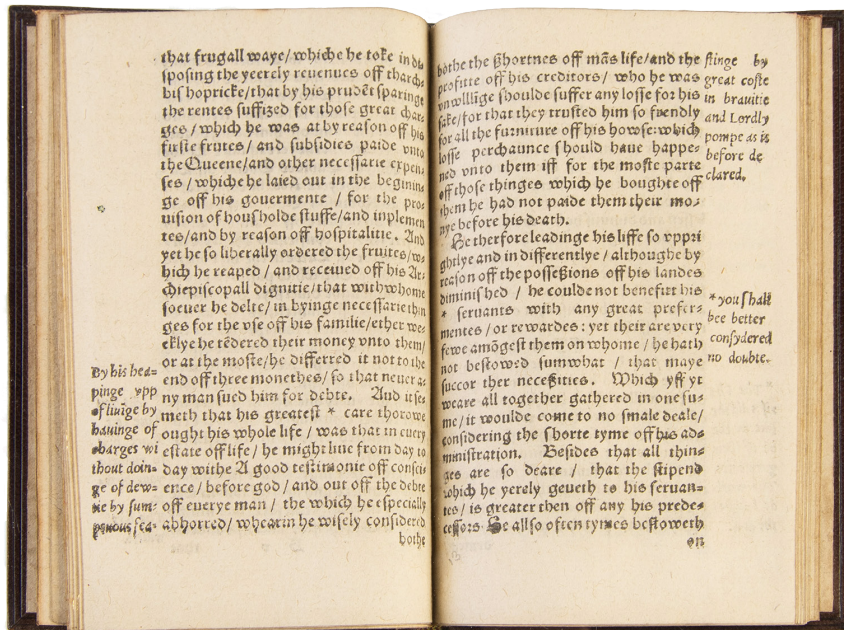


# ENGLISH LITERATURE & HISTORY

## 1508–1687



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Many readers of this catalogue will already be aware that Arthur Freeman, my husband and partner of more than thirty-five years, died at home in London on 30 May 2025, two months before he would have turned eighty-seven. There is a short obituary on our website, and a fuller one, written by Nicolas Barker, in the December 2025 issue of *The Book Collector*.

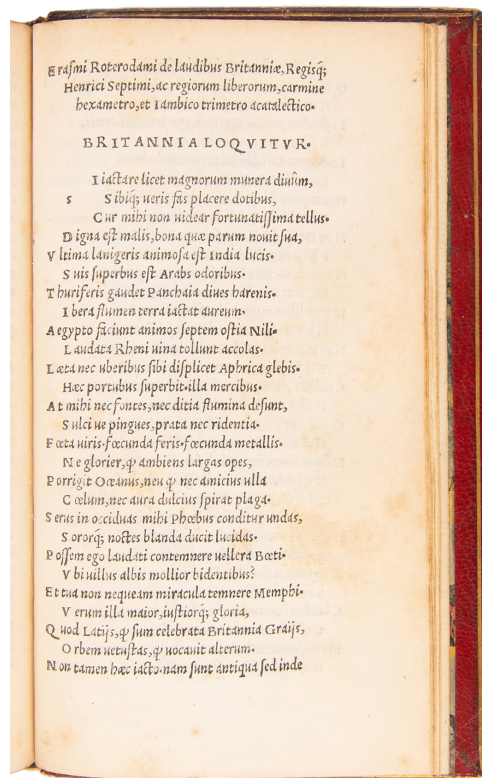
Arthur completed a draft of the catalogue before his death, but I did not start revising until last winter, when I also decided to add a few more entries to those he had already written – and discovered that along with the stock I seem to have inherited Arthur’s tendency to produce what he referred to in an earlier list as descriptions that are ‘in many instances “extended”, i.e. prolix.’ As he wrote in 2021, we hope that these provide information worthy of record, but ‘they can of course be skimmed or skipped, and we welcome correction or comment’.

Please see the final page for our terms of business and new banking details, and do let me know if you would like further information or images.

Janet Ing Freeman  
April 2026

ERASMUS TRANSLATES EURIPIDES  
FOR ARCHBISHOP WARHAM

1 EURIPIDES. Hecuba, & Iphigenia in Aulide Euripidis tragoediae in latinum translatae Erasmo Roterodamo interprete. Eiusdem Ode de laudibus Britanniae, Regisque Henrici septimi, ac regionum liberorum eius. Eiusdem Ode de senectutis incommodis. [Lyons: ?Baldassarre de Gabiano, 1508.] Slender 8vo, pp. [72] ( $\pi^4$  a-h<sup>8</sup> i<sup>4</sup>), light staining and spotting throughout; c18 or early c19 red morocco gilt, spine and front hinge worn, binding stained but sound. From the collection of Bishop Samuel Butler (1774–1839); his sale of Aldines at Christie's, 1 June 1840, lot 746.



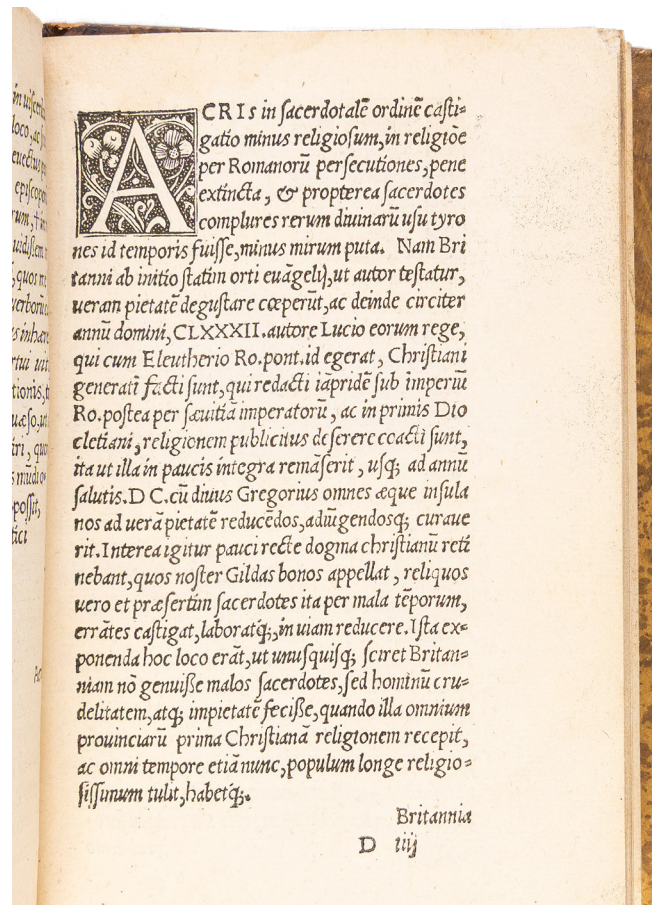
Although his latinizations of short selections from the Greek text of the c4 sophist Libanius (c. 1503) may well be viewed as Erasmus's 'apprentice text' in a lifetime devoted in part to classical translation (subsequently of Plutarch, Lucian, Galen, Isocrates, Xenophon, and of course the diverse matter of the *Adagia* and Biblical parallels), the greatest northern humanist

of his era cut his teeth in that discipline with his Euripides of 1507, two plays done out of Greek in 1506 (*Hecuba* at Thomas More's house in London) and 1507 (*Iphigenia in Aulis* at Paris, a few months later). These translations were dedicated in both manuscript and print to William Warham, long-time Archbishop of Canterbury and from 1504 to 1515 Lord Chancellor, whom Erasmus first met at Lambeth in or about January 1506, during his second visit to England. Although to his disappointment the translator was only 'modestly' rewarded for the honour at the time, Warham was to prove a more than generous patron over the next quarter century, warmly praised by the often impecunious wandering scholar as a 'sacred anchor' – up to the severance of his extended links with England that followed Warham's death in 1532 and the martyrdoms of Thomas More and John Fisher in 1535.

A further 'English' aspect of the Euripides is the presence, signalled on the title-page, of the translator's original poem of 1499, 'De laudibus Britanniae, Regisque Henrici septimi, ac regionum liberorum eius' (or 'Prosopopoeia Britanniae', as first titled), written in Latin hexameters and occasioned by Erasmus's famous foray to Eltham Palace during his first visit to England in 1499–1500. Accompanied by his host William Blount, Lord Mountjoy, and a new friend, Thomas More, he there met the younger children of King Henry VII, including nine-year-old Prince Henry, who would succeed his father as Henry VIII in April 1509; embarrassed by not having brought a literary offering to young Henry, as More had done, Erasmus then composed this mid-length tribute in three days, adding it to the first edition of the *Adagia* (1500) and subsequently to his *Epigrammata* of 1518. Here the poem is followed by what is perhaps his most celebrated effusion in verse, 'De senectutis incommodis', a lament for the onset of old age, written in France shortly before his fortieth birthday.

The Euripides translations were first published at Paris by Josse Bade in 1506, together with the 'Prosopopoeia Britanniae' (only), but an enlarged and slightly emended text, adding the 'De senectutis' verses, appeared at Venice in late 1507. This was the first work by Erasmus to be printed by Aldus Manutius, a volume optimistically represented as 'très rare et peu connu' by Renouard, who describes a copy in his possession that at some point had been stripped of its 'English' characteristics through mutilation and pen-cancellation by 'la religieuse main de l'inquisiteur' (*Annales* (1834), pp. 51–52). **Far rarer than either, however, is the present Aldine imitation of 1508**, issued anonymously at Lyons, probably by the Italian immigrant Baldassarre de Gabiano (Renouard, 'Contrefaçons de Lyon', no. 24). This contains Erasmus's dedication to Warham and both original poems, and also preserves the distinctive 'slender octavo' shape of its Aldine model (see Paul Needham, 'The Shapes of Aldine Editions', preface to Sotheby's catalogue of the *Bibliotheca Brookeriana*, part 4 (18 October 2024), and on the Gabiano family see Angela Nuovo, 'Transferring Humanism', in Goran Proot, et al., eds, *Lux librorum* (2018), pp. 17–37). Further editions proliferated up to 1560, but of the elusive Lyons imitation, *USTC* lists institutional copies only at Krakow (Biblioteka Jagiellonska), Bodley, and Harvard.

£1800



## SIXTH-CENTURY EYEWITNESS TO POST-ROMAN BRITAIN: GILDAS THE MONK AND THE SAXON INVASION

2 **GILDAS.** *Opus novum, Gildas Britannus monachus ... de calamitate excidio, & conquestu Britanniae, quam Angliam nunc vocant, author vetustus a multis diu desyderatus, & nuper in gratiam D. Cutheberti Tonstalli, Londinen[sis] Episcopi formulis excusus. [?Antwerp: Christoffel van Ruremund, 1525.] 8vo, pp. [88] (A-E<sup>8</sup> F<sup>4</sup>); light water-staining, early C19 calf-backed boards.*

*Editio princeps* of the chronicle of Gildas, edited by the historian Polydore Vergil, with his dedication to Cuthbert Tunstall dated from London in April 1525, and by Robert Ridley, the martyr Nicholas's uncle, who was Tunstall's secretary at the time. Generally dated to c. 540, with some authorities placing it somewhat earlier, Gildas's work remains a **cornerstone of early British history**, treating aspects of the Roman era and its end in colonial withdrawal, and featuring a condemnation of five rulers of post-Roman Britain, including Cuneglasus of Wales, as well as an eyewitness account of the coming of the Saxons, nearly all unparalleled in contemporary record. Later Latin editions by John Day appeared at London in 1567–68, but none in English until a translation of 1638.

In 1926 the *De calamitate excidio* was listed in the first edition of *STC* as having been printed in London, and in 1967 H. M. Adams suggested Paris (Adams G 614). All three of the woodcut initials used in the book have since been identified with Christoffel van Ruremund or his widow Catherine, leading to the suggested imprint given above: see Dennis E. Rhodes, ‘The First Edition of Gildas’, *The Library*, 6th ser., 1:355–60. Rhodes lists three variant title-pages, one with the misspelling ‘pfeter’, later corrected to ‘preter’, and the final state (as here) having four lines reset with alterations in the use of abbreviations. *ESTC* locates three copies in the USA (Huntington (title-page cropped), Folger (Farmer–Britwell–Harmsworth), and Chapin (Heber–Dunn)); *USTC* adds four more in North America (Harvard, Pierpont Morgan, Penn, and Illinois). *STC* 11892; Shaaber G 315.

£2500

THE ROMANCE OF THE ‘WHITE ETHIOPIAN’  
*EDITIO PRINCEPS*, AND THE ULTIMATE SOURCE  
 OF ENGLISH FICTION AND DRAMA

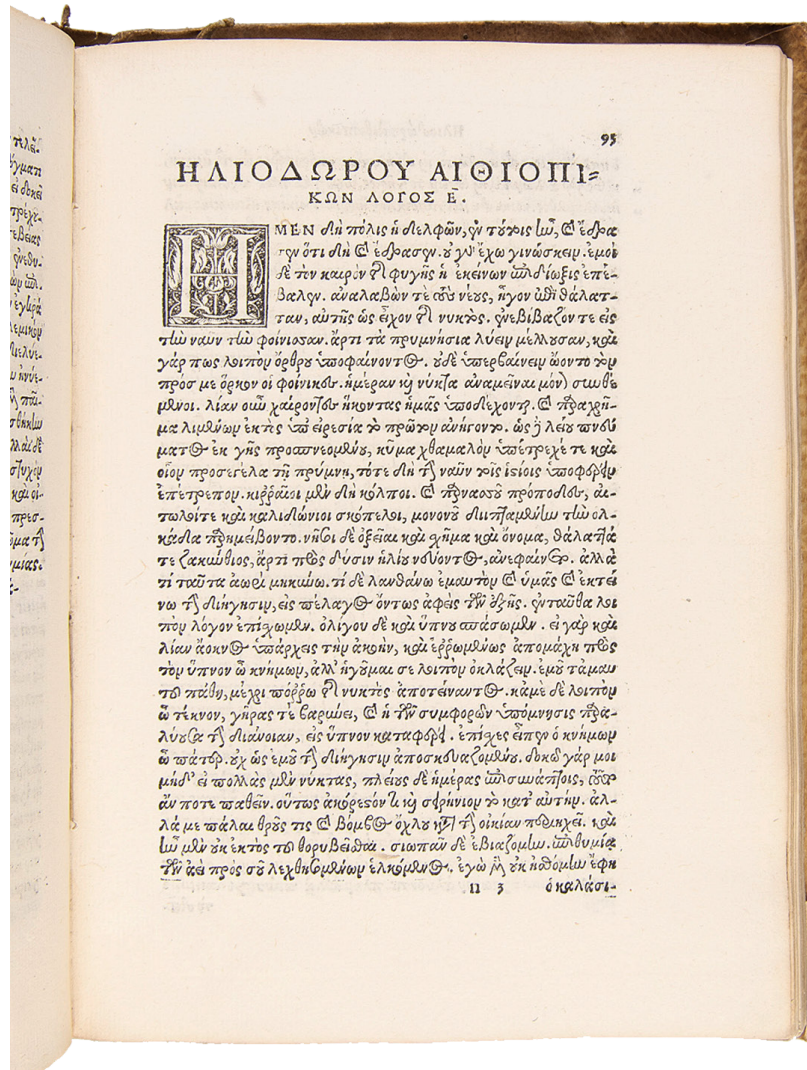
**3 HELIODORUS** of *Emesa* [now Homs, Syria], fl. c.3–4. Ἡλιοδώρου Αἰθιοπικῆς Ἱστορίας βιβλία δέκα. Heliodori Historiae Æthiopicæ libri decem, nunquam antea in lucem editi. Basel: Johann Herwagen, February 1534. Small 4to, pp. [8], 242, [2] (a–z<sup>4</sup> A–G<sup>4</sup> H<sup>6</sup>), final leaves of the earlier gatherings with lateral tears to foot of the blank outer margin (no print affected), light water-staining, a few early annotations in Greek; near-contemporary vellum, bookplate of the Rouen collector M. Delasize (sale, 1846) and small stamp of the Spyros Loverdos collection, dispersed.

*Editio princeps* of one of the four earliest Greek-language ‘novels’, widely considered the best. The *Aethiopica*, or romance of Theagenes and Chariclea, is the only known work of a Phoenician author, and traces the adventures of the daughter of the king and queen of African Ethiopia, who was inexplicably born white, possibly because of her mother’s sighting of a marble statue (or a painting of the Greek princess Andromeda) during her pregnancy. Abandoned as a baby, Chariclea survives to become a priestess of Apollo in Egypt, and is wooed by the visiting Thessalian noble Theagenes; after a sequence of wanderings and perils the couple wed, with Chariclea reclaiming her royal lineage and dignity.

The original Greek text of the tale, known until 1526 only from Byzantine and medieval sightings, was rediscovered after the sack of Buda in a then unique manuscript in the library of Matthias Corvinus, and first printed in 1534, gaining instant popularity through translations into Latin (1551), French, Italian, Spanish, and English (by Thomas Underdowne, 1569, 1577). Cervantes modelled his *Persiles y Sigismunda* on it, while Tasso based his heroine Clorinda in *Gerusalemme liberata* on the virtuous Chariclea, and Racine allegedly memorized the *Aethiopica* as ‘his favourite book’ – presumably using the French version of 1547. In England, before Underdowne, James Sandford introduced Heliodorus to readers in an appendix to his *Amorous and Tragical Tales of Plutarch* (1567), and Abraham Fraunce versified him in *The Countess of Pembroke’s Ivychurch* (1591). The ‘matter’ of the *Aethiopica* was dramatized in

1572–73 (*Chariclea*, a lost play, given at court) and 1578 (*The Queen of Ethiopia*, acted at the Bull Inn, Bristol, by Charles Howard's Men, also lost), performances referred to by Stephen Gosson (1582) and Sir Philip Sidney (1583). A later closet play (?) by John Gough, *The Strange Discovery*, was printed in 1640, and Aphra Behn's novella *Orinooko* (1688) reflects its characters, possibly from Nahum Tate's 1686 modernization of Underdowne's translation. Tasso's version of Heliodorus had been Englished by Edward Fairfax by 1600, so the tale and its racial implications, much studied of late, were highly familiar throughout Britain in the centuries we address – all stemming from this, its first printed appearance. Adams H 174.

£1800



## TYNDALE'S CHRISTIAN RULE

4 **TYNDALE, William.** *The Christen rule, or state of all the worlde from the hyghest to the lowest; and how every man shulde lyve to please God in hys callinge. Item, the Christian state of matrimony: and how man and wife shuld kepe house together with love. Item, the maner oe [sic] saynge grace after the holy scrypture.* [London: Thomas Raynalde and William Hill, ?1548.] 8vo, ff. 44 (A–E<sup>8</sup> F<sup>4</sup>). Black letter, possibly an uncirculated copy, as several pages are seriously underinked, although generally readable; disbound, with bibliographical notes by 'A. T.', dated 16 December 1853, tipped in before title.

One of three moral tracts, issued separately and together in 1548–49. The present text of *The Christen Rule*, formerly ascribed to Miles Coverdale as STC 5887, is in fact an adaptation of Tyndale's *Obedience of a Christen Man* (1528 ff.). It may first have appeared on its own, but is now known only with its title itemizing two further texts, Heinrich Bullinger's *Christen State of Matrimony* (STC 4048.5) and Coverdale's *Christen Exhortation unto Customable Swearers* (STC 1280.5, at one time assigned to John Bale). Our copy, like those at Folger (Huth sale, lot 1567, £2 10s.) and the British Library (Brand copy), consists only of the first text named on the title; others containing some or all of the additional material are at Bodley, Christ Church Oxford, Trinity College Dublin, the Pierpont Morgan Library, and the University of Illinois. STC 5189.7.

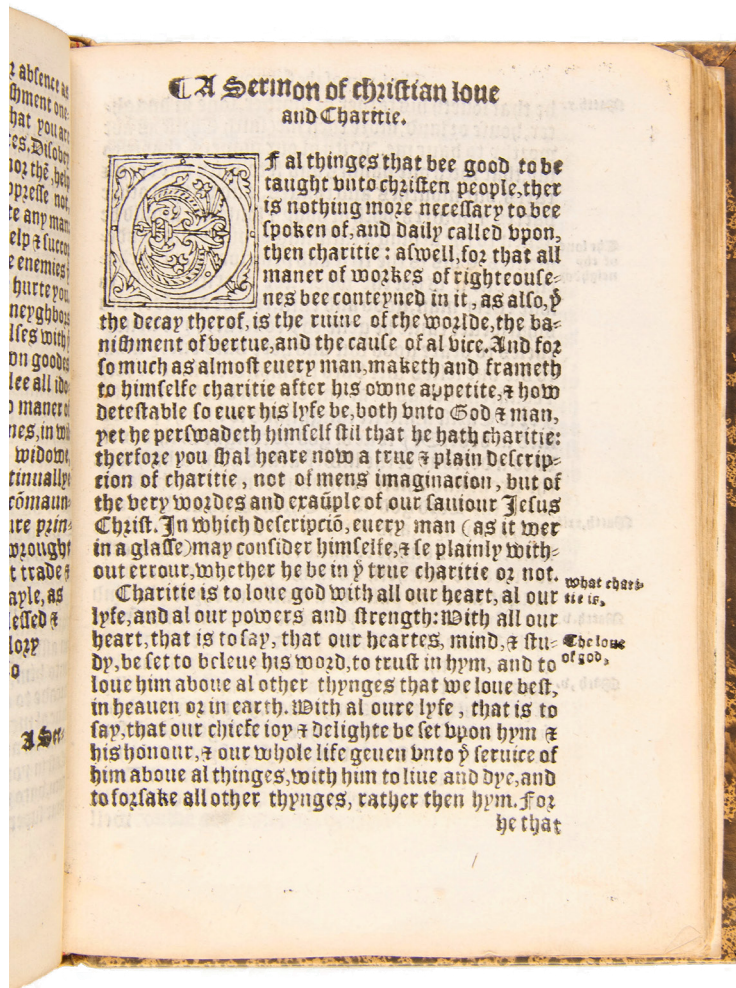
£700

## THE REVISED TEXT OF CRANMER'S SEMINAL 'FIRST BOOK OF HOMILIES': UNRECORDED IN STC

5 [HOMILIES]. [Conjectural title, from STC 13644, its immediate successor or antecedent:] Certayne sermones appoynted by the Kinges Maiestie, to be declared and reade by al persons, vicars or curates, every Sunday and holy daye in theyr churches, where they have cure. Newly imprinted in partes. [Colophon, on Aa4<sup>r</sup>:] Imprinted at London / in Fletestrete, at the sygne of the / Sunne, by Edwarde / Whitchurche. / ¶ Cum priuilegio ad imprimendum solum. / AN. Do. 1549. Small 4to, **lacking A1 [title] and A4**, leaves A2–3 repaired at blank edges, light water-staining but otherwise fresh and clean, collating A–Z<sup>4</sup> Aa<sup>4</sup>; photostats of A1 and Bb4 from STC 13644 tipped in. Mid-C20 marbled calf by W. T. Morrell & Company.

**An unrecorded edition** of the seminal 'First Book of Homilies', composed by Archbishop Thomas Cranmer and others (including Thomas Becon, Edmund Bonner, and John Harpsfield) as a fundamental part of the doctrinal apparatus of the newly independent Reformed Church of England – a royally authorised, unified, and clearly expressed statement of its principal tenets of belief and moral instruction, now placed in the hands of the

priesthood at large, for (all but compulsory) public dissemination. As such it effectively succeeded the prescriptions called for in the Ten Articles of 1536, the ‘Bishops’ Book’, and the Henrician ‘King’s Book’, and as a formulary preceded the Edwardian *Book of Common Prayer* (1549) and the Forty-two Articles of 1553 – all historically subject, after the Marian interval of religious retreat and reconciliation with Rome, to a ‘final reform’ under Elizabeth, when the Homilies were revived, enlarged with their post-Cranmerian ‘Second Book’ (1562, the work of Matthew Parker, John Jewel, and others), and readopted as canonical, and for all but specially licensed preaching clerics an obligatory resource in the pulpit.



But while no doubt contemplated in King Henry’s last years (see Diarmaid MacCulloch, *Cranmer*, pp. 371–76), the earliest published appearance of the *First Book of Homilies* and presumably the first implementation of its requirements for all ‘vicars and curates’ were reserved by Cranmer and his allies to a respectful delay after Henry’s death on 28 January 1547 and the accession of young Edward VI. The royal printer Richard Grafton dated his first printing 31 July, and a torrent of reprints, all by Grafton and his working colleague Edward Whitchurch (who retained the rights to the work ‘ad imprimendum solum’), followed swiftly. Many of

these were dated specifically by month and day in their colophons, with at least twelve extant reprintings by August 1549, when – in the wake of the new *Book of Common Prayer*, issued in March – the need for a fairly substantial revision was newly addressed, and the original twelve divisions of the text, hitherto deemed somewhat dense, were divided into slightly modified ‘partes’, for easier access by lay and clerical users. The changes, which Cranmer himself may have initiated, and Bishop Bonner two years later found unnecessarily conciliatory to popular taste, involved some issues of wording (e.g. the substitution throughout of the term ‘sermons’ for ‘homilies’, and ‘communion’ for ‘hygh masse’) and the interpolation into the original texts of ‘summary or transitional passages’, which Ronald B. Bond prints within square brackets in his critical edition of 1987: these are easily enough identified, mostly coming at the head of each subsection or new ‘part’ of the sermon so divided.

Grafton made such corrections as required without indicating them on the title-page of his August 1549 ‘first revised edition’ (STC 13643, five copies recorded), but Whitchurch called specific attention to the novelties in his immediate reprint, hitherto the only one known to exist (STC 13644, ‘newly imprinted in partes, according as is mencioned in the boke of common prayer’), the text of which John Griffiths identified in 1859 as the direct source, rather than Grafton’s edition, of the important Elizabethan reprint of 1559, and hence all post-Marian successors. A unique piracy (?) by John Oswen of Worcester (STC 13645), perhaps tolerated by Grafton and Whitchurch as intended for essentially provincial distribution, chose this version to imitate; two further Grafton editions reproducing the revised text followed prior to the accession of Mary (STC 13646 and 13647, both issued in 1551).

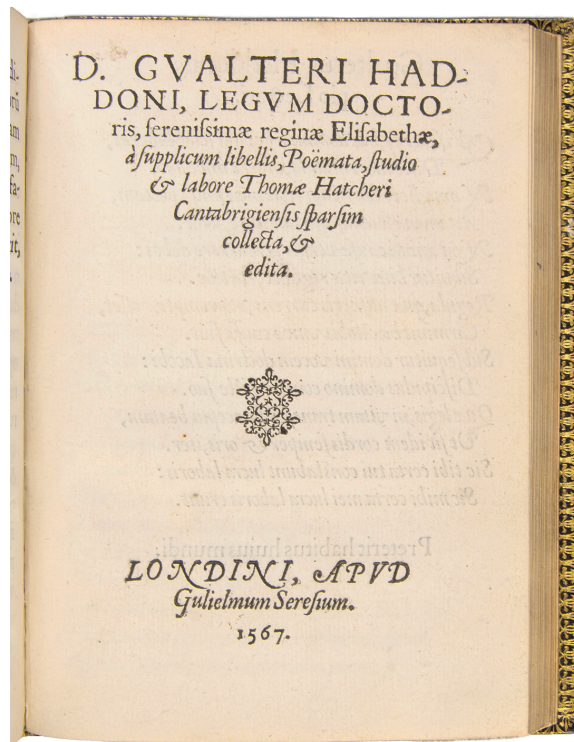
John Griffiths in 1859 edited a still-standard scholarly edition of the *Homilies*, with an account of their printing history that remained the basis of revised *STC*, which incorporated a relatively small number of additions to that sequence. But our hitherto undescribed Whitchurch edition of 1549, despite its defects, is an entirely new discovery in a deeply-delved field: it can firmly be assigned to the immediate group of three ‘revised’ texts isolated above (STC 13643, 13644, 13645), **representing in effect the final state of Cranmer’s homiletic achievement in the establishment of the Reformed Church of England**. It is a demonstrably close companion to Whitchurch’s STC 13644, but in following precisely the collation of Grafton’s revision (A–Z<sup>4</sup> Aa<sup>4</sup>) it seems more likely to represent Whitchurch’s first reprint of that text than does the extant STC 13644, which adds a full sheet (Bb<sup>4</sup>) through a more generously arranged presentation, with greater use of ‘pyramidal’ spacing within, and better attention to placement of individual texts on the page. Conversely, the order of printing might just reflect Whitchurch’s desire to save a full sheet by compacting his own too lavish first effort, but on balance we are inclined to assign this new find a provisional no. 13643.5 in *STC*-in-progress – if anyone’s keeping track.

£3200

## WALTER HADDON'S *LUCUBRATIONES*

WITH A CONTEMPORARY BOOKLIST

6 HADDON, Walter (1516–1572). *Lucubrationes passim collectae & editae, studio & labore Thomae Hatcheri Cantabrigiensis* [including, with separate title-page:] *Poëmata, studio & labore Thomae Hatcheri Cantabrigiensis sparsim collecta & edita*. London: Apud Gulielmum Seresium, 1567. 4to, pp. [8], 350; [2], 140, [2] (¶<sup>4</sup> A–Z<sup>4</sup> Aa–Vv<sup>4</sup> Xx<sup>4</sup> (-Xx<sup>4</sup>, blank); <sup>2</sup>A–<sup>2</sup>S<sup>4</sup>). Title with small repair, affecting four letters on verso, small closed tears in gutter of Qq<sub>2</sub> and Qq<sub>3</sub>, sidenotes shaved on <sup>2</sup>G<sub>3</sub>, slight water-staining and occasional marks, but an attractive copy; contemporary list of books and other articles on verso of final errata leaf (see below). Later dark blue morocco gilt, g.e., joints slightly worn; the Phillipps copy (*Bibliotheca Phillipica*, new ser., part 11 (24 June 1974), lot 2582).



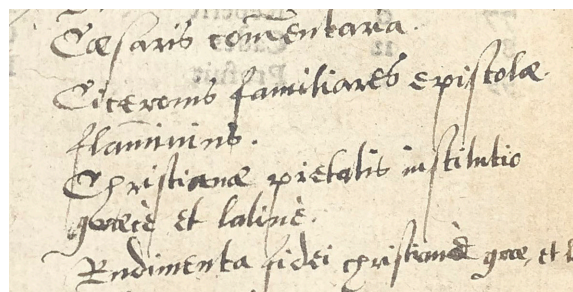
The first and only edition of Haddon's Latin works, combining a selection of his prose writings – ten public speeches and forty-three letters – with his verse, just over one hundred poems ranging from two lines to several pages in length. Four only of the poems had hitherto been printed, in the octavo *Oratio Jesu Christi*, presumably commissioned by Haddon himself and published by Reginald Wolfe in 1555 (STC 12596.3, unique at Huntington; see Lawrence V. Ryan, 'Walter Haddon: Elizabethan Latinist', *Huntington Library Quarterly*, 17 (1954), 99–124 at p. 104). Following the publication of the *Lucubrationes*, William Seres issued in the same year a small octavo that reprinted the first eighteen titles from the present quarto *Poëmata*, together

with two more poems from the collection (STC 12596.7; see Ryan, ‘An Octavo Edition of “Poëmata” by Walter Haddon (1567)’, *Papers of the Bibliographical Society of America*, 45 (1951), 166–69, describing the copy at Trinity College Dublin, which he thought unique). Further editions of Haddon’s complete *Poëmata* appeared in 1576 and 1592.

Haddon is remembered today not only for the elegance of his Latin, but also for his public roles at Cambridge, where he was appointed regius professor of civil law in 1551, and in government: for discussion see Tracey A. Sowerby, ‘The Cambridge Connection and the Early Elizabethan Diplomatic Corps’, in John F. McDiarmid and Susan Wabuda, eds, *The Cambridge Connection in Tudor England* (2022), pp. 266–90. Among the prose works printed in the *Lucubrationes* are his 1551 funeral oration on Martin Bucer, for whom he also acted – with Matthew Parker – as an executor, and his long reply to the Portuguese priest (later bishop) Jerome Osorio de Fonseca, written at the request of the queen’s advisers in response to Osorio’s 1563 letter to her attacking the English Reformation (pp. 210–68). Haddon’s circle was large, with the recipients of the printed letters including the Dukes of Suffolk and Northumberland, the Earl of Leicester, and Haddon’s friends Roger Ascham, Sir John Cheke, Thomas Wilson, and Sir Thomas Smith; the verse contains lifetime and funerary tributes to many of the same men, as well as poems addressed to Elizabeth herself. Leicester Bradner considered that Haddon’s best poems were ‘those few in which he gives vent to his thoughts and feelings on the troubled state of England’, including his ‘Angliae prosopopeia’ and ‘Ad Anglos ut resipiscant’ (*Musae anglicanae*, pp. 21–23), while J. W. Binns has remarked that Haddon’s orations ‘provide an instant commentary on the state of learning at Cambridge in his day’, calling the *Lucubrationes* ‘a key text for the understanding of the reception and assimilation of humane learning in sixteenth-century England’ (*Intellectual Culture in Elizabethan and Jacobean England* (1990), pp. 202–05).

The contemporary notes on the blank verso of sig. <sup>2</sup>S4 consist of two lists, the first being a short record of clothing and household goods, either belongings or purchases (a ‘paier of sheetes’, a ‘paier of knitt hose’ ‘doubletes’, ‘hattes’, ‘a brooche’, etc.). To the right of this is an inventory of twenty-two books, among them Calvin’s *Rudimenta fidei Christianae*; the *Epitheta* and *Dialogi* of Jean Tixier de Ravisi; an edition of the *Apophthegmata* compiled by Conrad Wolffhart (Lycosthenes); *Christianae pietatis [prima] institutio*, ‘graece et latine’ (i.e. Alexander Nowell’s catechism); Caesar’s *Commentaria*; two volumes of Cicero’s *Librorum philosophicorum*; Plutarch’s *Vitae*; and unspecified works by Thomas Linacre, Terence, Valerius Maximus, Lucan, and others. The final book named is ‘Gu Haddoni orationes’, leaving little doubt that the writer was listing volumes in his own possession.

£1200



## THE FIRST LETTER-WRITING MANUAL IN ENGLISH

7 **FULWOOD, William** (d. 1593), *miscellaneous author, balladeer, and attorney*. The enimie of idlenesse: teaching the maner and stile how to endite, compose, and write all sorts of epistles and letters. London: Henry Bynneman, 1568. 8vo, black letter, title defective at lower corner with some loss to ornamental border (no text affected), ff. [8], 145, [7] (A–T<sup>8</sup> V<sup>8</sup> (-V1.8)); **lacking leaf V1** of the terminal table of contents, but retaining blank V7; staining and spotting, a few scribbles. C18 smooth calf.

First edition of the **first** letter-writing manual printed in English, a highly popular collection of exemplary texts intended for humble readers, rather than the ‘grosse heads’ of scholars. Based partly on the anonymous French *Le stile et manière de composer, dicter, et escrire toute sorte d’epistre ou lettres missives* (1566), giving practical examples and designed also to appeal to ‘the marchant’ and ‘the lawyer’ (sig. A5<sup>r</sup>), it concludes with an independent sequence of **six love letters in original verse**, among them one based on Chaucer’s *Troilus and Criseyde*, in which the lover recalls Criseyde’s succumbing to Troilus and solicits a ‘friend’ like Pandarus to assist his designs. The individual samples also include translations of letters by Cicero and ‘sundry lerned men’, including Poliziano, Ficino, Paul Merula, and Pico della Mirandola, as well as neutrally presented examples of papal correspondence. STC 11476, recording BL and Bodley only in the UK, and five copies in the USA; no fewer than ten editions appeared before 1622, all comparatively rare.

£1200

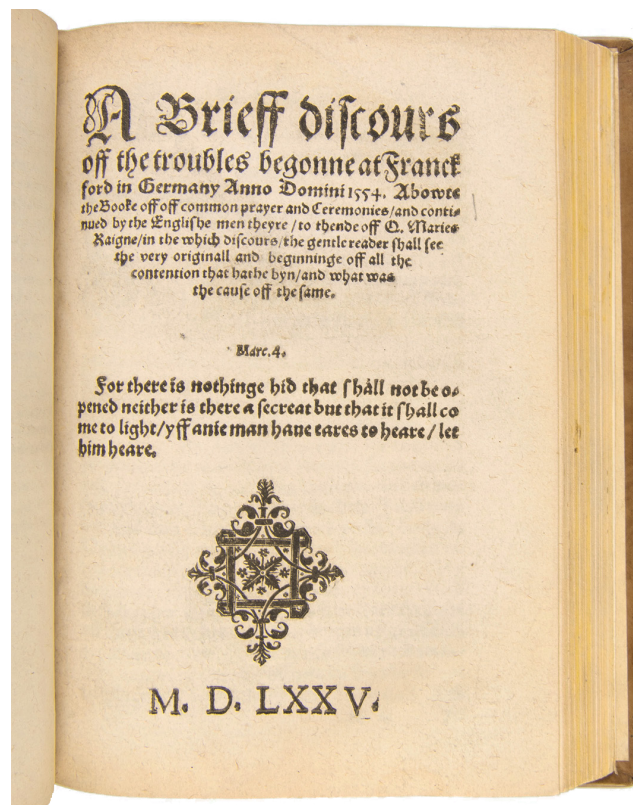
## TWO MAJOR TEXTS OF EARLY ENGLISH PURITANISM, IN CONTINENTAL EXILE

8 **TRAVERS, Walter** (1548–1635, *Puritan activist, later chaplain to Sir William Cecil and tutor to his son Robert, and provost of Trinity College Dublin*). A full and plaine declaration of Ecclesiasticall Discipline owt of the word off God, and off the declininge off the churche off England from the same. Imprinted [at Heidelberg, by Michael Schirat,] 1574. Small 4to, roman and gothic letter, pp. [12], 193, [3] (a<sup>4</sup> b<sup>2</sup> A–Z<sup>4</sup> Aa<sup>4</sup> Bb<sup>2</sup>), complete with a two-leaf large folding ‘Table or short view off all ecclesiasticall discipline ordeined by the word off God’, mounted on stubs and often missing in surviving copies (second leaf with short tear, but text legible), and both blanks, b2 and Bb2. Ownership inscriptions on title-page, including ‘Geo. Harbin 1694’, undoubtedly the non-juror George Harbin (c. 1665–1744).

First edition in English, translated – probably by fellow exile Thomas Cartwright, ‘the unofficial leader of the Puritan party’ (Millward) – from Travers’s Latin text of the same year, written following his removal in 1570 to Geneva, where he was befriended by Calvin’s successor, Theodore Beza. *Ecclesiasticae disciplinae et Anglicanae ecclesiae ab illa aberrationis, plena e verbo Dei*, as originally titled, Travers’s manifesto of English presbyterianism and his principal doctrinal achievement, was ‘closely based on Calvin’s system of ecclesiastical government, for [which] the church of the New Testament was normative; the duty of the theologian [being] merely to identify its structure and apply it to contemporary circumstances’ (Alan Ford, in

ODNB). ‘It was in this last respect that Travers’s originality lay, for he subtly adapted Calvin’s biblical model to an English context, [undermining] the diocesan episcopate of the English church’ through ‘an examination of the role of bishops in the *New Testament*, showing that they were not part of a separate hierarchy with authority over other clergy, but merely ministers of local congregations’. Despite the long-term influence of such controversial tenets, however, in his later career in England Travers met with proscription from preaching and all other churchly advancement, from the resolutely anti-nonconformist new Archbishop Whitgift – as one might expect. After a kind of academic sanctuary in Ireland, provided through the Cecils (Ford thinks it ‘mysterious’ that Travers eluded imprisonment in the early 1590s), his effective ‘retirement’ endured to his death in London, forty years and two reigns later. STC 24184. [Bound with, appropriately:]

[WOOD, Thomas, or WHITTINGHAM, William]. A brieff discours off the troubles begonne at Franckford in Germany Anno Domini 1554. Abowte the booke off off [*sic*] common prayer and Ceremonies, and continued ... to thende off Q. Maries Raigne, in the which discourse the gentle reader shall see the very originall and beginninge off all the contention that hath byn, and what was the cause off the same. [Heidelberg: Michael Schirat], 1575. Small 4to, pp. [2], CV, CX–CCXV, [3] (A–Z<sup>4</sup> Aa–Cc<sup>4</sup> Dd<sup>6</sup>), with terminal blank leaf Dd6.



First edition, variant of STC 25442 (dated 1574 and apparently known in one copy only, at Bodley); traditionally attributed to Whittingham, but see the persuasive arguments of Patrick Collinson, ‘The Authorship of “A Brieff Discours off the Troubles Begonne at Franckford”’,

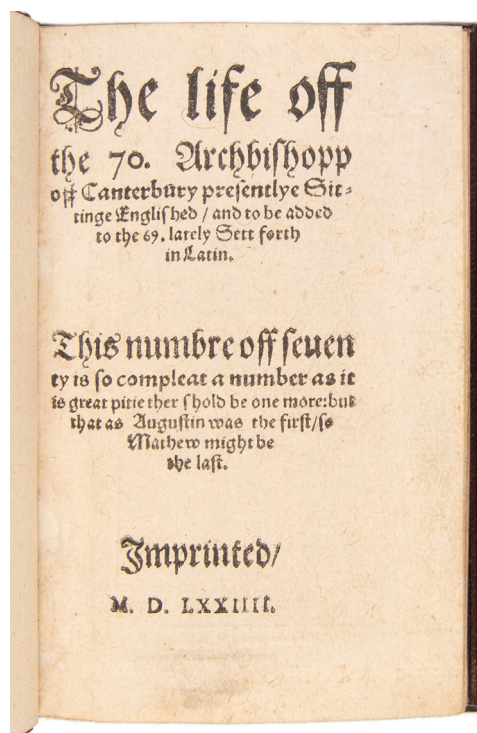
*Journal of Ecclesiastical History*, 9 (1958), 188–208. The *Brieff Discours* is the principal source for the controversy among the English Marian exiles of Frankfurt, regarding their use or disuse of the second Prayer Book of Edward VI (1552), and the strictly Protestant liturgical practices stipulated by Calvin and by the Scottish Calvinist John Knox in his wake, at reformist Geneva: as Collinson notes, ‘the design is to construct from original records of the Exile an historical justification of the puritan cause as it stood in the winter of 1573/4 when conformity and subscription to the Elizabethan Settlement were being required of all puritans under severe penalties’. STC 25443. Two volumes bound neatly in one, both works somewhat browned, with a few marginal annotations in a slightly later secretary hand; an early owner of the pair has added a short topical index to Travers's book, written on the verso of the final blank of the *Brieff Discours*. Recent polished calf.

£2000

‘FOOLISH, SCURRILOUS AND MALICIOUS’:  
THE BIOGRAPHY OF MATTHEW PARKER GLOSSED

9 [PARKER, Matthew, *Archbishop* (1504–1575)]. The life off the 70. Archbishop off Canterbury presentlye sittinge Englished, and to be added to the 69. lately sett forth in Latin. This numbre off seventy is so compleat a number as it is great pitie ther shold be one more: but that as Augustin was the first, so Mathew might be the last. [Zurich: Christopher Froschauer?], 1574. 8vo, pp. [86] (A–E<sup>8</sup> F<sup>4</sup> (-F<sub>4</sub>, blank); large printed folding table (292 x 200mm) tipped in following title-leaf. C19 dark brown morocco by Francis Bedford, elaborately tooled in blind, g.e., coloured Mount Stuart (Bute) bookplate. All sidenotes intact; several leaves with small repairs in inner margin, usually affecting only one word; sig. F<sub>3</sub> repaired and reinserted on stub, again very slightly affecting the text; tear in third column of the folding table, repaired with the loss of one or two letters in the names of a number of bishops.

The only edition of a tract now attributed to John Stubbe or Stubbs (c.1541–1590), perhaps in collaboration with his fellow puritans Michael Hickes and Vincent Skinner (see the 1981 *History of Parliament* biography of Stubbe by A. G. R. Smith), containing a translation of a life of Parker that is sometimes appended to copies of the archbishop's own 1572 *De antiquitate Britannicae ecclesiae*, but which is here glossed throughout with mocking sidenotes and followed by forty-odd pages of critical remarks on Parker, his history of the British Church, and the ‘worm-eaten Church of Caunterbury’ itself. As noted by *STC*, copies of the *De antiquitate* ‘vary considerably’, and although the title-page promises the lives of seventy archbishops, many extant copies end with that of the sixty-ninth, Parker's Marian predecessor Reginald Pole. Others – such as the Grenville copy at the British Library – do add a life of Parker under the heading ‘Matthaeus’: this concludes with the archbishop still alive but contemplating his death, and features an anticipatory epitaph composed by Walter Haddon sometime before 1572 (see above, no. 6).

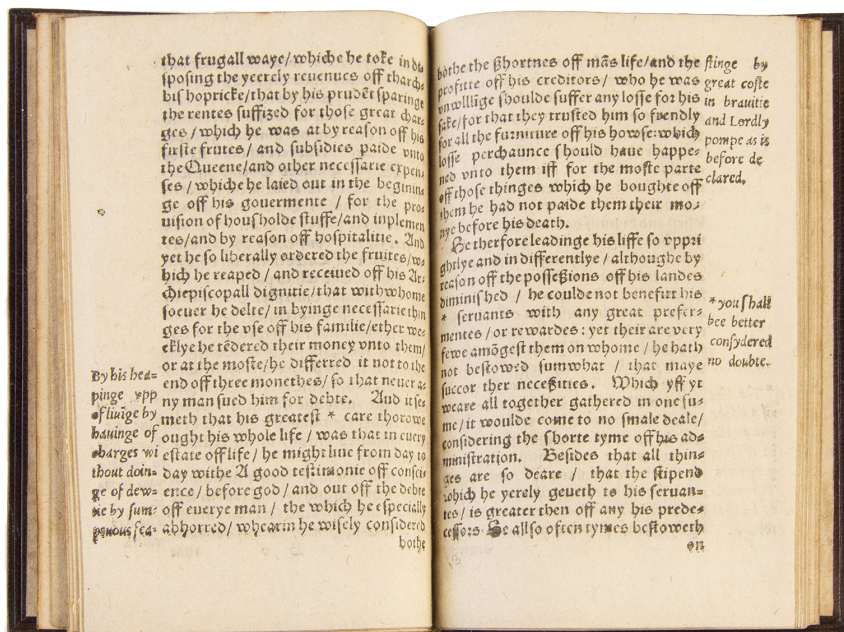


The text used for the present translation, however, is taken not from the ‘Matthaeus’ as preserved in the *De antiquitate*, but rather from an earlier draft prepared by John Joscelyn, one of Parker’s Latin secretaries, and titled by him ‘Historiola’, as seen in a copy surviving at Cambridge (Corpus Christi College, MS 489, pp. 105 ff.). The details provided by our translator show that he was working from a different manuscript of the ‘Historiola’, in which the title was ‘written with [Parker’s] owne hand in redde oker letters vppon the browe of the boke’, and also suggest that he was familiar with the archbishop’s handwriting and perhaps his habit of inserting annotations in red chalk. This copy has not been traced, but Anthony Grafton has recently speculated that it may have been surreptitiously abstracted from Lambeth Palace – where Parker’s library was housed, and where he had installed the printer John Day and set him to work on the *De antiquitate* – by ‘a mole: a Puritan, [who] removed a preliminary draft of the seventieth life from Lambeth so that the translator could use it’ (‘From Copy to Cancels: Matthew Parker and the Quest for Errors’, in *Printing and Misprinting*, ed. Geri Della Rocca Candal, Anthony Grafton, and Paolo Sachet (2023), pp. 7–29 at pp. 25–26).

John Strype, who printed the Latin ‘Matthaeus’ as one of the appendices to his 1711 *Life and Acts of Matthew Parker*, also devoted three pages to the present work, guessing at Stubbe’s authorship and quoting several of the ‘foolish, scurrilous, and malicious Notes in the Margin’ (pp. 487–89). For example, a statement of ‘how often his voice was hard to sound owt off the holy pulpittes, as well off his cathedrall church as the churches off other meane townes and villages, especially in this his old age, in his weake and crazed state off bodie’ calls forth the comment that ‘men may easely tell how often wher the nombre is but smale’ (sig. A6<sup>v</sup>); and when the three keys of the archbishop’s arms are mentioned (‘we see the keye thrise in his armes, that hath respecte to Peters conuenaunt made with Christ’), the marginal note gives as their significance rather the fact that Parker ‘locketh up the Kingdome of heaven soe fast by holdinge out of ministers that might preache the worde, and keapinge in of idell and ignoraunt

that can doe nothinge, that hardlie doth anie man enter thearon' (sig. B8<sup>r</sup>). In the concluding section the *De antiquitate* is attacked directly: 'the whole bodie off the boke is bumbasted with the swellinge pompes off the Archprelates of Canterburie', 'many bastard tales off thadoulterouse synagogue off Rome are intermingled' (sig. C5<sup>v</sup>), and 'what good can come to the church of god' by relying on such sources as William of Coventry, Symeon of Durham, or Henry of Huntingdon, or of recounting 'the wicked lives and grosse blindnes off Dunstan, Cutbert, Becket, and other ther fellowes off later tymes' (sig. E2<sup>r</sup>)?

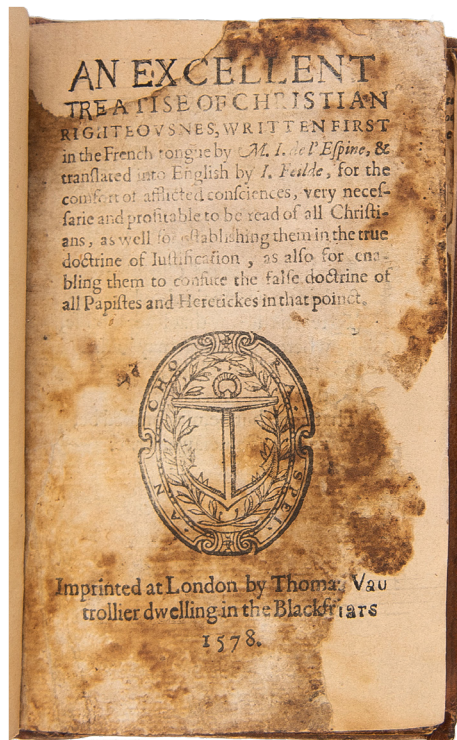
The large table listing bishops of Canterbury and York, translated from one that appears in the *De antiquitate* following p. 45, is described as 'Englished out off that Legend of Canterbury tales': had it 'conteyned nothing but folie, it shuld have lien still', but 'having mater off impietie (as me thought), I thought it very necessarie to detect it' (sig. E7<sup>r</sup>). The final eight pages of the tract take up this theme in detail, in particular finding fault with the use of the terms 'secular priest' and 'regular priest', the latter distinction being applied to five bishops, including the Marian exiles John Scory, Gilbert Berkeley, Nicholas Bullingham, and James Pilkington. 'Whye did he not at least, in the behalfe off those godly men and preachers off the truthe, set out withall this truthe also, that is, how sorie they are and ashamed of that their former priesthoode, and howe lothsome thes disorderly orders are to them?' the writer asks, adding further that 'ther bee divers wrongly named, who as I thinke having never been priests are yet named priests secular'.



John Stubbe, the presumed translator/author, is remembered today principally for a later work, *The Discoverie of a Gaping Gulf* (1579), which sets out numerous objections to Queen Elizabeth's proposed marriage with the Duke of Anjou, then heir presumptive to his brother, the Catholic Henri III of France. Published in an edition of a thousand copies, the book was immediately suppressed and Stubbe and two others arrested and tried, with the result that on 3 November he and one of the others lost their right hands to the executioner's axe. But that is another story, well told by Lloyd Berry in the introduction to his 1968 reprint of the text.

STC 19292a. The typesetting does not reflect well on the Continental workmen: words are often run together, parentheses are sometimes missing or misplaced, and errors involving wrong sorts are frequent, as is the use of the German *Eszett* or ‘sharp s’ (ß) in place of an ordinary ‘s’. Two errors, on sigs. C4<sup>r</sup> and E2<sup>v</sup>, are according to *ESTC* corrected in the same hand in ‘all copies seen’: here, however, they remain untouched.

£2800

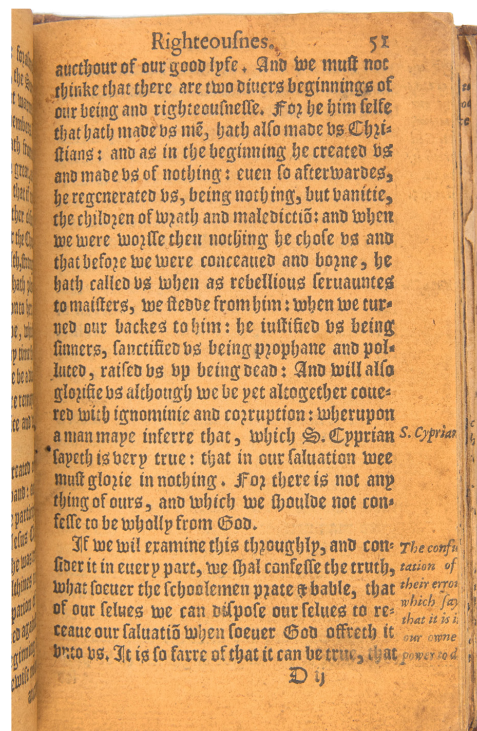


PRINTED ON ‘SAFFRON’ PAPER, AND DEDICATED TO  
ELIZABETH, LADY TYRWHIT

**10 L’ESPINE, Jean de, c. 1506–1597.** An excellent treatise of Christian righteousness, written first in the French tongue by M. I. de l’Espine, & translated into English by I. Feilde, for the comfort of afflicted consciences, very necessarie and profitable to be read of all Christians, as well for establishing them in the true doctrine of Iustification, as also for enabling them to confute the false doctrine of all Papistes and Heretickes in that point. London: Thomas Vautrollier, 1578. 8vo, pp. 128 (A–H<sup>8</sup>). Title-page repaired and partly in pen facsimile, three other small but somewhat clumsy marginal repairs; most (but not all) sidenotes shaved or cropped; small piece missing from top of sig. F3, affecting headlines and the first two lines of text; small piece torn from upper corner of sig. H1, page numbers and text intact. Printed on paper stained yellow, presumably with saffron. Later calf, resewn and rebacked; see below for further notes on provenance and condition.

The fourth of five closely similar editions, all published by Thomas Vautrollier between 1577 and 1580, and all known to *ESTC* in three or fewer copies each, two of them – the first and the last – being unique.

John Field, the translator of Jean de L'Espine's *Excellent traité de la justice chrestienne*, dates his dedication 'from my poore house in Grubstreat this second of November 1577', having completed his work within months of the first appearance of the French text, probably published at Geneva. Almost nothing is known of the author's early life beyond the fact that he belonged to – and was very likely prior of – an Augustinian monastery at Angers. But by the late 1540s de L'Espine was in correspondence with Jean Calvin at Geneva, and he was apparently already preaching along reformist lines long before he publicly signed the Confession of Faith of the Reformed French Church on 8 September 1561, just before the opening of the Colloquy of Poissy. The circumstances of his conversion are vague, and some details, such as his horror at witnessing the degradation and execution of Jean Rabec in 1556, have been questioned by modern scholars: see Bernard Roussel, 'Jean de l'Espine (c. 1505–97): écrire dans un temps de troubles', in Andrew Pettegree et al., eds, *The Sixteenth-Century French Religious Book* (2001), pp. 138–56. In 1558 de L'Espine published a treatise 'to remove the fear of death and make it desirable to the man of faith', which was followed by other works that include several described by Roussel as 'sermons to be read', addressed to those unable to attend services in person; translations of some of these appeared not only in English but in German, Dutch, and Czech. Jean de L'Espine died in 1597 at Saumur, where he had long served as pastor, refusing to retire.



De L'Espine's *Excellent traité* was one of several 'French works of Protestant apology' translated by the puritan minister John Field and 'published with dedications addressed to some of the great patrons of English Reform' in the years 1577–79: see Patrick Collinson's *ODNB* biography, and for further detail his 'John Field and Elizabethan Puritanism' in *Godly*

*People: Essays on English Protestantism and Puritanism* (1983), pp. 335–70, where he sums up Field (c. 1545–1588) as ‘one of the most brilliant revolutionaries in an age of revolution’. Other books in Field’s series of translations were dedicated to the earls of Bedford, Huntingdon, and Leicester, but for the first he chose ‘the very vertuous’ Elizabeth Tyrwhit, further describing her as ‘my very deare frend’ and praising her ‘forwardnes, fidelity and sinceritie in the religion of Christ Jesus’. Tyrwhit (d. 1578, née Oxenbridge) briefly served as a lady of the privy chamber to Henry VIII’s third wife, Jane Seymour, and following her marriage to Sir Robert Tyrwhit of Leighton Bromswold, Huntingdonshire, both husband and wife took on important roles in the household of Henry’s sixth wife, Katherine Parr. Elizabeth Tyrwhit, once again a lady of the privy chamber, joined the queen in her support of religious reformation, and was among the three women named by John Foxe as the intended victims of a 1546 attempt by Stephen Gardiner and Thomas Wriothsley to convince the king that the views of his wife and her friends amounted to treason (*Acts and Monuments* (1570), pp. 1422–25). Following Henry’s death in January 1547 the dowager queen remained close to the Tyrwhits, and Elizabeth was among those present at her death in September 1548; Sir Robert was elected to Parliament in 1545 and was later joint lord lieutenant of Huntingdonshire, dying in 1572. By then Elizabeth Tyrwhit was no longer active at court, but in 1574 Christopher Barker published her *Morning and Evening Prayers* (STC 24477.5). Known today in only one copy – at the British Museum and sometimes described as having belonged to Elizabeth I – this has been characterized by Tyrwhit’s most recent biographer as ‘reflect[ing] the ... Lutheran-inflected piety of Katherine Parr’s circle’ (*Elizabeth Tyrwhit’s Morning and Evening Prayers*, ed. Susan M. Felch (2008), p. 16).

**Provenance and condition** (with thanks to Alison Mussell, Jonathan Menezes, Nicolas Barker, Arnold Hunt, and Nicolas Pickwoad): STC 15513.5, two copies located by ESTC, at Folger and as part of the Whitchurch Parochial Library; the latter copy has been missing since an inventory was taken when the collection was moved to the Shropshire Archives (Shrewsbury) in 1995, but cataloguing records do not mention yellow paper, and describe the book as being bound in vellum and about a centimetre shorter than the present copy, which we purchased in May 2004 from Bow Windows Bookshop in Lewes. No records of purchase remain in the shop’s archives, but replies to our enquiries suggest that it may have been in stock when the late Alan Shelley took over the business in 1983, or possibly was a later ‘stray walk-in offering’; an unidentified bookseller’s note on the front pastedown gives a reference to ‘New STC’, indicating that the note was probably made between the publication of revised volume two in 1986 and the incorporation of STC records into online ESTC in the nineties.

English-language printing on yellow-stained paper is usually associated with religious tracts of the 1530s, often from the Low Countries, but the practice appears also to have had a brief moment of popularity among London printers in the 1570s and 1580s (see ESTC and the index to Sayle’s *Early English Printed Books*). We follow standard usage in referring to this as ‘saffron paper’, although the source of the colour may be turmeric or some other light-sensitive organic stain. The title-leaf is not only damaged but significantly paler than later leaves, suggesting a lengthy exposure to light after the loss of the upper cover.

£1800

## ROBERT GARNIER'S TRAGEDIES: THE GREAT FRENCH INFLUENCE ON ELIZABETHAN DRAMA

**11 GARNIER, Robert.** *Les Tragedies ... nouvellement reveues & corrigees.* A Paris, par Mamert Patisson Imprimeur du Roi, au logis de Robert Estienne. M. D. LXXX. 12mo, ff. [4], 206; 51, [1] (\*<sup>4</sup> A–Q<sup>12</sup> R<sup>8</sup> S<sup>6</sup>; a–d<sup>12</sup> e<sup>4</sup> (e<sub>4</sub> blank). Tightly bound but fully readable; red morocco gilt with stamp of Hippolyte Duru, gilt marbled edges, spine slightly sunned but a fine copy.

**First collective edition** of Garnier's five early plays (*Porcie*, *Hippolyte*, *Cornélie*, *Marc-Antoine*, and *La Troade*), issued previously in now-unprocurable octavos, 1568–79, to which is added his new tragedy *Antigone, ou la Piété* (1580). With commendatory verse by Garnier's friends and fellow poets, including Pierre Ronsard, Remy Belleau, Jean-Antoine de Baif, and Amadis Jamyn, as well as Garnier's wife, Françoise Hubert ('Reflorira Cléopâtre amoureuse, / Ayant Garnier chantre de tes amours', etc).

As (arguably) the greatest French tragic poet of the Renaissance, and the first French champion of neo-Senecan drama, Garnier (1545–1590) is well celebrated in his own right, but his influence on the Elizabethan drama is perhaps equally impressive. His *Marc-Antoine* was translated in 1590 by Sir Philip Sidney's sister Mary Herbert, Countess of Pembroke (*The Tragedie of Antonie*), as part of her mission to provide dignified alternatives to the popular movement in poetry and drama (see A. M. Witherspoon, *The Influence of Robert Garnier on Elizabethan Drama* (1924), esp. chapter 3), and closet drama or not, this is the earliest play by a woman in the Elizabethan era. Her acolyte Samuel Daniel adapted both *Antonie* and Garnier's original in his own *Cleopatra* (1594), and both dramatizations seem clearly to have been read by Shakespeare prior to his *Antony and Cleopatra* (c. 1606–07): Bullough (*Narrative and Dramatic Sources*, vol. 5) reprints Mary Herbert's translation in its entirety as an 'analogue', and Daniel's adaptation as a 'probable source'.

The outstanding Garnierite of the era, however, was Thomas Kyd, whose *Cornelia* (1594, a paraphrastic translation of *Cornélie*) remained his best-known literary work for two centuries: contemporaries praised it in parallel with *Lucrece*, and extracts from it peppered the late Elizabethan anthologies. Kyd intended, he himself said, to go on 'next summer' – had he lived – to translate *Porcie*, and modern scholarship has revealed many echoes of *Bradamante* and other Garnier plays in his long-anonymous *Spanish Tragedy* and *Solyman and Perseda*.

Witherspoon counts 'some dozen' plays before 1615, by seven different English playwrights, 'modelled' on Garnier, including nearly all of Sir William Alexander's *Monarchic Tragedies*, the plays of Fulke Greville, Samuel Brandon's *Virtuous Octavia*, and Elizabeth Carew's *Miriam* (1613, perhaps the second play by a modern Englishwoman). Recent studies have reopened the connection with Shakespeare, whom Witherspoon ultra-cautiously ignored, finding parallels in *Julius Caesar* as well as *Antony and Cleopatra*, and with Kyd's version of *Cornélie*. Some bibliographies, including *USTC*, treat the first five tragedies (ff. [4], 206) as a unit and the sixth play, *Antigone*, as a separately-titled edition (ff. 52, also published at Paris by Mamert Patisson in 1580). *USTC* records just nine copies of the first (four in France,

BL and Rylands only in the UK, and UCLA, Penn, and Rosenbach in the USA), and only three of the latter, in Paris (2) and at the British Library; a later variant of the same year runs to ff. 44, not 52. None of the French sixteenth- and early seventeenth-century editions of Garnier's plays currently on offer online is dated before 1597. Pinvert (Garnier, *Oeuvres Complètes* (1923), 'Bibliographie'), no. VIII; Cioranescu, nos 10449 and 10460; Tchemerzine, v:425–26.

£2500

### A NOTORIOUS TRIPLE APOSTATE

**12 NICHOLLS, John.** A declaration of the recantation of John Nichols (for the space almost of two yeeres the Popes Scholer in the English Seminarie or Colledge at Rome) which desireth to be reconciled and received as a member into the true Church of Christ in England. London: Christopher Barker, 1581. 8vo, pp. [196] (A–M<sup>8</sup> N<sup>2</sup>); main text in black letter, title-page with woodcut border defective at head, just touching the first line of title, and restored before 1844 with blank paper, as was the verso of the last leaf (a few letters on recto affected), some water-staining; C19 vellum boards.

First edition, followed in the same year by a slightly condensed reprint by Henry Bynneman. Among outspoken itinerants of his turbulent era, few sixteenth-century religious turncoats can match John Nicholls (Nichols, Niccols) of Glamorgan for sheer inconsistency of faith and advocacy. Educated in Wales and at Oxford, he abandoned a curacy in Somerset in 1577, quit the Church of England, and travelled via Antwerp, Rheims, and Grenoble to Rome, where he surrendered himself to the Inquisition, converted, and joined the English College with special funding from Gregory XIII. He returned to England by way of Rheims in 1580, and, held in the Tower as a missionary priest, he soon apostatized, publishing four splenetic and muckraking books (including the present volume) that attacked his former Romanist associates as treasonable idolaters and preached reform to his one-time fellow missionaries. Late in 1582, however, when he may have outworn his welcome as a propagandist, Nicholls abruptly pulled up stakes again and fled to the Continent, where he was arrested at Rouen, once more saving himself by recanting his protestantism and claiming that everything he had told the English authorities was lies, based on hopes of reward – as if that justified his false testimony. He tried unsuccessfully to ingratiate himself with Douai's Cardinal Allen, and apparently died in want and poverty about 1584, not yet thirty. His *ODNB* biographer Michael Mullett speculates, perhaps over-generously, that his 'genuine, if bewildering, changes of faith and profession' might be explained by 'a kind of cynical consistency in his animal sense of self-preservation, one actively encouraged by the systems of religious repression and polarization under which he managed for a while to operate with some success'. STC 18533 (settings: title-page, 'God: Honour'; D2<sup>r</sup>, 'shoulde'; F4<sup>r</sup>, 'reuelations'; L1<sup>r</sup>, 'gory'; N1<sup>r</sup>, 'from').

£1000

## THE FIRST ENGLISHING OF THE JUNIUS POLYGLOT

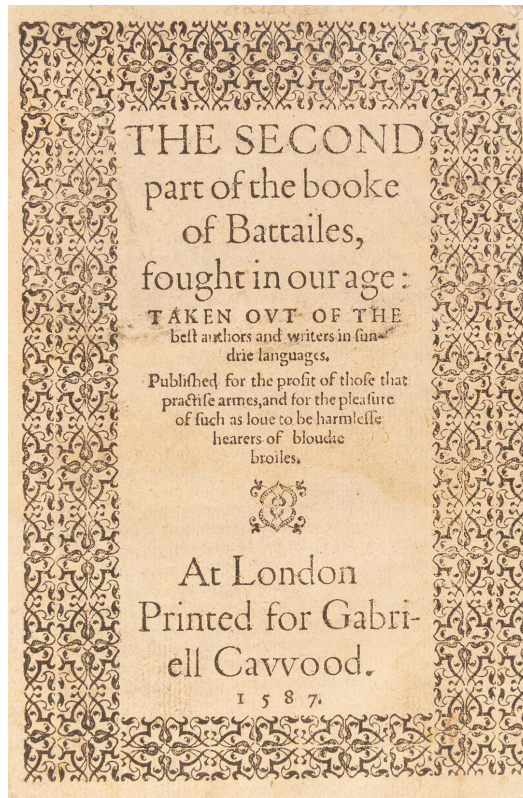
13 JUNIUS, Hadrianus [Adriaen de JONGHE], 1511–1575, Dutch classical scholar, lexicographer, neo-Latin poet, and tutor to the children of the ill-fated Earl of Surrey, 1544–47. The Nomenclator, or Remembrancer, divided in two tomes [translated by John Higgins]. London: Ralph Newbery and Henry Denham, 1585. Thick 8vo, pp. [14], 539, [117], lacking signed blank A1; light staining and a few early repairs, but an attractive copy in near-contemporary blindstamped calf, skilfully rebacked; cost and ownership entry of William King, Christ Church College (Oxon), 1618, and c18 bookplate of Chichester Cathedral.

**Only English edition** of this thematically arranged and hugely successful dictionary, by the Dutch ‘second Erasmus’, first published in Latin by Plantin in 1567, and frequently thereafter. It gives definitions in Latin, Greek, French, and ‘other forreine tongues’ – ‘and now in English by John Higin’s’ – of some 1400 substantive names and terms relating to natural phenomena, the physical world, and various professions and disciplines, ranging from libraries and books to musical instruments, serpents, birds, fish, dogs, ships’ parts, shoemakers’ tools, surgical equipment, wines, food, apparel, games, money and coins, etc.: a goldmine of practical speech current in mid-c16 Europe, and with Higgins’s additions no doubt an appropriate guide to literary usage of the period in English. John Higgins (*fl.* 1570–1602, also of Christ Church), the meticulous translator, was the poet and linguist best known as a major contributor to the *Mirror for Magistrates*, and the compiler, with Nicholas Udall, of English ‘flowers’ from Terence’s six comedies. STC 14860 (variant 2).

£800

## THE DIRECT ENGLISH SOURCE FOR TWO ELIZABETHAN DRAMATISTS

14 [POLEMON, John, *pseud.*]. The Second Part of the Booke of Battayles, fought in our age: taken out of the best authors and writers in sundrie languages. Published for the profit of those that practise armes, and for the pleasure of such as love to be harmlesse hearers of bloudie broiles. London: Printed [by Thomas East] for Gabriel Cawood, 1587. Small 4to, black letter, title within border of type ornaments, ff. [4], 94 (A–Y<sup>4</sup> Aa–Bb<sup>4</sup> Cc<sup>2</sup>), several headlines cropped, and sidenotes just touched (no textual loss), small linear wormholes in last leaf, again sparing text. Some damp-staining and browning throughout, early underlining of opinionated passages, and contemporary MS marginalia; modern blind-stamped smooth calf, handstamp of the c19 collector Alexander Gardyne on A3<sup>r</sup>.



First and only early edition, entirely independent of its predecessor of 1578, which contained accounts of English and Continental battles from Tarro (1495) to Lepanto (1571), ‘collected by John Polemon’ (*All the Famous Battels*, STC 20089). That volume, the author here bitterly laments, was ‘so maimed, mangled, and marred by the Printer’ (Henry Bynneman and/or Francis Coldock) that he withheld his own name from it, ‘bidding the Printer take it to himselfe, and father it on whom hee list ... for I would never acknowledge it as mine owne, but account it a changeling’. Nothing, indeed, is known of any ‘John Polemon’, whose name does not appear in the present volume, but whoever he is, he hopes that this ‘continuation’ meets with ‘better hap ... if the Printer [now Thomas East] have done his dutie in reforming the faults noted and corrected in his proves’.

The 1587 ‘Second Part’ consists of twelve entirely new narratives of engagements between 1562 and 1582, all but one (Langside in Scotland, 1568) Continental. The most interesting novelities are the three Iberian battles involving Portugal, Spain, and Morocco, 1578–82, notably the desperate Battle of Alcazar (4 August 1578), ‘taken out of a nameless Portugall auctor, translated into Latine by Thomas Freigins [i.e. Freigius]’, which forms the direct source of George Peele’s highly popular historical play, composed about 1588–89 and first printed in 1594. This was first demonstrated by Warner G. Rice in 1943 (see John Yoklavich’s edition of *The Battle of Alcazar* in the *Yale Peele*, vol. 2 (1961), esp. pp. 230–36), and has remained fully accepted; Polemon’s text also lies behind the representation by Peele of a black Moor in a speaking part, for the first time in English drama (see, *inter alios*, Virginia M. Vaughan, *Performing Blackness on the English Stage, 1500–1800* (2005), p. 38). And, together with his succeeding accounts of the Spanish-Portuguese conflicts near Lisbon and off St Michael in the Azores, Polemon may also have helped to provide the historical background of Thomas Kyd’s masterpiece, *The Spanish*

*Tragedy*: see Freeman, *Thomas Kyd: Facts and Problems* (1967), pp. 50 ff. STC 20090 (five copies in Great Britain; Boston Public, Folger (3), Harvard, Huntington, Newberry, and Yale in America).

£2000

#### THE FIRST SINGLE-AUTHOR COLLECTION OF VERNACULAR PLAYS TO BE EDITED AND PUBLISHED IN ENGLAND?

**15 ARETINO, Pietro.** Quattro comedie ... cioè Il marescalco[,] La talanta, La cortegiana[,] L'hipocrito. Novellamente ritornate, per mezzo della stampa, a luce, a richiesta de conoscitori del lor valore. [London: John Wolfe,] 1588. 8vo, ff. [8], 285, [3] (A–Z<sup>8</sup> Aa–Oo<sup>8</sup>), some spotting, paper repairs to lower or outer margins of several leaves; contemporary limp vellum, slightly rumped but sound.

First edition of any 'collected' assembly of the four comedies, in Tuscan Italian, of Pietro Aretino (1492–1556), poet, epistolary satirist, and (as often added) erotomaniac and black-mailer. Written between 1525 and 1544, they were introduced to Elizabethan England by John Wolfe, the stormy petrel of Golden Age stationers, as part of his program of Italophile publishing, which included the provocative authors Machiavelli and Castiglione (whose *Cortegiano* was at one time papally banned), the condemned cosmologist Giordano Bruno, and the less controversial Petruccio Ubaldini.

In her recent study of the *Quattro comedie* and its reception (*Renaissance Drama*, n.s. 36/37 (2010), 207–35), Bianca Finzi-Contini Calabrasi has emphasized the claim that Wolfe's edition constituted not only 'the first anthology of drama printed in England' but 'the first single-author collection of vernacular plays' there produced, antedating, among significant native dramatists, the *Monarchic Tragedies* of the Scottish William Alexander, Earl of Stirling (1604) and of course the folios of Ben Jonson and Shakespeare. But that is to ignore George Gascoigne's *Whole Workes* (1587), which includes, along with his earlier collected verse, his comedy *Supposes*, based on Ariosto, and his tragedy *Jocasta*, both staged at Gray's Inn in the 1560s; perhaps (more modestly) Aretino's *Comedie* is the earliest exclusively dramatic publication of a near-contemporary author to see print in Britain. As such, it has inevitably been found 'influential' on subsequent playwrights – notably Shakespeare, whose supposed debt to Aretino was confidently mooted as early as 1930 by John M. Lothian (of Saskatoon, Saskatchewan) in the *Modern Language Review*. Lothian, who begins by stipulating that Shakespeare was well-versed in literary Italian (at best a doubtful assumption), provides little more than the usual 'parallel passages' between Aretino's text and those of several plays, early and late, none of them persuasive in the slightest degree. In our own time Michele Marrapodi and others have sought further links between the Aretinan comedies and the plot construction of Shakespeare's *Taming of the Shrew*, *Comedy of Errors*, and *Twelfth Night* – to say nothing of the Italian's 'great influence' on Jonson and Thomas Middleton, who 'borrowed heavily from his works' in the decades to follow: see Marrapodi, ed., *Shakespeare, Italy, and Intertextuality* (2004). Further study and proof of such 'intertextual' affinities would be welcome, however. STC 19911; Pforzheimer 800.

£1200



### THE INNOCENCE OF MARY

16 [MARY, Queen of Scots.] TURNER, Robert. Maria Stuarta, 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–E<sup>8</sup> F<sup>4</sup> (-F4, blank)); a fine copy, finely bound in crimson morocco, g.e., by Trautz-Bauzonnet.

First edition, written by Robert Turner (d. 1599), the Catholic exile and professor at Douai, Rome, Eichstätt, and Ingoldstadt, under his pseudonym 'Obertus Barnestapoli' (i.e. of Barnstaple, Devon, his birthplace), and dedicated to Cardinal William Allen as founder of the English College at Douai. 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, online (2018), on the Hunterian copy of Turner's *Innocens*, at some length). John Scott, *Bibliography of Works Relating to Mary, Queen of Scots* (1896), no. 164; Allison and Rogers, *English Counter-Reformation*, ii, 1271.

£2000

‘THREE THINGS WILL NOT PROVE WELL WITHOUT BEATING:  
A WALNUT TREE. AN ASSE. A WOMAN.’

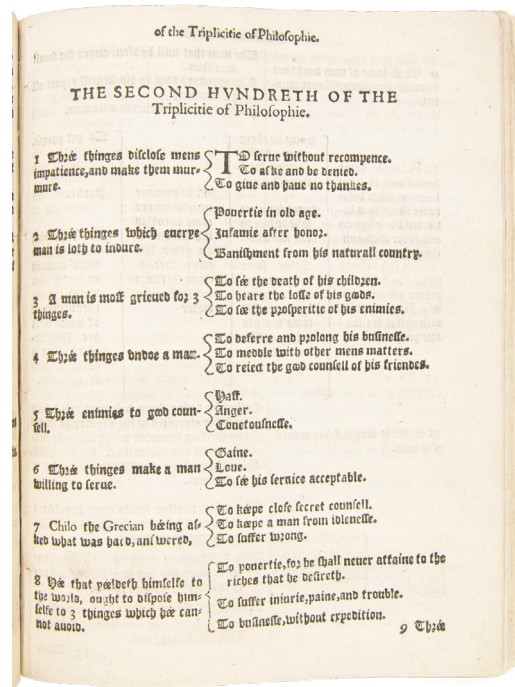
17 **ROBSON, Simon** (d. 1617), *attrib.* *The Choise of Change*: containing the triplie of divinitie, philosophie, and poetrie. Short for memorie, profitable for knowledge, and necessarie for maners: whereby the learned may bee confirmed, the ignorant instructed, and all men generally recreated. Newly set foorth by S. R., Gent. and Student in the Universitie of Cambridge. London: Printed by Thomas Este, 1598. 4to, pp. [94] (A<sup>2</sup> (-A<sub>1</sub>) B-H<sup>4</sup> I<sup>4</sup> (-I<sub>4</sub>, blank) K-M<sup>4</sup> N<sup>2</sup>); **title-page in sympathetic modern facsimile**, A<sub>2</sub> repaired and mounted. Various contemporary or somewhat later scribbles, some undoubtedly made by children, featuring the names John, Mary, and Richard Blake; longer extract in verse by John Battye, dated 1605, on blank verso of N<sub>2</sub> (see below). Modern limp vellum by Gene Mahon.

The eighth and last edition of this text, first printed in 1585; all editions are rare, with *ESTC* recording a total of twenty copies (two defective) for the eight. Little if anything is known of the ‘S. R.’ named as author, and it is very likely that the man associated with the title since 1834 – Dr Simon Robson, the Dean of Bristol who matriculated at St John’s, Cambridge in 1573, was ordained in 1580, and died in May 1617 – in fact had nothing at all to do with this book or another, a courtesy manual first published in 1577 and misdescribed then by its publisher as a translation (*A New Yeeres Gift: The Courte of Civill Courtesie*, ‘out of Italian, by S. R. Gent.’). At least three early C19 auction catalogues list *The Choise of Change* simply under either ‘S. R.’ or its title (Reed, 1807; Nassau, 1824; and Heber, Part 4 (1834, catalogued by John Payne Collier, who noted that it had ‘usually been assigned to [Samuel] Rowlands from the initials S. R. but it may be doubted whether it is not the work of some other author’)). Perhaps the first to bring Robson into the picture was W. R. Lowndes, who in his 1834 *Bibliographer’s Manual of English Literature* stated that ‘This piece is by some attributed to Dr. Simon Robson, Dean of Bristol in 1598, by others, most probably erroneously, to Samuel Rowlands’ (iii:1575).

A more confident attribution was offered by the musicologist and probable book thief Edward F. Rimbault in the 23 November 1850 number of *Notes and Queries*, correcting an earlier contributor who had assigned the work to Rowlands: ‘*The Choise of Change* may with much more probability be given to a very different author. I have a copy of the edition of 1598 now before me, in which the name is filled up, in a contemporary hand, S[imon]. R[obson].’ (p. 419). Alas, no such book appears in the sale catalogue of Rimbault’s extensive library (Sotheby’s, 31 July 1877), and the volume ‘now before me’ cannot be identified with any of the 1598 copies listed by *ESTC*, all housed in libraries that would certainly have noticed (and reported) such an annotation. Continuing his remarks, Rimbault suggested that ‘an examination of the biography of Dr. Robson ... might tend to elucidate some particulars concerning his claim to the authorship of this and several other works of similar character’, the latter unspecified, but it might instead be more useful to look to other men with the relevant initials who were at Cambridge in the late 1570s or early to mid-1580s.

Certainly *A New Yeeres Gift* does not immediately strike the reader as being the work of a young divinity student approaching ordination. Along with endless discussion of the nuances of the hierarchical distinctions between noblemen and gentlemen (and their inferiors), and advice on topics such as ‘what manners bee requisite at the Table, and what to

be shunned', it offers detailed instructions on dealing with challenges that might lead to duels. If a polite refusal proved impossible it might become necessary to 'offer the first blow (if the place serve for it) or els challenge him into the feild', although in such cases the insulted party should first seek to 'drive him to challenge me to save my selfe from the daunger of the lawe'. But if a challenge is inescapable, S. R. suggests various words that might be spoken, all based on the site of the quarrel and the relative social status of the participants, and all to be 'uttered with ... a gallant, pleasant & somewhat scornfull grace'. And if 'these bee too great villanies to be borne' does not suffice, perhaps 'Away rascall with thy villanous woordes' might do the trick.



The longer *Choise of Change* is dedicated to Henry Herbert, second earl of Pembroke, and to Sir Philip Sidney and his younger brother Robert. Its structure reflects the holy trinity, with six hundred tripartite pieces of wisdom and advice grouped under three headings, 'The Triplicite of Divinitie', 'The Triplicite of Philosophie', and 'The Triplicite of Poetrie'. The entries under the last heads are fairly wide-ranging, but the first two hundred numbered dicta are generally religious in nature, e.g. 'Three most necessary things for a christian man. True repentance. Fervent praier. Patience' (sig. E1<sup>v</sup>), or a list of 'three argumentes and testimonies against the Anabaptists to prove that Christ was borne of the flesh of the Virgine Marie' (sig. E4<sup>r</sup>). However, later comments under the headings of 'Philosophie' and 'Poetrie' may again appear somewhat at odds with a clergyman's voice: 'Three sortes of men we must take heede of. A ruddye Italian. A white Frenchman. A blacke Alman [Almaine, i.e. German]'; 'Three kinds of people which should not bee beleeved. A woman when she weepes. A merchant when hee swears. A dronken clowne when he prayeth'; 'Three things which our auncestours have abhorred. Meat twise sodden. A reconciled friend. A woman with a beard' (all sig. K1<sup>r</sup>); and 'Three things will not prove well without beating. A walnut tree. An asse. A woman' (sig. M4<sup>v</sup>).

On the blank verso of the final leaf of the present copy, one John Battye has noted the date 1605 and recorded that he 'payd S<sup>r</sup> William 4d., with a further '10d.' added just below, and – taking up the theme of three – he followed this with a transcript of the concluding ten lines of *The Castel of Memorie*, William Fulwood's 1562 translation of Gratarolus, *De memoria reparanda*, in which Memory instructs the reader as to the '3 precepts' necessary for anyone who 'would me gladlye gaine'.

The six 1585 editions of the *Choise of Change* were all printed by Roger Ward (STC 21131.5–21132.9), and the final two of 1598 by Thomas Este (STC 21133, unique at the British Library, and the present 21134, held by the BL, Trinity College Cambridge, and Bodley (2, one of them imperfect)). Further attesting to the popularity of the work, some of its proverb-like dicta were appropriated in the 1622 *The Figure of Three; or, A Patterne for Good Councill* (ESTC s490328, unique at the BL; reprinted at least once, in 1636 (STC 10865.5, unique at Huntington)): see the note by Jean Robertson in the *Huntington Library Quarterly*, 7 (1944), 307–15. We have found no listings of a 1589 *Choise* for sale or in auction records, and no copy of the 1585 version seems to have appeared since 1926.

£1500

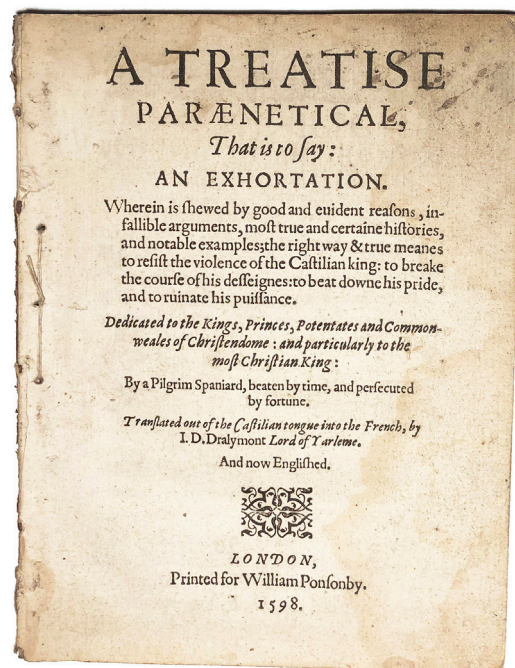
#### HISPANOPHOBIA AND THE ELIZABETHAN 'WAR PARTY'

18 [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, Seigneur de Melleray], and now Englished. London: Printed for William Ponsonby, 1598. Small 4to, pp. [16], 1–28, 37, 30–31, 40–160 (\*<sup>4</sup> A–V<sup>4</sup>), light damp-staining but a good copy with all sidenotes intact; disbound, 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 Cádiz 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 witness to the 1597 French version (*Traicté paraenétique*), the first extant text, named Teixeira. Gustav Ungerer's analysis concludes that the tract 'must be regarded as Teixeira's work' although 'it is most likely that Pérez had a share in it', but see also Alexandra Gajda, *The Earl of Essex and Late Elizabethan Political Culture* (2012), pp. 80–82, favouring Pérez and suggesting that the translation into English was the work of Arthur Atye or Atey.

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 ever-green *Spanish Tragedy*), 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 1588. The ongoing anti-Spanish activism of Robert Devereux, Earl of Essex, in the prosecution of hostilities was recognized by the author(s), 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.

£1500



THE ONLY STC BOOK PRINTED AT AVIGNON:  
BY AN EXILED SCOTTISH CHURCHMAN AND PAPAL SPY

**19 CHISHOLM, William, Bishop of Vaison-la-Romaine (Vaucluse).** *Examen confessionis fidei Calvinianae, quam Scotis omnibus ministri Calviniani subscribendam et jurandam proponunt.* Avignon: Jacques Bramereau, 1601. 8vo, engraved title and royal arms of James VI of Scotland, pp. [44], 248, [16] ( $\bar{a}^8 \bar{e}^4 \bar{i}^8$  ( $\bar{i}8$  blank)  $\dagger \dagger^2$  A–Q<sup>8</sup> R<sup>4</sup>), moderate damp-staining, spotting, and browning; original limp vellum.

Only edition, by the former Catholic Bishop of Dunblane, implicated by 1569 in intrigues to overthrow the reformed Church of Scotland, which forced him into exile; he is later said to have secretly revisited Scotland with Papal letters, promising that the Spanish Armada would spare that realm if it acknowledged Roman authority. This little work,

in dialogue between a 'Minister Scotus' and a 'Doctor Catholicus', is dedicated to James VI of Scotland, and prints at sigs. ī1–ī4 the Scottish Confession of 1580 in English (cf. STC 22019), followed by its Latin equivalent, hence qualifying as an STC book – the only one known to have been printed at Avignon. It includes two leaves of neo-Latin verse after sig. ī8, signed ††<sup>2</sup>, which are sometimes missing. STC 5141.5, recording nine copies, with only Folger (slightly defective) and Huntington in the USA.

£1500

## NEO-LATIN POETRY IN BULK FOR JAMES I

**20 BRIDGES, John**, *Bishop of Oxford*. *Sacro-sanctum Novum Testamentum ... in hexametros versus ad verbum & genuinum sensum fideliter in Latinam linguam translatum*. London: Valentine Simms, 1604. 8vo, pp. [48], 144, 149–596, 613–736, [20] (A–B<sup>8</sup> c<sup>8</sup> C–X<sup>8</sup> Aa–Zz<sup>8</sup> Aaa–Bbb<sup>8</sup> Ccc<sup>6</sup> Ddd<sup>8</sup>), retaining the signed blank leaf A<sub>1</sub>, but **lacking** Y<sup>2</sup>, a two-leaf insertion following p. 308, containing variant readings and emendations, and from the pagination and catchwords clearly a late addition; leaves L8, M<sub>1</sub>, and T<sub>7</sub> are cancels. Original limp vellum, first nine gatherings loose at foot.

First (and last) edition of this massive translation of the New Testament from Greek into neo-Latin hexameters, by the venerable churchman perhaps best known for having been the earliest target of the 'Martin Marprelate' satirists, in 1588. This effort, a six-year project for which Bridges could not find a noble dedicatee, was finally offered to the new monarch James I, whose reaction is unrecorded. STC 3735.

£1000

## PARTISAN AND PARTLY FAKED NEWS OF A THEATRICAL DISASTER

**21 S., R.** *The Jesuites play at Lyons in France, as it was there presented, both to the amazement of the beholders, and the destruction of the actors, in August last past*. London: John Windet for Nathaniel Butter, 1607. Small 4to, pp. [4], 23, [1] (A<sup>4</sup> (-A<sub>1</sub>, blank) B–D<sup>4</sup>). New half red morocco, marbled boards.

One of two virtually concurrent editions (see below) of a smugly triumphant eyewitness account – by an English factor now at Frankfurt, reporting to his master in England and signing himself 'R. S.' – of a theatrical disaster in papist France, larded throughout with anti-Jesuit digression and invective. The students of the Society's Collège de la Trinité at Lyons, a Jesuit foundation from about 1564, had built there a raised stage, with 'galleries round about', and 'at the foure corners, four Tents pitcht as a Tyring for the Actors', and here (on 7 August 1607) they presented 'their late play [on] the day of Judgment'. The representation of hell with its fiends was replete with stage effects involving thunder (from drums) and lightning (fireworks), and in heaven above the prefect of the college, one Petronia del Silva (a Spaniard), presided as God the judge, accompanied by Apolonia del Cruche of the 'Boneventy' family, a beautiful nun from the convent of Saint Clare who took the role of the Virgin Mary, Queen of Heaven.

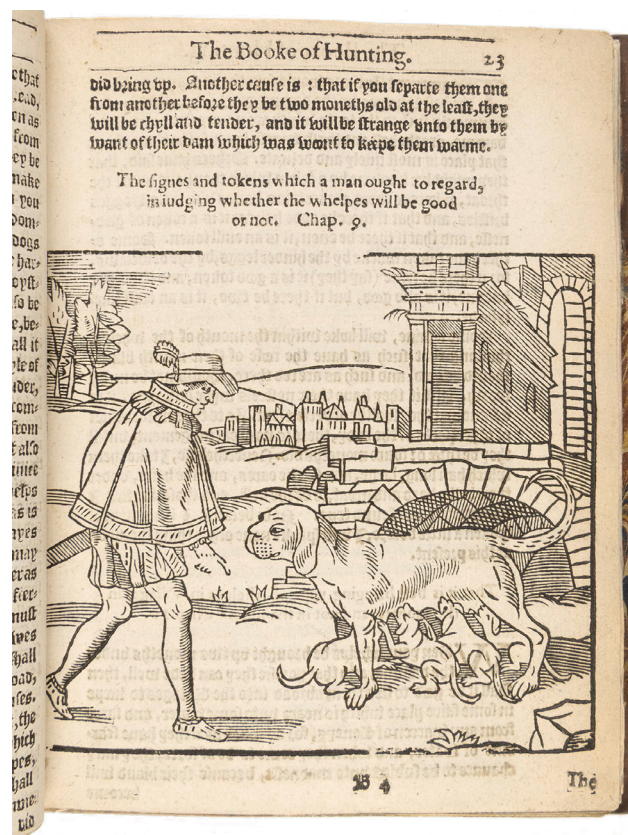
The action began (our author narrates) with instances of destruction from the historical past presented from the rolls of his ancient records by Father Time, 'who was *Corus* for the whole play': Agathocles of Syracuse, the tyrant Dionysius, Trojan Cressida turned 'foule and Leprous', Tamburlaine's rise, caged Bajazet, and the whore Lai's doting lovers – all memorable episodes, often dramatized elsewhere. Lucifer then claimed the stage, loudly threatening universal damnation, and 'the Popes and all their disciples' were next ushered into Heaven to sit at the right hand of God, while on the left were placed 'the great Turkes, even from their Father Mahomet', alongside Prester John, the Emperor of Persia, and 'all Protestant Princes, namely the Kings, and late Queene of England, the king of Denmarke, all those Princes of Germanie that hold faith with us ... and the States of the Low Countries'. Others – 'such Jesuits that in sturring sedition and for mooving rebellions had lost their lives' – had their deeds now 'confirmed meritorious, and many of them placed in the rancke of Martyres': the names of Parry, Campion, 'Sommerfield' [i.e. John Somerville], Ballard, Babington, and Lopez were mentioned, and 'they descended so low even to justifie the late treason ... to wit, the blowing up of the Parliament house'.

But at this juncture, by the intervention of God himself, 'who rules the clouds with his becke', a natural disaster put an abrupt end to the performance, 'even in the hight of [the Jesuits'] rejoicings' at the fate of their temporal enemies. A solitary dark cloud out of a hitherto clear sky turned day to night, and a burst of real lightning struck the playing area, killing (selectively indeed, if others were spared!) at least four performers – the prefect playing God, the seminarian assumed to be his son, the nun playing Mary, and the actor impersonating Lucifer. The thunderstorm then as suddenly abated into flooding rainfall, but the audience as well as our author had panicked and fled, many being smothered to death in the press; the victims of the lightning, says R. S., 'were carried away, and while [i.e. during] my residence there not heard of'.

This strange cautionary story, which must have reminded some English readers of native disasters like the collapse of the Paris Garden amphitheatre and bear-pits (Bankside) in 1583, widely ascribed to God's punishment of public entertainment, and many other accidents highlighted by Puritan writers fulminating against the stage, was not the only telling of the Lyons event published at London in 1607. A much shorter and even rarer *Jesuites Comedie* (Edward Allde for Arthur Johnson), dated 22 August, was registered on 14 October, with a five-page French equivalent and perhaps partial source following the English text, titled *Recit touchant la Comedie jouée par les Jesuites & leurs disciples*, also dated 22 August. Clearly independent, and almost certainly earlier (our volume was not registered), it differs substantially in detail, casting serious doubt on the factor R. S.'s credibility at several key points. Omitting any account of the play's action and 'plot', such as preceded the fatal *dénouement*, it dates the event specifically to 7 August, and notes that the players comprised some eighty to a hundred local youths (not just 'many', as in R. S.), whose ticket-purchasing parents swelled the audience, and that the 'heaven' with its judging panel was placed high up over the stage, more vulnerable to the elements. As to the fatalities, the thunderstorm that all fled lasted two hours, and the actors playing God and Lucifer were only 'dangerously sick' after the lightning 'overmuch heated them', although lightning did strike a tower adjoining the college, wounding a man and killing a woman outright, and sinking a boat on the Rhône. The French *Recit*, however, reports that nine or ten players (unnamed) were killed, but on the adjacent tower, not in the theatre itself.

Whatever the true circumstances of the Lyons disaster, our 'R. S.' has to face charges of perpetrating 'fake news' or 'literary forgery' in at least some of his sensational claims of divine retribution. The proper names of the College dignitaries and others, notably the nun apparently struck dead for impersonating the Virgin Mary, defy identification, and if such data is imaginary – how ever would R. S. know so much about the administrative organization for the play, and be so vague on its date, the number of players, or the extent of damage? How much can we trust him on all other matters, including the details of the plot and the dispositions of judgements? STC 21514, located at BL, Bodley, Cambridge, Trinity College Cambridge, Limerick University, Thomas Plume's Library, Harvard, and Huntington (damaged). A variant (STC 21513.5), printed by Jaggard and Windet, is at Yale and Folger (Huth–Harmsworth, damaged), and supposedly Limerick and Harvard (surely duplicate listings of STC 21514). *The Jesuites Comedie* (STC 14531) is known only at Bodley, Yale, and Folger (2, one a fragment).

**SOLD**



### THE PROFUSELY ILLUSTRATED ART OF VENERIE, 1611

22 GASCOIGNE, George. *The noble art of venerie or hunting ... translated & collected for the pleasure of all noblemen and gentlemen, out of the best approved authors, which have written anything concerning the same.* At London, [Printed by Thomas Purfoot, An. Dom. 1611]. Small 4to, pp. [6], 200, [4], 201–204, 207–250 (¶<sup>4</sup> (-¶<sup>1</sup>) A–M<sup>8</sup> N<sup>10</sup> O–P<sup>8</sup> Q<sup>4</sup>); lacking preliminary blank, imprint on title-page cropped as indicated by brackets above, and without the terminal two leaves of bugle calls (†<sup>2</sup>), which

were intended to be taken out and used in the field, and so are often missing. Half calf and marbled boards, closely trimmed, with the final line of text cut off on pp. 72 and 73 and occasional shaved or cropped running titles, catchwords, and signatures; small rust hole in sig. N<sub>2</sub>, affecting a few letters, short tear at edge of D<sub>4</sub>. The Tempsford Hall (Bedfordshire) copy with gilt badge on front cover, neatly rebacked. Not a displeasing copy of a charming book.

A celebrated, profusely illustrated manual of practical hunting for deer, hares, bears, wolves, badgers, otters, and other 'sporting' prey, with notes on the care and training of dogs and horses (all lavishly pictured in large and small woodcuts), mostly adapted by the poet and dramatist George Gascoigne from Jacques du Fouilloux's *La Venerie* (1575), with some original verse. It first appeared in 1575 with the same thirty-two cuts, in fifty-three appearances (Luborsky and Ingram 24328), and this 1611 revival reuses the original cuts throughout, save that in two full-page images at sigs. F<sub>6<sup>r</sup></sub> and I<sub>3<sup>r</sup></sub> the figures of a royal huntress (Queen Elizabeth) and her female attendants have been altered to show males (James I and his entourage). STC 24329, earlier attributed to George Turberville.

£2000

#### ONLY EDITION IN ENGLISH OF A RARE CAROLINGIAN ROMANCE

**23 MARKHAM, Gervase.** The most famous and renowned historie of that woorthie and illustrious knight Mervine, sonne to that rare and excellent mirror of princely prowess, Oger the Dane ... by I. M. London: Ralph Blower and Valentine Sims, 1612. 4to, pp. [8], 350, **lacking leaf O<sub>1</sub>** (pp. 201–02); B<sub>3</sub>, O<sub>7</sub>, P<sub>8</sub>, and V<sub>8</sub> with portions of margin torn away, just touching text, paper repairs to Z<sub>3</sub> and Z<sub>4</sub>. Duplicates of R<sub>1</sub>–R<sub>2</sub> and R<sub>7</sub>–R<sub>8</sub> are bound between Z<sub>2</sub> and Z<sub>3</sub>; some leaves closely trimmed at top, just touching print; damp-staining and some browning. Two parts in one volume: 'Mervine; the second part' has separate dated title-page (P<sub>1<sup>r</sup></sub>). Later smooth calf, rebacked; Fox Pointe bookplate.

Only edition, a 'fairly close' translation by Markham of the French romance of chivalry *L'histoire du preux Meurvin, filz de Oger le dannoy* (1540), an anonymous sequel to the Carolingian narratives of Ogier the Dane and his son Mervine (Meurvin, Marlyn), whose mother was the enchantress Morgan le Fay. Markham's version was the product of his serious illness in 1612, and his verse insertions, including a sonnet at sig. C<sub>5<sup>r-v</sup></sub> described as 'Shakespearian' by Poynter, are original to the English text. Poynter, *Markham*, no. 13; STC 17844 (nine copies, those at Folger, Clark, and Yale also imperfect).

£1200

MORAL EXTRACTS FROM GUICCIARDINI,  
FRIEND AND CRITIC OF MACHIAVELLI

24 DALLINGTON, Robert. Aphorismes civill and militarie, amplified with Authorities, and exemplified with Historie, out of the first Quarterne of Fr. Guicciardine. [With:] A briefe inference upon Guicciardines Digression, in the fourth part of the first Quarterne of his Historie. London: Richard Field for Edward Blount, 1613. Small folio, pp. [6], 339, [1], 61, lacking preliminary and final blanks, but a good large copy; light water-staining at lower edges, recent half calf over magenta paste paper boards.

First edition of precepts and observations 'forbidden the impression, and effaced out of the originall by the Inquisition' (sig. Xx1), a collection dedicated by Dallington, notable Italophile and translator of the *Hypnerotomachia*, to the new successor Prince Charles, with a fine portrait of Charles aged thirteen: four years earlier he had presented the manuscript of the *Aphorismes* to Charles's older brother, Prince Henry (d. 1612). C. S. Knighton in *ODNB* notes that it has been suggested that Charles 'may have derived his unfortunate persuasion that duplicity was a princely virtue from reading Dallington's Guicciardini'; Dallington had himself earlier been imprisoned, tried, and released as a conspirator in the Essex Rebellion. For a good general discussion see K. J. Hölzgen, 'Sir Robert Dallington (1561–1637): Author, Traveler, and Pioneer of Taste', *Huntington Library Quarterly*, 47 (1984), 147–77. STC 6197, Pforzheimer 239.5.

£800

CROSS-DRESSING AND SOCIAL PROTEST:  
THE LAST WORD IN THE 'HIC MULIER' CONTROVERSY

25 [HIC MULIER]. Muld Sacke: or, The Apologie of Hic Mulier to the late Declamation against her. Exprest in a short Exclamation. *Non est mollis è terris ad astra via*. Muld Sacke, Muld Sacke. London: Printed [by William Stansby] for Richard Meighen, 1620. 4to, pp. [27] (A<sup>4</sup> (-A<sub>1</sub>-A<sub>3</sub>) B-C<sup>4</sup> D<sup>4</sup> (-D<sub>4</sub>, blank)). **Lacking the first three leaves**, consisting of ten lines of verse addressed to 'Hic Mulier' and signed 'Muld Sacke' (A<sub>1</sub><sup>v</sup>, facing the title-page), the title-page with large woodcut of 'Muld Sacke' (A<sub>2</sub><sup>r</sup>, verso blank), and the 'Epistle Dedicatorie' signed 'Hic Mulier' (A<sub>3</sub><sup>r-v</sup>); sidenotes slightly shaved on seven pages. Later blue calf gilt, rubbed; front hinge starting to split at top, but holding.

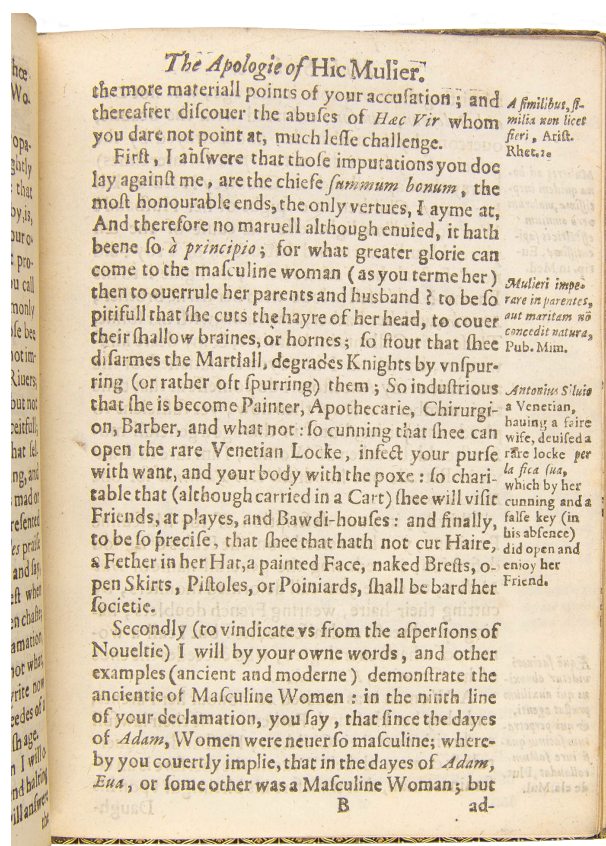
The third of three related pamphlets issued in early 1620, at a moment when the fashion for dressing in male attire, already in evidence by the last decades of the sixteenth century, had become common enough among women of wealth and taste that James I commanded the Bishop of London to urge clergymen to preach against 'the insolencie of our women, and

theyre wearing of brode brimd hats, pointed dublets, theyre haire cut short or shorne, and some of them stilletoes or poinards' (John Chamberlain to Dudley Carleton, 25 January 1620, followed on 12 February by the remark that 'our pulpits ring continually of the insolence and impudence of women'; Chamberlain, *Letters* (1939), ii:286–76 and 289). The first of these tracts, *Hic Mulier; or, The Man-woman: Being a Medicine to Cure the Coltish Disease of the Staggers in the Masculine-feminines of our Times*, was entered in SR on 9 February, followed a week later by *Haec-Vir; or, The Womanish-man*, billed as an answer 'express in a briefe dialogue' between the speakers Hic Mulier and Haec Vir. Both pamphlets were the property of John Trundle, chiefly a publisher of ballads, sensational news sheets, and accounts of rogues and murderers, and they may even have come from the same pen: in 1935, noting the speed with which the reply appeared, Louis B. Wright plausibly suggested that 'the two were designed as a book-seller's effort to capitalize on popular interest in both sides of the controversy', and that 'the reply was already in manuscript' when Trundle issued *Hic Mulier* (*Middle-Class Culture in Elizabethan England*, p. 494).

These initial two pamphlets were first discussed at length by Sandra Clark in 1985 (*Studies in Philology*, 82:157–83), and references have multiplied since, with the most recent studies, such as that of Christina Luckyj, viewing them in large part as having been printed 'to critique the male effeminacy associated with James and his court' ('Epilogue' to *Liberty and the Politics of the Female Voice in Early Stuart England* (2022), pp. 257–76). Briefly, in *Hic Mulier* the implicitly male speaker, after praising 'good women, modest women, true women', quickly moves to an attack on 'Masculine-women' who have exchanged modest attire for the 'deformities' signalled by Chamberlain, here described as 'cloudy Ruffianly broad-brim'd Hatte, and wanton Feather ... a French doublet, being all unbutton'd to entice ... [and] the shame of most ruffianly short lockes' (sig. A4<sup>r-v</sup>). The speaker more than once pauses to remark that he thinks he can hear indignant replies, but it is not until the second pamphlet that Hic Mulier, the cross-dressed woman, is given a voice of her own. Here she not only counters the arguments of Haec Vir with a rousing appeal for women's freedom of choice, but also accuses 'my deare Feminine Masculine' of having himself appropriated traditional women's fashions: 'Why doe you curl, frizell, and powder your hayres ... why do you rob us of our Ruffes, of our Earrings, ... our Fannes and Feathers, our Busks and French bodies?' (sig. C1<sup>r</sup>). A compromise ending follows, with Haec Vir suggesting that the two should henceforth 'live nobly like our selves, ever sober, ever discreet, ever worthy; true men, and true women'.

*Muld Sacke*, the third and longest of the tracts, is a very different work, as Wright realized in 1935, describing it as an attack on the 'affectations and vices of the age'. The title was registered on 29 April to Richard Meighen, active from 1614 and later a noted publisher of plays, but in his early years offering sermons, works of self-help, and editions of Burghley's *Precepts*. The 'author' Hic Mulier chooses to dedicate 'my Apologeticall answer to a bitter Declamation, lately come abroad against me' to the chimney sweep turned highwayman John Cottington (executed in the 1650s and called 'Mull'd Sack' from his fondness for the spiced and fortified wine), who had already been named in *Haec-Vir*, with the male speaker there describing Hic Mulier's appearance as 'half Mull'd Sacke the Chimney-sweeper, halfe Garrat the Foole at a Tilting', alluding also to Queen Elizabeth's fool John Garrett, described by Chamberlain in 1602 as making 'a fayre shew' on the tilting ground although his mount was 'no bigger than a good bandogge', or mastiff (i:172). Glorifying in being 'a masculine woman (as you terme her) ... so cunning that shee can open the rare Venetian Locke, infect your purse with want, and your body with the poxe', Hic Mulier calls attention to the historical importance

of such 'Gallants' ('Was not Hellens lightnesse the cause of the ten yeeres bloudie warre and destruction of Troy?'), and then turns to the faults of Haec Vir, whose abuses the author of *Hic Mulier* did not even dare to note, 'much lesse challenge'.



Not restricting herself to those who 'deckes themselves up in effeminate fashions, Swears, Swaggers, haunts Playhouses, Dicing, Carding, Tavernes', she names and denounces other transgressors who are 'comprehended under the generaltie of Haec Vir': the proud churchman, 'false-hearted Puritan', 'supersticious plotting Papist', and 'bloudie Jesuite'; the corrupt judge, pettifogging attorney, 'sawcy Constable', and oppressive landlord; and (at length) the 'base bloud sucking Usurer' and 'adamantine hearted' pawnbroker, the last two dismissed with the words 'These fellows are fit fagots for hell'. Drunkards, blasphemers, flatterers, and slanderers are all attacked, but (as in *Haec-Vir*) the pamphlet ends with an offer of concession: 'I could now joyne issue with you ... that I have proved those imputations you lay against us Masculine Women, are the most honorable ends we ayme at', but – while being sure that 'the Verdict will goe on my side' – Hic Mulier agrees to 'reform', as long as Haec Vir and his friends do likewise. Thus corrupt judges should know that they are 'lyable to punishment from God in the heavens, and his Prince upon earth'; all 'plotting Papists, seminarie Priests, [and] bloody Jesuites' should 'take their oath of allegiance, imbrace the truth, [and] become good Subjects'; merchants and tradesmen must 'neither sophisticate their wares' nor sell 'Pepper, Ginger, Cloves, and other Indian trash, at double rate'; etc. Some offenders, however, are 'almost (if not altogether) past hope of recoverie' – informers, jailers, bailiffs, and 'counterfait strong Beggars, who (by high-wayes and other places) goe lame all day, and whole at night' – and 'threfore I exclude them from any benefit of this agreement'.

In 1985 Sandra Clark devoted only a few sentences to *Muld Sacke*, and Christina Luckyj has noted that it remains ‘the least-studied pamphlet of the controversy’; her own analysis concludes that ‘the anticourt critique that is largely implicit in *Hic Mulier*’, and ‘explicit’ in *Haec-Vir*, here becomes ‘explosive’, and that the speaker Hic Mulier, who ‘aligns herself with all women who defy male authority’, is ‘authorized to criticize and correct the faults of men’ (pp. 262–63). No attempt to identify the actual author seems ever to have been made, but one might begin by looking beyond hack writers to the universities. The text of *Muld Sacke* includes a dozen untranslated passages of Latin and more than forty sidenotes in the same language, presenting snippets both from predictable classical and Christian sources – Cicero, Virgil, Aristotle, and Juvenal, alongside Augustine, St John Chrysostom, Gregory the Great, and Bernard of Clairvaux – and others less well known (the apophthegms of the first-century BC mime Publilius Syrus, the sermons of Agapetus addressed to Justinian); the author’s classical training shows as well when *Haec Vir* is several times addressed as ‘Clinias’, a reference to one of the principal interlocutors in Plato’s *Laws*. A final (but perhaps not completely unrelated) note: Richard Meighen published only one further book in 1620, the anonymous Red Bull comedy *Swetnam, the Woman-hater, Arraigned by Women*, in which the author of the popular misogynistic tract of five years earlier, *The Araignment of Lewd, Idle, Froward and Unconstant Women*, is forced to recant.

STC 21538, the only early edition; copies located by ESTC at the British Library, Bodley, Edinburgh University (def.), Folger, and Huntington.

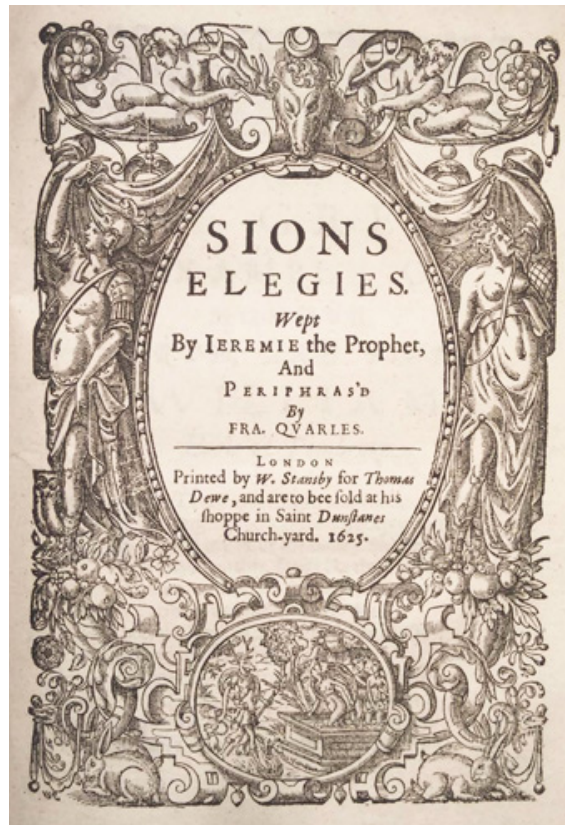
£1800

#### A FINE COPY

**26 QUARLES, Francis.** *Sions Elegies*, wept by Jeremie the Prophet, and periphraſ'd by Fra. Quarles. London: Printed by William Stansby for Thomas Dewe ... 1625. Small 4to, ff. [31] ( $\pi^2$  A<sup>4</sup> (-A<sub>1</sub>) B–G<sup>4</sup> H<sup>2</sup>), a fine copy in plain black crushed morocco by Rivière & Son, g.e.

First edition, second issue, of Quarles’s poem paraphrasing *Jeremiah*, in four ‘threnodies’, each containing twenty-two ‘elegies’ of twelve lines, handsomely printed two to a page between rows of type ornaments, and concluding with the longer ‘Prophet Jeremie his Prayer for the distressed people of Jerusalem and Sion.’ Here the plain title of the 1624 first issue (STC 2782, four copies) has been cancelled and replaced with a bifolium  $\pi^2$ , the second leaf of which gives the redated title within an elegant historiated woodcut border;  $\pi_1$  is blank and present, inscribed with the date ‘March y<sup>e</sup> 25th 1625’ in a flamboyant contemporary hand. Like Quarles’s *Sion’s Sonnets*, published later in the same year in similar format and reusing the title-page border, *Sion’s Elegies* was reprinted in the collected *Divine Poems* of 1633 and all later editions. STC 2783.

£650



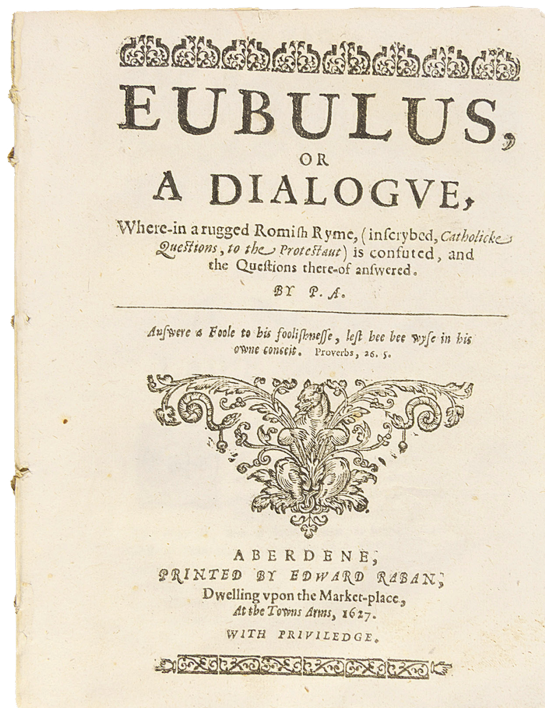
A CRITICAL DIALOGUE ON THE RECUSANT  
 CATHOLIKE QUESTIONS TO THE PROTESTANT

WITH VERSE BY A HITHERTO UNAPPRECIATED SCOTTISH POET

27 **FORBES, Patrick**, *Bishop of Aberdeen* (1564–1635). *Eubulus; or, A dialogue, where-in a rugged Romish Ryme, (inscrybed, Catholike Questions, to the Protestaut [sic]) is confuted, and the Questions there-of answered.* By P[atricius] A[berdonensis]. Aberdene: Printed by Edward Raban, dwelling upon the Market-place, at the Towns Arms, 1627. With Priviledge. Small 4to, pp. 166, [2] (A–X<sup>4</sup>, errata list on X<sup>4</sup><sup>r</sup>), a fine, fresh, and unpressed copy, disbound and loose in contemporary vellum wrappers (recently separated from two unrelated pamphlets).

First and only edition, a long and lively dialogue featuring three Protestant interlocutors (Philadelphus, Eubulus, and Theriomachus) and two ‘Papistes’ (Philomathes and Eriphilus), who are discussing the ‘rugged Romish Ryme’ – which is quoted passage by passage, together with a versified ‘refutation’ in reply, between C<sub>3</sub><sup>r</sup> and V<sub>3</sub><sup>r</sup>. This controversial ‘ballad’ (begins, ‘I pray thee, Protestant, beare with mee / To aske thee Questions, two or three’) was first attributed, improbably, to Gregory Martin (d. 1582), the eminent priest and translator of the Rheims and Douai Old and New Testaments, and first printed as an appendix to Martin’s genuine epistles in *The Love of the Soule* (only in editions from 1602, all of the greatest rarity), but as Allison and Rogers note, it is ‘probably not by [him]’.

Patrick Forbes, the author of this entertaining dialogue, was consecrated Bishop of Aberdeen in 1618 (ODNB, omitting altogether any mention of *Eubulus*, asserts that all of his published treatises, anti-Catholic in essence and spirit, were ‘written before 1618’), and was eulogized at his death in 1635, aged seventy-one, by a host of Scottish admirers in *Funerals of a Right Reverend Father in God, Patrick Forbes of Corse* – a substantial anthology of testimonials, memorial sermons, and elegies in neo-Latin and English, including one terminal ‘regrate’ or lamentation by Edward Raban (‘Master Printer, the first in Aberdene’), celebrating Forbes as his ‘very good Lord, Patron, and Master’, and ‘Chiefe Orator of Scotlands North’. While little has been made of Forbes as a literary figure or poet, *Eubulus* not only contains abundant aesthetic criticism of the ‘sonnets’ or ‘ballads’ of its immediate Protestant versus Papist concern, but two extended poems by the author himself, in conclusion (pp. 163–66): a ‘Pastorall Admonition to Repentance’ and ‘The Author his Meditation, on the 63 Yeare of his Age, now out-run’ – the latter commemorating his own ‘Climacterick’, which fell in the year that *Eubulus* was published.



Forbes’s refutation of the *Catholike Questions*, by way of sequential transcript (given that few contemporary readers, even resolute Roman Catholics, could have accessed the secretly-printed originals of Martin’s *Love of the Soule*), effectively meant that the offending text was given a new lease on life in a well-circulated volume by a sincerely Protestant author – surely a case of own-goal publication, or succour to the enemy in the course of denunciation. But Forbes’s dialogue is by no means the only Protestant reply to the ‘Romish

Ryme', a full transcript of which appeared in Samuel Hieron's 1604 *Answere to a Popish Ryme* (STC 13388); other treatments include John Rhodes, *An Answere to a Romish Ryme* (1602, STC 20959), and the tract *Runne from Rome*, 1640 (STC 21307a.3, 'printed abroad'). The same double-edged technique of refutation through quotation of a suppressed text may be observed in John Bale's *A Mysterye of Inyquyte* (1545), in that instance preserving the otherwise lost anti-Protestant verses of John Huntington.

For the record, Eubulus was the Athenian statesman (fl. 355–342 BC) who encouraged the fragile peace between Athens and Philip II of Macedon, opposed by the great orator Demosthenes, which ended disastrously for Athens at Chaeronea. Forbes's use of the title would appear to imply that he promotes peace between warring religious factions, rather than a risky victory for either, leading us perhaps to reconsider the Bishop's doctrinal stance, usually represented as Romanophobe. STC 11147, ESTC recording eleven copies, eight in the British Isles, and three (Harvard, Huntington, Folger) in North America.

£1200

### 'ETHNIC IDENTITY' BY THE CELEBRATED SCOTO-FRENCH SATIRIST

28 **BARCLAY, John** (1582–1621), *author of the Satyricon of 'Euphormio' (1605) and the hugely popular Argenis*. The *Mirroure of mindes; or, Barclay's Icon animorum*, Englished by T[homas] M[ay]. London: Printed by John Norton for Thomas Walkley, 1631. 12mo, pp. [12], 322, [2]; 224, [2] (A<sup>6</sup> B–O<sup>12</sup> P<sup>6</sup>; Aa–Ii<sup>12</sup> Kk<sup>6</sup> (-Kk6, blank)); Kk4 in uncanceled state (pp. 223 and 224 reversed), blanks A1, P6, and Kk5 present. Contemporary limp vellum, remains of ties; first gathering slightly loose but holding, purchase note of William Prythergh, 1647, 1s. 6d., on A6<sup>v</sup>.

First edition in English of Barclay's semi-satirical assessment of the character of contemporaries in different civilized nations, composed in Latin after his migration to the service of James I in London, but prior to his defection to the Papal Court in 1615. His subsequent *Argenis*, an allegorical *roman à clef* completed days before his death, has been described as second only to More's *Utopia* as a neo-Latin fantasy of enduring influence throughout sixteenth- and seventeenth-century Europe, while the *Icon animorum* (translated by Thomas May in 1625, although James I had earlier commanded Ben Jonson to do so) has its own merits, as sometimes considered a 'fourth part' of the earlier *Satyricon*. In the words of its recent editor Mark Riley (Leuven, 2013), it constitutes 'a serious contribution to an evolving sense of ethnic identity that was, during [Barclay's] lifetime, in the process of shaping the modern European consciousness. It could also have served as a useful guide for seventeenth-century aristocrats and diplomats who sought less sinister guidance to the ways of men than that associated with the notorious *Prince* of Niccolo Machiavelli.' STC 1399.

£850

THE 'WRONG' JOHN DON[N]E,  
AND A PATENT CLASSICAL FORGERY

29 [ARISTEAS of *Marmora*]. The Auncient History of the Septuagint. Written in Greeke by Aristeus [*sic*] 1900 yeares since ... Newly done into English by I[ohn] Done. London: Nicholas Okes, 1633. 18mo, pp. [16], 1–80, 89–184, 189–219, [1], with preliminary and terminal blanks, handstamp of 'Earl of Ellenborough's Heirlooms'; foot of title-page repaired, with imprint date supplied in ink, a few early annotations, marginal worming to some leaves, polished calf gilt by Bayntun Rivière

First edition of this first English translation, misattributed as early as 1685 to the poet John Donne, or to his son. The account of the Greek translation of the 'Hebrew Law' or 'Bible', achieved in seventy-two days by seventy-two Hebrew scholars imported to Alexandria by Ptolemy II Philadelphus in the third century BC, is framed here as a letter from the Egyptian courtier Aristeas of Marmora to his brother Philocrates. It was first reported by Josephus, along with an account of the great library mostly assembled by Ptolemy II, but is now regarded as entirely spurious, an anonymous Hellenistic imposture of perhaps c. 150 BC, designed to establish the superiority of the Septuagint translation over any other version of the text, and to defend or promote Judaism among pagan Greeks, identifying Zeus with the god of Israel.

The transator of the spurious text was presumably the obscure hack 'John Done' discussed by Keynes at p. 252, the author also of a mediocre collection of maxims titled *Polydoron* (1631, 1650), although his source here is uncertain (hardly Greek, one suspects). STC 750.5, state with line 9 of title ending 'vnto' and gaps in pagination. Keynes, *Dr John Donne* (1973), no. 204 (erroneous collation); Freeman, *Bibliotheca Fictiva* (2024), no. 71.

£650

'GUTENBERGINE OF MAGUNCE'

30 L[UPTON], D[onald] (d. 1676), *biographer and essayist*. Emblems of rarities: or, Choyce observations out of worthy Histories of many remarkable passages, and renowned actions of divers Princes and severall Nations. With exquisite variety, and speciall collections of the natures of most sorts of creatures. London: Nicholas Okes, 1636. 12mo, pp. [24], 478 (A–X<sup>12</sup> (-X<sup>12</sup>, blank)), occasional staining and soiling. C19 morocco, hinges scraped but sound; Fox Pointe bookplate.

Only edition, a commonplace book of odd observations extracted (without citation) from the author's leisure reading during military service as a chaplain in Germany, 'amongst our armies abroad'. Notable are the descriptions of real and mythical natural history (plants, animals, strange peoples and territories, such as Prester John's imaginary kingdom), and tales and legends involving significant events, fictive and true, including the invention of printing by 'John GutenberGINE, a man of worship, equall with a Knight': 'The thing was first taken in hand with more boldnesse and confidence then hope, about 16 yeares before it began to bee common in Italy. The first beginning was at *Magunce*, the *Germans* being the authors' (pp. 88–91). STC 16942.

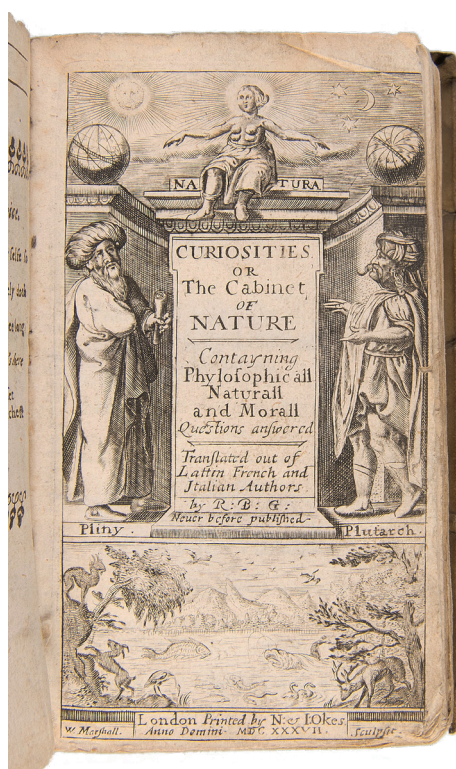
**SOLD**

## CURIOSITIES INDEED

31 B[ASSET], R[obert], *Gent.* *Curiosities; or, The Cabinet of Nature. Containing Phylosophical, Naturall, and Morall questions fully answered and Resolved. Translated out of Latin, French, and Italian Authors. Never before Published.* London: Printed by Nicholas and John Okes, 1637. 12mo, engraved title by William Marshall and facing verse 'Upon the Frontispiece' (somewhat frayed, no text loss), pp. [24], 287, [1], closed tears to leaves H2 and N2. Contemporary vellum, soiled but sound, C19 circular presentation bookplate of the Wigan Free Public Library (dispersed in 2012).

Robert Basset, the otherwise unidentified compiler/translator of *Curiosities*, tells us in his dedication to William, First Earl of Craven (the loyal would-be lover of Elizabeth of Bohemia, and perhaps Basset's one-time military commander), that he was 'trayned up in the learned Qualities', but in search of 'amelioration' became a 'Travailer in forraine parts, [and] at length by accident a Souldier'. He is now 'retired' in renewed and studious 'tranquillity', producing this charming little assembly of radically miscellaneous topics, indexed in a three-page preliminary 'Table of Heads' that ranges from Apparitions to Wine, with subjects including Chastity, Kissing, Love, Procreation, Sperme, Earthquakes, Monsters, Meteors, Rainbows, Snow, Mules, Camels and Camelions, Hydropsie, Drunkards, Dwarfes, Marmalade, Vineger, Tobacco, and Urine. The text, with entries in the form of questions and answers, is based in part on Scipion Dupleix's *La curiosité naturelle* (1606), and Basset's *Curiosities* may be viewed as a companion volume to *The Resolver; or, Curiosities of Nature, Written in French by Scipio Du Plesis*, published by Okes two years earlier. Only edition; STC 1557, tracing six copies in the UK, including one imperfect at Wellcome and this one when at Wigan, and in North America, Huntington (Britwell), Folger, Chicago, NYPL, and Toronto (Sion College, imperfect).

£1800



## CARLOS GARCÍA'S PICARESQUE 'ROGUE NOVEL'

**32 GARCÍA, Carlos.** *The Sonne of the Rogue; or, The politick theefe. With the antiquitie of theeves. A worke no lesse curious then delectable; first written in Spanish by Don Garcia. Afterwards translated into Dutch, and then into French by S. D. Now Englished by W[illiam] M[elvin].* London: Printed by J[ohn] D[awson] for Michael Sparkes, 1638. 12mo, pp. [10], 253 [i.e. 271], [1] (A<sup>6</sup> (-A<sub>1</sub>) B-M<sup>12</sup> N<sup>4</sup>); numerous errors in pagination, faint damp-staining. Tightly bound but fully readable in crimson morocco gilt, g.e., by Rivière, skilfully rebacked; from the Ricky Jay collection.

First edition in English of a remarkable novel *cum* 'rogue narrative' by the mysterious Spanish emigré to France, 'Doctor' Carlos García (c. 1575–c. 1630), first published at Paris in 1619 as *La desordenada codicia de los bienes ajenos*. A recent dissertation by Anton Garcia-Fernandez (Vanderbilt, 2011; available online) treats this text *in extenso*, pp. 158–216, as 'an unusual, heterogeneous picaresque novel', which like Cervantes's *Rinconete y Cortadillo* 'incorporat[es] various elements from the rogue pamphlet tradition'. 'The only Spanish edition from the seventeenth century known to exist is the first printing, in Paris in 1619', notes Garcia-Fernandez, but 'an abundant number of translations appeared, mostly in French and English and all of them in the seventeenth century', with the present first English version seeking 'to inscribe [the novel] within the extremely popular genre of rogue literature' and relating the protagonist 'Andrés' to Guzmán de Alfarache (of the 1599 novel by Mateo Aleman), 'whose life story was known far and wide simply as *The Rogue* after the bestselling translation by James Mabbe, first published in 1622.'

STC 11550.4, one of three issues printed by Dawson for different stationers; this one, for Michael Sparkes, is recorded by ESTC at Bodley, National Library of Scotland, and Harvard (imp.).

£2500

## A FAKED DUBLIN IMPRINT: THE AUTHOR 'CUT TO PIECES' BY IRISH REBELS IN 1641

**33 CORBET, John.** *The Ungirding of the Scottish armour: or, An Answer to the informations for defensive armes against the Kings Majestie, which were drawn up at Edenburgh, by ... the rigid Covenanters of the nobility, barons, ministry, and burgesses, and ordained to be read out of pulpit by each minister.* Dublin: Printed by the Society of Stationers [i.e. London: Richard Hodgkinson], 1639. Small 4to, pp. [8], 56, small hole (repaired, not touching letters) on title, light damp-staining in opening few leaves; bookplates of the Bibliotheca Lindesiana, pencilled 'Duplicate', and (by the gift of the Earl of Crawford) Wigan Public Library, dispersed in 2012. C19 half morocco, marbled boards, a little rubbed.

John Corbet (1603–1641), as minister of Bonhill, Dunbartonshire, was a staunch supporter of episcopacy, refusing to subscribe to the Scottish General Assembly's declaration against bishops in 1638. The following year he fled to Ireland, where his ecclesiastical career remained

controversially militant, as did his output of vehemently anti-presbyterian publications – some of them written under the pseudonym ‘Lysimachus Nicanor’ – and his unswerving loyalty to the English crown. There he published his *Ungirding of the Scottish Armour*, a withering attack on the Scottish separatists and the national Covenant, and the legality of any rebellion against Charles I, in language so intemperate that Archibald Adair, the equally caustic Bishop of Killala, rebuked him vehemently in person. Corbet nonetheless persisted, continuing to satirize the Scots Covenanters and even equating their doctrines with those of the Jesuits in his *Epistle Congratulatorie* (1640), but he was ‘caught unawares by the suddenness and ferocity of the Irish Rebellion in October 1641’ (ODNB). As a perceived Anglophile loyalist, his rectory was sacked by the insurgents, and he himself was murdered: ‘cut to pieces by the blows of two Gaelic swineherds’, ODNB tells us, while seeking refuge in the arms of his wife.

Robert Baillie, Corbet’s contemporary, characterized *The Ungirding* as ‘one of the most tenacious and bitter pamphlets against us all, that could come from the hand of our furious and enraged enemy’ (*Letters* (1775), i:137). Corbet’s impassioned work of controversy is rare in its only true Dublin edition (STC 5755a); three further editions, distinguished by STC as 5753–55 and all dated 1639, were printed in London by Richard Hodgkinson, who reproduced in each – with minute differences – the Irish title-page and Dublin imprint. ESTC warns us to ‘beware of sheets occurring in various combinations’; this copy appears to be STC 5754, with three rules on the title-page and a line of 24 fleurs-de-lis above the imprint; B1<sup>r</sup>, line 3, ending ‘cove-’; and E4<sup>r</sup>, line 5, beginning ‘common-wealth. *Answ.*’

£400

## A LEARNED AND SIGNIFICANT REVIVAL

**34 CHEKE, Sir John** (1514–1557), *humanist, tutor and Privy Councillor to Edward VI*. The true subject to the rebell; or, The hurt of sedition, how greivous it is to a Commonwealth ... [with] A briefe discourse of those times, as they may relate to the present, with the Authors life. Oxford: Leonard Lichfield, 1641. Small 4to, pp. [24], 64, occasional browning. C19 calf-backed boards, [London] Baptist Union Library bookplate and stamp; spine worn, but a sound copy.

An attack on the rebellious Commons, first published in 1549 and reprinted in 1569 and 1576 – all crisis years for the English polity – here revived for monitory use in a similar crisis of royal authority a century later. The relationship to ‘the present’ is stressed in an interesting and learned preface that considers the violation of academic independence at Oxford and Cambridge, **particularly affecting their libraries and manuscript archives**, in both fraught eras. Additionally, there is an apparently original nine-page biography of Cheke and notice of his scholarly and instructional achievements (his famous emphasis on the native vernacular among them), and a list of Cheke’s literary and polemical works. Madan, ii:995; Wing C 3778.

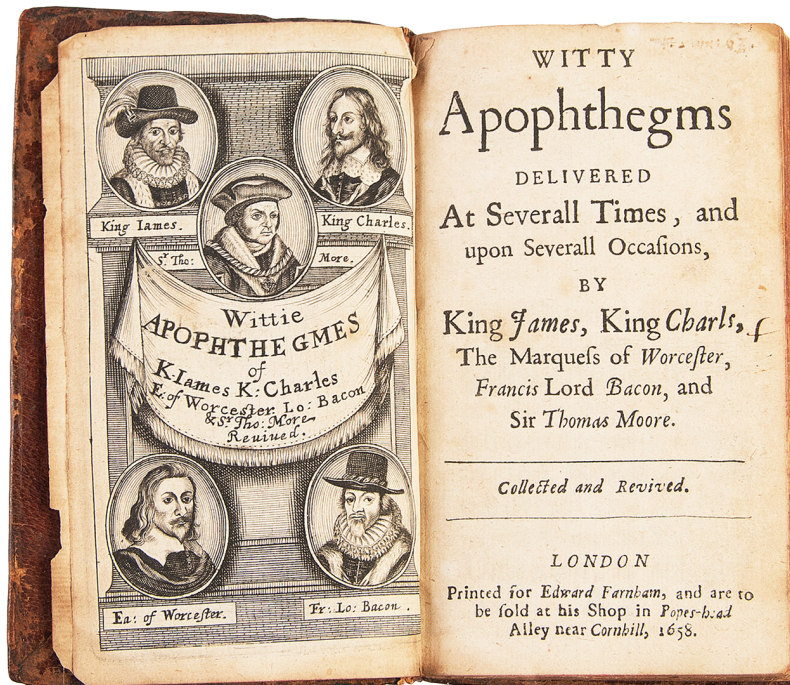
£350

## THE FIRST WORK OF DONNE'S LIFELONG FRIEND

**35 WOTTON, Sir Henry** (1568–1639), *ambassador to Venice, Provost of Eton, literary biographer and poet, architectural theorist*. *The State of Christendom; or, A most exact and curious discovery of many secret passages, and hidden mysteries of the times*. London: Humphrey Moseley, 1657. Folio, frontispiece portrait, pp. [20], 262, [4], 32, complete with blank Ss4; slightly later smooth calf, neatly rebacked.

Only edition of Wotton's first substantial work, written in 1594 at Geneva, but unpublished until nearly twenty years after his death. Best known as the lifelong friend and correspondent of John Donne, and latterly Izaak Walton, Wotton was an outstanding diplomatist under Elizabeth and James I: see the very recent biography by Carol Chillington Rutter, *Lying Abroad: Henry Wotton and the Invention of Diplomacy* (Manchester University Press, 2026), which takes its title from Wotton's oft-quoted characterization of an ambassador as 'an honest man sent to lie abroad [punning on 'reside'] for the good of his country'. *The State of Christendom*, composed after five years' travel on the Continent, 'reflected his personal view of life across the channel ... "Chief Actors" in his "tragical discourse" were "the mighty monarch of Spain, the merciful queen of England, the unfortunate Don Antonio of Portugal [d. 1594], the valiant king of France [Henri IV], the imperious prelate of Rome [Clement VIII], the sleeping and secure states of Germany, the politique and grave senate of Venice and the weak but wise princes of Italy." There followed sixty-three discourses which stressed his devotion to Queen Elizabeth and his disdain of Philip II, "the terror of princes", and illustrated his acquaintance with classical authors' (A. J. Loomie in *ODNB*). Wing W 3654.

£500



## JESTS REPORTED BY 'A CONSTANT OBSERVER'

36 [BAYLY, Thomas, ed.]. Witty apophthegms delivered at severall times, and upon severall occasions, by King James, King Charls, the Marquess of Worcester, Francis Lord Bacon, and Sir Thomas Moore; collected and revived. London: Edward Farnham, 1658. 12mo, engraved frontispiece with portraits of the five principals, pp. [8], 168, [2], complete with terminal blank. Contemporary sheep, scuffed, neatly rebacked; bookplate of Robert S Pirie.

First edition of a readable popular jestbook, reprinted in 1669 and 1671, and in part based on Bayly's *Worcesters Apophthegmes*, a 1650 collection of the 'witty sayings' of the wealthy inventor Henry Somerset, late Marquess of Worcester (1577–1646), 'by a constant observer, and no lesse admirer of his Lordships wisdom and loyalty': Bayly served under Worcester in the royal army and was present when his seat, Raglan Castle, was surrendered to Fairfax in August 1646 (see *ODNB*). Of the fellow wits, royal and ennobled, the anecdotes are scattered, taking in among them reminiscences of Henry VIII, Elizabeth, Essex, Burghley, Sir Walter Raleigh, and the 'bitter fool' John Pace, and excursions into tobacco (p. 4, 'the lively image & pattern of hell'), alchemy, and necromancy. Wing W 3236; Grolier Club, *Wither to Prior*, 1077.

£750

## THOMAS TRAHERNE IN CONTEMPORARY PROSE AND VERSE

37 TRAHERNE, Thomas (c. 1637–1674). *Christian Ethicks: or, Divine morality, opening the way to blessedness, by the rules of vertue and reason*. London: Jonathan Edwin, 1675. Thick 8vo, pp. [32], 1–352, <sup>2</sup>323–577, [1]; contemporary calf, somewhat worn but fresh and sound.

First and only edition, by the metaphysical poet whose mystical, rhapsodic verse was preserved principally in manuscript and – rediscovered only in the 1890s – eventually identified as Traherne's by William T. Brooke and the bookseller Bertram Dobell. He has gained modern admiration as a successor to the mid-century masters Vaughan, Crashaw, and Herbert, and as a kind of pre-Romantic precedent in devotional fervour and autobiographical sincerity, leading C. S. Lewis to describe his *Centuries of Meditation* as 'almost the most beautiful book in English'. But Traherne's only lifetime publication was the scholarly anti-Catholic *Roman Forgeries* (1673: see Freeman, *Bibliotheca Fictiva* (2024), no. 160.1), followed by the present, just posthumous moral essay, which includes **four specimens of Traherne's verse, one of them named by Dobell as providing 'proof positive that Traherne and no other was the author of the manuscripts in my possession'** (*The Poetical Works of Thomas Traherne* (1903), p. xciii: the poem appears at pp. 344–45 in Chapter XXI of *Christian Ethicks*). Wing T 2020.

£850

## MOSES, DEBORAH, DRYDEN, AND L'ESTRANGE

38 CLEEVE, Charles. The Songs of Moses and Deborah paraphras'd, with poems on several occasions, never before publish'd. To which is added a Pindarick on Mr. L'Estrange. London: Printed for Luke Meredith, 1685. 8vo, pp. [16], 142, [2 = adverts], small piece of sig. G3 torn off at upper corner, removing the page numbers but not affecting the text; occasional spotting, mainly in the lower margin. Contemporary calf, spine rubbed and covers scuffed, but internally fresh; signature 'Jo: Myddelton his Book' at head of title-page.

The only edition of the only book by Cleeve, born c. 1661 and admitted sizar at Sidney Sussex College, Cambridge in July 1677. Cleeve was ordained and admitted as a preacher at St Albans in September 1685, but seems otherwise to have left few if any records, although it has recently been suggested that he was very likely the 'C. Cleve' who is credited in the 1689 *Third Part of the Works of Mr Abraham Cowley* with the translation of the third book of Cowley's *Sex libri plantarum* (see Kathleen Taylor and Gillian Wright, 'Abraham Cowley's *Sex Libri Plantarum* and the "J. O." Conundrum', *Restoration*, 47:2 (2023), 3–25).

The two Old Testament 'songs' take up the first third of the volume, followed by an assortment of shorter poems on themes ranging from miracles to the 1683 Rye House Plot, and including a 'Short Satyr against Keeping [Mistresses]' that ends with a note on Dryden's *Mr Limberham; or, The Kind Keeper*, which had closed after a run of only three days in 1678:

*Dryden*, good Man, thought *Keepers* to reclaim,  
Writ a kind *Satyr*, call'd it *Limberham*.  
This all the herd of *Lechers* strait alarms,  
From *Charing-Cross* to *Bow* was up in Arms;  
They damn'd the Play all at one fatal blow,  
And broke the Glass that did their Picture show.

Other poems follow the adventures of 'Two Lads unfortunately expell'd the University for a Riot' and 'Three Ladies, who going abroad in Masquerade met with some Bullies'. The women then 'drew and fought 'em', and in the resulting fray 'one of the ladies was desperately wounded', leading to the concluding moral:

Lay by these Arms, and conquer with your Eyes;  
Only let Man be Master in the Streets,  
And you shall always beat between the Sheets.

Cleeve's final ode to Roger L'Estrange mentions their shared alma mater, also Oliver Cromwell's college: '*Sidney*, the Muses humble Seat, / (But by *L'Estrange's* Name made great) / ... No longer blushes at her other guilty Birth', with a sidenote to '*Oliver Cromw.*' added to ensure that no one missed the point.

*The Songs of Moses and Deborah* is extravagantly dedicated to John, Lord Churchill (later Duke of Marlborough), who held a country seat near St Albans, and Cleeve's opening remarks on the diminished status of poets ('like Silk-Worms, they unravel their very Bowels for the Pleasure and Luxury of Mankind; they must lye Entomb'd in their own bottoms', etc.) are quoted at length in Sir Thomas Pope Blount's *De re poetica* (1694), pp. 11–12, perhaps the only contemporary biographical or critical reference to Charles Cleeve. Wing C 4625.

£650

'DEATH WILL SEEM LESS BITTER'  
AFTER LIFE IN THE NORTH

**39 RAWLET, John** (1642–1686). Poetick miscellanies of Mr John Rawlet, B. D. and late lecturer of S. Nicholas Church in the town and county of New-Castle upon Tine. London: Samuel Tidmarsh, 1687. 8vo, frontispiece portrait by Robert White, pp. [4], ii, [2], 143, [1]; damp-staining, some early leaves slightly frayed in blank margins. Contemporary sheep, rebacked.

First edition of Rawlet's profoundly devotional verse, from his Lancashire self-exile as a working cleric. 'Reader, expect not here, the filth of th' Stage, / Poems that please, but more debauch the Age', a prefatory note warns us, and in 'An Account of my Life in the North', Rawlet responds to a friend's enquiries, comparing the honesty of a rural Northern environment to Southern artificiality, and concluding that if residence in the North has a certain 'want of joy', then at least 'Death ... will seem less bitter when we meet'. Wing R358; Grolier Club, *Wither to Prior*, 753.

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