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## THE BASKERVILLE ARIOSTO, 1773

**1. Lodovico Ariosto; Gian Battista Cipriani (illustrator); Jean-Michel Moreau (illustrator); Charles-Dominique-Joseph Eisen (illustrator); Charles-Nicolas Cochin (illustrator); Charles Monnet (illustrator); Jean-Baptiste Greuze (illustrator).**

**Orlando Furioso di Lodovico Ariosto.**

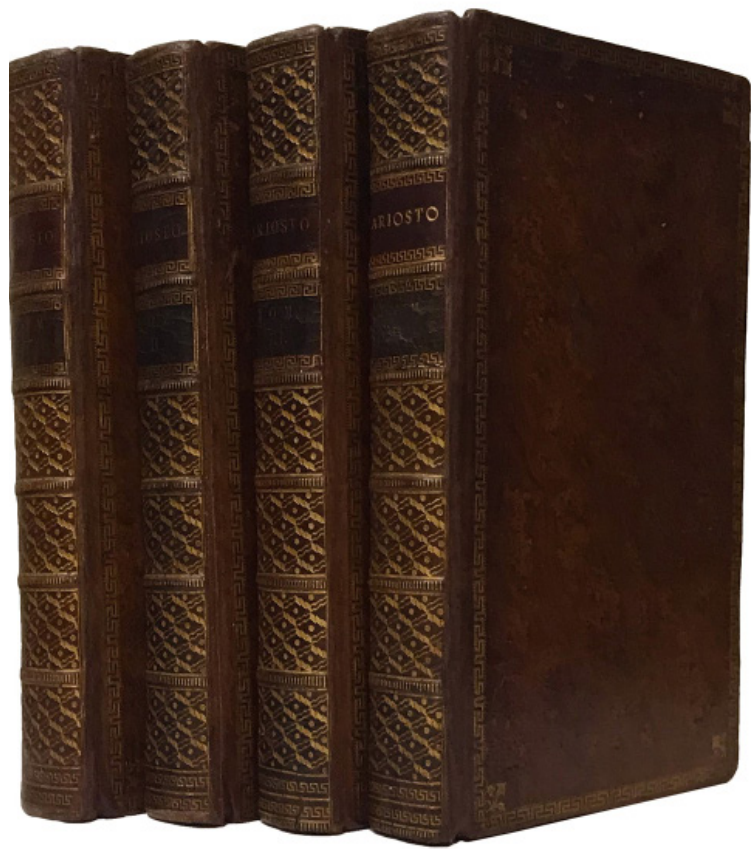
Birmingham: Baskerville, 1773.

\$2200.

First edition of the Baskerville Ariosto, octavo issue, with forty-six engraved plates. Set during the Saracen invasion of France, *Orlando Furioso* (1516-1532) follows the adventures of Charlemagne's high-strung knight Orlando, who goes mad for love. Ariosto's comic epic was hugely influential, going on to inspire works as various as *The Faerie Queene*, *Much Ado About Nothing*, *Don Quixote*, and *Don Juan*. Gaskell 48. Text in Italian. A very good set, in handsome contemporary bindings.

*Four octavo volumes: [34], lviii, 362, [2]; [2], 450, [2]; [2], 446, [2]; [2], 446 [2]. Contemporary tree calf, Greek key border and floral cornerpieces in gilt to boards, raised bands, spine compartments ruled and patterned in gilt, red and black morocco spine labels lettered in gilt, gilt dentelles, marbled endpapers. Copperplate frontispiece of Ariosto and forty-six engraved plates. Associati and Errata bound before Vita in Volume I (all present). Bookplates to pastedowns. Light shelfwear to boards, expert repair to joints and corners, some foxing to text.*





## LES SPECTACLES INSTRUCTIFS, 1817, FRENCH POCKET GUIDE TO TRAINED ANIMALS



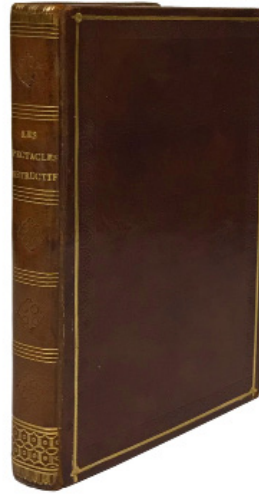
2. “M[ada]me B[ertin], née de V[erceil];” Jean Démosthène Dugourc (illustrator).

**Les Spectacles Instructifs, ou Les Serins Hollandais, Les Moineaux Francs du Palais-Royal, La Chasse au Faucon, Le Cormoran Pêcheur de la Chine, Le Lièvre Intrépide, Les Singes Militaires, Les Serpens Indiens, etc.**

Paris: A. Nepveu, 1817.

\$4000.

First edition of this curious French pocket guide to trained animals, with a decidedly military bent. The stated purpose of the book is to encourage children to improve their skills through practice, by showing how mere animals, “*dressés à des exercices difficiles et pour lesquels ils n’étaient point nés,*” can perform as soldiers, musicians, and acrobats if they are rigorously trained. The primary appeal of the book, however, lies less in its didactic aim than in Dugourc’s remarkable engravings. Some are realistic: tame sparrows playing with children at the Palais-Royal, a falcon released for the hunt, a dancing marmot of Savoy. Others are surreal: a musical hare who plays the drums, monkeys in military costume with bayonets, a warlike group of Dutch canaries who execute a deserter with a miniature cannon.



Much of the text is drawn from *Les Animaux Savants*, a larger volume (in both format and content) issued the previous year by Didot; the pocket format of *Les Spectacles Instructifs* required a new series of illustrations from Dugourc, published here for the first time. OCLC locates five institutional holdings (BNF, Harvard, Princeton, UC-Santa Barbara, Yale.) A fine copy of a scarce and intriguing book.

*Eighteenmo, measuring 5 x 3 inches: viii, 191, [1]. Nineteenth-century polished calf, boards and spine decoratively tooled in blind and gilt, deep blue marbled endpapers, gilt dentelles, all edges gilt, green silk ribbon marker. Eight hand-colored engraved plates after designs by Dugourc.*

A  
VERSION  
OF  
SOLOMON'S  
Song of Songs.

Together with  
The XLV. PSALM.

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By JOSEPH STENNETT.

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*Iſa. 54. 5.—Thy Maker is thy Husband, the  
LORD of Hoſts is his Name.—*

*Eph. 5. 32. This is a great Mystery: but I ſpeak  
concerning Chriſt and the Church.*

---

L O N D O N,

Printed for *Dan. Brown* at the Black Swan  
and Bible without *Temple-bar*, and  
*Andr. Bell* at the Crofs-keys and Bible in  
*Cornhil.* 1700.

**SCARCE TRANSLATION OF THE SONG OF SONGS, 1700**

**3. [BIBLE]; Joseph Stennett (translator).**

**A Version of Solomon's Song of Songs; Together with the XLV.**

**Psalm.** London: Printed for Dan. Brown and Andr. Bell, 1700.

\$3000.

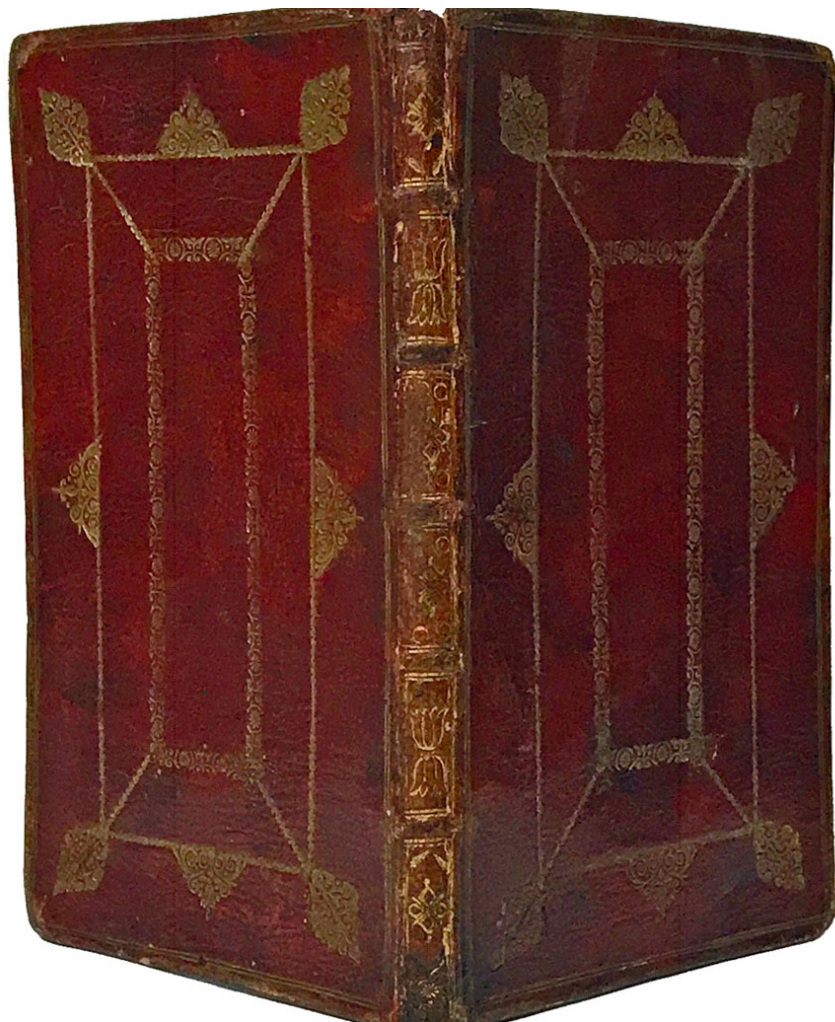
First edition of this verse translation of the Song of Songs by Joseph Stennett (1663-1713), the first important Baptist hymnwriter in England: "Thy Lips, my Spouse, that move with skill, / Drops like the Hony-comb distil. / Hony and Milk's beneath thy Tongue, / Which feeds the Weak as well as strong."

In his scholarly preface, Stennett is quick to assure readers that the Hebrew text is not about sexual desire, despite appearances: "some have denied that [Solomon] wrote it by Divine Inspiration; and make his Design to be only that of celebrating his Amours with Pharoah's Daughter, or some other person." The passion of the bridegroom and the bride is to be understood, however, as a divine allegory of Christ's love for his church, the same "mystical Espousals" found in the 45th Psalm, which Stennett also translates here.

Wing B2633AC, ESTC R212810. We locate four institutional holdings in North America (Emory, Huntington, NYPL, and the American Baptist Historical Society; ESTC adds Harvard, but that appears to be an error).

A scarce early English translation of the most lyrical book of the Old Testament, in a handsome contemporary binding.

*Small octavo, measuring 6.5 x 4 inches: xxiv, 40.  
Contemporary full red paneled morocco gilt, raised bands,  
spine compartments decorated in gilt, marbled endpapers,  
all edges gilt. Old ink prices to verso of front free endpaper.  
Dampstaining to binder's flyleaves (not affecting text), light  
wear to binding, joints starting at head of spine.*



## HANDSOME TATE AND BRADY PSALTER, 1778

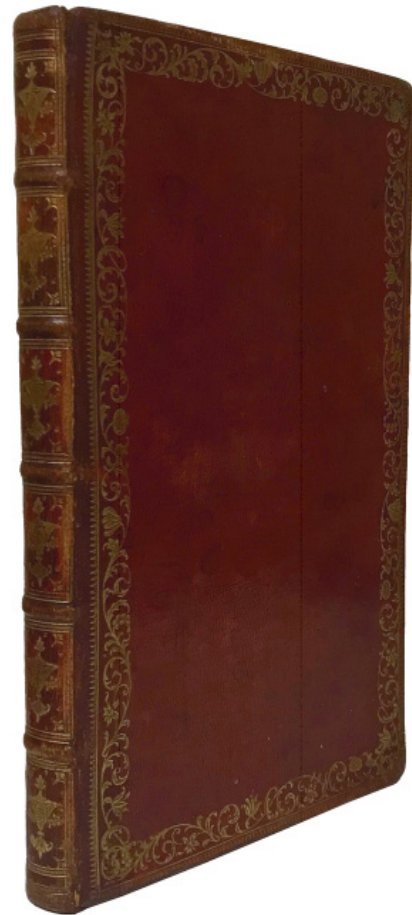
### 4. [BIBLE]; Nicholas Brady (translator); Nahum Tate (translator). A New Version of the Psalms of David, Fitted to the Tunes Used in Churches.

London: Printed by Richard Hett, For the Company of Stationers, 1778.

\$850.

Very handsome eighteenth-century Tate and Brady Psalter. First published in 1696, this metrical translation served as the standard English text of the psalms until the Victorian era: “In tender Grass he makes me feed; / and gently there repose; / Then leads me to cool Shades, and where / refreshing Water flows.” Appointed poet laureate by William III, translator Nahum Tate is best remembered for his 1681 stage adaptation of *King Lear*, in which Cordelia marries Edgar, and Lear survives. His fellow translator Nicholas Brady was personal chaplain to William and Mary. This psalter bears the contemporary ownership inscription of Sophia Poulett, wife of John Poulett, 4th Earl of Poulett. ESTC T206585. A near-fine copy, in handsome contemporary morocco.

*Octavo, measuring 8 x 5 inches: 236, [4]. Contemporary red morocco, boards elaborately bordered in gilt, raised bands, spine compartments ruled and decorated in gilt, all edges gilt, marbled endpapers. Inscribed on blank flyleaf: “Sophia Poulett / Hinton St. George.” Loss to lower corner of leaf D3, binding lightly marked and sunned.*







THOMAS BLOUNT'S DE RE POETICA, 1694,  
FROM THE LIBRARY OF  
SHAKESPEAREAN ACTOR JOHN PHILIP KEMBLE

5. Thomas Pope Blount; [John Philip Kemble]; [Philip Bliss];  
[Henry Buckley Charlton].

**De Re Poetica: or, Remarks upon Poetry. With Characters  
and Censures of the Most Considerable Poets, whether  
Ancient or Modern. Extracted out of the Best and Choicest  
Criticks.**

London: Ric. Everingham, for R. Bently, 1694.

\$3200.

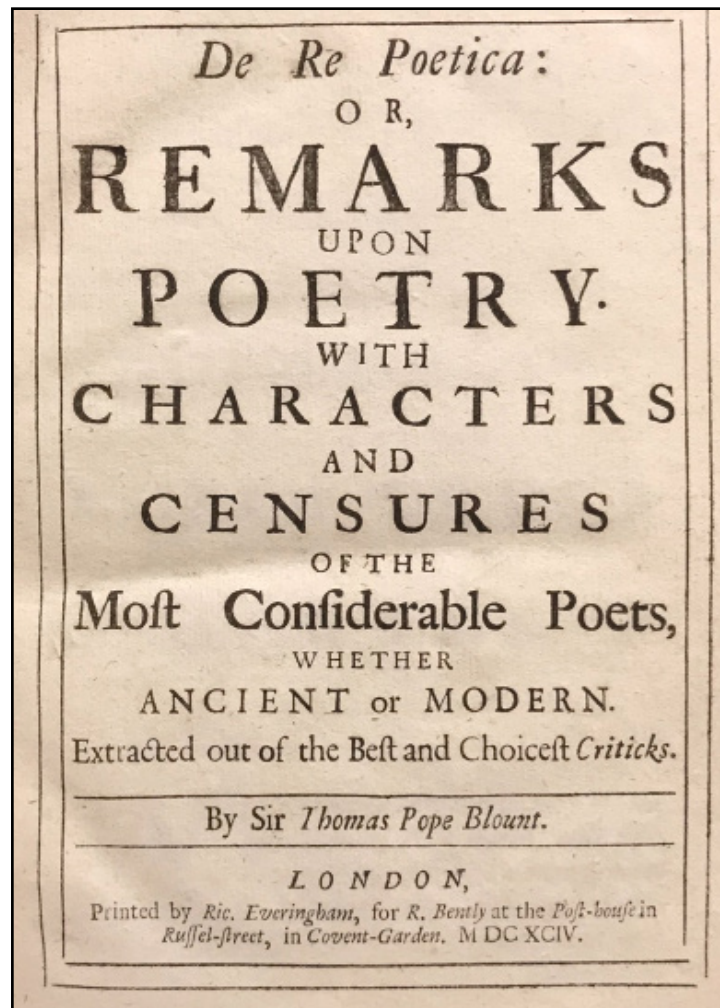
First edition of Thomas Pope Blount's diverting crowd-sourced guide to poetry: the genres, the terms, the controversies, the names to know. More a reader than a writer, Blount was known as a synthesizer of other people's observations, and the "remarks upon poetry" offered here are almost entirely those of his contemporaries: John Dryden, René Rapin, Thomas Rymer, Nicolas Boileau, and the Earl of Rochester, among others. Most of the volume is devoted to opinions on more than sixty important poets, from ancient Greece to the English Restoration, a brisk survey of literary tastemaking at the close of the seventeenth century.

A note in this volume identifies it as “Dr. Bliss’s copy, also Kemble’s copy.” English actor John Philip Kemble (1757-1823), known for his tragic Shakespearean roles, was a serious book collector. In 1798, Thomas Mathias wrote: “his fondness for obsolete books has obtained him, among the book auction cognoscenti, the name of Black Letter Jack.” *De Re Poetica* appears as lot 170 in the 1821 auction of Kemble’s books, an event that lasted ten days, best remembered for the sale of Kemble’s First Folio to the son of James Boswell for £112. See Evans, *A Catalogue of the Valuable and Extensive Miscellaneous Library . . . of John Philip Kemble, Esq.* (1821).



Philip Bliss (1787-1857) was an Oxford librarian and bibliographer who corresponded with Kemble; the bookplate is that of Shakespeare scholar H.B. Charlton (1890-1961). Wing B3347.

A very good copy, with compelling provenance.



## William Shakespear,

ONE of the most Eminent Poets of his Time; He was Born at *Stratford upon Avon* in *Warwickshire*, King *James* the First. He died on the 23<sup>d</sup> of *April* 1616. in the 53<sup>d</sup>. Year of his Age.

He has Writ about Forty Six Plays, all which except Three, are Bound in one Volume in *Folio*, Printed at *London*, 1685.

*Gerard Langbaine*, in his Account of the *English Dramatick Poets*, says, That *Shakespear's* Natural Genius to Poetry was so Excellent, that like those *Diamonds*, which are found in *Cornwall*, Nature had little, or no occasion for the Assistance of Art to polish it. The truth is, 'Tis agreed on by most, that his Learning was not extraordinary; And I am apt to believe, (*says Langbaine*) that his skill in the *French* and *Italian* Tongues, exceeded his knowledg in the *Roman* Language. Few Persons that are acquainted with *Dramatick Poetry*, but are convinced of the Excellency of his Compositions, in all Kinds of it. *Langbaine* tells us, for his part he esteems *Shakespear's* Plays beyond any that have ever been Publish'd in our Language: And though he extremely admires *Johnson*, and *Fletcher*; yet (*says he*) I must still aver, that when in Competition with *Shakespear*, I must apply to them, what *Justus Lipsius* Writ in his Letter to *Andreas Sebottus*, concerning *Terence* and *Plautus*, when Compar'd; *Terentium amo, admiror, sed Plautum magis.*

*Edward Phillips*, in his *Theatrum Poetarum*, calls *Shakespear*, The Glory of the *English* Stage; whose Nativity at

Quarto, measuring 7.75 x 6.25 inches: [12], 129, [3], 248. Contemporary calf, sympathetically rebaked, raised bands, spine compartments decorated and lettered in gilt. Pencil note to front pastedown: "Dr. Bliss's copy, also Kemble's copy," ink note to front free endpaper: "Sale at Sothebys."

Bookplate to front pastedown. Occasional stray mark to text, expert restoration to binding.

at *Stratford upon Avon*, is the highest Honour that Town can boast of; from an *Astor* of *Tragedies* and *Comedies*, he became a *Maker*; and such a *Maker*, says *Phillips*, that though some others may perhaps pretend to a more exact *Decorum* and *Oeconomic*, especially in *Tragedy*, never any express a more *Lofty* and *Tragick* height; never any represented *Nature* more purely to the *Life*; And where the *Polishments* of Art are most wanting, as probably his Learning was not extraordinary, he pleases with a certain *Wild* and *Native Elegance*.

*Dryden* tells us, in his *Essay of Dramatick Poesie*, pag 33, 34. That *Shakespear* was the Man who of all *Modern*, and perhaps *Ancient* Poets, had the largest and most Comprehensive Soul. All the Images of *Nature* were still present to him, (*says Dryden*) and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted Learning, give him the greater Commendation: He was *Naturally* Learned; he needed not the Spectacles of Books to Read *Nature*; he look'd inwards, and found her there. I cannot (*says Dryden*) say, he is every where alike; were he so, I should do him injury to compare him with the greatest of Mankind. He is many times flat, insipid; his *Comick* Wit degenerating into *Clownes*; his serious swelling into *Bombast*. But he is always great, when some great Occasion is presented to him: No Man can say he ever had a fit Subject for his Wit, and did not then raise himself as high above the rest of Poets,

*Quantum lenta solent inter viburna Cupressi.*

The consideration of this (as *Dryden* observes) made *Mr. Hales* of *Eaton* say, That there was no Subject of which

1791 EXHIBITION GUIDE  
TO JOHN BOYDELL'S "SHAKSPEARE GALLERY"

6. John Boydell; [William Shakespeare].

A Catalogue of the Pictures, &c. in the Shakspeare Gallery,  
Pall-Mall.

London: Printed for the Proprietors, and Sold at the Place of Exhibition,  
1791.

\$750.

Original 1791 exhibition guide to John Boydell's London "Shakspeare Gallery," first issued upon the gallery's opening in 1789, and regularly updated until its closing in 1804.

The gallery was part of Boydell's attempt to advance historical painting in England by leveraging the national enthusiasm for Shakespeare. Over the course of fifteen years, Boydell commissioned large-scale canvases of almost two hundred Shakespearean scenes from the leading painters of the day. He displayed the pictures in his specially-designed Pall-Mall gallery, where visitors could match the dramatic passages reprinted in this exhibition guide to the scenes before them: Joshua Reynolds's *Midsummer Night's Dream*, George Romney's *Tempest*, Angelica Kauffman's *Troilus and Cressida*, Henry Fuseli's *Macbeth* and *King Lear*.

SHAKSPEARE GALLERY.

85

Clown. Mistress Over-done.  
Escal. Hath she had any more than one husband?  
Clown. Nine, sir; Over-done by the last.  
Escal. Nine!—Come hither to me, master Froth. Mas-  
ter Froth, I would not have you acquainted with tapsters;  
they will draw you, master Froth, and you will hang them:  
Get you gone, and let me hear no more of you.

No. XLI.

MIDSUMMER-NIGHT'S DREAM.  
ACT II. SCENE I.

Puck.

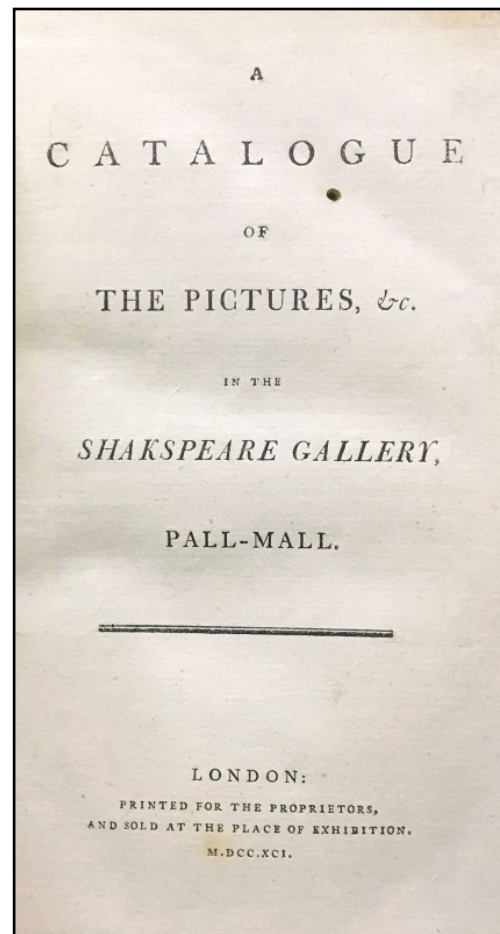
Painted by Mr. FUSELI, R. A.

Puck. Thou speak'st aright;  
I am that merry wanderer of the night.  
I jest to Oberon, and make him smile,  
When I a fat and bean-fed horse beguile,  
Neighing in likeness of a silly foal:  
And sometime lurk I in a gossip's bowl,  
In very likeness of a roasted crab;  
And when she drinks, against her lips I bob,  
And on her wither'd dew-lap pour the ale.  
The wisest aunt, telling the saddest tale,  
Sometime for three-foot stool mistaketh me;  
Then slip I from her bum, down topples she,  
And tailor cries, and falls into a cough;  
And then the whole quire hold their hips, and loffe,  
And waxen in their mirth, and neeze, and swear  
A merrier hour was never wasted there.—  
But room, Faery, here comes Oberon.

As Boydell declares in his preface: “no subjects seem so proper to form an English School of Historical Painting, as the scenes of the immortal Shakspeare; yet it must always be remembered, that he possessed powers which no pencil can reach.” Boydell’s enterprising business plan extended beyond the gallery itself: the paintings were engraved as prints, to be sold individually or collected in a portfolio, or inserted as plates in his massive, financially ruinous subscriber’s edition of Shakespeare’s plays.

There were at least two issues of Boydell’s 1791 exhibition catalogue, one bearing the imprint “H. Baldwin” and this one, “printed for the proprietors.” In the United States, OCLC locates one institutional holding of the former (Louisiana State), and three holdings of the latter (Harvard, Michigan, and Minnesota). A very good artifact of an ambitious experiment in English art and publishing history.

*Octavo, measuring 8 x 5 inches: xvi, 169, [1]. Modern drab paper boards. Single worm hole to first few leaves, several leaves creased.*



**THE URRY CHAUCER, 1721,  
IN A CONTEMPORARY ARMORIAL BINDING**



**7. Geoffrey Chaucer; John Urry (editor); George Vertue (illustrator).**

**The Works of Geoffrey Chaucer, Compared with the Former Editions, and Many Valuable MSS. Out of which, Three Tales are added which were never before Printed.**

London: Bernard Lintot, between the Temple Gates, 1721.

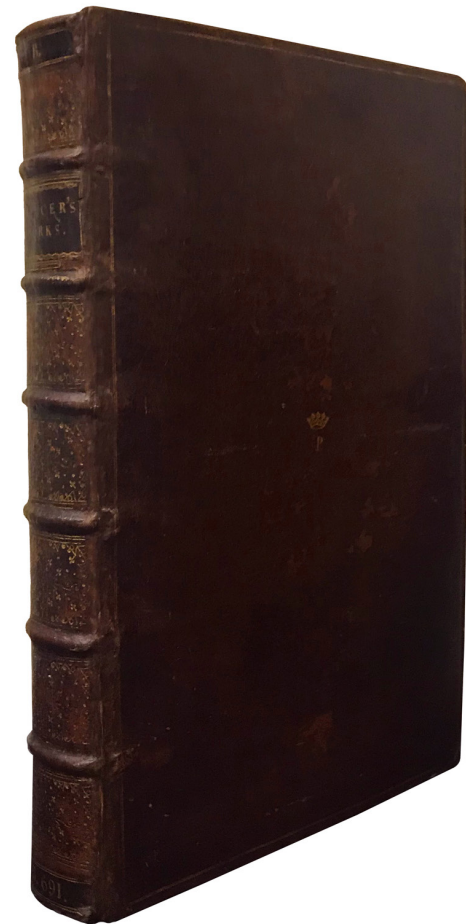
\$3000.

First edition of John Urry's illustrated Chaucer folio, the last of the major Chaucer folios and the first collected edition of Chaucer set in Roman type, featuring portraits of the Canterbury pilgrims by the antiquarian George Vertue. This edition contains *The Canterbury Tales*, *Troilus and Criseyde*, and Chaucer's minor poems, as well as three previously unpublished tales ascribed to Chaucer in manuscripts of the period: "The Coke's Tale of Gamelyn," "The Marchant's Second Tale, or the History of Beryn," and "The Mery Adventure of the Pardoner and Tapstere at the Inn at Canterbury."

The attention paid by Urry and his fellow editors to the “careful Collation of the best printed Editions and good MSS” testifies to the heightened English interest in Chaucer at the beginning of the eighteenth century, an interest also reflected in the section of “testimonies” by later poets to Chaucer’s genius. As John Dryden writes: “he is the Father of English Poetry, so I hold him in the same degree of Veneration as the Grecians held Homer, or the Romans, Virgil.” ESTC T106027. A handsome Chaucer folio, in a contemporary armorial binding.

*Large folio, measuring 15.5 x 10 inches: [52], 626, 81, [1]. Full contemporary speckled calf, boards ruled in gilt with crowned central initial “P” (Portland), raised bands, spine compartments elaborately tooled in gilt, black morocco spine labels (title and library pressmarks) lettered in gilt, all edges stained red.*

*Copper-engraved frontispiece portraits of Urry (by Nicolas Pigné) and Chaucer (by George Vertue); engraved vignette of Chaucer’s tomb to title; engraved vignette of the Tabard Inn to prologue of The Canterbury Tales; engraved portrait of each pilgrim at head of each tale; woodcut headpieces, tailpieces, and initials throughout text. Preliminaries include a life of Chaucer; “testimonies” to Chaucer by poets including Sidney, Spenser, and Milton; and a new preface. Middle English glossary and errata at rear. Engraved armorial bookplate of William Arthur, sixth Duke of Portland. Light shelfwear to binding, expert repair to corners and joints, lightest occasional foxing*







**THE DAMPIERRE CRUSOE, 1797,  
TRANSLATED AND PRINTED  
BY THE DUCHESSE DE LUYNES  
DURING THE  
FRENCH REVOLUTION**

**8. Daniel Defoe; Duchesse de Luynes  
(Guyonne-Élisabeth-Josèphe de  
Montmorency-Laval, translator).  
The Life and Most Surprising  
Adventures of Robinson Crusoe of  
York Mariner / La Vie et Très  
Surprenantes Aventures de  
Robinson Crusoe d'York Marin.  
Dampierre: Par G.E.J. M.A.L., 1797.**

\$22,000.

A true rarity: a complete set of the privately printed dual-language edition of *Robinson Crusoe* translated and printed by pioneering woman of letters, Guyonne de Montmorency-Laval, Duchesse de Luynes (1755-1830) during the French Revolution.



his head again on the ground, close to my foot, *sa tête encore sur la terre, (s') approcha de mon pied.* and set my other foot, upon his head, as he had *et mit mon autre pied, sur sa tête, comme il avoit* done before, making all the signs of subjection, *fait auparavant, faisant tous les signes de sujétion,* servitude, and submission imaginable, to 2 let 1 me understand he 2 would serve 1 me as long as *comprendre (qu') il serviroit me aussi long-tems que* his life endured. As I 2 understood 1 him in many *sa vie dureroit. Comme je comprenois le dans beaucoup* things, I 2 made 1 him sensible I was very well *(de) choses, je rendis lui sensible (que) j' étois fort* pleased with him; and, in little time, I began *content de lui; et, en peu (de) tems, je commençai* to 2 speak 1 to him, and 2 learn 1 him 2 how to talk *à parler lui, et (à) apprendre lui comment parler* to me 1 again. In the first place, I 2 made 1 him un- *à moi encore En premier lieu, je fis lui com-* derstand his name was to be Friday, because *prendre (que) son nom devoit être Vendredi, à cause* it was upon that day I saved his life: *que c'étoit ce jour (là que) je lui avois sauvé la vie:* then I 2 taught 1 him to say Master, which I 2 made *puis je appris lui à dire Maître, que je fis* 1 him sensible was to be my name. I 3 likewise 2 taught *lui entendre devoit être mon nom. Je aussi appris* 1 him to say Yes and No, and to know what they meant. *lui à dire Oui et Non, et à savoir ce qu' ils signi-* I 2 gave 1 him some milk in an 2 earthen *fioient. Je donnai lui du lait dans un (de) terre*

The wife of the 6th Duc de Luynes, the Duchesse served as Dame du Palais to Marie Antoinette from 1774 to 1789. She was known for her “masculine” manners, unconventional dress, intellectual curiosity, and command of English literature; in Paris, she and her husband hosted a literary salon in the rue du Bac. During the Revolution, the couple retired to their chateau at Dampierre, where the Duchesse set up a printing press. From 1795 to 1803, she published seventeen titles, overseeing all aspects of the printing herself. Madame de Récamier writes about a visit to the Ballanche printing house, where her older friend impressed the workmen by nimbly composing a page of text on the spot (*Souvenirs et correspondance*).

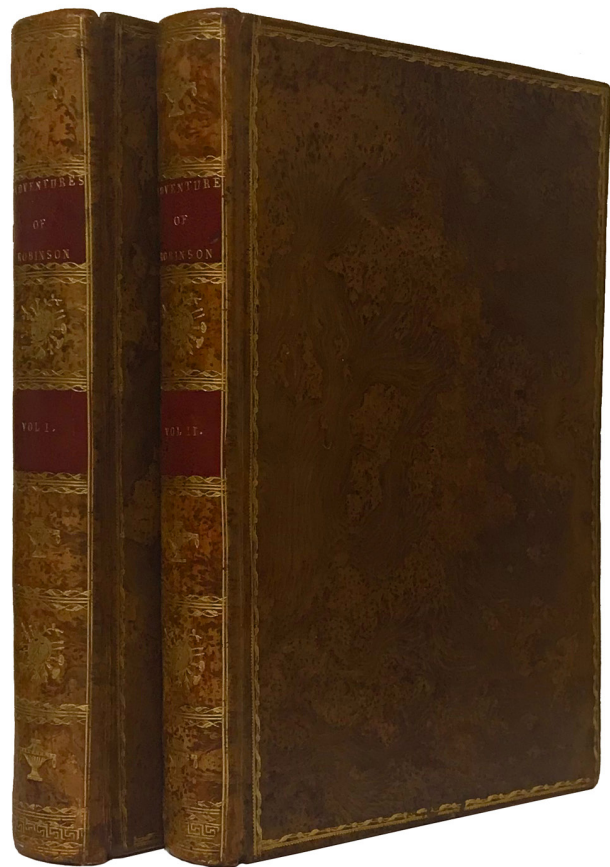
Among the titles published at Dampierre was this abridged (but still massive) edition of Daniel Defoe’s *Robinson Crusoe*, printed with the Duchesse’s own interlinear translation in French, an educational experiment designed to help her young son Charles learn English independently. The Duchesse’s translation was intended to be informative, rather than elegant; she used numbers to flag words where the original English order could not be maintained in French. In her opening “avertissement,” she writes: “*Les peines, que je me suis données seront amplement payées, si elles servent à applaner les difficultes que les élèves éprouvent dans l’étude de toutes les langues; je dis toutes, parce que cette méthode peut s’appliquer à toutes.*” (“The pains I have taken will be amply repaid if they serve to alleviate the difficulties that the pupils experience in the study of all languages; I say all, because this method can be applied to all.”)

The Duchesse would return to this pedagogical technique in 1800, producing a dual-language edition of the life of Jonathan Swift; she would later devote decades of editorial and financial support, behind the scenes, to a French edition of *The Spectator* after Napoleon's crackdown on private printing put an end to her press at Dampierre.

W.T. Lowndes, in *The Bibliographer's Manual of English Literature*, reports ("it is said") a total edition of 25 copies of the Dampierre *Crusoe*. We locate seven institutional holdings worldwide: Bibliotheque Nationale de France, British Library, McGill, McMaster, Chicago, Dartmouth, and Indiana.

A near-fine copy of an ambitious literary experiment, the work of an unconventional printer, translator, and educator whose career deserves further study.

*Two octavo volumes, measuring 9.25 x 6 inches: [2], vi, 495, [1]; [4], 361, [3]. Contemporary tree calf, boards ruled in gilt, red morocco spine labels lettered in gilt, spines ruled and compartments gilt-tooled, marbled endpapers, silk ribbon markers. Complete with final blank in Volume II, several pages unopened. Early ownership signatures of J. Montagnac-Dulin to half-titles, with blindstamp monogram "JM" to margin of title in Volume I. Stain to base of Volume I text block, occasionally visible at foot of pages; chip to lower margin of leaf G5 in Volume II; signature V in Volume II misbound (all leaves present). Lightest shelfwear, tiny chip to lower spine label on Volume II.*



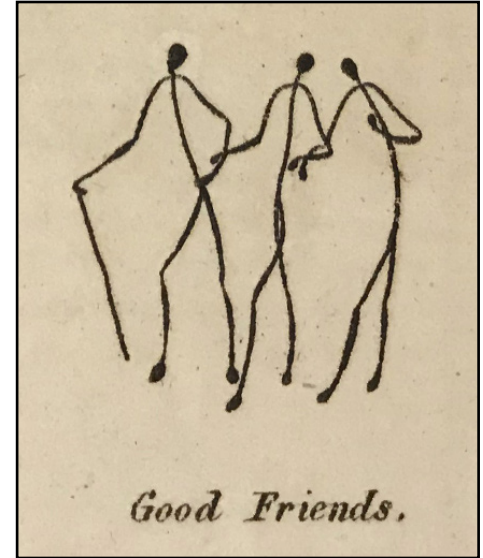
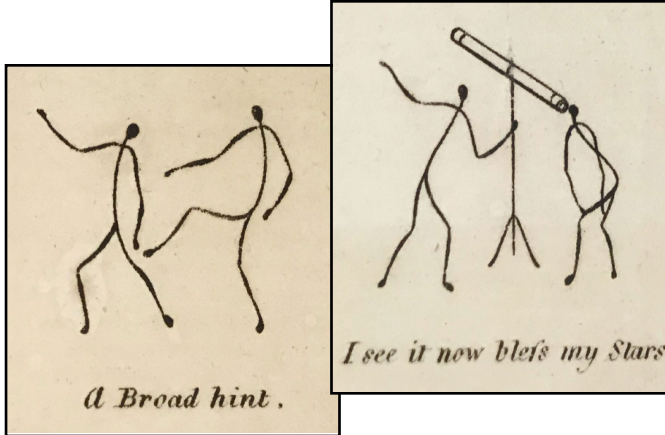
## WHIMSICAL LINE AND DOT CARICATURE PRINT, 1817

### 9. [DESIGN]. "Heads Up" (English caricature print).

London: G. Blackman, June 14, 1817.

\$150.

Delightful example of the "line and dot" caricature craze of the Regency period. Although the art of the stick figure dates back to prehistoric times, English caricaturist George Moutard Woodward is generally credited with inspiring the modern "pinmen" genre with his "Multum in Parvo, or Lilliputian Sketches" early in the nineteenth century. Soon publishers across London were turning out prints of comically expressive pinmen hunting, riding, dueling, flirting, and acting Shakespeare.

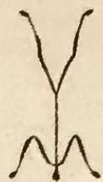


This 1817 print features everyday scenes of conflict, friendship, and courtship, including two pinmen peering through a telescope: "I see it now bless my Stars." A near-fine caricature print.

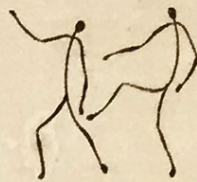
*Engraved caricature print, measuring 7 x 10.25 inches (5.75 x 8.5 inches within plate mark). Paper browned at right margin, occasional faint smudge, trace of old adhesive to verso.*



*Heads up.*



*Vice Versa.*



*A Broad hint.*



*Good Friends.*



*Dissolving Partnership.*



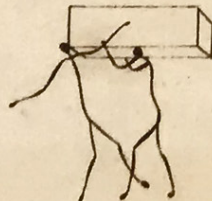
*Two Pennyworth  
of decency.*



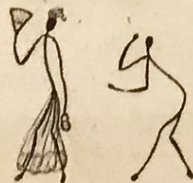
*take care there.*



*I see it now bleis my Stars.*



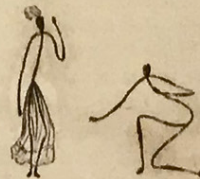
*Can't you see.*



*O how lovely.*



*Don't teaze me.*



*Thay believe me.*

**THE THESPIAN DICTIONARY, 1805,  
EXTENSIVELY EXTRA-ILLUSTRATED**

**10. [DRAMA].**

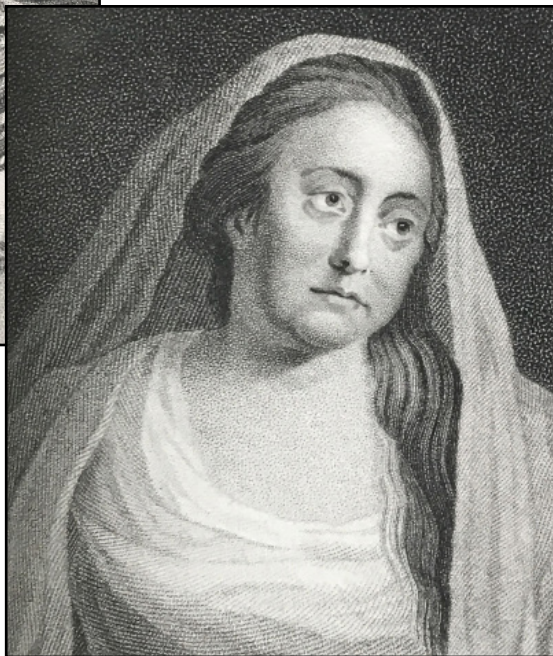
**The Thespian Dictionary; or, Dramatic Biography of the Present Age; Containing Sketches of the Lives, Lists of the Productions, Various Merits, &c. &c. of all the Principal Dramatists, Composers, Commentators, Managers, Actors and Actresses of the United Kingdom: Interspersed with Numerous Original Anecdotes, Forming a Complete Modern History of the English Stage.**

London: James Cundee, 1805.

\$1000.

Second edition, expanded and extra-illustrated, of this alphabetical pocket guide to the eighteenth-century English stage, first published in 1802. The great figures of the era are all represented: David Garrick, Sarah Siddons, John Kemble, Peg Woffington, John Gay, Oliver Goldsmith, Richard Brinsley Sheridan. Lesser-known characters appear as well, like the mad Mrs. Vanbruggen, who crashed a London performance of *Hamlet*: “She was in truth Ophelia herself, to the amazement of the performers as well as the audience.”





Extensively extra-illustrated, featuring eighteen inserted portraits in addition to the twenty-two “elegant engravings” promised on the title page. A unique copy of a fascinating book.

*Twelvemo, measuring 6.75 x 4 inches: iv, [396]. Contemporary full tree calf, Greek key borders to boards, spine ruled and decorated in gilt, red morocco spine label lettered in gilt, gilt dentelles, marbled endpapers, all edges stained yellow. Engraved pictorial title page before letterpress title, 38 engraved plates, one engraving (“David Garrick”) printed on page iv. Addenda and publisher’s advertisements at rear. Early owner signature to front flyleaf; “twenty-two” in “twenty-two elegant engravings” crossed out on the title page, and replaced with the manuscript numeral “40;” manuscript correction to the entry for Robert William Elliston. Joints and corners rubbed, two gouges to lower board.*

**FIRST ENGLISH EDITION  
OF THE COLLOQUIES OF ERASMUS, 1671,  
A HUMANIST LANDMARK**

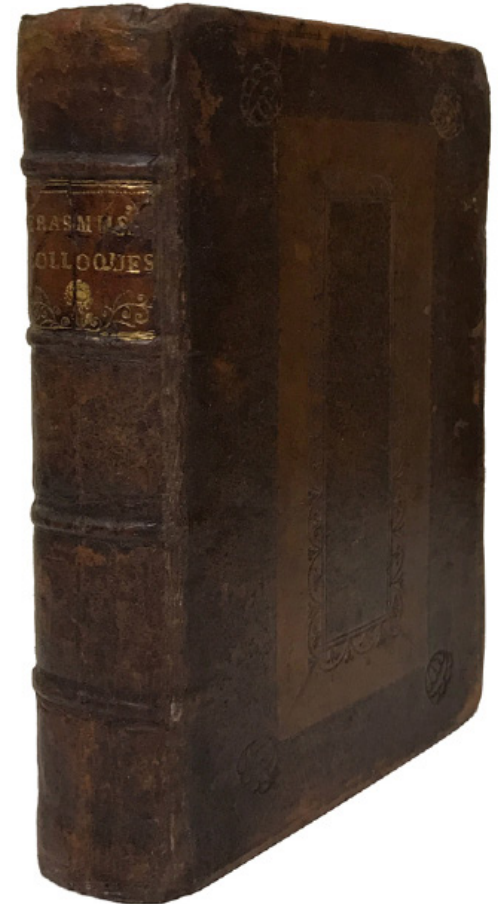
**11. Desiderius Erasmus; “H.M. Gent” (translator, Henry More or Henry Munday).**

**The Colloquies, or Familiar Discourses of Desiderius Erasmus of Rotterdam, Rendered into English.**

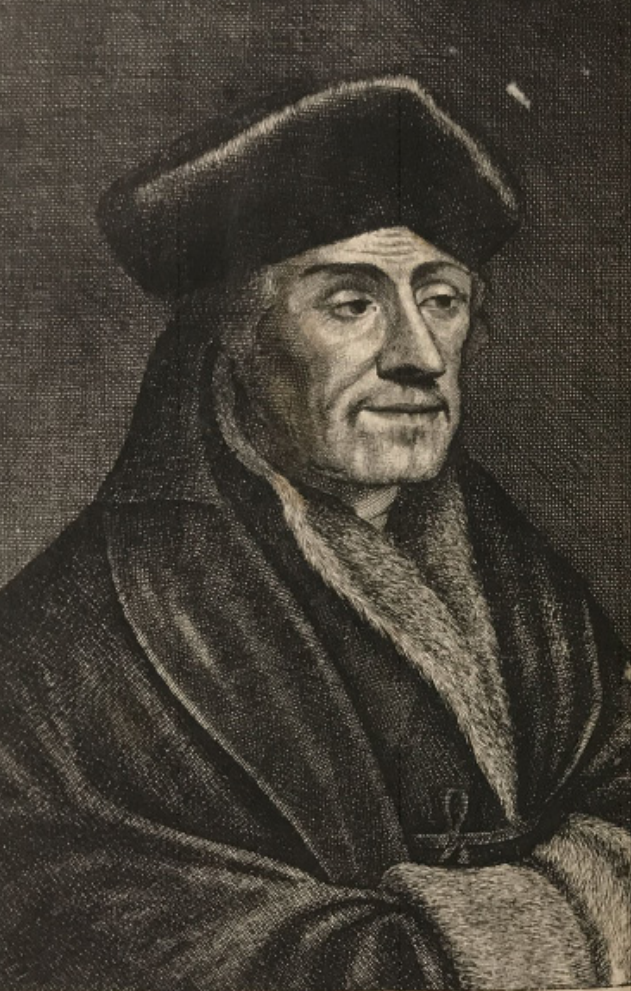
London: E.T. and R.H. for H. Brome, B. Tooke, and T. Sawbridge, 1671.

\$4000.

First edition in English of the complete *Colloquia Familiaria* of Erasmus, first published in 1518 and expanded by Erasmus over the next fifteen years, a lively collection of Latin dialogues that found a readership far beyond the Renaissance schoolroom. Originally intended to model colloquial conversation for students of Latin, the dialogues feature pointed, free-thinking exchanges on modern political, religious, and philosophical questions. In “Of the Abbot and Learned Woman,” an ignorant abbot tries and fails to get the better of the classically educated Magdalia, a character almost certainly based on Thomas More’s eldest daughter: “I think thou art some sophistress, thou protest so wittily.” Magdalia: “I will not tell thee, what I think thou art.” And later: “I have often heard it usually spoken, that a wise woman is twice a fool.” Magdalia: “Indeed it useth to be said so, but by fools.”







DESIDERII ERASMI  
ROTERODAMI

The *Colloquia Familiaria* was widely read and debated across Europe, drawing immediate notice for its anticlerical satire: “its influence on the dialogues of Reformation Germany and Tudor England is a critical commonplace” (Zlatar, *Reformation Fictions*, 11). The original purpose of the *Colloquies* as a text for teaching Latin postponed its direct translation; this first complete English edition was published more than 150 years after the work’s first appearance. The edition opens with a short life of Erasmus, and concludes with the first appearance in English of *De utilitate colloquiorum*, Erasmus’s 1526 defense of the *Colloquies*, published after the Sorbonne condemned the book for impiety. In response, Erasmus makes a case for the educational value of his dialogues’ humor: “I cannot tell whether any thing be learned more successfully than that which is learned in playing.” Despite his efforts, the *Colloquies* would remain on the Papal Index of banned books through the end of the nineteenth century.

Wing E-3190; PMM 53. A very good copy of a humanist landmark, in a handsome contemporary binding.

*Octavo, measuring 6.5 x 4.25 inches: [8], 555, [1]. Contemporary Cambridge-style full speckled calf, boards ruled and ornamented in blind, raised bands, red morocco spine label lettered and decorated in gilt, top edge stained. Engraved frontispiece portrait of Erasmus. Final leaf, containing second page of bookseller catalogue, excised. Joints and spine head expertly repaired; evidence of bookplate removal on front pastedown; effaced signature on title page; some running titles shaved.*

**THE GRENVILLE HOMER, 1801,  
BOUND BY CHARLES HERING,  
GRENVILLE'S BINDER**

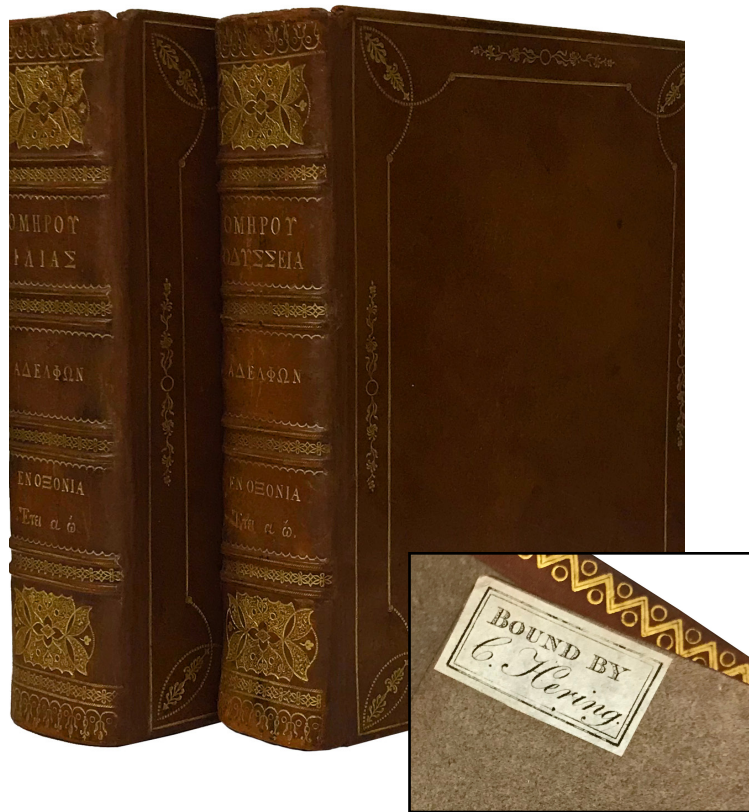
**12. Homer; Thomas Grenville (editor);  
William Wyndham, Lord Grenville  
(editor); Richard Porson (editor);  
Charles Hering (binder).  
Ilias kai Odysseia (The Iliad and The  
Odyssey).**

Oxford: ex Ergasteriou Typographikou  
Akademias, 1800 (1801).

\$3000.

First edition of the Grenville Homer, small-paper issue, handsomely bound by Charles Hering. Edited by bibliophile brothers Thomas Grenville and William Wyndham, Lord Grenville, this Oxford critical edition of Homer set a new standard for classical scholarship in England, featuring Richard Porson's collation of the Harleian manuscript of the Odyssey as an appendix.





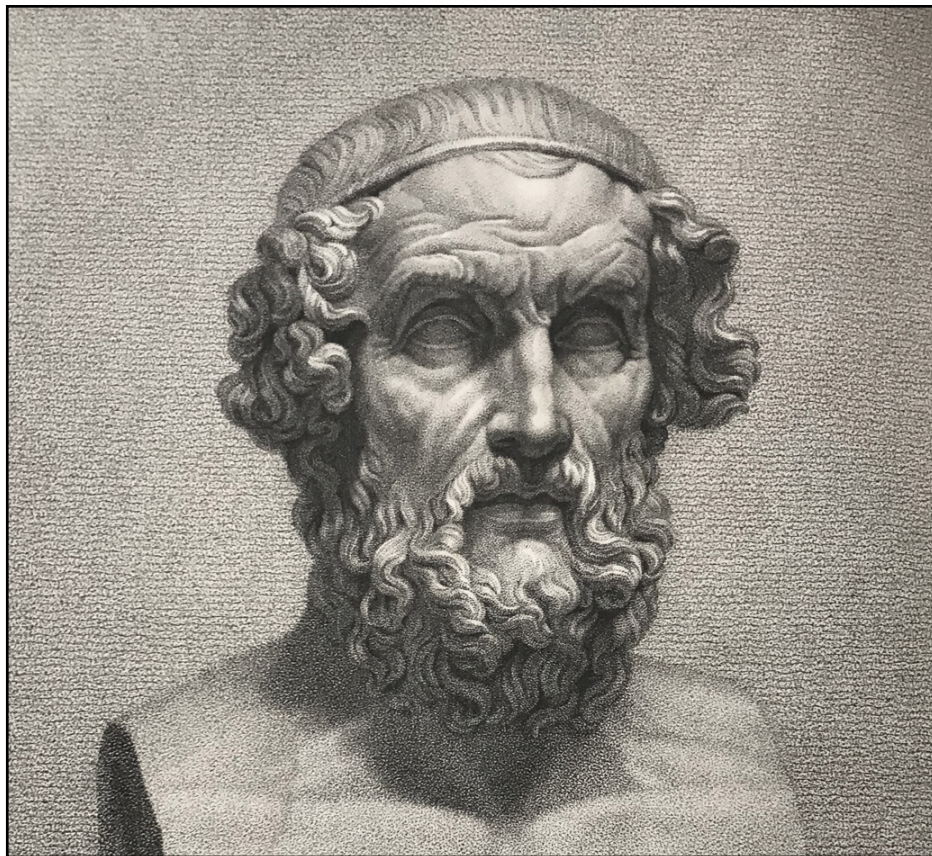
While the title pages are dated 1800, these volumes actually appeared in 1801, the date of the preface; they appeared simultaneously with a large-paper issue of 25 copies.

The binder of these volumes, German emigré Charles Hering, was celebrated for the elegance of the commissions executed at his West End workshop. After the death of Roger Payne in 1797, Thomas Frognall Dibdin identified Hering as “the Leader of his Brethren,” the top London binder. Hering produced design bindings for a wide range of prominent bibliophiles, including Dibdin’s patron Lord Spencer and the statesman Thomas Grenville, editor of this Homer. “Bindings by Hering are well represented in Grenville’s Library bequeathed to the British Museum, a collection that ‘for uniform beauty of condition and splendour of binding,’ according to a description written shortly after the bibliophile’s death in 1846, ‘is probably — having regard to its extent — without rival.’” See J.G. Marks, “Bookbinding Practices of the Hering Family, 1794-1844.”

Preface and appendix in Latin, text in Greek. ESTC T90249.

A truly splendid copy of a landmark edition.

*Four quarto volumes bound in two, measuring 7.5 x 6 inches: [8], 396; [6], 421, [1]; [6], 328; [6], 314, 88. Full contemporary russia, boards gilt-ruled and decoratively framed with gilt cornerpieces and sidepieces, raised bands, spine compartments elaborately decorated and lettered in gilt, all edges gilt, gilt dentelles, brown endpapers. Two engraved plates in Volume I of Ilias, one engraved plate in Volume I of Odysseia; Porson's collation of Harleian MS. 5674 at rear of second volume. Binder's ticket (C. Hering) to verso of front free endpaper in each volume. Plates closely trimmed, faint tidemark to first Ilias plate, expert repair to joints.*

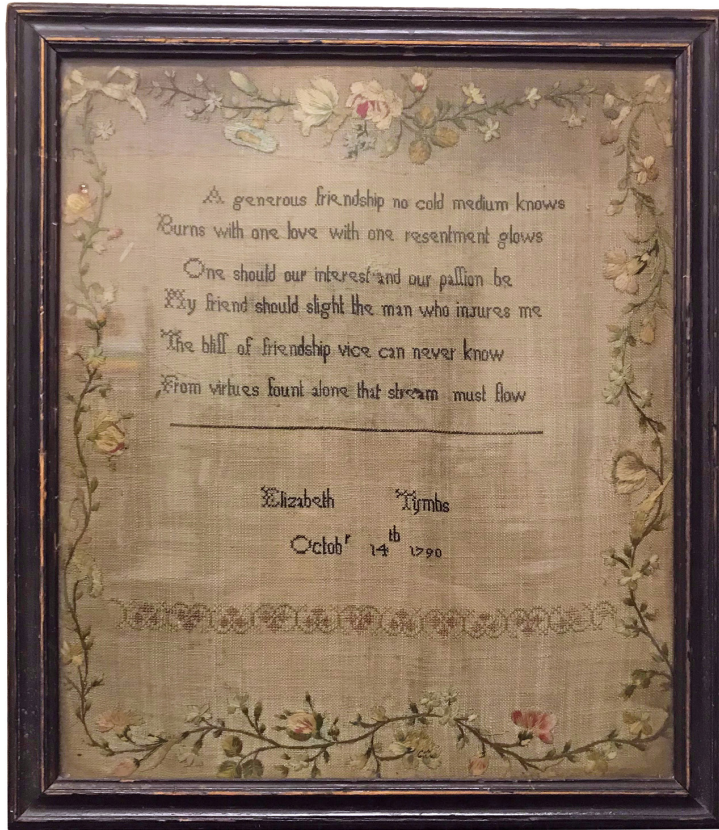


## 1790 NEEDLEWORK SAMPLER REFERENCING THE WRATH OF ACHILLES

**13. Homer; Alexander Pope; Elizabeth Tymb.**  
**Needlework sampler.** England: October 14, 1790.

\$2800.

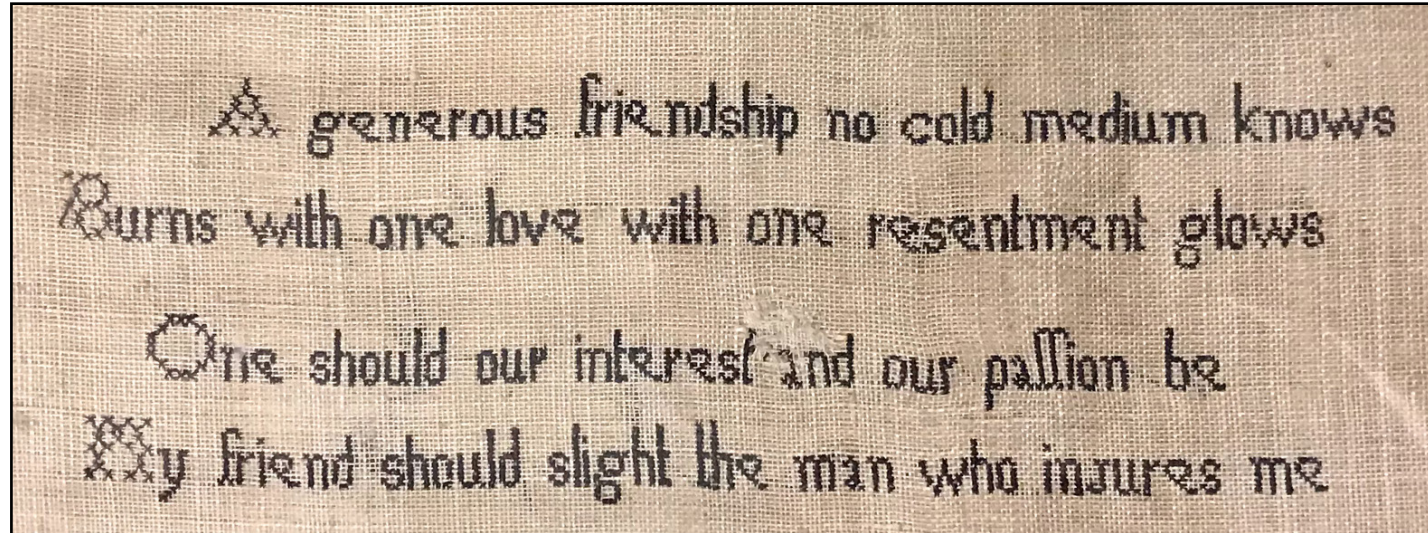
English girl's needlework sampler, dated 1790, featuring poetic sentiments on the subject of friendship. While the theme itself is conventional, the first four lines are in fact a lightly edited excerpt from Book IX of the Iliad, when the Achaeans send an embassy to the tent of Achilles in an effort to placate him. In Alexander Pope's translation, Achilles rebuffs the attempt of his foster father Phoenix to reconcile him to Agamemnon: "A generous friendship no cold medium knows, / Burns with one love, with one resentment glows; / One should our interests, and our passions, be; / My friend must hate the man that injures me." Young Elizabeth Tymb, the creator of this sampler, has softened the final line to "my friend should slight the man who injures me," but the wrath of Achilles remains palpable.



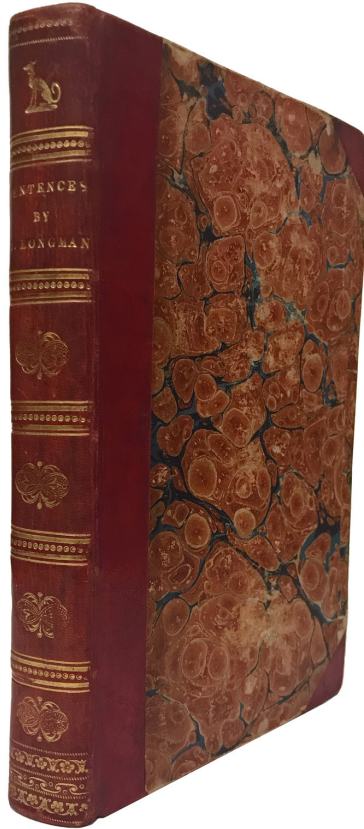
The final couplet, sometimes attributed to poet laureate Nicholas Rowe, appears in several educational miscellanies of the Georgian period: “The bliss of friendship vice can never know / From virtues fount alone that stream must flow.”

A handsome artifact, with a surprising Homeric edge.

*Needlework sampler on unbleached linen, measuring 16 x 14 inches, in black and gilt wooden frame. Embroidered floral border in pink, blue, yellow, green, and white; text, signature, and date in black; cross-stitched lower rule in pink and green. Remnant of label to verso: “William Whiteley Fine Art Department, Queens Road London.” A few faint stray marks to sampler; glass bubbled; light wear to frame.*



**JOSEPH LONGMAN'S SENTENCES, 1786,  
A PROVINCIAL WRITING-MASTER'S EXPERIMENT**



**14. Joseph Longman.**

**Sentences, Divine, Moral, and Historical; in Prose and Verse; with Copies for the Alphabet. Designed for the Conduct of Human Life, and particularly for the Improvement of Youth . . . being the Beauties of Addison, Johnson, Rollin, Wesley, and Other Eminent Authors; Accurately extracted from their Works, and arranged in Alphabetical Order. For the Use of Schools.**

Salisbury: E. Easton, 1786.

\$1250.

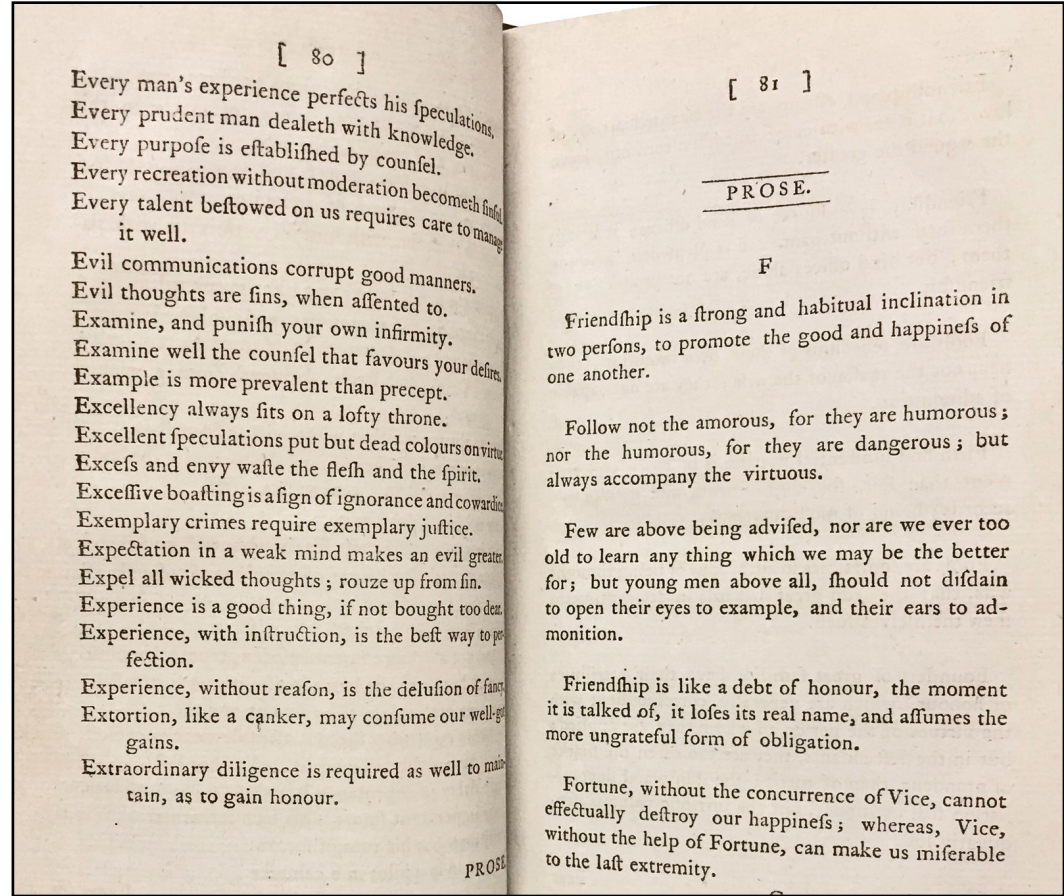
First and only edition of this curious anthology, compiled by a Dorset writing master for the use of his students. Longman pulls exemplary sentences from the works of famous authors, alphabetizes them by first word, and offers them as writing practice: “for boys to transcribe such sentences, will enable them to be more correct in spelling, and to write more fluently, which certainly is preferable to their continual writing copies, as is customary in most schools.” The literary selections focus on building sound moral character: “Endeavor to suppress the first thoughts of revenge, lest you create a civil war in yourself, while you are studying to wound another.” “Nature never said one thing, and wisdom another.” “Never talk over-much of what you know; lest you be suspected to talk of what you do not know: and though silence is not always the mark of a wise man, yet noise and impertinence, do certainly discover the fool.”

The volume concludes with several longer verse passages, including Irish poet Constantia Grierson's "On the Art of Printing" (here titled "On the Art of Writing") and excerpts from Edward Young and Alexander Pope.

OCLC locates two holdings in the United States (Illinois and Yale).

A very good example of an uncommon book, with eighteenth-century lexicographic appeal.

*Octavo, measuring 8 x 5 inches: vi, 360. Early nineteenth-century three-quarter red sheep, marbled boards, spine ruled and decorated in gilt, all edges speckled, blue endpapers. Typographic ornaments throughout text; errata at rear. Ink ownership signature to preliminary flyleaf, with note: "This book bound by him / 1817." Expert repair to corners, occasional spotting, faint tidemark to several signatures.*





**A CHEMICAL CATECHISM, 1806,  
WITH HOME-LABORATORY GLASS-ETCHED FRONTISPIECE**



**15. Samuel Parkes.**

**A Chemical Catechism for the Use of Young People: with Copious Notes for the Assistance of the Teacher; to Which Are Added a Vocabulary of Chemical Terms, Useful Tables, and a Chapter of Amusing Experiments.**

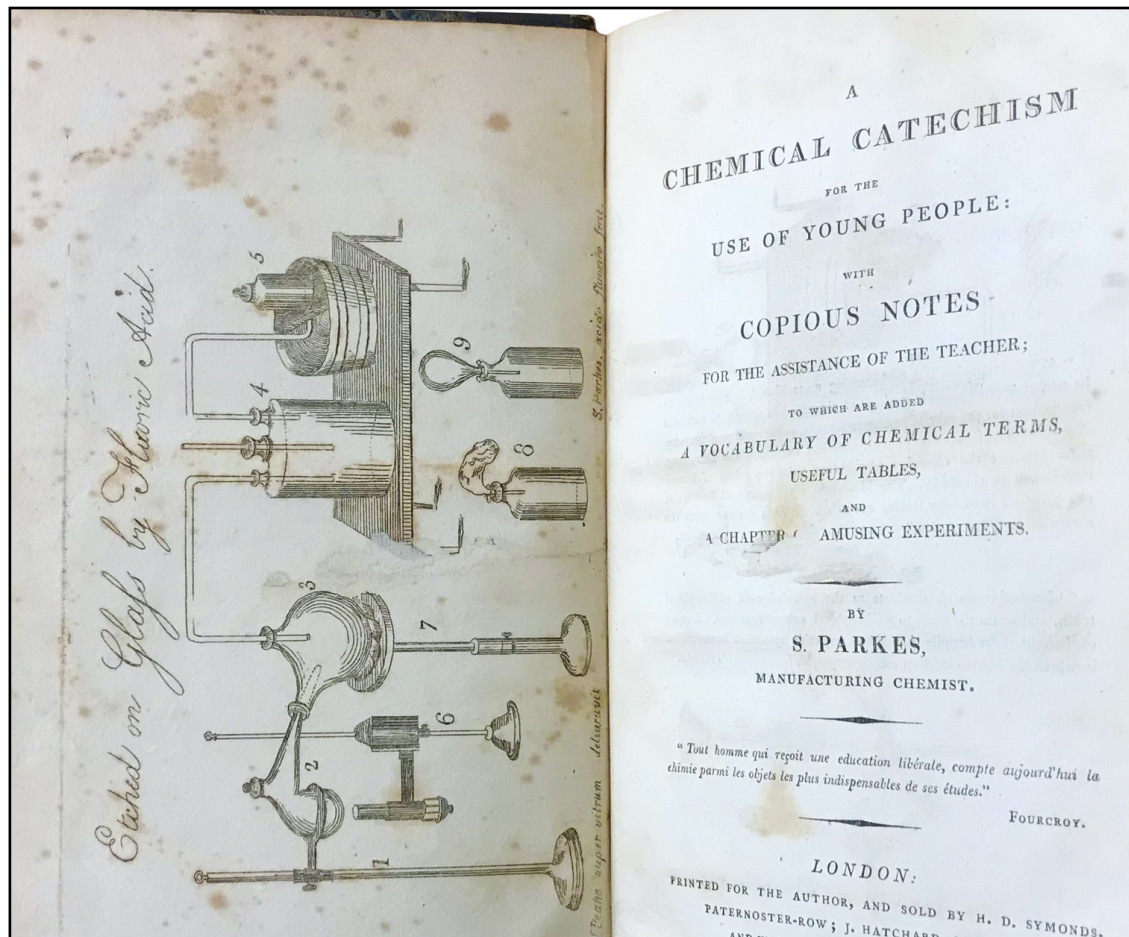
London: Printed for the Author, and Sold by H.D. Symonds, et al., 1806.

\$300.

First edition of this popular educational work by a London “aqua-fortis-maker and manufacturing chemist,” originally composed to teach his young daughter the basics of chemistry. The lessons are conducted entirely in question-and-answer format. Of particular interest is the book’s etched frontispiece, the result of Parkes’s experimental use of fluoric acid on glass to produce a printing plate: “S. Parkes, acido fluoriro fecit.” *A Chemical Catechism* would go through eleven editions in Parkes’s lifetime, and remained in print well into the 1850s.

This copy bears a gift inscription from Richard Rouse Bloxam, longtime assistant master of Rugby School. Recipient J.H. Ainsworth was a Rugby student who went on to run his family’s chemical business, the Halliwell Bleachworks outside Manchester. A very good copy.

Octavo, measuring 8.25 x 5 inches: [xvi], 607, [1]. Contemporary three-quarter black calf, marbled boards, spine ruled in gilt, no spine label, top edge stained black. Glass-etched frontispiece. Presentation inscription from Richard Rouse Bloxam in the year of publication; bookplate of J.H. Ainsworth; a few ink shelf marks and pencil annotations (dated 1830s) throughout text. Frontispiece foxed, small scuff to title page.



**RETROSPECTION, 1801,  
MRS. PIOZZI'S SWEEPING HISTORY OF THE WORLD**



**16. Hester Lynch Piozzi (Hester Thrale).**

**Retrospection: or A Review of the Most Striking and Important Events, Characters, Situations, and Their Consequences, which the Last Eighteen Hundred Years Have Presented to the View of Mankind.**

London: John Stockdale, 1801.

\$850.

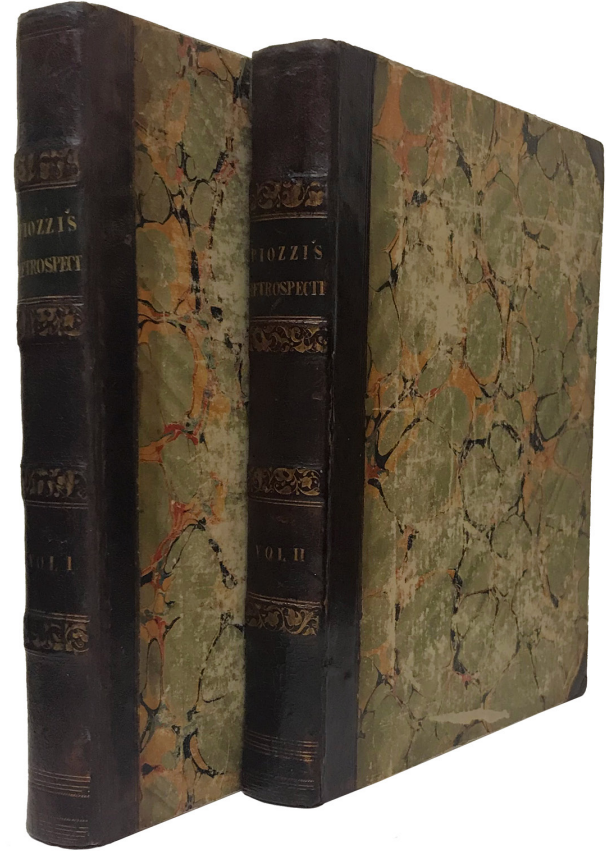
First edition of Hester Lynch Piozzi's brisk, character-driven history of the world since the birth of Christ. "What chiefly may be learned by the use of Retrospection, is to observe, that wisdom as seldom cures folly as virtue dislodges vice. The first runs itself out of breath, and stands still only because it can drive forwards no further: the last is, I fear, never eradicated at all, but hunted down in one shape, escapes like Proteus under another."

As Hester Thrale, Piozzi spent years as a prominent London hostess, confidante of Samuel Johnson and friend to Frances Burney, David Garrick, Joshua Reynolds, and Edmund Burke.

After her husband Henry Thrale's death, she shocked London society by marrying her Italian music teacher, Gabriel Piozzi, and retiring with him to a country house in Wales. She worked on *Retrospection* for five years, bringing the keen social observation, talent for gossip, and light touch that had characterized her as a *saloniste* to bear on eighteen centuries of human activity: "I have endeavoured not to press on them with my own reflections, rather suggesting thoughts in their minds, than forcing forward those entertained by the author."

A very good example of a diverting experiment in historiography, with some outraged contemporary marginalia.

*Two quarto volumes, measuring 10 x 8.25 inches: iii-xvi, 17-461, [1]; iii-viii, 9-540, [12]. Contemporary three-quarter calf, raised bands, spine ruled and decorated in gilt, black morocco spine labels lettered in gilt, pale green marbled paper boards, all edges speckled red. Frontispiece portrait in Volume I, publisher's advertisements in Volume II, bound without half-titles and final blank in Volume I. Armorial bookplates of David Stewart. Occasional annotations, in pencil and ink, throughout text; pressed botanical specimens laid into Volume I. Faint foxing, bindings lightly rubbed, expert repair to joints and corners.*



TWO CRITICAL WORKS ON HAMLET, 1796-1797,  
INSCRIBED TO SHAKESPEARE SCHOLAR  
WILLIAM RICHARDSON BY AUTHOR JAMES PLUMPTRE

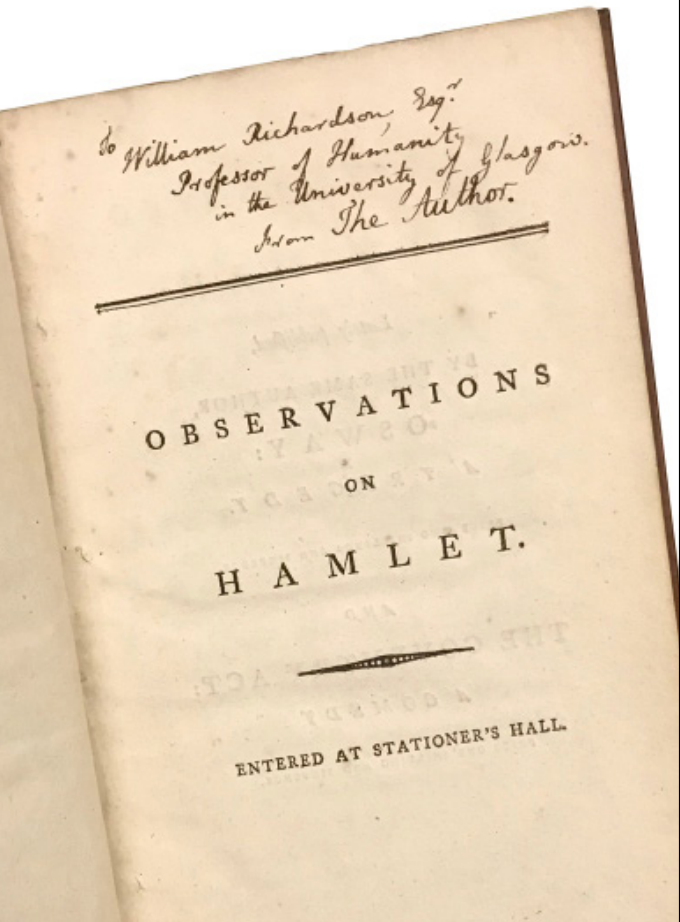
17. James Plumptre; [William Shakespeare]; [William Richardson.]

**Observations on Hamlet; and on the Motives which Most Probably Induced Shakspeare to Fix upon the Story of Amleth, from the Danish Chronicle of Saxo Grammaticus, for the Plot of that Tragedy; Being an Attempt to Prove that He Designed It as an Indirect Censure on Mary Queen of Scots. Bound with: An Appendix to Observations on Hamlet.**

Cambridge: J. Burges, Printer to the University, 1796-97.

\$2800.

First editions of these historical Shakespeare studies by James Plumptre (1771-1832), a young playwright and fellow at Clare Hall, Cambridge, later a clergyman. Plumptre argues, through an elaborate series of parallels, that the character of Gertrude in *Hamlet* is intended as a critique of Mary Queen of Scots, who like Gertrude remarried hastily under a cloud. Plumptre characterizes *Hamlet* as an effort by Shakespeare to secure the approval of Elizabeth I, “to flatter his mistress by adding his drop to the flood of calumny poured out against her rival.”



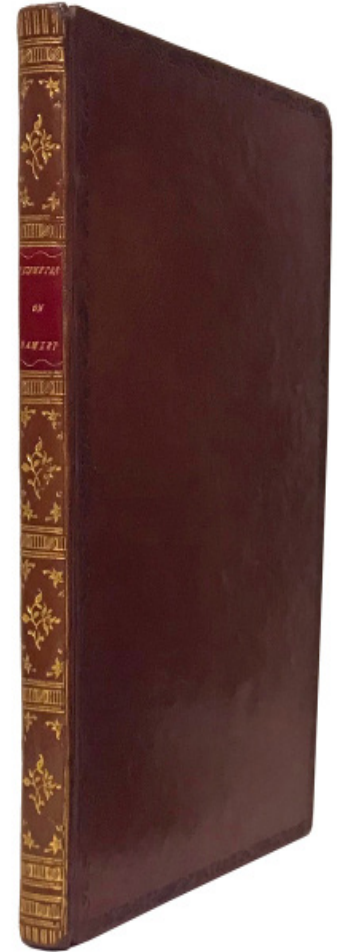
The final page of the *Appendix* advertises Plumptre's first two plays, *The Coventry Act: A Comedy* (1793) and *Osway: A Tragedy* (1795), as well as a forthcoming two-part drama entitled *Mary Queen of Scots*, which was apparently never published.

Bound in a single volume, these presentation copies of *Observations of Hamlet* and its *Appendix* are both inscribed to literary scholar William Richardson (1743-1814) at the University of Glasgow. Richardson's *Philosophical Analysis and Illustration of Some of Shakespeare's Remarkable Characters* appeared in 1774, and featured a chapter on *Hamlet*.

These Plumptre essays are uncommon. I have been unable to locate another presentation copy of either work, and neither title has appeared at auction since 1973.

A near-fine pair of presentation copies, handsomely bound in period style by Philip Dusel.

*Two octavo volumes bound in one, measuring 8 x 5 inches: [6], 44; [2], 85, [1]. Recent full polished calf, boards tooled in blind with a floral border, spine decoratively tooled in gilt, red morocco spine label lettered in gilt. Bound without half-title for Appendix. Inscribed by Plumptre to William Richardson on half-title of Observations and title of Appendix. Publisher's advertisement on final page of Appendix.*



**DELUXE REISSUES OF SHAKESPEARE'S SOURCES:  
MIRROR FOR MAGISTRATES (1815)  
AND THE PALACE OF PLEASURE (1813)**

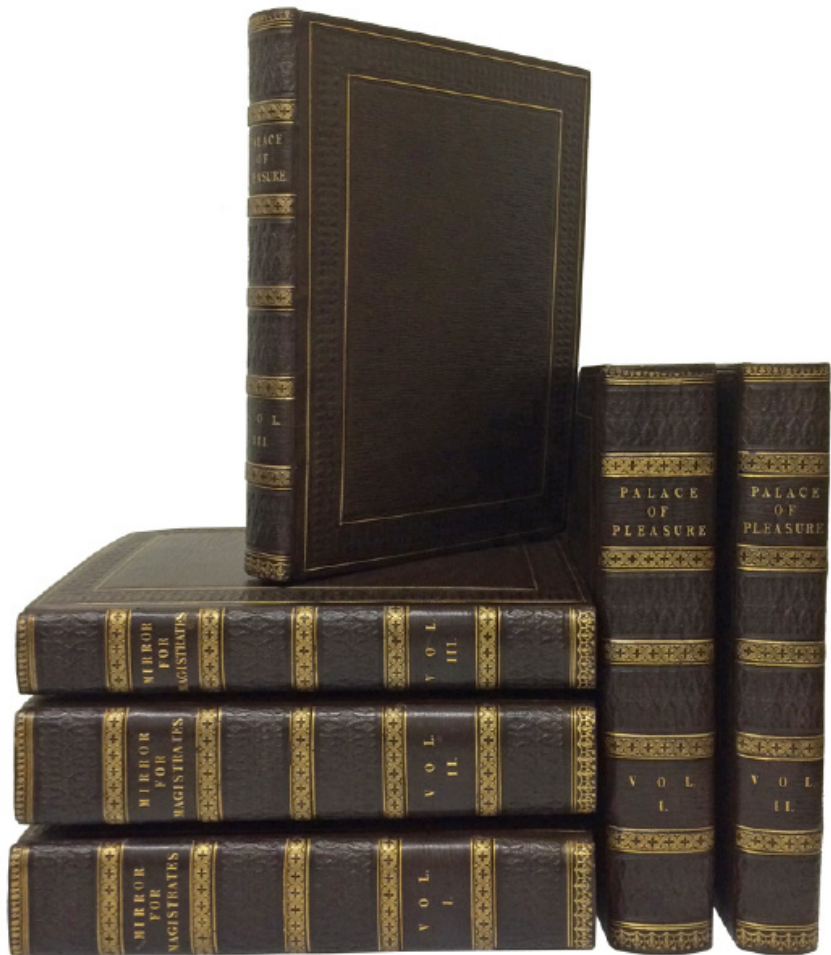
**18. [William Shakespeare]; Joseph Haslewood (editor).  
Mirror for Magistrates (three volumes); WITH: The  
Palace of Pleasure (three volumes).**

London: Printed for Lackington, Allen, and Co. Finsbury Square;  
and Longman, Hurst, Rees, Orme, and Brown, Paternoster Row;  
Reprinted for Robert Triphook, St. James's Street, by Harding and  
Wright, St. John's Square, 1815, 1813.

\$7500.

Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays.

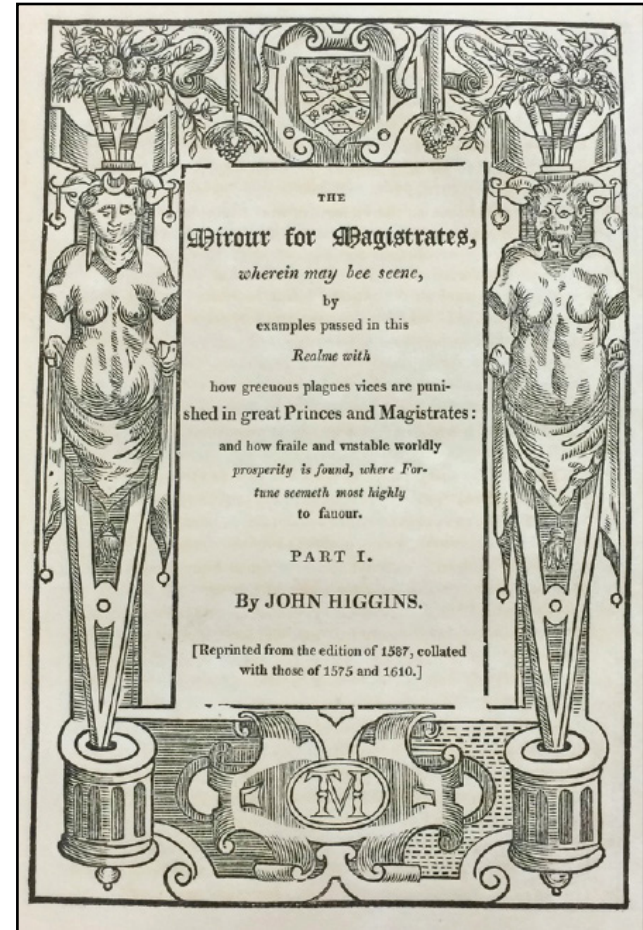
Featuring chapters by a number of English poets, *Mirror for Magistrates* was at first suppressed by the Lord Chancellor in 1555, then published under Elizabeth in 1559, and expanded by new contributors over the decades to come. The anthology offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power; Philip Sidney, in his *Defence of Poesy*, recommends “*Mirroure of Magistrates* meetly furnished of beautiful parts.”



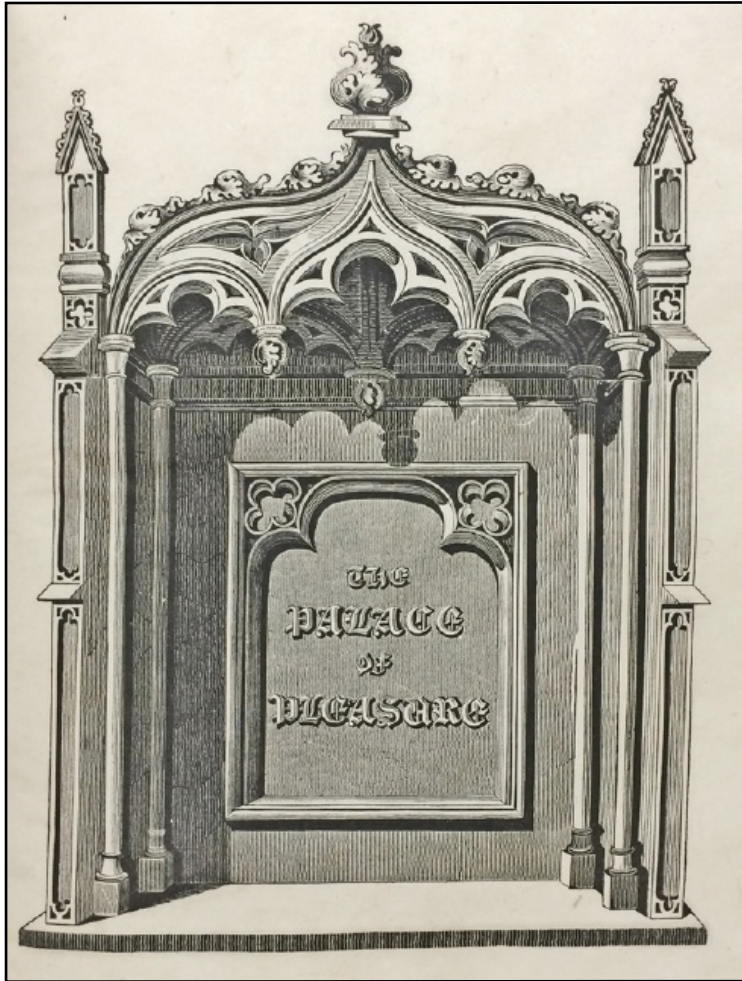
The chapter in *Mirror for Magistrates* on “Queene Cordila” served as a key source for Shakespeare’s *King Lear*: “I must assay your friendly faithes to prove: / My daughters, tell mee how you doe mee love.”

*The Palace of Pleasure*, first published in 1566 by William Painter, and expanded in subsequent editions, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio’s *Decameron* and Marguerite de Navarre’s *Heptameron*. The anthology provided English playwrights with a rich supply of plots, inspiring *The Rape of Lucrece*, *Titus Andronicus*, *Romeo and Juliet*, *All’s Well That Ends Well*, *Timon of Athens*, *The Duchess of Malfi*, *Love’s Cruelty*, *Insatiate Countess*, and *The Revenger’s Tragedy*. As the *Cambridge History of English Literature* observes: “it would be difficult to find a plot that has not had its origin, or its counterpart, in Painter’s treasure-house.”

Sixteenth-century editions of *Mirror for Magistrates* and *The Palace of Pleasure* are exceptionally scarce. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission.







These six volumes were splendidly bound by Charles Lewis, “the leading figure in English binding of the first years of the nineteenth century” (Maggs 1075).

A fine collection of Shakespearian source material.

*Six quarto volumes, measuring 9.5 x 7 inches. Contemporary full brown crushed morocco gilt, gilt-ruled blind-tooled boards, raised bands decorated in gilt, spine compartments decorated in blind, maroon endpapers, all edges gilt. Letterpress titles in Mirror for Magistrates printed in red and black, decorative engraved titles throughout all three volumes, small woodcut vignettes in Volume III; two engraved half-titles in Palace of Pleasure. Crease to front free endpaper of first volume of Mirror for Magistrates, lightest occasional foxing.*

VOLUME OF CLASSICAL PORTRAITS, 1707,  
WITH A DOODLE OF ALEXANDER

19. Henrici Spoor; Pieter Bodart (engraver).

**Favissæ Utriusque Antiquitatis tam Romanæ quam Græcæ  
in quibus Reperiuntur Simulacra Deorum, icones  
magnorum Ducum, Poetarum, Virorumque in quavis arte  
illustrium, accedunt fæminæ tam virtutibus quam vitiis  
illustres.**

Ultrajecti [Utrecht]: Typis Gerardi Muntendam, 1707.

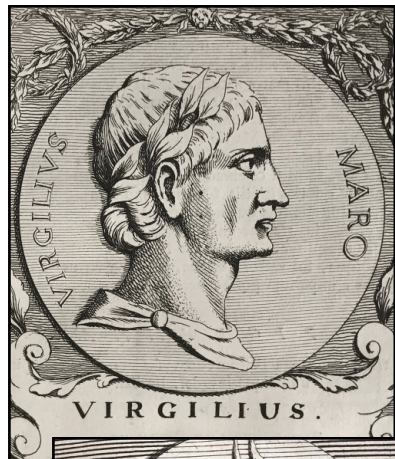
\$950.

First edition of this expansive collection of classical portraits -- Greek, Roman, mythological, historical -- engraved by Pieter Bodart, each accompanied by a Latin verse, epigram, and brief biography. Featured subjects include Jupiter, Mercury, Apollo, Athena, Homer, Achilles, Penthesilea (queen of the Amazons), Socrates, Plato, Virgil, Cicero, Brutus, and Antony and Cleopatra. Particularly charming is the eighteenth-century doodle of Alexander the Great in the margin of the page bearing his portrait. Text in Latin.

A very good example of a diverting collection.



Quarto, measuring 7.5 x 6 inches: [8], 199, [1]. Modern shagreen spine, marbled boards, endpapers renewed. Woodcut initials and ornaments throughout text, 99 engraved portraits, index and errata. Occasional early ink annotations, including a sketch. Faint tidemark to corner of opening signatures (not affecting plates), occasional light soiling. Bound without additional engraved title present in some copies.



**ENGLISH CLASSICS ABRIDGED, 1786,  
INSCRIBED BY JOHN “ELOCUTION” WALKER**

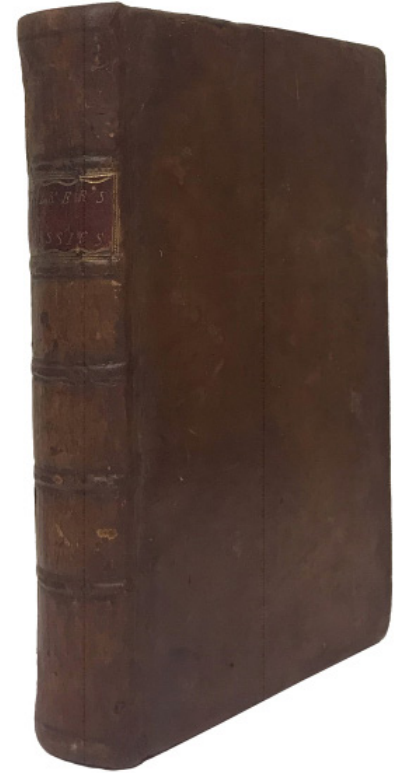
**20. John Walker (editor); Joseph Addison; John Milton; Alexander Pope.  
English Classics Abridged; Being Select Works of Addison, Pope, and Milton,  
Adapted to the Perusal of Youth, of Both Sexes, at School. To Which Are  
Prefixed Observations on the Several Authors, Addressed to Parents and  
Preceptors.**

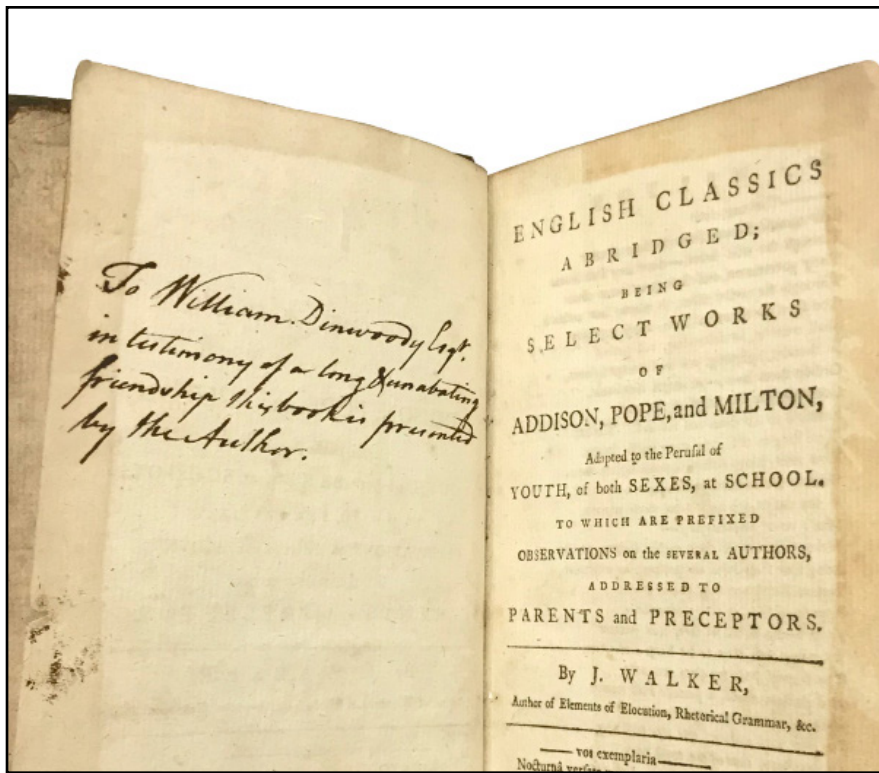
London: Printed for G.G.J. and J. Robinson, Pater-noster Row, 1786.

\$1800.

First edition, presentation copy, of this exemplary selection of English literature for young readers, warmly inscribed by editor John Walker: “To William Dinwoody, Esqr. / in testimony of a long & unabating / friendship this book is presented / by the Author.”

Teacher and lexicographer John “Elocution” Walker (1732-1807) had an early career on the stage, playing minor parts in David Garrick’s company at Drury Lane. In 1769, he left the theater and established a successful practice as a teacher of elocution, lecturing and publishing widely. He was friendly with Samuel Johnson and Edmund Burke, who introduced him as “Mr Walker, whom not to know, by name at least, would argue want of knowledge of the harmonies, cadences, and proprieties of our language” (ODNB). Walker would be best remembered, however, for his work as a lexicographer. His *Rhyming Dictionary* (1775) and *Critical Pronouncing Dictionary* (1791) were hugely influential, and remained in print into the twentieth century.





*English Classics Abridged* provides a carefully expurgated selection of highlights from Addison's letters in the *Spectator*, Pope's *Essay on Criticism* and *Essay on Man*, and Milton's *Paradise Lost*, along with a critical introduction. Walker explains: "The judicious Mr. Knox, in his *Treatise on Education*, wishes to confine young ladies to the perusal of only three or four authors; namely, Milton, Addison, and Pope, and this restriction, if applied to the younger students of the other sex, seems equally founded on good sense; as by experience nothing is found more unfavorable to the improvement of youth, than too great a variety of books."

We locate five institutional holdings: the Bodleian, University of Cape Town, Stanford, Ohio State, and University of South Carolina.

A near-fine presentation copy of a surprisingly scarce book.

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