debt – fuelled by beer, brandy, and tobacco, and egged on by their punks and

doxies. A secondary tale in verse concerns the legendary Duke Humphrey, self-impoverishing patron of the hungry poor, and is remarkable for its abundant literary references to Donne, Ben Jonson (his *Cataline*, *Volpone*, and *The Silent Woman*), Shakespeare (the Duke's guests 'feast on him'), Spenser (the *Faerie Queene*), Chaucer, his 'neighbour' Drayton, and 'learned' Camden. *Bibliotheca Anglo-Poetica* (1815), 670, priced an audacious £3 13s 6d; Wing S 4900, ESTC recording four copies in the UK (BL, Leeds, and Magdalen College, Oxford (2)) and five (Folger, Harvard, Huntington, New York Public, and Library of Congress) in the USA. Pforzheimer 964 is the commoner 1675 reprint, Wing S 4901.

£2200

PROBLEMATIC 'JOHN SUCKLING'

23 [SUCKLING, Sir John, *attributed author.*]. A Letter [in verse] sent by Sir John Suckling from France, deploring his sad estate and flight: with a discoverie of the plot and conspiracie intended by him and his adherents against England. Imprinted at London, 1641. Small 4to, pp. [2], 6; modern boards.

First and only edition of a rare satirical ballad in forty-two numbered raucous quatrains (begins 'Goe, dolefull sheete to everie street'), purporting to be Suckling's own 'discoverie of the plot and conspiracie' to seize back London from parliamentary control, which when foiled led to his flight to France in May 1641, conviction *in absentia* for high treason, and (perhaps) death by suicide in the same year. Although initialled 'I. S. K.' on A4^v (hardly 'Suckling's initials', as Joseph Frank maintained), and dated 'From Paris, June 16, 1641', when Suckling may already have been dead – although much controversy remains on that score – the poem, with its repeated references to Suckling's friend and fellow plotter Sir William Davenant, was included in W. C. Hazlitt's collected editions of 1874 and 1892 (ii:257–63), and listed among unquestioned attributions in *NCBEL*. But it is – surprisingly – neither considered nor mentioned in L. A. Beaurline's authoritative 'Canon of Sir John Suckling's

Poems' (*Studies in Philology*, 1960) nor in Thomas Clayton's OET text of 1971, and Joseph Frank (*Hobbled Pegasus* (1968), no. 17), was 'very dubious that this recantation could be Suckling's'. ESTC lists nine copies in the UK, and seven (Folger, Huntington, Clark, Harvard, Yale, Texas, and Illinois) in America, and cites ascriptions to Sir John Mennes and to William Norris, without further evidence, while revised Wing (L 1591) now indexes it under its (anonymous) title.

£1250

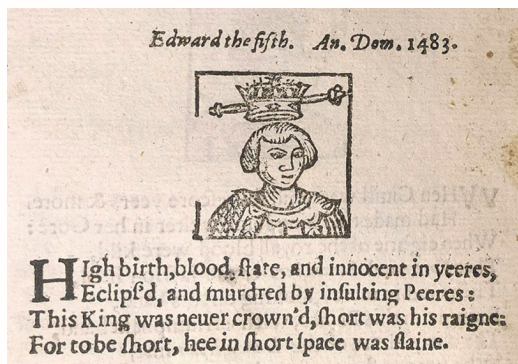


‘ALL THE WORKES’

24 TAYLOR, John, *‘the Water Poet’*. All the workes ... beeing sixty and three in number. Collected into one volume by the author: with sundry new additions, corrected, revised, and newly imprinted, 1630. London: Printed by J[ohn] B[eale] [and Elizabeth Allde, Bernard Alsop, and Thomas Fawcet]

for James Boler, 1630. Folio, engraved title signed 'T. Cockson sculp.' (neatly remargined, no loss to surface), pp. [12], 1–148, [2], 1–93, 92–200, 225–343, [1], 1–14, 13–146, the irregular pagination due to the division of copy between printers, but entirely complete save for preliminary blank leaf A1. Full olive morocco gilt, with ornamental wreath on covers, by Rivière, g.e.; some woodcuts in the latter half just touched at outer margins (no text affected), **a lightly washed but overall fine copy.**

First edition of the first substantial publication in English to collect (and glorify) essentially facetious verse and prose as serious reading matter. It was the product, Taylor himself tells us, of eighteen years' composition of mostly rhyming squibs and comic narratives – satirical characters and invectives, 'dare' journeys and preposterously mounted excursions, flytings with rival poetasters, paradoxical mock-eulogies, and even straight-faced elegies and celebrations – by the career waterman on the River Thames. His jesting choice of a title ('Workes') plays on the supposedly overblown dignity accorded his 'friend' and occasional passenger Ben Jonson's 'mere' plays and poems of 1616, by stretching the term to out-and-out doggerel and balladic light verse, interspersed with racy, bantering, low-life prose pamphleteering, hitherto the province of cheap print and (the now wonderfully rare) throw-aways at Saint Paul's, or in the baggage of wandering book-hawkers.



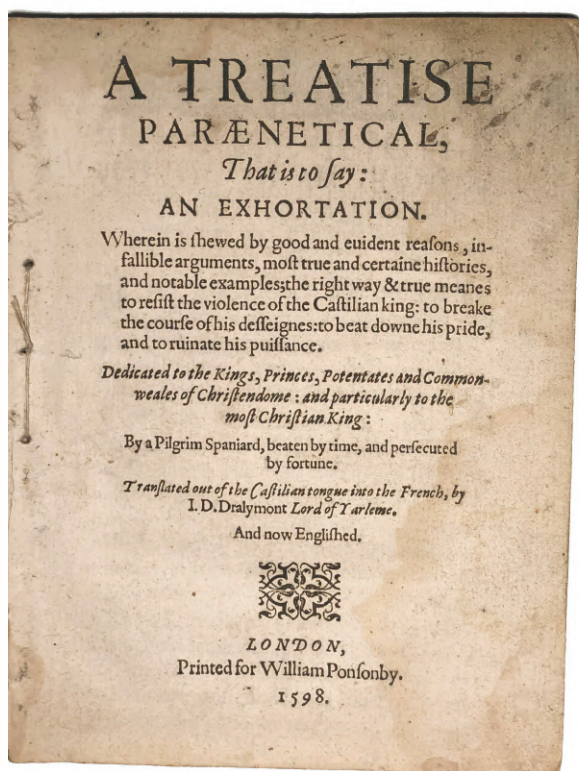
John Taylor went on after 1630 (he died in 1653, still in harness) to publish many dozens more of the same sort, if increasingly political with the evolving times, and on the whole less interesting than his earlier effusions, and never again honoured by a collection. That high-water-mark, aged 52 (although in his preface he claimed to be 'almost sixty') remains his most popular, accessible, and enjoyably readable achievement. Some dispute about its contents ('all' the works to this date? 'sixty and three in number?') continues to challenge his bio-bibliographers: *Wither to Prior* no. 862, for example, notes that 'there are a number [of works] omitted which had been previously published', while Pforzheimer 1006 (the only entry for Taylor, high-handedly drawing the line) asserts that 'not all the pieces here included have survived in earlier printed form'; but having laboured in the distant past over the evidence for alternative assemblies of John Taylor's pre-1630 octavos (*The Library*, 5th ser., 18 (1963), 51–57), I do not volunteer to confirm either guess. STC 23725.

£3600

HISPANOPHOBIA

25 TEIXEIRA, José, and/or Antonio PÉREZ, conjectural authors.] A Treatise paraenetical, that is to say: an exhortation, wherein is shewed ... the right way & true meanes to resist the violence of the Castilian king, to breake the course of his desseignes, to beat downe his pride, and to ruinate his puissance. ... By a pilgrim Spaniard, beaten by time, and persecuted by fortune. Translated out of the Castilian tongue into the French, by I. D. Dralymont Lord of Yarleme [i.e. Jean de Montlyard], and now Englished [by William Phiston?]. London: Printed for William Ponsonby, 1598. Small 4to, pp. [16], 1–28, 37, 30–31, 40–160 (*⁴, A–V⁴), stitched as issued and disbound from a tract volume; a good copy with sidenotes intact, in a fitted cloth folding case.

First edition in English of a celebrated anti-Spanish invective, issued in the wake of the 1596 raid on Cadiz and the Armada reprisals of 1597–98. No Spanish text is known, but the authorship is generally attributed either to Antonio Pérez, the Castilian exile whose ceaseless campaign against his former master Philip II and the Iberian empire was waged for two querulous decades in England and France, or to the Portuguese Dominican friar José Teixeira, or – as preferred by the modern scholars Antonio Pérez Gómez and Gustav Ungerer – as written by Teixeira but designed and ‘approved’ by Pérez (Ungerer, ‘Bibliographical Notes on the Works of Antonio Pérez’, *Cuadernos de historia Jerónimo Zurita*, 16–18 (1964–65), 247–60). Sir Robert Cecil, in his 1598 inventory of his father’s books, picked Pérez, but a French witness to the 1597 translation,



the first extant text, named Teixeira, and Ungerer's persuasive analysis finds the style strongly in the latter's favour. The main body of the *Treatise* concerns the conduct of Philip II toward Dom António, Prior of Crato, in the aftermath of the effective annexation of Portugal (as treated in the evergreen *Spanish Tragedy*, among constant reminders of recent history for English readers), and the enduring border conflicts with France; but of course England was vitally involved in naval rivalry as well, with Drake's ill-managed Portuguese campaign of 1589 and the fate of Brazil and the Caribbean islands highlighted here, if less so the miraculous English salvation of '88. The ongoing anti-Spanish activism of Robert Devereux, Earl of Essex, in the prosecution of hostilities was recognized by the exhorters, and perhaps also in the publisher William Ponsonby's dedication of the translation to Fulke Greville, Lord Brooke, a good friend and cousin of Essex then inclined toward his 'war party', although by February 1601 he was to participate in the arrest of the now desperate rebel. STC 19838; Sabin 96752; Alden, *European Americana*, 598/11; Palau 328878.

£2800

A SUBLUNARY VERSE PUZZLE

THE BRITWELL COPY

26 THOMPSON, Thomas. *Midsummer-Moon: or, the Livery-man's complaint.* London: Printed for E. Harris, 1682. Small 4to, pp. 20, a fine large copy in calf-backed and cornered marbled boards, lower edges uncut, from the Britwell Court Library (sale of 26 March 1925, lot 636), with later bookplate of Robert S Pirie.

First and only edition of a vehement poetical satire ('I Cannot hold, hot struggling Rage aspires / And crowds my free-born Breast with noble Fires / Whilst prudent Fools squeak Treason through the Nose') on what we might regard as a less than cataclysmic

provocation – the rigged London shrieval elections of 1682, which indeed generated a violent reaction from the excluded Whigs (see J. Suzanne Farmer, “‘Ryot upon Ryot’: Sedition During the London Shrieval Election of 1682’, *The London Journal*, 43 (2018)). Thomas Thompson’s (or Thomson’s) savage treatment of the alleged abuses of liberty and citizens’ rights implicit in the arbitrary installation of sheriffs’ deputies, arising from a gerrymandered poll, may seem extravagant, but the non-stop invective is both devastating and (surprisingly) poetically excellent. Its highly readable verse, bristling with outlandish comparisons and lively colloquial allusions, assaults a parade of incompetents, rogues, and traitors, their names disguised by foreshortening but no doubt easily identified, even ‘you *Familiars*’, who ‘shall [not] forgotten be / Altho unworthy of my Verse and Me’. The jeremiad closes with propitiatory compliments to King Charles II, although the packed elections were contrived for his own political interest, and our author protests that ‘I beg no favour, I expect no Bayes’ (like ‘thy great Laureat’), whose art ‘to wash a Moor, or blanch a blacker sin’ might ‘bid [me] fair for Wealth in spite of Fate, / But tho’ my thredbare Muse would fain be trying, / Yet all, like him, have not the gift of Lying’.

But who exactly is this skilled and articulate, if reckless poet and satirist? Undiscussed (as far as I can see) by any serious literary historian or cataloguer, Wing T 1101 (‘Thompson’) and ESTC (‘Thomson’) lump him with an undistinguished Restoration playwright of the 1660s, which seems most unlikely. No other candidate suggests himself, however, nor does any contemporary verse by a namesake claim kinship, **save that** (as no one seems to have noticed) there exists a unique broadside of 1703 at the British Library, headed *Michaelmas Moon; or, The Livery-Man’s Complaint and Motion, by Tho. Thomson*, also on ‘local elections’, as ESTC (‘subject’) tells us. Who will take this puzzle further?

£850

THE FIRST ENGLISHING OF VALDÉS'S
DIALOGUE ON THE SACK OF ROME
ANGLO-SPANISH TRANSLATION BEGINS

27 [VALDÉS, Alfonso de.] The Sacke of Roome. Exsequuted [*sic*] by the Emperour Charles armie even at the nativitie of this Spanish Kinge Philip. Notablie described in a Spanish dialogue, with all the horrible accidents of this sacke ... translated latelie into the English tounge, never fitter to bee read nor deeplier considered, than even now at the present time. London: Printed by Abell Jeffes for Roger Ward, 1590. Small 4to, black letter, A–K⁴ (–K₄, terminal blank); title-page stained and slightly chipped at lower blank corner, last six leaves water-stained in mostly blank areas and worn in upper blank margin, some headlines cropped, but a sound copy in C18 half calf, pink boards, neatly rebacked. **With the ownership initials of William Herbert**, and his reference to his edition of Ames, *Typographical Antiquities* (1786), p. 1162.

Only edition in English of the well-known dialogue ‘Lactantius’ of the Spanish humanist and statesman Alfonso de Valdés (c. 1490–1532). Concerned with the causes of the sack of Rome by the troops, largely German mercenaries, of Emperor Charles V in 1527, this text emphatically blames Pope Clement VII for instigating the conflict and provoking the effective ruin of the world’s most celebrated capital city. The indictment proved popular throughout Continental Europe beyond Papal control, Valdés as an imperial favourite having escaped prosecution in ecclesiastical courts and punitive censure (Schaff-Herzog, xii:125). And while Valdés himself had died three years after its initial publication (1529, titled *Dialogo en que particularmente se tratan las cosas acaecidas en Roma: el año de M.D.XXVII*), the text had subsequently appeared widely in Spain (Madrid), Italy (Venice), France (Paris) and the Spanish Netherlands, before being adapted to the use of English readers bent on acquiring a new language (see below). The translator remains anonymous: presenting the work to ‘his Honest loving Learned Friend A. V.’ (not of course

Alfonso de Valdés himself, who d. 1532), from whom ‘this Spanish Dialogue [was] received’, and ‘so pleased me ... [that] I began to translate the same into English’, the dedicator grants us one or two personal clues. ‘Having in some publique imploiments not long since so overtoyled my selfe’, he complains, ‘wherein I had beene long injuriouslie with many stormes turmoiled ... I found my liberty of returne to my former delectable studies and recreations a very Paradize, in respect of the Hel of Envy and Mallice’ experienced in that unspecified employment, ‘wherinto the ingratitude of some persons, at whose hands I had but to[o] well deserved, had throwne me’.

The selection of this particular text to ‘deliver ... in English with that grace it hath in the Spanish ... following as nigh as I could the verie Spanish letter, saving in such phrases as in our toong have neyther grace not sence’, our translator explains as ‘partlie for exercise of that toong, but chieflie for the singular good liking I had of the matter’, which ‘being read of our nation, could not but worke singular good effects’, by revealing ‘the horrible errors and abuses of [the] corrupted Romane religion, or rather putrified superstition’. Indeed that is the true motive involved, he declares: to inform even native English Catholics ‘by a couple of their own Spanish partie’ of the monstrosity of violence suffered hitherto as the result of Romanist deceit and misconduct, ‘even at the nativitie of this aspiring Philip King of Spaine’ (i.e. Philip II, born May 1527), but ‘not unfit ... to be printed and published in this our time’. Let all its content remind us, forcefully, of ‘the horrible treasons and villanies in this age, before our eyes committed by that Sea [i.e. See of Rome], ever sithence hatching continually new rebellions of subjects, murders of annointed Kings and Princes, Massacres of Christian people, destruction and subversion of kingdomes & commonweales, tending finallie to the utter dispeopling & desolation of all Christendom’. The rant closes with a fiery harangue, urging that such monitory evidence will ‘animate & stir up againe some noble spirits of our time before or at the death of the same *Philip*, their chief Abbettour, and maintainer, to attempt and atchieve the like’ (that is, demolish our enemy beyond any recovery), or if not quite

so terminal, at least to ‘caus[e] all men of right sence no lesse to abhorre these divelish practises and practisers, then their damnable wickedness indeed deserves.’

While printing in England in modern languages other than English (notably French and Italian) abounds in the STC era before 1600 – ‘Law French’ indeed going back to the fifteenth century, and Italian-language texts to the mid-sixteenth century – the earliest known full-scale production of a book in Spanish is no more ancient than 1586. At that date the two first printed works appeared at Oxford, from the press of Joseph Barnes, in his second year as University Printer, the initial text being a pioneering instructive manual ‘para aprender la lengua española y francesa’ (by Antonio del Corro, a Protestant convert and refugee from Seville); simultaneously, or shortly afterward, Barnes printed, as a kind of sample ‘reader’, the Spanish version of our ‘Lactantius’ dialogue, no doubt the immediate source of the 1590 edition. STC 24569.5 and 24569 record two issues of the text (‘Printed by Abell Jeffes’ and ‘Printed by Abell Jeffes for Roger Ward’, no priority indicated), in two and four copies respectively (Durham University and Huntington (cropped); British Library, Lambeth, Wadham College, Oxford (lacks title), and Folger). A. F. Allison, *English Translations from the Spanish and Portuguese to the Year 1700* (1974), pp. 176–77, the only entry for Alfonso de Valdés.

£5500

A BRUTAL ROBBERY AND MURDER IN A VILLAGE NEAR WAKEFIELD

ONE OF THREE COPIES RECORDED

28 [WAKEFIELD MURDER.] A full and true Relation of a most Barbarous and Cruel Robbery and Murder, committed by Six men and One woman, neer Wakefield in York-shire. London: Printed for D. M., 1677. Small 4to, four leaves, skillfully inlaid and neatly bound in C19 calf-backed boards.

Only edition, hitherto recorded by Wing F 2315BA, ESTC, and OCLC only at Yale and York Minster. A grisly short narrative: in a small village near Wakefield a masked gang of (it is thought) local thieves – six men and one woman – broke into the house of one Anthony Wilson (a ‘very honest’ farmer, ‘reputed a very rich man’) on 6 December 1677, about midnight when all were abed. Armed with a pistol, they bound and gagged Wilson, his wife, his two daughters, a maid, and two men-servants, and began to rifle the house. But finding only ‘Six pound odde money’ where directed, and insisting that he must have more, they resorted to torture, burning matches between Wilson’s fingers and then at greater length his wife’s, till they had ‘burned all the flesh from the bone.’ But the farmer had just paid his half-year’s rent, and had no further cash on hand, so they took what goods they could, rebound the victims, and were ready to leave when the woman thief (‘who of all others [was] most cruel’) urged them to murder the whole family to avoid subsequent discovery. And when the men demurred, she ‘took a Knife which she had in her bosome, and thrust it into the body of [Wilson],’ who bled to death the next morning before medical help could be summoned.

The narrator can only conclude by calling on ‘All-seeing God’ for revenge and just punishment, when the criminals, so far unidentified, ‘may in time be discovered.’ A former owner of this copy, Henry James Morehouse (1806–1890), surgeon and antiquary, was at one time attempting to pursue details of the unfortunate Anthony Wilson for a second edition of his *History and Topography of the Parish of Kirkburton and of the Gaveship of Holme* (1861), submitting an inquiry to the *Leeds Mercury* on 20 June 1885, but the intended revisal, in which he proposed to reprint the present narrative, remained unfinished at his death. It would be gratifying to know if the villains were ever caught.

£2800

JACOBEOAN STAGE HISTORY,

29 [WRIGHT, James.] *Country Conversations: Being an Account of some Discourses that Happen'd in a Visit to the Country last Summer, on divers Subjects; chiefly of the Modern Comedies, of Drinking, of Translated Verse, of Painting and Painters, of Poets and Poetry.* London: Henry Bonwicke, 1694. Small 8vo, pp. [8], 86, [2] (A⁴ B–F⁸ G⁴), complete with license leaf (lacking in both British Library copies) and Bonwicke's advertisements; title-page somewhat faded, advertisement leaf slightly frayed at upper and outer blank margins (no text affected); otherwise a nice copy in modern half morocco, marbled boards.

First and only early edition. James Wright (1644–1716), 'an engaging man of letters: a translator, a poet, an antiquary, an essayist, and a historian of the Jacobean and Caroline stage' (Theodor Harmsen, in *ODNB*), as well as a pioneering collector of early plays, is best remembered for his anonymous *Historia Histrionica* (1699), 'among the most important accounts of the English stage', containing 'a startling amount of oral history ... [which] has proved reliable, and is generally cited with minimal caution as one of the very few pieces of printed evidence we possess relative to the actual style of performance and popularity of the pre-Restoration actors and houses' (Arthur Freeman, in the Garland Press reprint of 1974). *Country Conversations*, which precedes the *Historia* by five years, offers entertaining dialogues between the narrator and two friends during a summer's absence from London, and inaugurates Wright's praise of the pre-Commonwealth theatre, while dismissing 'the Comedies especially' of the present day as having 'neither the Wit, Conduct, Honour, nor Design of those Writ by Johnson, Shakspear, and Fletcher'. Elsewhere he quotes substantially from Webster's *Duchess of Malfi*, and devotes two discussions to collectable painting and sculpture, and one to the interplay of drinking and art; he defends Jonson's pronouncements on the craft of translation, with examples of Drayton's and Cowley's verse, and much of his own, and closes with lavish appreciation of 'a young Lady of Eminent

Virtue and Beauty, [who] was when she lived (which was not many years since) incomparable for her performances both with the Pen and Pensil. I mean Mrs. Ann Killigrew, whose Picture, drawn by her self, is Printed before her Book of Poems, publisht after her Death.' Wing W 36933.

£850

THE SON AND REBEL NAMESAKE
OF THE GREATEST EARLY TUDOR POET
SELLS HIS BIRTHRIGHT, BOUGHTON COURT

30 WYATT, Sir Thomas, leader of 'Wyatt's Rebellion' against Queen Mary. Contract in English, signed ('Tho wiat'), with pendant wax seal, for the sale of the manor of Boughton Monchelsea in Kent to his co-conspirator Robert Rudston, 23 April 1551. A handsome document, unusually signed and sealed by the granting party alone, without witnesses, although an endorsement on the verso makes clear that it constituted a valid commitment.

Thomas Wyatt the Younger's father, by far the greatest lyric poet of the Henrician era, purchased the fifteenth-century manor and gardens in about 1521, well before his estrangement from the allegedly unfaithful mother of his only legitimate son (and long prior to his own involvement, if intimate, with Anne Boleyn, which he may have celebrated in verse ('when her loose gown did from her shoulders fall', etc.)). Boughton was among Wyatt's favourite Kentish properties to enjoy when relieved from ambassadorial duties abroad, but he died in considerable debt in 1542, and his son – who began his own public career with an episode of breaking the windows of London gentry and throwing stones at Bankside whores in company with the young Earl of Surrey, whose name as a poet now seems inextricably linked with the elder Wyatt's – had to sell off portions of his inherited estates, leaving Boughton however for late in the dispersal. But when he disposed of the property it was to

a friend and political associate, Robert Rudston (b. 1514/15), who would participate with him in the disastrous insurrection known as 'Wyatt's Rebellion', mounted in January 1554 in opposition to Queen Mary's intended marriage to Philip II. After its abject failure, Wyatt himself went to the block, aged thirty-three, on 11 April, but Rudston was reprieved and managed to repossess Boughton after the initial forfeiture of his estates; he survived to the ripe age of seventy-four, dying in 1590. The house remains in private hands to this day.

While only a property negotiation with evocative aspects, this document is perhaps as close as we can get, nowadays, to the elusive author of 'They Flee from Me', 'Whoso List to Hunt', and 'Forget not Yet'.

£3200