LOT 9
(ALMANAC, ENGLISH)
WRITING TABLES WITH A KALENDER FOR XXIII YEERES, WITH SUNDRY NECESSARYE RULES. LONDON: PRINTED BY JAMES ROBERTS, FOR EDWARD WHITE, AND ARE TO BE SOLD AT THE LITTLE NORTH DORE OF PAULES, AT THE SIGNE OF THE GUNNE, 1598
16mo (3 5/8 x 2 1/2 in.; 93 x 66 mm). Title within woodcut border depicting Moses and Aaron, 3 leaves with woodcuts of coinage from various countries (total 6 pages), interleaved with 19 leaves containing a manuscript copy of a catechism dated 20 June 1610 and a 2–page genealogy of the Cholmeley family (1580–1601), and one leaf with the birth and death dates of one Edward Hanser (11 January 1811–10 August 1840, Arlington, Sussex), total of 38 pages; rather worn, title and last leaf frayed with loss of text. Contemporary doeskin wallet binding, blind-stamped; worn, one part of a clasp surviving only. Dark blue morocco-backed folding-case.
ESTIMATE 4,000-6,000 USD
Lot Sold: 16,250 USD

PROVENANCE

LITERATURE
STC 26050 (listing this copy and another at the University of Illinois); ESTC S113281 (cross-referenced to STC 26050 but naming Franke Adams as the maker in the title)

CATALOGUE NOTE
The eighth edition, one of two that mentions no maker of the tables in the title. The now scarcely visible arms on the binding were identified by Anthony Hobson as those of the city of Antwerp (see Pirie, "Reminiscences," in Out of Print and into Profit, ed. Mandelbrote, 2006).
LOT 55
BACON, SIR FRANCIS
MANUSCRIPT COPY OF HIS POEM COMMENCING "THE WORLD'S A BUBBLE"
Divided into four eight-line stanzas and subscribed "Made by Sir Francis Bacon Kt baron Verulam Viscount St Albans & Late Lord Chancellor of England," together with other poems including a fragment from Plutarch's Moralia translated by Philemon Holland, in a single italic hand, apparently that of one Thomas Everard, with the name "Sarah Amler" also written on a top left corner, altogether two pages on a single folio leaf (340 x 225 mm) removed from a volume, c.1620s or 1630s; significant fraying at edges with slight loss of text, staining. Red morocco-backed folder

ESTIMATE 2,500-4,000 USD
Lot Sold: 1,625 USD

PROVENANCE
Sotheby's, 21 July 1992, lot 9. acquisition: Purchased at the foregoing sale through Bernard Quaritch

LITERATURE
CELM BaF 49.5

CATALOGUE NOTE
"...Who then to fraile mortality shall trust
but lymmes the water or but writes in dust..."
Bacon's bleak poetic dismissal of the world was enormously popular in the first half of the seventeenth century and survives in more than 50 manuscript copies.
LOT 81
[BINDING] — LANCELOT ANDREWS
A MANUAL OF THE PRIVATE DEVOTIONS AND MEDITATIONS. LONDON: BY W.D. FOR HUMPHREY MOSELEY, 1648
12mo (4 x 2 ins.; 102 x 50 mm). Engraved folding frontispiece, with errata leaf and final blank. A late seventeenth-century English embroidered binding of cream satin, intricately threaded floral design worked in high relief in silver wire and shaded with colored paints, central flower worked in colored silks, gilt edges, some wear to satin over the board edges. Cloth slipcase.

ESTIMATE 3,000-5,000 USD
Lot Sold: 8,750 USD

PROVENANCE
Sotheby's, 19 June 1993, lot 5. acquisition: Purchased at the foregoing sale through Bernard Quaritch
LITERATURE
Wing 3135; ESTC R16134

CATALOGUE NOTE
Andrews’ most popular work, in a contemporary embroidered binding.
LOT 125

WILLIAM CECIL, BARON BURGHLEY

AUTOGRAPH LETTER SIGNED ("W BURGHLEY"), TO ROBERT DEVEREUX, SECOND EARL OF ESSEX

Writing when "lame in my bed and yet occupyed with many other matters and specially with the sondry gredy offers of sondry Merchants to be dealers for apparrellynge of the soldiers in the low Countries," informing Devereux that "sir walter ralegh had my bill for 3000 l." and detailing further payments to be made to Raleigh, 1 page, folio, "at Court," 21 May 1597, integral address leaf, contemporary docketing ("L Tre[asurer] 21 May 97"); seal tears and splitting at folds professionally conserved. Green slipcase and morocco-backed folding-box.

ESTIMATE 5,000-7,000 USD

Lot Sold: 10,000 USD
PROVENANCE
Sotheby's, 28 March 1983, lot 35 — Sotheby's, 13 December 1990, lot 346. acquisition: Purchased at the foregoing sale through Bernard Quaritch

CATALOGUE NOTE
A letter bringing together Burghley, Essex, and Raleigh, three of the greatest figures of the Elizabethan age. Burghley was by this time an old and sick man but remained Lord Treasurer and was still a crucial presence in an increasing febrile court, which was dangerously split into volatile factions. Essex and Raleigh were enemies and rivals who had been temporarily united by leadership of a naval fleet that aimed to seize a Spanish port and capture the silver fleet. The funds for Raleigh referred to in this letter were almost certainly for this expedition, which was then in preparation. The "Islands Voyage" — which included John Donne amongst its participants — sailed in July and ended in disaster.
LOT 191
CORKINE, WILLIAM

AYRES, TO SING AND PLAY TO THE LUTE AND BASSE VIOLL. WITH PAVINS, GALLIARDS, ALMAINES, AND CORANTOS FOR THE LYRA VIOLL, LONDON: PRINTED BY W. STANSBY FOR JOHN BROWNE, AND ARE TO BE SOLD AT HIS SHOP IN SAINT DUNSTANES CHURCH-YARD IN FLEETE-STREET, 1610; THE SECOND BOOKE OF AYRES, SOME, TO SING AND PLAY TO THE BASE-VIOLL ALONE: OTHERS, TO BE SUNG TO THE LUTE AND BASE-VIOLL... LONDON: PRINTED FOR M.L[OWNES], I.B[ROWNE] AND T.S[NODHAM]. ASSIGNED BY W. BARLEY, 1612

Two volumes in one, folio (329 x 213 mm), title pages within historiated woodcut borders, with device, woodcut head-pieces and fine large initials, dedications, type-set music and lute tablature throughout, some printed in table-format, F1 verso in volume 2 printed upside down; last leaf re-margined, a few leaves reinforced at hinge (F1 in volume 1), small repair to D2 verso in volume 1, a few small stains. Modern card wrappers, morocco-backed fitted box
ESTIMATE 10,000-15,000 USD  
Lot Sold: 40,000 USD

PROVENANCE
acquisition: 1962

LITERATURE
STC 5768 & 5769; ESTC S116635 & S106668; Keynes (Donne) 71; RISM C 3936 & C 3937

CATALOGUE NOTE
Very Rare. There is no copy of the first book in any American Library and only two copies of the Second Booke are located: in the British Library and the Huntington Library. The Second Booke contains the first edition (1612) of John Donne's poem: Breake of Day ("Tis true, t'is day, what though it be?" on B1v). On G2v, also a first edition of Donne, is the first line only of the famous The Baite ("Come live with me, and be my love"), composed as a "Lesson for the Lyra Viol."
LOT 201
COWLEY, ABRAHAM — WILLIAM KING
POEMS OF MR COWLEY AND OTHERS, COMPOSED INTO SONGS AND AYRES, WITH A THOROUGH BASSE TO THE THEORBO, HARPSECON, OR BASE-VIOL, BY WILLIAM KING ORGANIST OF NEW-COLLEDGE, OXFORD: IMPRINTED BY WILLIAM HALL, FOR THE AUTHOR, 1668
Folio (275 x 170 mm); type-set music throughout, last page in table format, a few editorial annotations (eg G1), including numbering of the songs, price annotated on title (7s.6d.); tears to title and some other leaves repaired, first two leaves trimmed, corners restored at the beginning and end of the volume, N2 printed upside-down. Modern red half morocco.

ESTIMATE 2,500-3,500 USD
Lot Sold: 4,375 USD
John Wythie, composer; (his inscription to last page "Jo: Withie / his Booke. / 1668") — Bent Juel-Jensen (book-label).
acquisition: Juel-Jensen, 2007

LITERATURE
Wing K543; ESTC R179271; Day & Murrie 27; Madan, Ill 2805; RISM K 626 & RISM Recueils 1668

CATALOGUE NOTE
first edition. This is the only contemporary edition of music by William King (c. 1624-1680), although much of his music remained in manuscript in Oxford. Of the twenty-four pieces by King, fourteen use poems from Cowley's Mistress (1656) and "Awake awake my lyre" is from his posthumously published Davideis. Two of the songs are composed by George King and "E.Y.;" possibly Edward Young. The first owner is presumably John Withie (or Withy), the composer and viol-player; according to Anthony à Wood, Withie was "excellent for the lyra viol and improved the way of playing thereon much."
LOT 207
COWLEY, ABRAHAM
AUTOGRAPH LETTER SIGNED, TO AN UNNAMED ENGLISH LORD THEN RESIDENT IN POLAND
Writing with ill-founded optimism about the Royalist cause, providing news of Cromwell's invasion of Scotland ("...The danger of Cromwells overrunning us in Scotland as hee had donne before in England and Ireland seems to be past, and the violent motion of the wheele being once stopped it will bee more easy to turn it the other way...") as well as affairs in England, Ireland, Holland, and Portugal, three pages, the text continuing up the margins on two pages, the final page of the bifolium being taken by an autograph letter, unsigned, by Cowley's patron Henry Jermyn, later First Earl of St Albans, to the same correspondent, on the finances of the exiled royal family ("...theare is really noe misery nor poverty equall to that this house nowe suffers...") , altogether four pages, folio (335 x 230 mm), Paris, 3 September 1650 [new style], docketed ("Mr Cowley's letter"); damp, and dust stained, tears neatly repaired. Red folder and matching red morocco-backed folding-box.
ESTIMATE 12,000-18,000 USD

PROVENANCE
Sotheby's, 2 April 1973, lot 231, to A.R. Heath—Sotheby's, 18 December 1986, lot 3. acquisition: Purchased at the foregoing sale through Bernard Quaritch Ltd

LITERATURE
CELM CoA 227

CATALOGUE NOTE
A long letter by the great Royalist poet, detailing the plight of his political cause. It is a letter full of optimism, pinned on hopes that would soon crumble. Cowley's great news was the Parliamentary invasion of Scotland and he makes much of Cromwell's early difficulties against the Covenanters' army. However Cromwell's move to Dunbar was just a tactical retreat: he was shortly to crush the Scottish army at the Battle of Dunbar, the most devastating victory of his formidable career (the battle took place on 3 September old style, which was ten days later than this letter, with its new-style dating). Cowley also writes in expectation that Prince Rupert would soon control the seas with Portuguese help; in fact Blake would shortly take Portugal out of the war by capturing her Brazil fleet, leaving Prince Rupert's navy homeless and reduced to mere piracy. The Royalist attempts to forge an international alliance likewise foundered, and a year after this letter (on the anniversary of Dunbar) the last Royalist army was defeated at the Battle of Worcester. Autograph material by Cowley is extremely rare on the market. This letter and one autograph manuscript poem are the only items to have sold at auction in forty years. Altogether some forty autograph letters by Cowley are recorded, the vast majority in institutional collections.
LOT 242
DEVEREAUX, ROBERT, 2ND EARL OF ESSEX
AUTOGRAPH LETTER SIGNED, TO PRINCE MAURICE OF NASSAU,
Asking him to receive Antonio Perez cordially, in French, one page, folio (297 x 205 mm),
integral autograph address leaf with two red wax armorial seal impressions and remains of
yellow silk ties, "de la Cour," 19 September 1594, minor repairs. Red morocco-backed
folder.

ESTIMATE 7,000-10,000 USD
Lot Sold: 5,250 USD

PROVENANCE
Butterfield, 28 June 2001, lot 1081. acquisition: Purchased at the foregoing auction through Bernard Quaritch

CATALOGUE NOTE
A letter by Queen Elizabeth's last favorite referring to the original of a Shakespearian character. Antonio Perez had
once been a trusted advisor to Philip II of Spain but fell from favor and fled the country. By 1593 he was in England and closely connected to the circle that had developed around the Earl of Essex. He soon became famed for his extravagant and fantastical character, and was Shakespeare's target in the character of the braggart Don Adriano de Armado in Love's Labour's Lost (c.1595), who is described by the King of Navarre as:

"A man in all the world's new fashion planted,
That hath a mint of phrase in his brain.
One who the music of his own vain tongue
Doth ravish like enchanting harmony;
A man of complements, whom right and wrong
Have chose as an empire of their mutiny." (I.i.162-167)
LOT 252
DIGBY, SIR KENELM

AUTOGRAPH MANUSCRIPT POEM (BEGINNING "THE THIRD WHICH DOTH MY PAINEFULL LIFE SUSTAINE")

An elegy following the death of his wife, Venetia, (née Stanley), 53 lines in five stanzas of nine lines and one stanza of eight lines signed at the end with a monogram ("KD"), three pages, folio (290 x 195 mm), 1630s; spotting, tears neatly repaired, remains of former mount on final verso. Red morocco- backed folding-box.

ESTIMATE 4,000-6,000 USD
Lot Sold: 3,000 USD

PROVENANCE
George Manners, FSA, FLS (Sotheby's, 20 May 1880, lot 42, to Wilkinson) — Bloomsbury Book Auctions, 23 April 1997, lot 165. acquisition: Bernard Quaritch, 1998
An unpublished poem that forms part of one of the most famous love stories of the seventeenth century. Venetia Stanley (1600-1633) was a celebrated beauty at the Jacobean court who married her childhood sweetheart, the courtier and natural philosopher Kenelm Digby. Their happy marriage was celebrated in paintings commissioned from Van Dyke and Isaac Oliver but lasted less than ten years before Venetia’s sudden decline and death. Digby was devastated but found some solace in extravagant expressions of grief, ensuring Venetia’s life and death were commemorated by many of the greatest poets of the day, including Ben Jonson, and himself writing a series of elegies of which this poem, which returns repeatedly to the absence of his beloved, is a typical example. This poem was probably originally part of a volume of Digby's papers that remained with the Bright family, descendants of Kenelm Digby. When that volume was edited for the Roxburghe Club in 1877, Henry A. Bright noted that the volume was incomplete as some papers had been "given away as autographs." The remaining volume remained with the family until 2014 (Christie's London, 16 July 2014, lot 33).
DUGDALE, WILLIAM

AUTOGRAPH LETTER SIGNED, TO GUYBON GODDARD

Discussing antiquarian affairs following a trip to Norfolk, including the great church of Walpole St Peter and his belief that "Tis most apparent that the Romanes were in Marshland, for the Tumuli which are extant there" and enclosing "a profe of the Saxon Dictionary, which I desire you will show to Mr Spelman," 1 page, folio (283 x 188 mm), integral autograph address leaf, "Blyth Hall (in Warwickshire) neere Coleshill," 17 June 1657; red pencil folio numbers in upper right corners, light spotting, neat repairs. Red cloth folding-box and slip-case.

ESTIMATE 1,500-2,000 USD
Lot Sold: 6,875 USD
CATALOGUE NOTE

A fine letter that exemplifies the inquiring spirit of seventeenth-century antiquarianism. Dugdale writes this letter on his return from a visit to the Parliamentarian and lawyer Guybon Goddard (1612-1671) in Kings Lynn. Within the space of a page he expresses his enthusiastic interest in church architecture, heraldry, family portraiture, antiquities, monuments and philology.
LOT 348
ELIZABETH, QUEEN OF BOHEMIA
AUTOGRAPH LETTER SIGNED, TO CHARLES I ("MY ONELIE DEARE BROTHER")
Sending greetings by Monsieur de Vu, "who will give you a true relation of all that passed at Hambourg," whilst "by Sir William Bourde you will understand the particular of the misfortune that is happened to Count Williams troupe," 1 page, folio (260 x 180 mm), "Rene" [Rhenen, Gelderland], 15/25 June 1636, integral autograph address leaf, contemporary endorsement ("The Queene of Bohemia to His M: d[elivere]d to me by His M: 27: 8 4:"), later endorsement, black wax seal impressions; strengthened. Red morocco-backed folder.

ESTIMATE 4,000-6,000 USD

PROVENANCE
Sotheby's, 14 December 1989, lot 187. acquisition: H.D. Lyon, 1990
A rare letter by the "Winter Queen" to her brother, Charles I. Elizabeth had married Frederick, Elector Palatine, in 1613. Five years later Frederick was created King of Bohemia, an event which sparked the Thirty Years War. By 1636 Elizabeth was a widow living in exile in the Netherlands, and she continued to try to gain more active support from her brother for her political and military cause.
LOT 349
EMBROIDERED BINDING, ENGLISH, CA. 1615
A swath of white silk satin (8 ¾ x 12 ½ in.; 222 X 318 mm) embroidered with colored floss silks of pink, peach, sky blue, yellow, apple and dark green, puce, burgundy, and brown and couched purl wire incorporating chiefly satin, seed, and chain stitches, the original design traced in blue ink, the left (or rear) panel depicting the sacrifice of Isaac and the right panel (or front) depicting Adam and Eve in the Garden of Eden with the devil in the form of a serpent emerging from the branches of the forbidden tree of the knowledge of good and evil, the whole contained within a border filled with flower heads and floral sprays flanked on each side by two heralds in contemporary dress, the two panels divided by a column (intended to be the spine) containing the four cardinal virtues, one on top of the other, the original selvage retained on the right side, the left side hand-rolled with a whipstitch; unfinished in a few small places and therefore unused, some soiling and age-darkening, the purl wire tarnished, the top and bottom edges a trifle frayed. Loosely laid in a frame double-glazed with thick mylar film and hinged to a green cloth folding-case.

ESTIMATE 3,000-5,000 USD
Lot Sold: 11,250 USD

PROVENANCE
acquisition: John Fleming
CATALOGUE NOTE

A highly detailed embroidered binding, laden with religious symbolism, most likely intended for a Bible or for a Book of Common Prayer. On the left-hand side of the center panel is an allegory for obedience to God: Abraham is shown wielding his sword while Isaac kneels at the altar and flaming brazier. In the upper left corner, an angel dramatically emerges from the clouds, thwarting the edge of Abraham’s sword with his hand and thus preventing this terrible sacrifice. In the lower right corner is a ram, caught in a thicket by his horns, that ultimately will become the burnt offering to God. On the right-hand side, the allegory for disobedience to God is represented by Adam and Eve. They are entwined in an amorous embrace beneath the tree of the knowledge of good and evil. Eve holds the forbidden fruit in her left hand. The devil in the form of a grotesque serpent surveys the couple from the branches of the tree, while another snake slithers along the ground beneath Adam’s and Eve’s feet. The two vignettes are divided by a column (i.e., the spine of the binding) containing the four cardinal virtues; each is enthroned within an arch embroidered with purl wire, one atop the other. They are, from top to bottom: Justice (holding her sword and balances); Prudence (holding a mirror and flanked by two putti); Temperance (holding a cup in each hand); and Fortitude (carrying a column). As their final scope, the virtues are to direct humankind to behave in a manner that will secure their true happiness during their earthly lives and in the hereafter. On the left- and right-hand side of the border are two heralds dressed in doublets draped with a baldric and tabard, wide breeches, and gartered hose. They stand beneath fringed canopies, the one on the left surmounted with the Prince of Wales feathers, the other on the right with a fleur-de-lys embroidered in purl wire and flanked by the unicorn and lion from the royal coat of arms. Beneath their feet are emblems of death and eternal life: the figure on the left governs an hourglass, a skull mounted on a spade and crossed with a bone and a scythe; below the figure on the left is a dove ready to take flight with its wings outspread, symbolizing the Holy Spirit or immortal soul.
LOT 351
(ENGLISH PARLIAMENT)
TWO WORKS

ESTIMATE 2,500-4,000 USD
Lot Sold: 1,625 USD
CATALOGUE NOTE
Together two volumes, 4to.
LOT 353
[ETHEREGE, SIR GEORGE]—PETER KILLIGREW
AUTOGRAPH LETTER SIGNED, TO "DEARE SISTER"
Providing an eye-witness account of the opening night of The Man of Mode ("...It is writ by Etheridge, noe deep plot, but a great deale of wittt...")
2 pages, 4to (185 x 150 mm), Axe Yard, Westminster, 14 March 1676; some browning, slight adhesive traces on verso, trimmed at edge not affecting text. Green cloth folding-box and morocco backed-slipcase.

ESTIMATE 2,000-3,000 USD
Lot Sold: 5,000 USD

PROVENANCE
John R.B. Brett-Smith, (1917-2003; Sotheby’s, 27 May 2004, lot 224). acquisition: Purchased at the foregoing sale through Bernard Quaritch
CATALOGUE NOTE
"...This Sir Fopling Flutter makes at present all the discource, to discover the persons meant by it I find the general opinion will have Sir Fopling to be Mr Villiers, Lord Grandisons eldest son. Mr Batterton under the name of Dorimant meanes the Duke of Monmouth ... though Sir Fopling, speaking the Epilogue protests he is Knight of the Sheere & represents them all. & concluding that nothing was there of what was feard, for noe one for was hunted from the heard..."
A lively account of one of the greatest restoration comedies. The first performance of Etherege's The Man of Mode was at the Duke of York's Theatre on 11 March 1676. The author of this letter, Peter Killigrew, has been identified as one of the five sons of Sir Robert Killigrew (1579-1633), whose brothers included the dramatists Thomas (1612-83) and William Killigrew (1606-95).
LOT 368
FEILDE, HENRY
EPHEMERIS CHIROGRAPHORUM QUORUM DAM MEMORABILIAM SUCCINCTA
Fine calligraphic manuscript comprising a substantial collection of tracts, verses, letters, and other texts relating to English affairs of state, including Robert Persons’s A Conference about the Next Succession (copied from the printed edition of 1595) and various texts concerning the fall of public figures and state trials, including Mary, Queen of Scots, the Second Earl of Essex, Sir Walter Ralegh, Lord Sanquhar, the Earl of Somerset and others involved in the murder of Sir Thomas Overbury, and Francis Bacon, also "[37] Letters of Sir Frauncis Bacon ... Solicitor Generall," and miscellaneous letters and speeches relating to state affairs in the Jacobean period, mostly in a secretary hand with use of italic for verse, marginal notes and emphasis, mostly in black ink with red for titles and emphasis, decorated title-page with a border made up of floral decorations with an eagle cut from an earlier manuscript (probably fifteenth/sixteenth century) in red, blue, green and gold, with title page, three part-titles, and several other pages decorated with roundels, decorative borders and rules often filled with red ink or colored wash, 703 pages, folio (301 x 201 mm), dated 1642, occasional slight paper corrosion from acidic content of ink; early nineteenth-century polished calf gilt with gilt lettering on spine ("Tracts | MSS. 1594. | English History"), edges gilt, skilfully rehinged

ESTIMATE 15,000-20,000 USD
Lot Sold: 106,250 USD
PROVENANCE

CATALOGUE NOTE
Little is known of Henry Feilde, but he was the scribe responsible for several manuscripts in this distinctive calligraphic hand, most significantly the Merton MS of Donne’s Sermons (now Bodleian Library, MS Eng.th.c.71). In common with many other such compilations of the period, this volume is predominantly concerned with the fall of great public figures. It includes numerous poems, including the popular "The Earl of Essex His Bee" (this copy recorded in CELM EsR 85) and verse libels on Ralegh, Somerset, and other public figures.
LOT 421
HARINGTON, SIR JOHN
THE VITH BOOKE OF VERGILLS ENEADS

Autograph royal presentation manuscript prepared for Henry, Prince of Wales, and presented to James I, a meticulously prepared fair copy with a dedicatory epistle to the King signed by Harington (5 pages), the body text with Harington's autograph translation in 134 eight-line stanzas on the versos and the Latin original in a scribal hand on the facing rectos, with extensive autograph marginal glosses on outer, upper and lower margins (91 pages), followed by a series of seven essays on topics arising from the book, namely "Of Enchauntments, and prophecies," "Of funerals," "Of hel and the state of the ded," "Of Paradise and the state of the godly," "Of the sowl of man and the original thereof," "Of the Citty and Empyre of Room," and "Of reeding poetry" (66 pages), altogether 162 pages, 4to (195 x 155 mm), 1604, light dampstaining. Contemporary limp parchment covers with gilt panels, floral cornerpieces, and large armorial centrepiece of the Royal arms of James I with crown, garter, and monograph ("IR"), housed in a green morocco box with spine lettered in gilt; worn, stained.

ESTIMATE 40,000-60,000 USD
Lot Sold: 35,000 USD

PROVENANCE
Elijah Fenton, poet (1683-1730); ownership inscription dated 1708; Fenton was tutor to William Trumbull, 1708–1760,
and died at the Trumbull family seat of Easthampstead Park, Berkshire) — Trumbull family of Easthampstead Park, later Marquesses of Downshire. acquisition: Bernard Quaritch, 1993

LITERATURE
CELM HrJ 18; The Sixth Book of Virgil's Aeneid translated and commented on by Sir John Harington (1604), ed. Simon Cauchi (Oxford, 1991)

CATALOGUE NOTE
A translation of Virgil by Queen Elizabeth's "witty godson," presented to James I. This act of presentation of was the gesture of an ambitious courtier hoping for patronage: Harington had never received significant office under Elizabeth and was keen to demonstrate his suitability for serious and responsible public office. In the first decade of the seventeenth century he carried out a sustained (and unsuccessful) appeal for royal patronage articulated through a series of royal presentation manuscripts.

Harington explained in his dedicatory epistle that this translation was originally written "for my sons better understandinge": it was "done fyrst for the benefyt of myne own chylde, and [is] now commented on and amplyfied for the use of the Peerles Prince." Understandably, he does not mention that he had been revising the translation whilst imprisoned as the guarantor of a bad debt. The manuscript aimed to display not only Harington's facility in translation but also, through the marginal glosses and supplementary essays, his scholarship and wisdom. A very similar strategy was followed by Ben Jonson in his presentation manuscript of his Masque of Queenes a text first commissioned by the Queen to which Jonson added marginal glosses for the edification of Prince Henry, to whom the manuscript was then presented.

Harington chose for translation Book VI of the Aeneid, with the Sybil's prophecies about Rome and Aeneas's descent into the Underworld, which allowed him to expatiate on religious and other themes. This he does partly in his running commentary on the text, but chiefly in a series of seven appendices. The last of these essays—in which, inter alia, Harington discusses love sonnets and recommends learning by heart passages savouring of wit and sharpness—is distinguished by remarks which reveal Harington's characteristically ambivalent attitude towards poetry, which he likens to "a concubyn that a man in his fancy, in wyne and myrth, and wonton company, embraces and calls the Joy of his lyfe, but retyred in his sober thowghts, and with his trew frends cold wysh they had been lesse acquaynted wth her and sooner left her."

Harington adopted for his translation the same ottava rima that he had used so successfully in his translation of Ariosto's Orlando Furioso, his most celebrated literary achievement. He seems to have found Virgil harder going than Ariosto, however, and makes clear in his dedication that translating Virgil was "so hard and so harsh for owr Englysh verse" that he "never durst meddle with any more of yt." Nevertheless, his Ariosto is the work to which his Virgil bears the most comparison in style, purpose (his Ariosto had been produced for the pleasure of James's predecessor, Elizabeth), as well as attention to physical layout (compare his meticulous trial layout and printer's copy of the Orlando Furioso in the Bodleian, Folger Library and elsewhere). Harington shared the labour of transcription with a carefully supervised scribe, allowing the latter in this instance to write out the original Latin text on each recto in an extremely neat Italic hand which has understandably, but erroneously, been identified as Harington's own autograph italic (see R.H. Miller, "Sir John Harington's Manuscripts in Italic," Studies in Bibliography, 40, 1987, pages 11-106). Harington produced an overall translation which a recent critic has described as "a workmanlike performance, maintaining a bold narrative outline, rendering direct speech plainly and effectively, while passing over some of the intricacies of narrative and descriptive detail" (D.H. Craig, Sir John Harington (1985) p.58).
LOT 430
HERBERT, EDWARD, BARON OF CHERBURY
AUTOGRAPH LETTER SIGNED ("HERBERT"), AS BARON HERBERT OF CASTLE ISLAND, TO CHARLES I
Complaining of his treatment by the crown since the end of his diplomatic career and petitioning for compensation, two pages, folio (290 x 195mm), 8 May 1626, integral blank; staining, nicks and tears professionally conserved. Green morocco-backed box and slipcase

ESTIMATE 5,000-7,000 USD
Lot Sold: 3,750 USD

PROVENANCE
James Gilvarry 1914–1984; (Christie's, New York, 16 May 1986, lot 104). acquisition: Purchased at the foregoing sale through Bernard Quaritch
LITERATURE
V. Klinkenborg and H. Cahoon, British Literary Manuscripts: Series I From 800 to 1800 (New York, 1981), no. 30

CATALOGUE NOTE
“...I am not a saver, yet, by about 3000li your good Majestie, some way, or other, would recompense mee...”
A rare autograph letter signed by the great philosopher and historian. Edward Herbert's diplomatic career had culminated in his appointment as Ambassador to France from 1619 to 1624, but his incautious advice when negotiating for the marriage of Prince Charles to the French Princess Henrietta Maria had led to his abrupt recall (see lot 774). This letter is a carefully worded but bitter complaint about his treatment by James I. Herbert points out that his allowance as Ambassador was insufficient, and he "spent not only all the means I have from his Majesties, together will my owne annuall rents, but somethinge above," which has never been repaid, but he has also been denied the customary honors granted to prominent diplomats. He had been granted an Irish title on his return, but he here asks to be made a Baron in the nobility of England, and additionally requests to be made a member of the Privy Council and for a payment of £3,000. Such direct demands were unlikely to find favour with a King who was highly concerned with the niceties of etiquette, and although Herbert was granted the English barony of Cherbury in 1629, his other two requests were never met.
LOT 450

HEYWOOD, THOMAS

[OVID'S DE ARTE AMANDI OR THE ART OF LOVE]
Contemporary manuscript copy in a scribal secretary hand, complete with "The prohemium or Introduction," the poem divided into three Books with marginal notes in the same hand and catchwords, 244 pages, oblong octavo (100 x 162 mm), early seventeenth century; occasional slight soiling. Contemporary panelled calf with gilt lozenge centrepiece; restored at corners, rubbed.

ESTIMATE 12,000-18,000 USD
Lot Sold: 43,750 USD

PROVENANCE
Faunce-De-Laune family of Sharstead Court, Kent — H.W. Pratley (Sotheby's, 21 July 1988, lot 17). acquisition: Purchased at the foregoing sale through Bernard Quaritch

LITERATURE
CELM HyT 3.8

CATALOGUE NOTE
"If there be any in this Multitude
that in the art of Love is dull and rude
Mee let them reade & theise my lines rehearse
he shalbe made a doctor by my verse..."

One of four known manuscripts of the first complete English translation of Ovid's Art of Love, and the only complete copy in private hands. Ovid's erotic Ars Amatoria was one of the most popular classical works of the English Renaissance, and Heywood's translation, first published anonymously as Love's School in 1600, went through at least twelve editions in the seventeenth century. Heywood had translated the work some years before the translation was published, and later complained that it had been published against his will, and was a work that "out of my juniority and want of judgement, I committed to the view of some private friends, but with no purpose of publishing, or further communicating them."
LOT 474
HOWARD, SIR ROBERT
AUTOGRAPH LETTER SIGNED, TO THOMAS CLIFFORD
Defending his poem 'The Duel of the Stags ("...I was told from A person who I ought to believe that my small Poem of the Duell of the Staggs, was found out to be Alligoricall, and reflecting upon the Kinge himself, if it were soe I owne it A guilt fit for punishment, if it be not soe I woud have those suffer that made that ill which I never intended...")', two pages, folio (290 x 180 mm), integral autograph address leaf, near-complete red wax seal impression, Vasterne, 26 July 1668; tears neatly repaired, some soiling. Brown morocco-backed folding-box.

ESTIMATE 6,000-8,000 USD
Lot Sold: 4,750 USD
Sotheby's, 23 July 1987, lot 250. acquisition: Purchased at the foregoing sale through Bernard Quaritch

CATALOGUE NOTE

"...[The poem] was writ when I was retir'd into the Country, neither with any thoughts of acquaintance of what others did, but meerly beinge told the storie by one that livd in windser forrest ... the love of description in Poetry, and Idlenesse the nurse of Fance, were the only Causes that invited mee to endeavor the description...."

A rare letter by a seventeenth-century poet discussing his own work. Robert Howard (1626–1698) was John Dryden's brother-in-law and a well-known Restoration playwright, poet and politician.
LOT 485
JAMES II

LETTER SIGNED, AS DUKE OF YORK ("JAMES"), TO HORATIO, LORD TOWNSHEND, VICE ADMIRAL OF THE COUNTY OF NORFOLK

Instructing him that "all care and diligence be used to prevent and hinder the Escape of the Earle of Clarendon," who was under threat of impeachment, subscribed ("By command of his Royall Highness") and signed by Matthew Wren, one page, folio (302 x 210 mm), papered seal at head, integral blank, Whitehall, 3 December 1667 [with:] Clarendon, Edward Hyde, First Earl of. Autograph letter signed, to Lord Townshend, discussing the taxation of his farms around Newcastle and a disputed election in Great Yarmouth, one page, folio (294 x 185mm), integral address leaf, remains of red wax seal impression, 10 September [1661]; seal tear not affecting text. Together in a crushed red morocco gilt folder by Wallis; some discoloration and scuffing.

ESTIMATE 10,000-15,000 USD
PROVENANCE
John M. Schiff (1904–1987; Sotheby's New York, 11 December 1990, lot 194). acquisition: Purchased at the foregoing sale through Bernard Quaritch

CATALOGUE NOTE
The Duke of York orders the arrest of his father-in-law. Edward, the Great Earl of Clarendon, had been in royal service since before the Civil War and his connection to the Stuarts had been cemented in 1660 by his daughter's marriage to the King's brother, the Duke of York. At the Restoration he rose to be Lord Chancellor and a key minister, but he had powerful enemies and was blamed for the military disasters of the Second Anglo-Dutch War. In 1667 impeachment proceedings were brought against Clarendon in Parliament and the King declined to defend him — encouraging him instead to flee the country. Clarendon fled England on 30 November, three days before this order was written. As Lord High Admiral, James was duty-bound to attempt to prevent Clarendon's unauthorised departure from Britain, but he probably issued this order knowing that his father-in-law was already safely in France.
LOT 503
KILLIGREW, SIR WILLIAM

AUTOGRAPH LETTER SIGNED, TO SIR ROBERT HOWARD
Incorporating a copy of the letter Killigrew intends to send Sir Dennis Gawden, in which he demands that Gawden deliver a legal document to "my Cosen" Mrs Davies, complaining to Howard that Gawden "delays whilst he can pass awaye all his papers, and as I heare all his Estates alseoe," and petitioning for a "coersive Order" from the Lord Treasurer to force Gawden's compliance with his earlier promise, one page, folio, 18 February 1672, integral autograph address panel ("the Coppie of Sr: Wm: | Killigrewes Letter to | Sr: Dennis Gawden | Feb: 18th 162 | for Sr Robert Howard"); portion torn away with loss of text, spotting, professionally conserved. Brown cloth folding-box.

ESTIMATE 3,000-5,000 USD

PROVENANCE
acquisition: Goodspeed, 1972
CATALOGUE NOTE
A rare autograph letter by a central figure of the restoration theatre. Killigrew was important not only as a playwright, but as a supporter of the professional theatre with powerful friends at court. This letter, in which Killigrew does battle with a prominent London merchant on behalf of a relative, was written to Sir Robert Howard (1626–1698), who was Secretary of the Treasury. Howard would have been wellknown to Killigrew: alongside his official duties he was also a playwright of some note and a founding shareholder of the Theatre Royal, where Killigrew's own plays had been performed and which was managed by his brother, Thomas Killigrew. We have no record of any autograph letters by William Killigrew having been sold at auction in the last forty years.

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LOT 554
MARVELL, ANDREW

AUTOGRAPH LETTER SIGNED AT THE HEAD ("ANDR: MARVELL"), TO SIR HENRY THOMPSON

Writing in a satirical tone of court gossip as well as Parliamentary and political news, including the admission of Giles Strangways to the Privy Council, the rumor that Lord Arundell of Trerice would be similarly honored, and that "Shaftesbury, Candish, & Dik Nuport are forbidden the Court," one page, 4to, [London], 26 June 1675, integral address leaf with postal markings and red wax seal impression, docketed; seal tear repaired, faint remains where removed from mount. Red morocco folding-box and morocco-backed slipcase.

ESTIMATE 15,000-20,000 USD

PROVENANCE
Weetman Pearson, 1st Viscount Cowdray, 1856-1927, of Dunecht House, Aberdeenshire (Sotheby's, 12 July 2011, lot 24). acquisition: Purchased at the foregoing sale through Bernard Quaritch
CATALOGUE NOTE
"...But Scaramuccio acts in the Hall at Whitehall and every man pays his mony. The Blades in the Privy gardens on Wensday night broke all the cureous Diall to pieces & cut the Sentinell that always attended it..."
Letters by Marvell are exceptionally rare at auction: only three letters, including this, have been sold at auction in the past fifty years.
Henry Thompson of Escrick was a York merchant well known to Marvell through his Popple family relations. The political outlook shared by the two men is evident in the sceptical tone to Marvell's comments on those seeking political office and the unmistakable note of satire when he recounts the frivolities of the royal court. This letter shares two topical references with Marvell's late satire, 'The Statue at Charing Cross,' suggesting both were written at a similar date. The presence of a clown at Whitehall was a gift to the satirist, so it is perhaps unsurprising that the news that Scaramuccia (usually anglicised as Scaramouche), the black-masked clown from the commedia dell'arte, was attracting crowds nightly at the palace was also referred to in Marvell's poem. Both texts also mention the destruction of the sundial in Whitehall Palace Privy Garden (an extraordinary pyramidal structure designed by the natural philosopher Francis Line), which was vandalised by the Earl of Rochester in a fit of late-night drunken exuberance.
MILTON, JOHN

OF EDUCATION. TO MASTER SAMUEL HARTLIB. [LONDON: FOR THOMAS UNDERHILL, 1644]

4to (7 x 5 1/2 in.; 180 x 140 mm). Drop title under row of type ornament; outer edge very nicely margined. Red morocco gilt by Riviere.

ESTIMATE 30,000-40,000 USD
Lot Sold: 30,000 USD

PROVENANCE
W.A. White (signed in pencil with note “Quaritch in NY, July 1, 1920) — Arthur A Houghton (offset of his bookplate, likely from Rosenbach as this copy was noted by Jackson as in their stock; Christie’s London, 11 June 1980, lot 309) — Unnamed consignor (Christie’s London, 24 November 1993, lot 48) — Helmut Friedlander (bookplate). acquisition : Bernard Quaritch, 1995
LITERATURE
Wing M2132; Grolier/Wither to Prior 567; Parker Milton p. 885 (listing this as the only copy in private hands);
Pforzheimer 715

CATALOGUE NOTE
First Edition of one of Milton's scarcest works.
In response to his polymath friend Samuel Hartlib's request, herein Milton seeks to correct "the many mistakes that have made learning generally so displeasing." Milton's chief remedy is a return to the classics and pedagogy (perhaps in the French-style Gentleman's Academies Hartlib was then attempting to set up). Though anonymous, this thin tract's author was known upon its publication.
"As might be surmised from the format, it is now of considerable rarity" (Jackson).
LOT 610
NEWCASTLE, WILLIAM CAVENDISH, DUKE OF
AUTOGRAPH LETTER SIGNED ("W: NEWCASTLE"), TO AN UNNAMED DUTCHMAN
Petitioning the Estates General of the United Provinces for "a previledge for my Booke, I can nott conseave anye prejudice att all to their Lordships In Itt" and promising that in return "if the Kinge Coumes In to Englande I maye doe them as much Service," one page, 4to (203 x 155 mm), integral blank, Antwerp, 2 August 1657; fold tears neatly repaired. Green cloth folding-box and morocco-backed slipcase.

ESTIMATE 6,000-8,000 USD

PROVENANCE
John R.B. Brett-Smith (Sotheby's, 27 May 2004, lot 368). acquisition: Purchased at the foregoing sale through Bernard Quaritch

CATALOGUE NOTE
An attractive autograph letter concerning Newcastle's celebrated book on horsemanship. Newcastle was a Royalist
who spent fifteen years in exile in Europe, where much of his time was dedicated to horsemanship. He converted a room in Rubens's house in Antwerp into a riding school and provided a remarkable contribution to equestrian literature in the form of the sumptuous La méthode nouvelle et Invention extraordinaire de dresser les chevaux. This letter, written the year before the book went to press, reveals Newcastle exploring his options. His substantial folio volume was to have more than forty engraved plates after the Flemish artist Abraham van Diepenbeeck so required printing of the highest standards. He evidently hoped to find a printer in the Netherlands, which was both a great center of printing and England's greatest trading partner — thus giving key access to the English market.

Newcastle's comment that he could not see "anye prejudice" in allowing the printing was disingenuous: the book was dedicated to the exiled Charles II so publication would certainly not have been looked on with favor by the Commonwealth government. Newcastle's petition was not successful and his book was printed in Antwerp by Jacques van Meurs. Newcastle's correspondent may have been John De Witt.
NOTTINGHAM, CHARLES HOWARD, EARL OF (LORD HOWARD OF EFFINGHAM)

AUTOGRAPH LETTER SIGNED ("NOTINGHAM"), TO DR JULIUS CAESAR, JUDGE OF THE ADMIRALTY

Informing him that "at my coming home I found my wife very extreme seke soo as if the world lay on it I wold not goo from her tell I saw her better," and asking him to inform fellow members of the Admiralty that he will not be able to attend a coming meeting but "the cause is gret therfoe it weer good you kept the tyme and day," one page, folio (290 x 195 mm), integral autograph address leaf, "this Sunday the last of Ja" [i.e., 31 January 1602]; neat repairs, slight adhesive residue from former mount. Housed with two other items in a green cloth folding-box and morocco-backed slipcase.

ESTIMATE 2,000-3,000 USD

PROVENANCE
Enys family of Enys, Cornwall (Bonhams, 28 September 2004, lot 73). acquisition: Purchased at the foregoing sale
Both the Earl of Nottingham — best known as the hero of the Armada — and his wife were at the heart of Queen Elizabeth's court; Katherine (née Carey), Countess of Nottingham, was a cousin of the Queen and one of her closest confidantes for more than forty years. The countess died a year after this anxious letter was written, and her death was a cause of great grief to the Queen. In his Memoirs Robert Carey recalls coming to court two weeks after the Countess's death:

"I found her in one of her withdrawing chambers, sitting low upon her cushions. She called me to her, I kissed her hand, and told her it was my chiefest happiness to see her in safety and in health, which I wished might long continue. She took me by the hand, and wrung it hard, and said, 'No, Robin, I am not well,' and then discoursed with me of her indisposition, and that her heart had been sad and heavy for ten or twelve days, and in her discourse she fetched not so few as forty or fifty great sighs. I was grieved at the first to see her in this plight; for in all my lifetime before I never knew her fetch a sigh, but when the Queen of Scots was beheaded."

Queen Elizabeth herself died two weeks later.
LOT 670
[PUTTENHAM, GEORGE]
A JUSTIFICACION OF QUEENE ELIZABETH IN RELACION TO THE AFFAIRE OF MARY QUEENE OF SCOTTES
Scribal manuscript in a single professional secretary hand, red ruled margins, 64 pages, folio (290 x 195 mm), early seventeenth century; damp staining. Contemporary panelled calf gilt, tie-holes; rebacked with new endpapers[with:] bound with a printed copy of the preface to the 1867 Camden Society edition of the text (see below).

ESTIMATE 25,000-35,000 USD

PROVENANCE
Sir Thomas Winnington, Bt. (1811–1872), of Stanford Court, Worcestershire (bookplate). acquisition: Bernard Quaritch

LITERATURE
Accounts and Papers Relating to Mary, Queen of Scots, ed. Allan J. Crosby and John Bruce, for the Camden Society (1867)
CATALOGUE NOTE
“There hath not happened sithence the memorie of man, not, peradventure, in any age beyond, soo strange a case on every behalf to be considered, as this of that unfortunate Ladye the late Scottishe Quene”: a contemporary manuscript copy of a defense of the execution of Mary, Queen of Scots.
This text is remarkable both as the work of a major Elizabethan prose writer, George Puttenham, and also as an insight into the public discourse that surrounded the most controversial act of Queen Elizabeth’s long reign.
Puttenham begins by outlining the accusations made against Queen Elizabeth by “discontented persons” who oppose her religious policy or who were “undeservedlie maligning her Highnes greate prosperityes and glorie.” He admits that potentially damaging arguments had been advanced, such as that a foreign sovereign was not subject to English law, that pleas for clemency from across Europe had been ignored, and that it was unmerciful that “a Quene to a Quene, a woman to a woman, whould shew soo smale favour.” The tract is dedicated to defending Queen Elizabeth against such accusations. The arguments range from detailed examinations of the Queen’s action to precedents from British and even Biblical history. He dwells on the luxurious conditions of Mary’s imprisonment and explains that although the Queen has not repented of the execution, she “never absolutelie determined her pleasure in it, more than by subsignacion of the sayd warrant in generall tearmes.” She had hoped that the threat of imminent execution would be sufficient to prevent Mary’s followers from acting in a manner that would require that the sentence be carried out, and blame that the sentence was carried out is neatly devolved to overeager councillors.
This is the only manuscript copy of the “Justificacion” known to be in private hands, but the work survives in fourteen manuscripts, indicating that it enjoyed an extensive scribal circulation. The text was undoubtedly written in the immediate aftermath of the execution of Mary, Queen of Scots, probably the final months of 1587; however, manuscript copies continued to be made into the early decades of the seventeenth century. Two surviving manuscripts (both in the British Library) identify the author as George Puttenham and the work is nowhere attributed to any other author, so this attribution is generally accepted. Puttenham is also generally thought to have been the author of The Arte of English Poesie, the most ambitious and systematic work on English poetics of the Elizabethan period. He also wrote plays, romances and other prose tracts, almost all of them lost. There is nothing to indicate that Puttenham was commissioned to write the “Justificacion,” so this treatise was almost certainly written in the hope that its display of sophisticated rhetoric and enthusiastic loyalty would bring future patronage. He may in fact have had some success in this: Puttenham was gifted property by the crown in May 1588, and this reward may well have been connected to the “Justificacion,” a rare gesture of support from Elizabeth’s parsimonious court.

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LOT 687
RAY, JOHN

DICTIONARIOLUM TRILINGUE: SECUNDUM LOCOS COMMUNES, NOMINIBUS
USITATORIBUS ANGLICIS, LATINIS, GRÆCIS, ORDINÉ PARALLELOS [GRAECE]
DISPOSITIS. LONDINI: TYPIANDREÆ CLARK, IMPENSIS THOMÆ BURREL, AD INSIGNE
PILÆ AURATÆ SUB ÆDE S. DUNSTANI IN VICO VULGÒ VOCATO FLEETSTREET, 1675
4to (7 1/8 x 4 1/4 in.; 182 x 108 mm). Title within double-ruled border, preface and notes in
English and dictionary organized in alphabetical lists of English words, errata on M4r.
Contemporary red morocco, paneled gilt, with crowned cipher of CC addorsed between
feathers at corners, for Charles II, bound by Samuel Mearne for the Royal Library, the spine
in six compartments gilt (one lettered), plain endpapers; rebacked, marginal staining to
pastedowns, three cornerpieces slightly rubbed.

ESTIMATE 1,500-2,500 USD
Lot Sold: 8,750 USD
PROVENANCE
Halstead Place, Kent (book label) — Bloomsbury London, 23 September 2010, lot 367. acquisition: Purchased at foregoing sale through Bernard Quaritch

LITERATURE

CATALOGUE NOTE
First edition, bound for King Charles II. Most documentary evidence for the Mearne binder's work is found in a list preserved at Longleat (Thynne papers, vol. LXXXIII, ff. 23a-31b—the brothers Henry and James Thynne were Charles II's librarians): “[E]ndorsed Catalogue of Bookes belonging to the King's Library at St. James's in the hands of Mr. Merne...”
Nixon notes that this copy "is listed 29b (third in the octavos with authors beginning with R) showing that it was the copy deposited under the terms of the Licensing Acts in the Royal Library at St. James's during the 1670s ... the same royal cypher tools were used ... all appear to have been used exclusively by Mearne.”
LOT 702
[ROWLANDS, SAMUEL]
THE KNAVE OF HARTS. HAILE FELLOW, WELL MET. LONDON: PRINTED [BY THOMAS SNODHAM?] FOR JOHN BACHE, AND ARE TO BE SOLD AT HIS SHOP AT THE ENTRING IN OF THE ROYALL EXCHANGE, 1612
4to (7 1/8 x 5 5/8 in.; 182 x 141 mm, preserving deckle on all fore-edges). A-F4. Title-page printed in red and black with a large woodcut vignette, type-ornament headpiece; title-page lightly browned at edges and with one short repaired marginal tear, trimmed close at top touching a few headlines, a few scattered stains. Blue morocco gilt by Sangorski & Sutcliffe.

ESTIMATE 15,000-20,000 USD
Lot Sold: 32,500 USD
CATALOGUE NOTE
A unique survival of an early, possibly first, edition. All editions of this verse satire are very rare. The traditional first edition (STC 21930), which has the same collation as the present but a different imprint (Printed by T[omas]. S[nodham]. and are to be solde by George Loftus, at [his] shop under S. Sepulchers-Church) has just two locations recorded in ESTC: the Bodleian and the Huntington. The second edition of 1613, which shares a common imprint, save the date, with the present, has only one location in ESTC: the British Library. ESTC suggests that the Pirie edition has parts of quires A and E re-imposed from 21390.
Rowlands's verse found its most popular theme in lower- and middle-class London life. "Many of his sketches … are farcical or good-naturedly humorous. Much of his energy he devoted to descriptions of low London life, and his portraits in verse of beggars, tipplers, thieves, and 'roaring boys' possess much historical interest" (Sidney Lee in DNB).
LOT 748
SIDNEY, SIR PHILIP
SIR P.S. HIS ASTROPHEL AND STELLA. WHEREIN THE EXCELLENCE OF SWEETE POESIE IS CONCLUDED. LONDON: PRINTED [BY JOHN DANTER] FOR THOMAS NEWMAN, ANNO DOMINI 1591
4to (7 3/8 x 5 3/8 in.; 186 x 137 mm). Printer's ornaments on title-page, woodcut headpiece on A2; light dampstaining throughout, leaves H1,4 in facsimile. Brown crushed morocco by Sangorski & Sutcliffe, paneled gilt, the spine in six compartments paneled and lettered gilt, gilt-ruled turn-ins, edges gilt; turn-ins offset to free endpapers.

ESTIMATE 40,000-60,000 USD
Lot Sold: 30,000 USD

PROVENANCE
GPA-Bolton Library, Cashel (Christie's London, 23 June 1993, lot 201). acquisition: Purchased at foregoing sale
through Bernard Quaritch

LITERATURE
STC 22537; ESTC S110965

CATALOGUE NOTE
One of the great rarities of English literature. The second edition, corrected with the prefaces and sonnets by Daniel and others eliminated. Of this edition, ESTC records a total of five copies in institutions, including the present copy. The first edition, printed the same year, was suppressed as it was published from a corrupt text. Of that edition, only two copies are known.
LOT 755
SOUTHAMPTON, HENRY WROTHESLEY, THIRD EARL OF
AUTOGRAPH LETTER SIGNED, TO ROBERT, LORD SPENCER
Giving news of his preparations in raising men for military service in the Low Countries
("...after mayny stopps & delayes we are now neare ready to beginner to leavy our men ... our drummes shall beate I thinke within tow dayes, wee now stay only for ... mony..."), 1 page, folio (255 x 185 mm), integral address leaf, remains of red wax armorial seal impression, [1624]; slight spotting, final verso with remains of former mount. Red cloth folding- box and morocco-backed slipcase by James Macdonald.

ESTIMATE 3,000-5,000 USD
Lot Sold: 12,500 USD

PROVENANCE
"Tudor Exhibition London 1889—90," exhibition slip attached to final verso — Mary, Viscountess Eccles (Christie's,
CATALOGUE NOTE
A letter by Shakespeare's patron, the dedicatee of Venus and Adonis and The Rape of Lucrece, and a candidate for the Young Man of the sonnets. Southampton had been close to the 2nd Earl of Essex and was drawn into his abortive rising against the Queen (in which the Lord Chamberlain's Men came close to being implicated). He was freed from the Tower by James I, held a number of public offices and was a vital supporter of colonial ventures including the Virginia Company. When this letter was written he was preparing to lead a force of 6,000 against the Spanish in the Low Countries, supported with money voted by Parliament. Both the Earl and his son who accompanied him succumbed to disease in the early months of the expedition.
No other autograph letter by Southampton has been sold at auction in forty years.

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LOT 763
SPENSER, EDMUND
4to (7 3/8 x 5 1/4 in.; 187 x 135 mm). Roman letter (with italics). Arabesque ornament block on title-page, type-ornament borders at head and foot of text pages. Blue morocco gilt by Rivière; some fine and essentially imperceptible repair to spine.

ESTIMATE 50,000-70,000 USD
Lot Sold: 37,500 USD
PROVENANCE
Sir Israel Gollancz (sold, with the balance of his Spenser Collection, to) — A. S. W. Rosenbach (initialed, 20 July 1934, on rear pastedown; sold to) — Frank J. Hogan (morocco label; Parke-Bernet, 23 April 1946, lot 158) — Raymond and Elizabeth Hartz (Sotheby's New York, 22 June 199, lot 446) — James O. Edwards (booklabel).
acquisition: Ximenes, 2002

LITERATURE
STC 23088; ESTC S111287; Grolier/Langland to Wither 237; Hayward 24; Johnson, Spenser 18; Pforzheimer 975

CATALOGUE NOTE
First edition; a very attractive copy, preserving deckle on the lower edges, with distinguished provenance. The double marriage of the Earl of Worcester's daughters—occasioning one of Spenser's finest poems—took place at Essex House, 8 November 1596. As Prothalamion was not enetered in the Stationers' Register, it might well have been privately printed.
Rare: ESTC records only eleven copies, and the present is the only one to have appeared at auction since the Bradley Martin sale in 1990.
LOT 773
STRADLING, SIR JOHN
BEATI PACIFICI. A DIVINE POEM, WRITTEN TO THE KINGS MOST EXCELLENT MAJESTIE ... 1622
Royal presentation manuscript in a fine scribal hand, six-line dedicatory verse epistle to the King signed by the author, 413 six-line stanzas in praise of James I and his pacific policies in a single calligraphic italic hand, marginal glosses in a smaller hand by the same scribe, red-ruled margins and pencil line rules, 131 pages, 4to (195 x 155 mm), 1622; seemingly lacking four leaves (stanzas 1-24). Contemporary limp vellum gilt with double fillet border, panel formed by a dog tooth and double fillet with floral cornerpieces, centerpiece of the arms of James I with crown and garter against a background of fleur-de-lys, in a modern collector’s box; holes for silk ties, some wear and staining.

ESTIMATE 15,000-20,000 USD
Lot Sold: 12,500 USD
CATALOGUE NOTE
An exquisite royal presentation manuscript in its original binding. Sir John Stradling, Baronet (1563-1637), was a scholarly gentleman who inherited large estates in Wales and counted William Camden and Sir John Harington amongst his friends. Stradling had previously published Latin epigrams and translations of the neo-Stoic philosopher Justus Lipsius. This long poem draws on historical and Biblical precedents to praise King James I’s policy of peace and nonintervention in European conflicts, criticises religious sectarianism, and urges Christendom to unite in a new crusade against the Turks.
In his prefatory verses, Stradling imagines his manuscript’s presentation to the King and is keen to emphasise his humility — his words come not to press their author’s views, “But brought as prisoners to receive from you, | Of death, or life, as likes you best, the doome.” He appears to have received the validation he sought, for the following year he published the poem complete with the prefatory dedication to the King.
LOT 774
STUART, LODOWICK, DUKE OF RICHMOND AND LENNOX

AUTOGRAPH LETTER SIGNED ("RICHMONDE LENOX"), TO SIR EDWARD HERBERT [LATER LORD HERBERT OF CHERBURY] AS AMBASSADOR TO FRANCE

On the imminent return of the Prince of Wales from Spain following the collapse of the proposed Spanish match ("...wee expect with great impatience the prince his returne, which now dependeth onely upon the Wind...") , and also on the proposed recruitment of a company of men at arms, one page, folio, Theobalds, 3 October 1623, integral autograph address leaf retaining a fine red wax seal impression; seal tear, professionally conserved. Red morocco-backed folder, gilt.

ESTIMATE 2,000-3,000 USD
Lot Sold: 1,250 USD

PROVENANCE
CATALOGUE NOTE
A letter written by one of James VI/I’s most trusted courtiers to one of the greatest thinkers of his generation, concerning the dominant diplomatic issue of the moment. This letter was written near the conclusion of the future Charles I’s disastrous trip to Spain, which he had undertaken incognito (under an assumed name and sporting a false beard) in order to conclude tortuous negotiations for his marriage to the Infanta. Charles’s personal presence had made the failure of these negotiations a diplomatic embarrassment, and it was now to fall to Herbert to negotiate a French marriage for the future king. Within a year, however, Herbert alienated both the British and the French and his diplomatic career was finished — a failure that gave Herbert the time to pursue his philosophical, historical, and poetic writings.
LOT 785
TAYLOR, JOHN

A CLUSTER OF COXCOMBES, OF A CINQUEPACE OF FIVE SORTS OF KNAVES AND FOOLES: NAMELY, THE DONATISTS, PUBLICANS, DISCIPLINARIANS, ANABAPTISTS, AND BROWNISTS; THEIR ORIGINALS, OPINIONS, CONFUTATIONS, AND (IN A WORD) THEIR HEADS ROUNDLY JOLTED TOGETHER. [LONDON]: PRINTED FOR RICHARD WEBB, 13 JULY 1642

4to (6 3/4 x 5 in.; 172 x 127 mm). Large woodcut vignette on title-page depicting the "five sorts of Knaves and Fooles"; margins closely trimmed, affecting a comma on the title and the edge of the woodcut. Burgundy morocco paneled gilt by Henry Sotheran, smooth spine lettered gilt, marbled endpapers, edges gilt.

ESTIMATE 3,000-5,000 USD

PROVENANCE
LITERATURE
Wing T441; ESTC R2080

CATALOGUE NOTE
First edition, the Slater—Bradley Martin copy.
LOT 787
TAYLOR, JOHN
A REPLY AS TRUE AS STEELE, TO A RUSTY, RAYLING, RIDICULOUS, LYING, LIBELL; WHICH WAS LATELY WRITTEN BY AN IMPUDENT UNSODER'D IRONMONGER AND CALLED BY THE NAME OF AN ANSWER TO A FOOLISH PAMPHLET ENTITLED, A SWARME OF SECTARIES AND SCHISMATIQUES. [LONDON: S.N.], 1641
4to (7 1/2 x 5 1/2 in.; 191 x 140 mm, untrimmed). Woodcut vignette on title-page, woodcut headpiece, without the stop-press corrections on page 3: penultimate line ("vvas" to "was") and last line ("precious" to "precious"); subtle repair to top margin of title-page. Nineteenth-century polished calf paneled gilt, the spine in seven compartments lettered gilt, marbled endpapers; rehinged, some crazing to boards.

ESTIMATE 4,000-6,000 USD

PROVENANCE
Thomas Jolley (1802–1854; faint signature "Jolley" on title-page); Jolley's library was sold in a series of sales at Sotheby's between 1843 and 1853) — Herschel V. Jones (red morocco label) — John L. Clawson (red morocco label;
LITERATURE
Wing T506; ESTC R23441

CATALOGUE NOTE
LOT 789

TAYLOR, JOHN

A TALE IN A TUB OR, A TUB LECTURE AS IT WAS DELIVERED BY MY-HEELE MENDSOALE, AN INSPIRED BROWNIST, AND A MOST UPRIGHT TRANSLATOR. IN A MEETING HOUSE NEERE BEDLAM, THE ONE AND TWENTIETH OF DECEMBLER [SIC], last, 1641. LONDON: S.N., PRINTED 1641 [1642]

4to (6 3/4 x 5 in.; 172 x 127 mm). Title with woodcut arabesque within border of printer's ornaments. Brown morocco by Sangorski & Sutcliffe, spine lettered gilt, plain endpapers and edges.

ESTIMATE 3,000-5,000 USD

PROVENANCE


LITERATURE
CATALOGUE NOTE
First edition, the Slater—Bradley Martin copy.
LOT 793
TAYLOR, JOHN

4to (7 1/4 x 5 1/2 in.; 184 x 140 mm). Pagination of first leaf shaved close. Nineteenth-century stiff vellum, spine lettered in black ink, plain endpapers.

ESTIMATE 3,000-5,000 USD

PROVENANCE
Lord Fairfax of Cameron (armorial bookplate on lower pastedown) — Henry Huth (white morocco label on front pastedown; not in his sale, Sotheby's, 8–11 July 1919). acquisition: Charles W. Traylen, 1962

LITERATURE
Wing T459; ESTC R203924

CATALOGUE NOTE
First edition, the Huth copy. Rare, ESTC locates only five copies.
LOT 794
TAYLOR, JOHN

NONSENCE UPON SENCE: OR SENCE UPON NONSENCE, CHOOSE YOU WHETHER, EITHER OR NEITHER ... THE THIRD EDITION, WITH ADDITION, UPON CONDITION, THAT (BY TRADITION) THE READER MAY LAUGH, IF HEE LIST. IN LONGITUDE, LATITUDE, CRASSITUDE, MAGNITUDE, AND AMPLITUDE, LENGTHENED, WIDENED, ENLARGED, AUGMENTED, ENCREASED, MADE WIDER AND SIDER, BY THE ADDITION OF LETTERS, SYLLABLES, WORDS, LINES, AND FARFETCH'D SENTENCES ... WRITTEN BY JOHN TAYLOR AT THE SIGN OF THE POOR POET'S HEAD IN PHOENIX ALLEY, NEAR THE MIDDLE OF LONG ACRE, OR COVENT GARDEN. [?LONDON: S.N., ?1651]

8vo (6 1/4 x 3 7/8 in.; 159 x 98 mm). Printer's ornaments on B1v; some soiling, the first word of title shaved, pagination cropped on eight leaves, a few others shaved. Full polished biscuit calf by Riviere paneled gilt, gilt supralibros of Miller family on both covers, spine lettered gilt with Miller monogram, marbled endpapers, edges gilt; joints lightly rubbed.

ESTIMATE 2,500-3,500 USD
PROVENANCE
S.R. Christie-Miller, Britwell Court Library (Miller supralibros; sale, Sotheby's, 4 April 1924, lot 749) — Lord Fairfax of Cameron (armorial bookplate on front pastedown). acquisition: Charles W. Traylen, 1962

LITERATURE
Wing T491 (identifying format as 4to, possibly not referring to this edition); ESTC R2497

CATALOGUE NOTE
The third, augmented edition. Rare, ESTC records no copy of this edition. Wing lists only one edition owned by three institutions.
LOT 806
TRUSSELL, JOHN
RAPTUS I. HELENAE. THE FIRST RAPE OF FAIRE HELLEN. DONE INTO A POEME, BY I.T. IMPRINTED AT LONDON BY RICHARD JOHNES, AT THE SIGNE OF THE ROSE AND CROWNE NEXT ABOVE S. ANDREWES CHURCH IN HOLBORNE, 1595
4to (7 1/4 x 5 3/8 in.; 185 x 140 mm). Woodcut printer's device on title-page (McKerrow 283), woodcut and type-ornament headpieces, with first leaf A1, blank save for signature mark and type ornament; quire B in fairly convincing facsimile on period paper, lower fore-edge corner of A4 lost, one segment of type-ornament headpieces of A3v and A4r traced over in pencil, scattered browning and staining. Crushed brown morocco gilt by Sangorski & Sutcliffe.

ESTIMATE 20,000-30,000 USD

PROVENANCE
Cashel Cathedral Library (GPA-Bolton Library), Cashel, Ireland (Christie's London, 23 June 1993, lot 202). acquisition: Purchased at the foregoing sale through Bernard Quaritch
LITERATURE

CATALOGUE NOTE
First edition, one of two recorded copies. Trussell's poem has been long—if tenuously—associated with Shakespeare. Wolf and Fleming relate in their biography of Rosenbach that "With much fanfare the Doctor told of his scholarly find in The Rape of Faire Hellen, 1595, which he had bought at the Britwell sale in 1922 for £100. He now valued it at $50,000 [bidders, take note], for, he said, after much research he was able to establish it as the first plagiarism of Shakespeare, written by one of his Stratford neighbors, John Trussell, who cryptically addressed one of the dedicatory sonnets to Shakespeare, used the metre of Venus and Adonis, and lifted the title and plot, only slightly varied, from The Rape of Lucrece, which had appeared the year before" (p. 349).

Dr. R. was not alone in looking for a Shakespearian connection with The Rape of Faire Hellen. Others have suggested that Shakespeare and Trussell were cousins, as well as neighbors, and in his edition of Robert Southwell's Triumph over Death (St.Louis: The Catholic Library, 1914), John William Trotman argued that all of what is popularly known as Shakespeare's works actually came from the pen of John Trussell.
LOT 827
WALSINGHAM, SIR FRANCIS
LETTER BOOK FROM HIS EMBASSY TO FRANCE
Beginning with his instructions and comprising copies of letters received from the English court and letters sent by Walsingham, with principal correspondents including Queen Elizabeth, Lord Burghley and the Earl of Leicester, from August 1570 to April 1573, in more than one scribal secretary hand, contemporary foliation, with one page of notes in a seventeenth-century hand at the end of the volume, c.470 pages, plus blanks, folio (360 x 230 mm), watermark of the crowned arms of France and Navarre with initials "GBOY" [?] (similar to Heawood 660), first half of the seventeenth century. Contemporary limp vellum with remains of blue silk ties, "Lres in Sr Francis walsinghams Negotiations" written on spine and "116" on upper cover in red crayon; stained. [with:] loosely inserted, a summary of the letters (3 pages) and a note from the Royal Commission on Historical Manuscripts dated 1970

ESTIMATE 10,000-15,000 USD
Lot Sold: 7,500 USD

PROVENANCE
Robert Montagu, 3rd Duke of Manchester, 1710-1762 (armorial bookplate) — thence by descent to the 10th Duke of Manchester (sold, Sotheby's, 24 March 1970, lot 419). acquisition: Purchased at the foregoing sale through Bernard Quaritch

LITERATURE
Historical Manuscripts Commission, Eighth Report: Appendix, Part II (1881), p.27 (number 116)

CATALOGUE NOTE
An early copy of important ambassadorial correspondence. Sir Francis Walsingham's first embassy to Paris was dominated by the proposed marriage of the Queen to the Duc d'Anjou, and by increasing English entanglement in the revolt against the Spanish in the Low Countries. These policies depended upon fostering a close alliance with France, but the relationship was abruptly sundered by the St. Bartholomew Day Massacre in August 1572, when thousands of Protestants were murdered on the streets of Paris and across France. Walsingham was recalled the following May having proved his worth to his Queen and was to remain a pillar of Elizabeth's government until his death in 1590. Walsingham was one of the most acute politicians of his generation and his correspondence provides a remarkable and full insight into the French court and Anglo-French relations at this dangerous moment. Walsingham's original correspondence during this embassy was somehow obtained by Sir Robert Cotton, who recognised its importance. This manuscript is one of a number of copies of the letters that were made, presumably after the letters reached Cotton's library. The bulk of the correspondence was published in 1655 (not from this manuscript) as The Compleat Ambassador, the first printed collection of diplomatic papers in English.
LOT 844
WENTWORTH, PETER
[A PITHIE EXHORTATION TO HER MAJESTIE FOR ESTABLISHING HER SUCCESSOR TO THE CROWNE]
Scribal manuscript in a single secretary hand, contemporary foliation, with two notes in later hands on original front free endpapers ("felicem fuisse summa est infelicitas" and "Peter Wentworth his booke of successor yf I be nott deceaved"), 140 pages, 4to (125 x 160 mm), probably 1590s; tears to first few leaves, neat repairs, slight damp damage. Modern vellum.

ESTIMATE 8,000-12,000 USD
Lot Sold: 8,125 USD

PROVENANCE
Hamill & Barker, 1962
CATALOGUE NOTE

"...in this House which is termed a place of free speech there is nothing so necessary for the preservation of the prince and state as free speech, and without it it is a scorn and mockery to call it a Parliament house..." (Peter Wentworth, speech in the House of Commons, 8 February 1576).

A contemporary scribal copy of the most inflammatory work by the most forthright defender of free speech of the Elizabethan parliament. Peter Wentworth wrote his Pithie Exhortation shortly after the execution of Mary, Queen of Scots, in 1587. The tract, which is written in remarkably frank language, advised the Queen to name her chosen successor in Parliament, a flagrant encroachment on the royal prerogative that was certain to infuriate Elizabeth. He attempted to offer it to Parliament in 1589. When that failed he presented copies to the Earl of Essex and Lord Burghley, hoping that they would pass it on to the Queen and justifying his forthright language in a letter to Burghley with the claim that "The wounds of a lover are faithful, and kisses of an enemy are deceitful." In 1593 he attempted to raise the succession in Parliament once more, and was imprisoned in the Tower for his trouble. He refused to retract his arguments, as to do so would be to give his Queen "a most detestable Judas-kiss," and a result he was imprisoned until his death in 1597. The tract was finally printed in Edinburgh a year later (STC 25245), when it was presented as supporting James VI's claim to the succession.
LOT 943
[COMMELIN, JEROME]

RERUM BRITANNICARUM ID EST ANGLIAE, SCOTIAE, VICinarumque Insularum Ac Regionum Scriptores Vetustiores Ac Praecipui. HEIDELBERG: [APUD HIERONYMUM COMMELINUM] 1587

Folio (12 3/4 x 7 3/4 in.; 324 x 196 mm). Printer's device on title, woodcut decorated initials. Manuscript inscription on the last page: "Jun: 19 1640. Imprimatur S. Wykes. Nicholas Bourne. This is entred/Hen: Walley." Early seventeenth-century calf with brass clasps, gilt arms of Sir Simonds d'Ewes on both panels, spine with gilt arms of Hugh, Duke of Westminster, on the lower compartment (added later); spine and joints restored.

ESTIMATE 4,000-6,000 USD
Lot Sold: 8,125 USD
LITERATURE
Adams C819

CATALOGUE NOTE
Sir Simonds d'Ewes' copy, with the Stationers' company's "deposit certificate" on the final leaf.
This copy was part of the library of d'Ewes sold to Robert Harley in 1703 for £500, and the manuscripts passed with the Harleian Manuscripts to the British Library. Printed books from this library are rare especially with the original clasps.
On the verso of the last leaf, are the signatures of S. Wykes and Nicholas Bourne, wardens of the Stationers' Company and Henry W[h]alley, a clerk at the Company. The Company was a trade guild given a royal charter in 1557 to regulate the various professions associated with the publishing industry (printers, bookbinders, booksellers, publishers...) in England. The books were inscribed in the Stationers' Register to allow publishers to document their right to produce a particular printed work, and constituted an early form of copyright law.
D'Ewes probably projected to publish a new edition of the Rerum Britannicarum. The Stationers' Company was mostly used for manuscripts and these inscriptions are of the utmost rarity on printed books.
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LOT 958
MEDICI, MARIE DE'

LETTER SIGNED ("V[OT]RE BIEN BON[NE] COUSINE MARIE") TO THE EARL OF HOLLAND (HENRY, 1ST EARL OF HOLLAND)
One page, folio (11 7/8 x 7 3/4 in.; 300 x 198 mm), two red wax signet seals on verso, horizontal creases, Brussels, 3 July 1638.

ESTIMATE 2,000-3,000 USD

PROVENANCE

CATALOGUE NOTE
Marie writes that M. Monsigot (her representative at the English court, and an opponent of Richelieu) has kept her advised about the progress of her commission to the English court, and she did not want him to leave England without taking this letter to her correspondent with her thanks for the assistance he gave to her son-in-law Charles I of England and her daughter Henrietta Maria, and asks him to continue to offer assistance where necessary to ensure
their affection for her, and assures him of her friendship. Marie, the mother of Louis XIII, had been exiled by Richelieu, and in the early 1630s escaped confinement to reach Brussels, where she was accommodated on Spanish soil (another of her daughters was married to Philip IV of Spain). Later in 1638 Marie decided to visit her daughter in England, which was communicated by Monsigot to Charles. The visit was somewhat against the wishes of the king; her Catholic entourage did Charles no favours given the climate of his court at that time.

Henry Rich (1590-1649) was made first Earl of Holland in 1624. He spent time at the French court in the 1610s, during which he became acquainted with Marie and helped arrange the marriage between Charles and Henrietta Maria. For a letter from Cosimo de Medici to Marie on the death of her husband, Henri IV, see lot 957.
LOT 967
(RUBENS, PETER PAUL) — PHILIP RUBENS
ELECTORUM LIBRI II. IN QUIBUS ANTIQUI RITUS, EMENDATIONES, CENSURAE. EIUSDEM
AD JUSTUM LIPSII POEMATIA. ANTWERP, EX OFFICINA PLANTINIANA,
JOANNES MORETUS, 1608
4to (10 1/4 x 7 1/8 in.; 260 x 1790 mm). Printer's device on title-page, woodcut initials,
woodcut printer's device at end, four folding engraved plates by C. Galle, two engraved
illustrations in the text; manuscript notes on first endpaper. Contemporary English calf,
with gilt arms of Henry, Prince of Wales; rebacked, rubbed, laces missing.

ESTIMATE 2,000-3,000 USD
Lot Sold: 13,750 USD

PROVENANCE
Henry, Prince of Walers (armorial binding) — British Library (duplicate: stamp "Museum Britanicum" and "Duplicate."
B.M. 1818” — Henry White, of Lichfeild (inscription “HENR. WHITE, LICHFEILD: MARTII XXVII, MDCCCXX”).
acquisition: Bernard Quaritch, 1991

**CATALOGUE NOTE**

First edition of Rubens' first illustrated book.

Henry, Prince of Wales' copy.

Prince Henry, eldest son of James I, was, during his short life (he died at 18), one of the most important patrons of the arts. Books from his library are uncommon on the market.

The book is a study of aspects of Roman life and includes poems at the end, addressed to Justus Lipsius, mentor of Philip Rubens, Peter-Paul's older brother and a scholar-humanist of international repute.
LOT 977
VAN DYCK, ANTHONY, SIR
ICONES PRINCIPUM VIRORUM DOCTORUM PICTORUM CHALCOGRAPHORUM
STATUARIORUM NEC NON AMATORUM PICTORIAE ARTIS NUMERO CENTUM AB
ANTONIO VAN DYCK PICTORE AD VIVUM EXPRESSAE. ANTWERP: GILLIS HENDRICX, [C.
1660–1690]
Folio (18 1/4 x 13 1/2; 464 x 343 mm). Engraved title incorporating a bust portrait of van
Dyck engraved by Jacob Neefs, 108 fine portraits after van Dyck engraved by Paulus de
Pont, Luc Vorsterman, Gillis Hendricx, Pieter de Jode, Nicolaes Lauwers, Robert van
Voerst, Scheltius van Bolswert, Cornelis Galle, Andreas Stock, Willem Hondius, and others;
title and first three plates creased in left margin not affecting images, minimal marginal
soiling. Contemporary English black morocco, spine gilt in eight compartments, covers
elaborately gilt with border of repeated arches, edges gilt, marbled endpapers; some wear
at edges. Half red morocco gilt clamshell case.

ESTIMATE 40,000-60,000 USD
Lot Sold: 30,000 USD

PROVENANCE
Narcissus Luttrell (monogram stamp in margin of title and inscription, 1695), by descent to his great-nephew — Luttrell
Wynne, by descent to E. W. Wynne Pendarves (his sale, Sotheby's London, 4 May 1936, lot 210) — Sotheby's
London, 21 June 1990, lot 42. acquisition: from Bernard Quaritch, 1991

LITERATURE
CATALOGUE NOTE
From the Library of Narcissus Luttrell (1657–1732), Master of the Revels to Charles II, with his monogram stamp, dated in ink "1695," in right margin of title.
For a binding with a similar border of repeated arches, compare H. Jaillot, Atlas nouveau, Paris 1689, in a binding attributed to the Barlow's Aesop Binder (H. M. Nixon, English Restoration Bookbindings, 1972, no. 100).