

Sales catalogue 434: Maggs Bros

Publication/Creation

1923

Persistent URL

<https://wellcomecollection.org/works/cg4b3ven>

License and attribution

This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.



Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>

WAL/mm/cm/SAL/115/117
file

No. 434

SHAKESPEARE
AND
SHAKESPEAREANA

A Catalogue issued in Commemoration
OF THE
TERCENTENARY
OF THE
FIRST FOLIO SHAKESPEARE
A.D. 1623—1923

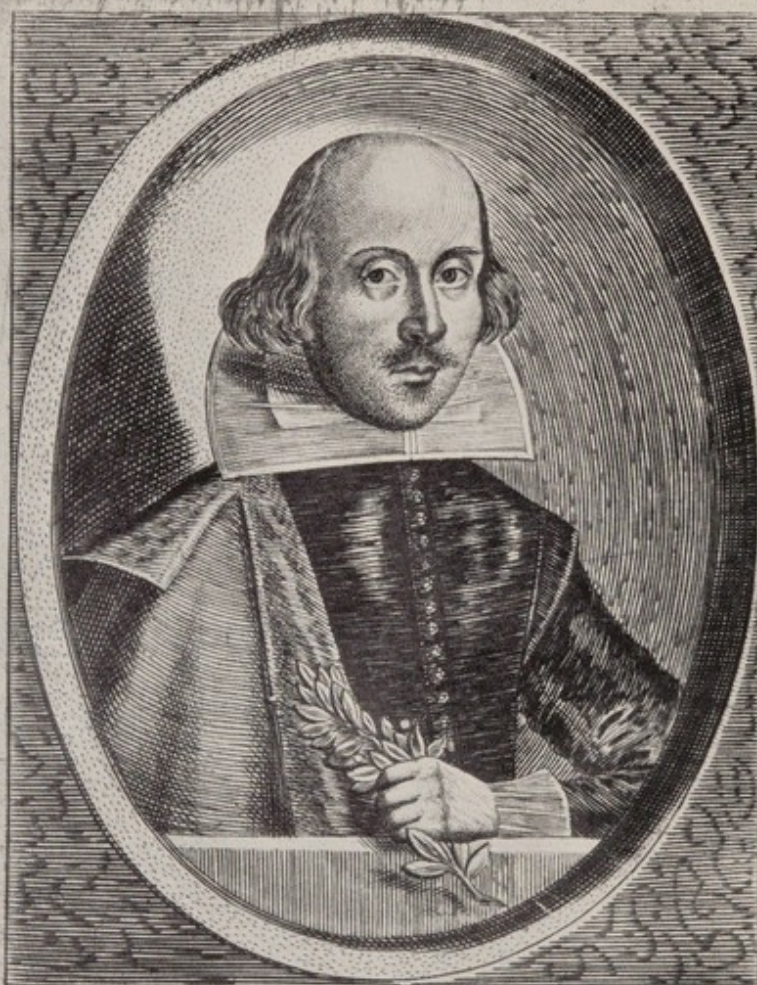
MAGGS BROS.
34 & 35, CONDUIT ST.
New Bond St., London, W.

Contents.

	PAGES
PREFACE	1— 2
PART I.—(a) Shakespeare—Collected Works (arranged chronologically)	3— 16
(b) Shakespeare—Poems and Sonnets	17— 18
(c) Shakespeare—Separate Plays (arranged alphabetically)	19— 38
(d) Shakespeare—Retold	39— 40
PART II.—Shakespeare in Foreign Tongues (Works and Separate Plays)	41— 57
PART III.—Bacon-Shakespeare Question	58— 64
PART IV.—Shakespeare's Historical Characters—Contemporary Documents and Autograph Letters	65— 89
PART V.—Shakespeare's Patrons, Friends, and Contemporaries—Documents and Autograph Letters	90—125
PART VI.—Shakespeare's Source Books, and Works illustrative of his Writings and the Stage to 1700	126—236
PART VII.—Shakespeare and the Emblem Writers	237—246
PART VIII.—Shakespearean Critics of the XVIII. Century	247—268
PART IX.—Shakespearean Critics of the XIX. and XX. Centuries	269—308
PART X.—Autograph Letters of Shakespearean Critics and Dramatists	309—329
PART XI.—Shakespeare in Pictorial Art	330—337
PART XII.—Shakespearean Miscellanea	338—339
INDEX	340—348



FRONTISPIECE.



*This Shadowe is renowned Shakespear's? Soule of th' age
The applause: delight: the wonder of the Stage.
Nature her selfe, was proud of his designs
And joy'd to weare the dressing of his lines;
The learned will Confess, his works are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age, shall ever paralell.*

W. M. sculpsit.

The Portrait Frontispiece
from
SHAKESPEARE'S POEMS, 1640.
See Item No. 48.

No. 434

1923

Shakespeare and Shakespeareana

A CATALOGUE ISSUED IN
COMMEMORATION
OF THE

Tercentenary

OF THE

First Folio Shakespeare

1623—1923
A. D. 1623—1923

MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS),


DEALERS IN FINE and RARE BOOKS, PRINTS and AUTOGRAPHS

34 and 35, Conduit Street
New Bond Street, London, W.

Telegraphic & Cable Address: "Bibliolite, London." *Tel.:* "Mayfair, 5831."

PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS, LEAMINGTON SPA.

PREFACE.

HREE Hundred Years Ago—in the Year 1623—appeared the First Collected Edition of Shakespeare's Plays (now one of the most valuable books in the World). It was produced under the Editorship of Shakespeare's intimate friends and fellow Actors—John Heminges and Henry Condell—and printed by William Jaggard at the expense of a Syndicate of Booksellers.

This year (1923) being therefore the tercentenary of its publication it is fitting that a Catalogue should appear describing many of the editions that have been issued since the First Folio, together with a number of the separate Plays; a series of Autograph Letters and Documents by or concerning the Historical Characters immortalized by the Poet, and of his Patrons, and Contemporaries; Works from which Shakespeare drew his inspiration or from which he borrowed; Seventeenth Century

Allusions to him or Extracts from his Writings; Criticisms of the Eighteenth and Nineteenth Century; and a section on Bacon's Writings.

This Catalogue is the most extensive that has yet been attempted by a Bookseller, and is profusely illustrated with plates and bibliographical notes. There are so many items of exceptional interest throughout the Collection that we will not in this Preface attempt to enumerate any, but will ask the reader to peruse the following pages for himself.

In conclusion we must acknowledge our deep indebtedness for the notes, to "*A Life of Shakespeare*," and "*A Catalogue of Shakespeareana*," both by Sir Sidney Lee; "*Original Early Editions and Source Books*" by Miss Bartlett; "*Hamlet and the Scottish Succession*" and "*Macbeth, King Lear and Contemporary History*," by Miss Lilian Winstanley; besides "*Illustrations to Shakespeare*" by Douce and Hunter.

January, 1923.

Shakespeare & Shakespeareana

PART I. SHAKESPEARE'S WORKS.

(a) Collected Editions.

(Arranged chronologically.)

THE FIRST FOLIO. 1623.

THE FOLLOWING COMPLETE PLAYS HAVE BEEN EXTRACTED FROM A GENUINE COPY OF THE FIRST FOLIO, AND ARE OFFERED SEPARATELY:—

(a) **MEASURE FOR MEASURE.**

24 pp., folio. (*London, Jaggard, 1623.*) **£63**

*** This is the actual first appearance in print of this Play; it is therefore the Editio Princeps.

(b) **MUCH ADOE ABOUT NOTHING.**

21 pp., folio. (*London, Jaggard, 1623.*) **£63**

*** This is the second appearance in print of this Play. It was first issued in quarto in 1600.

(c) **A MIDSUMMER NIGHTS DREAME.**

18 pp., folio. (*London, Jaggard, 1623.*) **£63**

The First Folio—Separate Plays—continued.**(d) THE MERCHANT OF VENICE.**22 pp., folio. (*London, Jaggard, 1623.*)

£63

(e) THE TAMING OF THE SHREW.**ALLS WELL THAT ENDS WELL.**

The two Plays, together, 47pp., folio.

(*London, Jaggard, 1623.*)

£125

*** This is the actual first appearance in print of these two Plays, of which they are the Editiones Principes.

There is a peculiarity in the pagination of them both, which is seldom seen. In "The Taming of the Shrew" page 214 is numbered 212; and in "All's Well that Ends Well" page 237 is numbered 233. (In Sir Sidney Lee's facsimile these pages are numbered correctly.)

(f) THE LIFE AND DEATH OF KING RICHARD THE SECOND.23 pp., folio. *London, Jaggard (1623).*

£63

*** A peculiarity in the pagination in this copy, which is seldom seen, occurs at page 37, which is numbered 39. (In Sir Sidney Lee's Facsimile this page is numbered correctly.)

(g) TIMON OF ATHENS.22 pp., folio. *London, Jaggard (1623).*

£63

*** This is the actual first appearance in print of this Play, it is therefore the Editio Princeps.

(h) THE TRAGEDIE OF JULIUS CÆSAR.22 pp., folio. (*London, Jaggard, 1623.*)

£63

*** This is the actual first appearance in print of this Play, it is therefore the Editio Princeps.

(i) THE TRAGEDIE OF KING LEAR.27 pp., folio. (*London, Jaggard, 1623.*)

£63

WITH THE EXCESSIVELY RARE "ASPLEY" IMPRINT.

2 **THE SECOND FOLIO.** 1632.

MR. WILLIAM
SHAKESPEARE'S
COMEDIES
HISTORIES and
TRAGEDIES.

Published according to the true Originall Copies

The Second Impression.

(portrait by Droeshout)

London:

Printed by Tho. Cotes, for William Aspley, and are to be sold at the Signe
of the Parrat in Pauls Church-yard 1632.

Folio. A fine, tall, and perfect copy, *bound by Riviere in full
crushed levant morocco, g. e.* (a few slight renovations).

(SEE ILLUSTRATION, PLATE No. I.).

£650

*** This copy measures $12\frac{3}{4} \times 8\frac{3}{4}$ inches.

One of the very few copies bearing the name of William Aspley on the title. It
is the rarest of all the Imprints of the Second Folio.

WITH THE "ALLOT" IMPRINT.

3 **THE SECOND FOLIO.** 1632. Another Copy.

*London, Printed by Tho. Cotes, for Robert Allot, and are to be
sold at the signe of the Blacke Beare in Pauls Church-yard. 1632.*

Folio, *bound by Riviere in full crushed levant morocco extra, g. e.*

£160

*** A fine tall copy of the Second Folio. The portrait, title, and last leaf in
facsimile.

4 **THE SECOND FOLIO.** 1632. Another Copy.

Folio, *calf.*

£150

*** A tall copy of the Second Folio.

The title-page and verses facing the title are in facsimile, and there are some slight
repairs to a few leaves at end.

WITH THE EXCESSIVELY RARE IMPRINT OF JOSEPH KNIGHT.

5 **THE FOURTH FOLIO.** 1685.

MR. WILLIAM SHAKESPEAR'S

Comedies,

Histories,

and

Tragedies.

Published according to the true Original Copies

Unto which is added, Seven

Plays,

Never before Printed in Folio.,

viz. :

Pericles Prince of Tyre.

The London Prodigal.

The History of Thomas Lord
Cromwel.

Sir John Oldcastle Lord Cobham.

The Puritan Widow.

A Yorkshire Tragedy.

The Tragedy of Lochrine.

The Fourth Edition.

(Printer's Ornament.)

London :

Printed for H. Herringman, and are to be sold by Joseph Knight
and Frances Saunders, at the Anchor in the Lower Walk
of the New Exchange, 1685.

A very fine copy, genuine throughout, of the excessively rare varia-
tion of the Fourth Folio, with the Imprint of Joseph Knight.

Folio, *full levant morocco, g. e.*

£350

*** THIS IS THE RAREST OF THE THREE VARIANT IMPRINTS WHICH
OCCUR IN THE FOURTH FOLIO.

WITH THE EXCESSIVELY RARE IMPRINT OF JOSEPH KNIGHT.

5a **THE FOURTH FOLIO.** 1685. Another Copy.

London, Printed for H. Herringman, and are to be sold by Joseph Knight and Frances Saunders. 1685.

Folio, old calf, rebacked.

£275

*** A TALL COPY OF THIS THE RAREST OF THE THREE VARIANT IMPRINTS WHICH OCCUR IN THE FOURTH FOLIO. The Portrait is genuine, but remargined; and there are a few repairs.

WITH THE "HERRINGMAN" IMPRINT.

6 **THE FOURTH FOLIO.** 1685. Another Copy.

London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Russel-street, Covent-Garden. 1685.

Folio, bound by Pratt in full calf, g. e. A fine copy of the Fourth Folio. The Portrait and Title are genuine. The Portrait is *margin'd* and the letters "B. J." in facsimile. Title and a few other leaves also margin'd.

£105

FROM THE LIBRARY OF CHARLES MATTHEWS, THE SHAKESPEAREAN ACTOR-MANAGER.

6a **THE FOURTH FOLIO.** 1685. Another Copy.

Mr. William Shakespear's Comedies, Histories, and Tragedies. The Fourth Edition.

London, Printed for H. Herringman, E. Brewster, and R. Bentley, 1685.

Folio, tall copy, in old calf. (Portrait and last leaf in facsimile).

£85

Presentation Copy to the famous Shakespearean Actor, Charles Matthews, with inscription on fly-leaf:—

"For Charles Matthews, Esq.,
from his friend
Benj. Oakley.
Tavistock Place, 15 April, 1822."

and with Matthew's Exlibris inside cover.

THE FIRST ILLUSTRATED AND FIRST OCTAVO EDITION.

7 **WORKS.** In Six Volumes.

Adorn'd with CUTS.

Revis'd and Corrected, with an Account of the Life and Writings of the Author, by N. Rowe, Esq.

Together with the rare Seventh Volume of POEMS.

*Portrait of Shakespeare in Volume I., and a full-page illustration to each Play.*7 vols., 8vo, *contemporary calf gilt, s. e.* London, Tonson, 1709.

(SEE ILLUSTRATION, PLATE No. II.).

£48

*** In importance and interest this edition ranks second to the editio princeps. It is the first manual text, the first to present a biography of the poet, the first to bear an editor's name, the first to possess illustrations, and the first of the endless army of editions in octavo. The text is copied from the fourth folio of 1685.

Rowe commissioned Thomas Betterton, the actor, to glean for him in and around Stratford particulars of Shakespeare's life. At that period it was still possible to get a few authentic details.

The attributed plays are also found in this version, and the plates are of no small value because of their contemporary costume. In this issue will also be found the earliest effort to trace parallels between Shakespeare and other classics.

LARGE PAPER COPY OF THE FIRST ILLUSTRATED AND OCTAVO EDITION.

8 **WORKS.** Another Set of the Dramatic Works.LARGE PAPER. *Portrait of Shakespeare as Frontispiece to the first volume and a full-page illustration to each play.*6 vols., 8vo, *bound by Riviere in full mottled calf gilt, g. e.*

London, Tonson, 1709.

(SEE ILLUSTRATION, PLATE No. II.).

£50

9 **WORKS.** In Nine Volumes.

With his Life, by N. Rowe, Esq. Adorn'd with Cuts.

To the last Volume is prefix'd, I. An Essay on the Art, Rise, and Progress of the Stage, in Greece, Rome, and England. II. Observations upon the most Sublime Passages in this Author. III. A Glossary, explaining the Antiquated Words made use of throughout his Works.

*Illustrated with 2 portraits of Shakespeare, and a frontispiece to each play.*9 vols., 12 mo, *contemporary calf.*

London: Printed for J. Tonson, 1714.

£10 10s

*** This edition of Shakespeare's Works was issued so that the Plays could be sold separately. Each Play has a separate title-page, with the imprint:—

"Printed in the Year MDCCXIV."

It is the first Stage Edition, being produced for sale at the Theatres, and for disposal to pedlars who distributed the Plays in the rural districts.

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, and
TRAGEDIES.

Published according to the true Originall Copies.

The second Impression.



LONDON,
Printed by *Tho. Cotes*, for *William Aspley*, and are to be sold at the signe
of the Parrat in Pauls Church-yard. 1632.



“Macbeth and the Witches.”
One of the illustrations from
THE FIRST ILLUSTRATED EDITION OF SHAKESPEARE'S WORKS,
Edited by Rowe, 1709.
See Items Nos. 7 and 8.

THE FIRST QUARTO EDITION.

- 10 **WORKS.** Collated and Corrected by the former Editions, by Mr. Pope.
(With some Account of the Life, etc., of Mr. William Shakespear,
written by Mr. Rowe.)

Illustrated with two portraits.

6 vols., 4to, *original calf.* London, Jacob Tonson, 1723-25. **£5 5s**

*** The First Edition in Quarto, and the earliest edited by Alexander Pope. It embraces Pope's preface, the life by Rowe, an index of characters, sentiments, speeches, and descriptions, and a list of subscribers, in addition to the matter set forth on title. Of the two portraits engraved by G. Vertue, one is said by Boaden to represent King James in a large ruff, and the other, supposed to be the Stratford bust, is unlike it, inasmuch as it gives the poet a profusion of hair. Volume one is dated 1725; the other five are dated 1723.

- 11 **WORKS.** Collated with the Oldest Copies, and Corrected; with Notes, Explanatory and Critical.

Engraved portrait of Shakespeare.

FIRST EDITION as edited by Theobald.

7 vols., post 8vo, *contemporary calf.* London, 1733. **£5 5s**

*** Theobald is stated to have aroused enmity by his outspoken criticism of Pope's edition, earning thereby for himself the principal part in Pope's "Dunciad"

- 12 **WORKS.** *Portrait of Shakespeare.*

LARGE PAPER COPY OF THEOBALD'S FIRST EDITION.

7 vols., royal 8vo, *contemporary calf gilt.* London, 1733. **£10 10s**

*** Only 75 copies were done on large paper.

- 12a **WORKS,** carefully revised and corrected [by Sir Thomas Hanmer, Speaker in the House of Commons] by the former editions, and adorned with sculptures designed and executed by the best hands.

6 vols., 4to, *old calf.*

Oxford, Printed at the Theatre, 1743-6. **£6 6s**

The First Edition edited by Hanmer, issued under the auspices of the University delegates. It is the First Edition to contain the Westminster and Stratford monuments.

- 13 **THE PLAYS OF WILLIAM SHAKESPEARE,** in eight volumes, with the Corrections and Illustrations of various Commentators; to which are added Notes by Sam. Johnson. *Portrait of Shakespeare.*

8 vols., 8vo, *original calf.*

London, Printed for J. and R. Tonson, etc., 1765. **£3 3s**

*** The first edition edited by the famous lexicographer, Dr. Samuel Johnson; the first variorum edition, and the foundation of hundreds of subsequent issues.

- 14 **TWENTY OF THE PLAYS OF SHAKESPEARE**, being the whole Number printed in Quarto during his Life-Time, or before the Restoration, Collated where there were different Copies, and published from the Originals, By George Steevens, Esq., in Four Volumes.

4 vols., 8vo, *original calf*.

London, Printed for J. and R. Tonson, etc., 1766.

£2 2s

*** The First Edition edited by George Steevens and the first set of reprints of the early quartos.

- 15 **WORKS**, with Notes selected from the best Authors, Explanatory and Critical.

9 vols., small 8vo, *original calf*. *Birmingham, 1768.*

£5 5s

*** Printed by R. Martin, with the Baskerville type.

An edition of unusual interest. It was produced at the suggestion of David Garrick, for sale at the great Stratford jubilee of 1769, and is the first Warwickshire edition.

The portrait by an unknown artist, specially engraved for this edition (not repeated elsewhere), presents the poet at the age of forty-five or thereabouts, a bust within an oval frame at the base of a monument, supported by the figures of "Comedy," "Tragedy," and "Cupid," the latter bearing Shakespeare's coat-of-arms.

Robert Martin was Baskerville's foreman, and took over his business at this period.

- 17 **PLAYS**. From the text of Dr. S. Johnson. With the Prefaces, Notes, etc., of Rowe, Pope, Theobald, Hanmer, Warburton, Johnson, and select notes from many other Critics. Also the Introduction of the last Editor Mr. CAPELL; and a Table shewing his various Readings.

A rare early Dublin Edition. *Finely printed, with engraved portraits of Shakespeare and David Garrick, and a series of illustrations.*

13 vols., 12mo, *calf, m. e.* *Dublin, 1771.*

£5 5s

*** Complete set including the Pcems.

Vol. I contains two portraits (the Garrick statue as frontispiece, engraved by P. Halpin, and a vignette on page 3 by Picot and Reilly) which presents the poet with a humorous and distinctly Irish appearance. In addition, each part possesses an engraved title and a pretty vignette on copper by C. Grignion.

Some curious misprints occur. For example, p. 180, Vol. I, quotes an edition of the "Passionate pilgrim dated 1559," or just forty years before it appeared. Further on, the "Pape of Lucrece" startles the eye.

All the preliminary matter is pirated from Capell's edition, 1767-68

- 18 **PLAYS** (and the Poems).

Illustrated with portraits and character scenes by Grignion, Izaak Taylor, etc.

LARGE PAPER COPY. 9 vols., cr. 8vo, *contemporary calf (new back)*.

London, 1773-7.

£4 10s

*** All the Plays were paged and printed separately, for the use of Play-goers. This is the first edition with artistic illustrations.

- 19 **THE PLAYS OF WILLIAM SHAKSPEARE.** With the corrections and illustrations of various Commentators. To which are added, Notes by Samuel Johnson and George Steevens.

Illustrated with nearly 150 portraits and plates by Harding.

15 vols., royal 8vo. *Fine set in full contemporary straight-grained blue morocco, contents lettered, g. e. London, 1793.* **£18 18s**

*** Contains the Felton portrait by T. Trotter, the preliminary matter of the 1778-80 issue, and, in addition, an essay upon Shakespeare, Ford and Jonson; Farmer's essay on the learning of Shakespeare, etc. Lowndes writes: "This, generally called Steevens' own edition, is by many considered the most accurate and desirable of all"

THE FIRST AMERICAN EDITION.

- 19a **THE PLAYS AND POEMS OF WILLIAM SHAKESPEARE.** Corrected from the latest and best London editions, with Notes, by Samuel Johnson, LL.D. To which are added a Glossary and the Life of the Author.

Portrait of Shakespeare.

8vo, 12mo, *old calf (rebacked).*

Philadelphia: Bioren & Madan, 1795-1796.

£25

*** THE FIRST AMERICAN EDITION OF THE WRITINGS OF SHAKESPEARE: having the rare portrait of the Poet.

This copy is a little browned with time, and is as sent out by the publishers, who, however, issued this copy minus a section in Volume III and Volume VI.

- 20 **PLAYS.** Accurately printed from the text of the corrected copy left by the late George Steevens. With a selection of Explanatory and Historical Notes from the most eminent Commentators; a History of the Stage, a Life of Shakspeare, &c., by Alexander Chalmers.

With portrait of Shakespeare and plates after Fuseli.

10 vols., 8vo, *half calf gilt, contents lettered, m. e.*

London, 1805.

£8 15s

- 21 **PLAYS.** Accurately printed from the text of the corrected Copy left by the late George Steevens. With a series of Engravings from Original Designs of Henry Fuseli, and a selection of Explanatory and Historical Notes, from the most eminent Commentators; A History of the Stage, a Life of Shakespeare, &c., by Alexander Chalmers.

9 vols., 8vo, *original boards, uncut. London, 1805.*

£3 3s

- 22 **WORKS.** Type Facsimile of the First Folio Edition of 1623. Edited by Francis Douce.

Bound in 3 vols., folio, *half russia*.

Printed by E. & J. Wright. (1807.)

£2 2s

*** This was the first reprint of the First Folio in its original form. The paper used was specially made, and bears the water-mark of "Shakespeare, 1806."

- 23 **PLAYS.** From the correct edition of Isaac Reed.

Portrait of Shakespeare and a plate to each Play, proof on India Paper.

12 vols., 8vo, *original boards, uncut. London, 1809.*

£2 2s

*** One of the few sets issued on large paper. Fine Copy in the original decorative boards.

MALONE'S VARIORUM EDITION.

- 24 **THE PLAYS AND POEMS**, with the Corrections and Illustrations of Various Commentators; comprehending a Life of the Poet, and an enlarged History of the Stage, by the late Edmond Malone, with a New Glossarial Index.

The VARIORUM EDITION.

21 vols., 8vo. *Fine copy in full calf gilt, m. e. London, 1821.* £24

*** With a set of 50 fine proof plates on India Paper, after Thurston, inserted.

- 25 **THE PLAYS AND POEMS OF WILLIAM SHAKESPEARE.** Another Set of the VARIORUM EDITION.

21 vols., 8vo. *Fine set in half calf gilt, m. e., contents lettered.*

London, 1821.

£21

*** The first edition edited by James Boswell, Jr.

At his death in 1812 Malone bequeathed his MS. collections for a fresh edition of Shakespeare to his friend Boswell the younger, and this issue was the result. It forms a valuable mine of Shakespearean information which time has scarcely affected. It includes the Chandos portrait, the Burgess miniature, the Stratford bust, and facsimiles.

- 26 **PLAYS.** 9 vols.

Pickering's Diamond Edition. 24mo, *original cloth, uncut.*

London, 1825.

£1 12s

*** One of the smallest sets ever printed of the poet's works.

- 27 **PLAYS.** Another Copy of Pickering's Diamond Edition, but WITH PORTRAIT AND THE SET OF PLATES AFTER STOTHARD, REYNOLDS, etc.

9 vols., 12mo, *original cloth, uncut. London, 1825.*

£2 10s

- 28 **DRAMATIC WORKS.** *Portrait.* Finely printed on India Paper.
12mo, *contemporary full morocco, g. e.*
London, Pickering, 1826. **15s**
- 29 **PLAYS AND POEMS,** with a Life, Glossarial Notes, and 170 illustrations
from the plates in Boydell's Edition. Edited by A. J. Valpy.
15 vols., 12mo, *original cloth, uncut.* *London, 1832-34.* **£4 4s**
- 30 **THE PICTORIAL EDITION OF THE WORKS OF SHAKESPEARE,**
edited by Charles Knight.
With numerous full-page and other woodcuts.
8 vols., royal 8vo, *half morocco gilt, t. e. g.*
London, circa 1840. **£5 10s**
- 31 **THE WORKS OF WILLIAM SHAKESPEARE.** (Edited by J. Payne
Collier.) The Text formed from an entirely new collation of the old
editions. With the various Readings, Notes, a Life of the Poet, and
a History of the Early English Stage. 8 vols.
**NOTES AND EMENDATIONS TO THE TEXT OF SHAKESPEARE'S
PLAYS,** from Early Manuscript Corrections in a Copy of the Folio,
1632, forming a Supplemental Volume to the Works of Shakespeare.
Together 9 vols., 8vo. *Fine set in contemporary full calf gilt,
m. e., contents lettered.* *London, 1844-53.* **£4 10s**
*** "The Early Manuscript Corrections" proved to be an elaborate forgery by
Collier. He gives an account of how he acquired what is known as the Perkins
folio (containing the alleged early MS. notes) in the "Athenaeum" 31st January
and 7th February, 1852, and (with reference to the autograph of Thomas Perkins
in the volume) 4th June, 1853. A stormy controversy followed and the "early"
MS. notes proved to be Collier's own handiwork.
- 32 **PLAYS.** Accurately printed from the Text of the corrected copies left
by the late George Stevens and Edmond Malone, with Mr. Malone's
various readings, a selection of Explanatory and Historical Notes from
the most eminent Commentators, a History of the Stage, and a Life of
Shakespeare by Alex. Chalmers. *Portrait.*
8 vols., 8vo, *full crimson morocco extra, gilt backs, gilt ornamental
border on sides, g. e., by Wright.* *London, 1847.* **£17 17s**

- 33 **THE DOUBTFUL PLAYS OF SHAKESPERE;** Being all the Dramas attributed to the Muse of the World's Great Poet; Revised from the Original Editions. Accompanied with Historical and Analytical Introductions to early Plays, and Notes, Critical and Explanatory, by Henry Tyrrell.

Elegantly and appropriately illustrated by portraits engraved on Steel, from Daguerreotypes of the greatest and most intellectual Actors of the Age.

Impérial 8vo, half morocco, gilt. London, 1853. **£6 6s**

*** The Rev. F. G. Fleay's Copy which he has copiously annotated, many leaves of writing paper being inserted which are filled with notes by him.

THE HALLIWELL SHAKESPEARE.

- 34 **WORKS COMPLETE.** The Text formed from a new collation of the Early Editions, to which are added all the Original Novels and Tales on which the Plays are founded, copious Archæological Annotations on each Play, an Essay on the Formation of the Text, and a Life of the Poet, by James Orchard Halliwell.

Beautifully printed on large and thick paper, and illustrated with 142 plates, comprising facsimiles of portions of rare editions of the plays, portraits, views, etc., and a great number of engravings in the text by Fairholt.

16 vols., thick royal folio, original half morocco, uncut edges.

London, 1853-65. **£82**

*** Mr. Halliwell-Phillipp's object was to produce an edition of the works of Shakespeare with a collection of facts and documents respecting their literary history, by annotations on their obsolete phraseology and obscure allusions, elucidated by archæological engravings and extracts from contemporary works adopted or alluded to by the great dramatist.

Only 150 copies of this magnificent and valuable edition were printed, and after they were complete the whole of the engravings were destroyed. It is rarely now that a copy is offered for sale, nearly all those which have occurred of late years having been bought for Public Institutions at home and abroad, and the chances are very much against any of these coming into the market again.

- 35 **THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE,** the text carefully revised with notes by SAMUEL WELLER SINGER. The Life of the Poet and Critical Essays on the Plays by WILLIAM WATKISS LLOYD.

With portrait and engraved title-pages.

10 vols., thick small 8vo, original cloth, uncut.

London, 1856.

£2 10s

- 36 **WORKS**, with copious Notes, Glossary, Life, etc., by Howard Staunton.
Portrait.
4 vols., thick 8vo, *full calf gilt, m. e.* London, 1864. **£4 10s**
- 37 **DRAMATIC WORKS**, the Text carefully revised, with notes by S. W. Singer. *Portrait.*
10 vols., post 8vo. *Fine copy in full calf gilt, m. e.*
London, 1868. **£4 10s**
- 38 **DRAMATIC WORKS.** Another Set of Singer's Edition.
Portrait.
10 vols., post 8vo, *half morocco, uncut, t. e. g.*
London, 1868. **£3 7s 6d**
- 39 **THE PLAYS AND POEMS.** With the purest Text, and the briefest Notes.
Edited by J. Payne Collier.
Complete Set in the forty-three original Parts, forming 8 vols., small 4to, *purple wrappers.*
London, *Privately Printed for the Subscribers*, 1878. **£15 15s**
*** Very scarce as only fifty-eight sets were printed.
This is a Presentation Copy to the Rev. J. W. Ebsworth the Shakespearean editor.
Two of the Parts bear an inscription of the Editor, J. Payne Collier, and inserted in the First Part is a most interesting letter from him to the Rev. J. W. Ebsworth, 4 pp., 8vo, closely written, and dated 28th Sept., 1877, in which he writes:—
"I find that nearly all my friends and supporters require the Poems, and I shall make them part of my edition."
- 40 **PLAYS AND POEMS.** With the purest Text, and the briefest notes.
Edited by J. PAYNE COLLIER. Another Set.
8 vols., thick square 8vo. *Fine set bound in full morocco gilt, contents lettered, uncut, t. e. g.*
London, *Privately Printed for the Subscribers*, 1878. **£21**
*** This privately issued edition by J. Payne Collier was limited to 58 copies.
- 41 **WORKS.** (Edited from the Text of Delius by Prof. Ed. Dowden.)
12 vols., cr. 8vo, *handsomely bound by Riviere in full crushed levant morocco, uncut, t. e. g.* London, *Kegan Paul & Co.*, 1882. **£12 12s**
*** One of 50 sets on Large Paper, numbered and signed by the Printers.

- 42 **DRAMATIC WORKS. The Text of the First Edition, with portrait and etchings**, proof impressions in two states.
8 vols., 8vo, *original cloth, uncut*. *Edinburgh*, 1883. **£5 15s**
Special Issue, one of 75 copies only.
- 42a **WORKS. The Cambridge Shakespeare. Edited by W. Aldis Wright.**
THE SPECIAL ISSUE ON LARGE HAND-MADE PAPER.
40 vols., foolscap 4to, *original buckram*. 1893-5. **£27 10s**
*** Only 500 sets were issued.
This, the famous Cambridge edition, exhaustively notes the textual variations of all preceding editions, and supplies the best and fullest *apparatus criticus*.
- 43 **WORKS.** Edited by W. E. Henley. The "Edinburgh Folio." *Portrait*.
40 vols., thin folio, *original boards, uncut*.
Edinburgh, 1901. **£10 10s**
- 44 **COMEDIES, HISTORIES AND TRAGEDIES;** being a reproduction in Facsimile of the First Folio Edition, with introduction by Sidney Lee.
Folio, *original rough calf, uncut*. *Oxford*, 1902. **£11 11s**
- 45 **COMEDIES, HISTORIES AND TRAGEDIES.** Facsimile Reprints of the First Four Folios, 1623, 1632, 1664, and 1685.
4 vols., folio, *original boards, uncut*.
London, Methuen & Co., 1904-10. **£12 12s**
- 46 **THE COMPLETE WORKS,** with Annotations and a General Introduction by Sidney Lee.
THE "RENAISSANCE" EDITION, printed in large type, and each Play in a separate volume.
40 vols., imperial 8vo, *original half cloth, uncut*.
New York, University Press, 1907-10. **£15 15s**
*** This is one of the most beautiful editions of Shakespeare, each volume being illustrated with frontispiece; at the end of the General Introduction, the Editor, Sidney Lee, has appended his signature. Further, each Play has a special Introduction by Edmund Gosse, Arthur Simons, A. W. Ward, Richard Garnett, and others.
- 47 **WORKS.** New Variorum Edition. Edited by Horace Howard Furness.
Containing a Collation of the Ancient Copies, and of the best Modern Critical Editions, Notes, and Appendix to each Play.
19 vols., royal 8vo, *original cloth*. *London*, 1918. **£23 15s**
*** Supersedes all previous versions in its collation of varying texts, in fulness and richness of references and in copiousness of extracts from the vast mass of books illustrating the poet. No student would willingly forego a set which has such claims upon him as this.

(b) The Poems and Sonnets.

A MAGNIFICENT COPY.

48 **POEMS. The First Edition.** 1640.

POEMS
WRITTEN BY WIL. SHAKE-SPEARE.
Gent.

(Printer's Ornament)

Printed at London by Tho. Cotes, and are
to be sold by John Benson, dwelling in
St. Dunstan's Church-yard 1640.

THE EXCESSIVELY RARE FIRST EDITION, with a most brilliant impression of the portrait by Marshall, and with the two printed titles, one being undated.

12mo, crisp and clean copy, *in the original calf binding.* (Preserved in a morocco pull-off case.)

(SEE ILLUSTRATION, FRONTISPIECE.)

£1400

49 **POEMS ON SEVERAL OCCASIONS.**

Frontispiece. Small 8vo, *new calf gilt, g. e.*

London, N.D. (circa 1730).

£6 6s

50 **POEMS WRITTEN BY SHAKESPEARE.** (With Life and Introduction by F., Gentleman.)

Vignette portrait on engraved title.

Cr. 8vo, *full vellum.* *London, J. Bell, 1774.*

£2 15s

*** From the Library of Hartley Coleridge. with his Autograph and a Latin and Greek quotation on fly-leaf.

51 **POEMS.**

Vignette portrait of Shakespeare on title.

8vo, *original calf*. Reprinted for Thomas Evans, No. 50, Strand, near York Buildings (1775). **£3 3s**

*** Dedicated to Samuel Foote, the actor.

Follows the 1640 edition in arrangement, but bears an index naming every poem. This edition was printed in the same style as Capell's 1767-68 issue of the Works, and intended to be supplementary to it. Perhaps edited by E. Capell.

51a **SONNETS FROM SHAKESPEARE.** By Albert (Rev. John Armstrong).

76 pp., 8vo, *unbound*. London, 1791.

12s 6d

*** Originally appeared in the Gazette and Morning Chronicle.

52 **POEMS.**

Vignette portrait on title.

Post 8vo, *full morocco, g. e.* London, circa 1800.

18s

53 **THE SONNETS OF WILLIAM SHAKSPERE,** rearranged and divided into Four Parts. With an Introduction and Explanatory Notes.

Small 8vo, *boards*. London, 1859.

12s 6d

54 **SONNETS.** Some well-known Sugar'd Sonnets, by William Shakespeare. re-sugar'd, with ornamental borders, designed by E. J. Ellis and etched by T. J. Ellis.

Small 4to, *original boards*. London, circa 1880.

8s 6d

55 **POEMS.** Printed after the Original Copies. Edited by F. S. Ellis.

Small 4to, *original vellum binding*.

Printed by William Morris at the Kelmscott Press, 1893. **£16 16s**

56 **THE POEMS AND SONNETS OF SHAKESPEARE.** With an Introduction by Edward Dowden. *Coloured frontispiece.*

8vo, *original vellum, uncut, t. e. g.* London, 1903.

£2 15s

57 **THE RAPE OF LUCRECE.**

8vo, *original boards*. Doves Press, 1915.

£7 7s

58 **VENUS AND ADONIS.**

Reprinted from the 1593 Edition.

8vo, *original vellum*. Doves Press, 1912.

£8 8s



(c) Separate Plays.

- 59 **ANTHONY AND CLEOPATRA.** A Tragedy.
Frontispiece. 12mo, *new boards.*
London, J. Tonson, 1734. £1 10s
- 59a **ANTONY AND CLEOPATRA;** an historical Play, written by William Shakespeare: fitted for the Stage by abridging only; and now acted, at the Theatre-Royal in Drury-Lane, by his Majesty's Servants.
12mo, *contemporary leather binding.*
London: Printed for J. and R. Tonson, 1758. £3 3s
*** A Very Scarce Edition, edited by Edward Capell and David Garrick. It is preceded by a Poem, probably by Garrick.
"To the right honourable, and worthy of
all Titles, the Countess of"
- 60 **THE TRAGEDIE OF ANTHONY AND CLEOPATRA.**
Printed in red and black.
8vo, *original vellum.* Doves Press, 1912. £8 8s
- 61 **AS YOU LIKE IT.** A Comedy. Written by William Shakespeare: Taken from the Manager's Book, at the Theatre-Royal in Drury-Lane.
52 pp., 12mo, *new boards (no frontispiece).*
London: Printed for R. Butters. N.D. (C. 1787). 12s 6d

PRESENTATION COPY TO SWINBURNE.

- 61a **"AS YOU LIKE IT."** Variorum Edition, edited by H. H. Furness.
Large 8vo, *cloth.* Philadelphia, 1890. £2 15s
With Signed Autograph Presentation Inscription by Furness to A. C. Swinburne, the Poet
- 62 **"AS YOU LIKE IT."**
With 40 illustrations in colour by Hugh Thomson.
EDITION DE LUXE. 4to, *original vellum binding, uncut, t. e. g.*
London, 1913. £5 5s
*** Limited to 500 copies signed by the Artist, Hugh Thomson.

63 **THE TRAGEDY OF CORIOLANUS.***Printed in red and black.**4to, original vellum binding.**Printed by T. J. Cobden-Sanderson at The Doves Press, 1914.***£7 7s**64 **CYMBELINE.** A Tragedy.*Frontispiece. 12mo, new boards.**London, J. Tonson, 1734.***£1 10s**65 **CYMBELINE.***8vo, original wrappers.**London, Printed at the Chiswick Press. 1896.***6s**66 **THE TRAGEDY OF HAMLET, PRINCE OF DENMARK.** As it is now Acted at his Highness the Duke of York's Theatre.*Small 4to. Fine copy in full morocco, g. e., by Riviere.**London, Printed by Andr. Clark, for J. Martyn, and H. Herringman, at the Bell in St. Paul's Church-Yard, and at the Blue Anchor in the lower Walk of the New Exchange, 1676.*

(SEE ILLUSTRATION, PLATE No. III.).

£52 10s

*** The First Restoration Quarto.

67 **HAMLET, PRINCE OF DENMARK.** A Tragedy in Five Acts.*Engraved frontispiece.**8vo, original wrappers, uncut. London, 1789.***£1 5s**

*** Small hole in the last two leaves.

68 **HAMLET AND AS YOU LIKE IT.** A specimen of an Edition of Shakespeare, by Thomas Caldecott.*Royal 8vo, original cloth, uncut. London, 1832.***8s 6d**69 **HAMLET.** 1603 and 1604. Being exact Reprints of the First and Second Editions of Shakespeare's great Drama, from the very rare Originals in the possession of his Grace the Duke of Devonshire; with the two texts printed on opposite pages, and so arranged that the parallel passages face each other. And a Bibliographical Preface by SAMUEL TIMMINS.*Royal 8vo, original cloth. London, 1860.***£1 1s**

*** From the Library of Allan Park Paton (the Shakespearean critic), with his Autograph on title-page, and several marginal pencil notes by him.

- 70 **HAMLET**, A Tragedy in Five Acts, by William Shakespeare, as arranged for the Stage by Henry Irving, and presented at The Lyceum Theatre on Monday, December 30th, 1878. Revised Edition.
8vo, *original wrappers*.
London, Printed at the Chiswick Press, 1879. **6s**
- 71 **TRAGEDY OF HAMLET.** As arranged for the Stage by Wilson Barrett, first represented at the Princess's Theatre on Thursday, October 16, 1884, and revived on Monday, July 19, 1886, with notes and an introduction by C. J. Ribton Turner.
96 pp. *London (1886).* **10s 6d**
- 72 **THE TRAGICALL HISTORIE OF HAMLET; PRINCE OF DENMARK.**
Printed in red and black.
8vo, *original vellum. Doves Press, 1909.* **£14 14s**
- 73 **HAMLET, PRINCE OF DENMARK.** With decoration by John Austen.
4to, *original vellum binding. 1922.* **£5 5s**
*** One of 60 Copies printed on Handmade Paper, with an extra title-page, Numbered and Signed by the Artist.
The Illustrations are in the Beardsley style, and consist of full-page plates and many illustrations in the text.
- 74 **THE STORY OF HAMLET**, by Sir Arthur Quiller-Couch.
With 30 coloured illustrations by W. G. Simmonds.
4to, *original cloth. London, N.D.* **18s**
- 75 **JULIUS CÆSAR**, a Tragedy, written by Mr. W. Shakespear.
12mo, *boards, cloth back.*
London, Printed in the Year 1711. **£1 10s**
- 76 **JULIUS CÆSAR.** A Tragedy.
Frontispiece. 12mo, new boards.
London, J. Tonson, 1734. **£1 10s**

77 **THE TRAGEDY OF JULIUS CÆSAR.***Printed in red and black.*8vo. *Bound at the Doves Press in full blue levant morocco, g. e.**Doves Press, 1913.***£14 14s**78 **KING HENRY IV.** The First Part of HENRY IV., with the Life and Death of Henry Sirnamed Hot-Spur.*Frontispiece.*12mo, *new boards.* London: Printed for J. Tonson, 1734. **£1 5s**

*** With the Advertisement cautioning the Public against Shakespeare's Plays published by Walker.

78a **THE FIRST PART OF HENRY IV.** A Tragedy. Written by William Shakespeare; Marked with the Variations in the Manager's Book, at the Theatre-Royal in Drury-Lane.*Engraved frontispiece.* 12mo, *new boards.*

London: Printed for C. Bathurst, 1785.

£1 5s79 **KING HENRY IV.** The Second Part of Henry IV., containing his Death: and the Coronation of King Henry V. *Frontispiece.*12mo, *new boards.* London, Printed for J. Tonson, 1734. **£1 5s**

*** With the Advertisement cautioning the Public against Shakespeare's Plays published by Walker.

80 **KING HENRY THE FIFTH,** arranged for representation at the Princess's Theatre, with Historical and Explanatory Notes by Charles Kean. As first performed on Monday, March 28, 1859.8vo, *original morocco.* London (1859).**£5 5s**

*** Presentation Copy from C. Kean to B. Isaacson (who had charge of the music arrangements) with inscription of title-page "To B. Isaacson, Esq., with the Kind Regards of Charles Kean." Isaacson in his turn presented it thirty-two years later to his son, and has put the following inscription on fly-leaf: "Presented to my son Alexander Isaacson with love B. Isaacson Nov. 1891"; and the latter in his turn presented it to his daughter: "Presented to my darling daughter Beatrice by her loving Papa Alexander Isaacson."

81 **THE FAMOUS VICTORIES OF HENRY THE FIFTH.**

The Earliest Known Quarto, 1598.

A Facsimile in Foto-Lithography (from the Unique Copy in the Bodleian Library), by Charles Praetorius. With an Introduction by P. A. DANIEL.

4to, *original half roxburgh*. London, 1887.

£2 10s

*** Presentation Copy to F. G. Fleay, from the Editor, with inscription on fly-leaf.

82 **THE LIFE OF HENRY VIII.,** by Mr. William Shakespear; in which are interspersed Historical Notes, Reflections and Observations in respect to the unhappy Fate Cardinal Wolsey met with; never before published (by Joseph Grove). Dedicated to Colley Cibber.

Six engraved portraits.

8vo, *original calf*. London, 1758.

£1 10s

82a **KING HENRY THE EIGHTH,** a Tragedy: Written by William Shakespear, marked with the Variations in the Manager's Book, at the Theatre-Royal in Covent Garden.

Engraved frontispiece. 12mo, *new boards*.

London: Printed for C. Bathurst, etc., 1786.

£1 1s

*** This edition is not mentioned in Jaggard's bibliography.

82b **HENRY THE VIIIth.** A Tragedy. Written by William Shakespear. Taken from the Manager's Book, at the Theatre-Royal, Covent-Garden.

51 pp., 12mo, *new boards (no frontispiece)*.

London: Printed for R. Butters. N.D. (C. 1787).

12s 6d

*** Not mentioned by Jaggard in his bibliography.

83 **KING HENRY THE EIGHTH.** Arranged for representation at the Princess's Theatre by Charles Kean, first performed on Wednesday, 16th May, 1855.

The First Edition of Charles Kean's Acting Edition.

8vo, *newly bound in half morocco, gilt top*. London (1855). £2 2s

*** Presentation Copy from Charles Kean to George Godwin, his historical adviser, with Autograph Inscription by Kean on top of title-page.

THE FOUNDATION PLAY OF SHAKESPEARE'S KING LEAR.
THE ONLY ABSOLUTELY PERFECT COPY KNOWN.

84 [**KING LEAR.**]

The True Chronicle History of King Leir, and his Three Daughters, Gonorill, Ragan, and Cordelia. As it hath been divers and sundry times lately acted.

London, Printed by Simon Stafford for John Wright, and are to be sold at his shop at Christes Church dore, next Newgate Market. 1605.

Small 4to. *A Magnificent Copy with large margins (7 $\frac{9}{16}$ by 5 $\frac{1}{2}$ inches), handsomely bound by Riviere in full crushed levant morocco extra, g. e.*

(SEE ILLUSTRATION, PLATE No. IV.).

£2850

*** The oldest known impression of the Foundation Play of Shakespeare's King Lear (which was not published till 1608).

The play was acted at the *Rose Theatre*, April 6, 1593, by the Queen's men and Lord Sussex's together.

It is one of the rarest plays in the English language. Only four other Copies are known, **BUT THIS IS THE ONLY ONE ACTUALLY PERFECT and moreover it is in exceptionally Fine Condition, with large margins.**

PLATE III.

THE
TRAGEDY
OF
HAMLET
Prince of Denmark.

As it is now Acted at his Highness the
Duke of York's Theatre.

BY
WILLIAM SHAKESPEARE.



L O N D O N :

Printed by *Andr. Clark*, for *J. Martyn*, and *H. Herringman*,
at the Bell in *St. Paul's Church-Yard*, and at the Blue
Anchor in the lower Walk of the *New Exchange*, 1676.

See Item No. 66.

PLATE IV.

THE
True Chronicle Hi.

Story of King LEIR, and his three
daughters, *Gonorill, Ragan,*
and Cordella.

As it hath bene diuers and sundry
times lately acted.



John Sturton

LONDON,

Printed by Simon Stafford for Iohn
Wright, and are to bee sold at his shop at
Christes Church dore, next Newgate-
Market. 1605.

See Item No. 81.

85 **THE LIFE AND DEATH OF KING LEAR.***Frontispiece.* 12mo, *new boards.**London, Printed for J. Tonson, 1734.***£1 10s**

*** Containing at end the Advertisement cautioning the Public against Shakespeare's Plays published by Walker.

85a **KING LEAR.** A Tragedy. Altered from Shakespeare, by D. Garrick, Esq., taken from the Manager's Book, at the Theatre-Royal in Drury-Lane.62 pp., 12mo, *new boards (no frontispiece).**London: Printed for R. Butters. N.D. (C. 1787).***12s 6d**86 **KING LEAR.**

THE FIRST QUARTO, 1608.

A Facsimile (from the British Museum Copy, C. 34 k. 18). With an Appendix (sheet K., from British Museum Copy, C. 34 k. 17). By Charles Praetorius, with Introduction by P. A. DANIEL.

4to, *original half roxburghe.* *London, 1885.***£2 10s**

*** Presentation Copy to Mr. F. G. Fleay, from the Editor, with inscription on fly-leaf.

87 **PLAY OF KING RICHARD II.**

Arranged for representation at The Princess's Theatre, with Historical and Explanatory Notes, by CHARLES KEAN. As first performed on Thursday, March 12, 1857.

8vo, *wrappers.* *London, 1857.***6s**88 **KING RICHARD II.** Arranged for representation at the Princess's Theatre, with historical and explanatory Notes by Charles Kean, as first performed on Thursday, March 12th, 1857.

The First Edition of Kean's Acting Edition.

8vo, *newly bound in half morocco, gilt top.* *London (1857).* **£2 2s**

*** Presentation Copy from Charles Kean to George Godwin, his historical adviser, with inscription on top of title-page in Kean's Autograph:—

“To George Godwin Esq.
with the kind regards of
Charles Kean.”

89 **THE LIFE AND DEATH OF KING RICHARD THE SECOND.**

A Facsimile of the Quarto V. 1634 in Photo-Lithography by Charles Praetorius. With an Introductory Notice by P. A. DANIEL.

4to, *original half roxburgh*. London, 1887. **£2 10s**

*** Presentation Copy to Mr. F. G. Fleay, from the Editor, with inscription on fly-leaf.

90 **THE LIFE AND DEATH OF RICHARD III.** A Tragedy. With the Landing of the Earl of RICHMOND, and the Battle at Bosworth Field, being the Last between the Houses of LANCASTER and YORK.

Frontispiece. 12mo, *old calf.*

London, Printed by R. Walker at Shakespear's Head in Turn-again Lane, Snow-hill, 1734. **£10 10s**

*** One of the excessively rare Pirated Editions published by R. Walker, and against which Tonson printed his warning which is attached to several of the Tonson editions of the Plays:—

“Whereas R. Walker, with his Accomplices, have printed and publish'd several of Shakespear's Plays; and to screen their innumerable Errors, advertise, that they are Printed as they are acted, and Industriously report, that the said Plays are printed from Copies made use of at the Theatres: I therefore declare, in Justice to the Proprietors, whose Right is basely invaded, as well as in Defence of Myself, That no Person ever had, directly or indirectly from me, any such Copy or Copies; neither wou'd I be necessary on any Account in Imposing on the Publick such Useless, Pirated, and Maim'd Editions as are publish'd by the said R. Walker.

W. Chetwood, Prompter to His
Majesty's Company of Comedians at
the Theatre-Royal in Drury-Lane.”

Walker's edition of “Coriolanus,” 1735, sold at Sotheby's in July, 1922, for £23.

90a **RICHARD THE THIRD.** A Tragedy. Taken from the Manager's Book, at the Theatre-Royal, Covent-Garden.

58 pp., 12mo, *new boards (no frontispiece).*

London: Printed for the Proprietors, and sold by Rachael Randall.
1787. **12s 6d**

91 **KING RICHARD THE THIRD.** A Historical Play, adapted to the Stage by Colley Cibber: Revised by J. P. Kemble: and now published as it is performed at The Theatres Royal.

Post 8vo, *unbound.* London, 1814. **6s**

92 **RICHARD THE THIRD.**

The First Quarto, 1597.

A Facsimile in Photo-Lithography by William Griggs, with an Introduction by P. A. DANIEL.

4to, *original roxburghe*. London (1883). **£2 10s**

*** Presentation Copy to Mr. F. G. Fleay, from the Editor, with inscription on fly-leaf.

93 **KING RICHARD III.** In Five Acts, as arranged for the Stage by Henry Irving from the text of William Shakespeare and presented at The Lyceum Theatre on Saturday, 19th December, 1896.

8vo, *original wrappers*.

London, Printed at the Chiswick Press, 1896. **10s 6d**

94 **THE TRAGEDY OF LOCRINE**, the Eldest Son of King Brutus.

Frontispiece. 12mo, *new boards*.

London, J. Tonson, 1734. **10s 6d**

95 **MACBETH**, a Tragedy, with all the Alterations, Amendments, Additions and New Songs.

As it is now Acted at the Theatre Royal.

Small 4to. *Fine Copy in new full calf antique, g. e.*

London, Printed for H. Herringman and R. Bentley; and sold by R. Bentley, J. Tonson, T. Bennet, and F. Sanders, 1695. **£21**

*** This alteration was made by Sir William Davenant. Downes, the prompter, says that Nat Lee had the part of Duncan assigned to him on this revival, but did not succeed in it. It was performed with great splendour.

96 **THE TRAGEDY OF MACBETH**, to which are added, all the Original Songs never printed in any of the former Editions.

Frontispiece. 12mo, *new boards*.

London, J. Tonson, 1734. **£1 10s**

96a **MACBETH**. A Tragedy. Written by William Shakespeare, taken from the Manager's Book, at the Theatre Royal, Drury-Lane.

41 pp., 12mo, *new boards (no frontispiece)*.

London: Printed for the Proprietors, and sold by Rachael Randall. 1786. **12s 6d**

97 **MERCHANT OF VENICE.** 1600.

The
Excellent
History of the Mer-
chant of Venice.

With the extreme cruelty of Shylocke
the Jew towards the saide Merchant, in cut-
ting a just pound of his flesh. And the obtaining
of Portia, by the choise of
three Caskets.

WRITTEN BY W. SHAKESPEARE.

(Printer's Ornament)

Printed by J. Roberts, 1600.

Small 4to. *A Fine Copy (blank margins of title and of last leaf renewed), full levant morocco extra, g. e.* **£375**

Excessively Rare. The First Edition (Second Issue). A copy sold in May, 1906, for £460.

Of this Comedy two issues exist, each dated 1600. The first was "Printed by J. R. for Thomas Heyes," the other (our copy) "Printed by James Roberts, 1600," which Mr. Pollard thinks really appeared in 1619.

98 **MERCHANT OF VENICE.** As altered by Lord Lansdowne, under the title of THE JEW OF VENICE. A Comedy. As it is Acted at the Theatre in Little-Lincolns-Inn-Fields, by His Majesty's Servants.

FIRST EDITION. Small 4to, *bound by Riviere in full morocco, g. e.*
London, 1701. **£15 15s**

*** This is Shakespeare's "Merchant of Venice" altered by Lord Lansdowne.

Nearly the whole of Act 2 and parts of others omitted. The character of Shylock is essentially unchanged. Assertions to the effect that he is here made a comic character seem to have arisen from a misunderstanding of Rowe's remark by D. E. Baker in "Biographia Britannica."

"Peleus and Thetis; A Masque" is inserted between Acts 2 and 3.

The profits of the play were given to Dryden's family.

This version held sway for more than a generation.

- 98a **THE MERCHANT OF VENICE.** A Comedy. Taken from the Manager's Book, at the Theatre-Royal, Covent-Garden.
56 pp., 12mo, *new boards (no frontispiece)*.
London: Printed for the Proprietors, and sold by Rachael Randall.
1787. 12s 6d
- 99 **THE MERCHANT OF VENICE.** A Comedy in Five Acts, by William Shakespeare, as presented at The Lyceum Theatre on Saturday, November 1st, 1879.
8vo, *original wrappers.* *London, 1879.* 6s
- 100 **THE MERCHANT OF VENICE.**
With 36 coloured illustrations by SIR JAMES D. LINTON, R.I.
The beautiful De Luxe Edition. Square 8vo, *handsomely bound in half levant morocco extra, full gilt backs, uncut, t. e. g.*
London, 1918. £2 2s
- 101 **THE MERRY WIVES OF WINDSOR.** A Comedy. Taken from the Manager's Book at the Theatre-Royal, Covent-Garden.
56 pp., 12mo, *new boards (no frontispiece)*.
London: Printed for the Proprietors, and sold by Rachael Randall,
1787. 10s 6d
- 102 **MERRY WIVES OF WINDSOR.**
The First Quarto, 1602.
A Facsimile in Photo-Lithography by William Griggs, with Introduction by P. A. DANIEL.
4to, *original half roxburgh.* *London, N.D.* £2 10s
- *** Presentation Copy to F. G. Fleay, from the Editor, with inscription on fly-leaf.
- 102a **MERRY WIVES OF WINDOR.** A facsimile in photo-Lithography of the 1st 4to (1602), together with a reprint of the prompt copy prepared for use at Daly's Theatre, the alterations and emendations by Augustin Daly.
New York, Printed for Mr. Daly, 1886. 10s 6d

103 **A MIDSUMMER NIGHT'S DREAM. 1600.**

A

Midsommer nights
dreame.As it hath beene sundry times pub-
likely acted by the Right Honoura-
ble, the Lord Chamberlaine his
Servants.

Written by William Shakespeare.

(Printer's Ornament)

Printed by James Roberts, 1600.

Small 4to, *a very fine copy (blank margin of title renewed), full
levant morocco, g. e.* **£375**Excessively Rare. The First Edition (Second Issue). A copy sold in December, 1905
for £480.Of this Comedy two different impressions exist, each dated 1600. The first came from
the press of James Roberts on behalf of Thomas Fisher, and the second (our copy)
from the same press, which Mr. Pollard thinks was really printed in 1619.104 **MIDSUMMER NIGHT'S DREAM.** Arranged for presentation at the
Princess's Theatre, with historical and explanatory Notes by Charles
Kean, as first performed on Wednesday, October 15th, 1856.

The First Edition of Kean's Acting Edition.

8vo, *newly bound in half morocco, gilt top.* London (1856). **£2 2s***** Presentation Copy from Charles Kean to George Godwin, his Historical Adviser,
with signed Autograph Inscription on top of title-page.105 **THE COMEDY OF A MIDSUMMER NIGHT'S DREAM,** arranged for
Representation at Daly's Theatre, by Augustin Daly.8vo, *cloth.* *Privately Printed,* 1888.**8s 6d**

106 **A MIDSUMMER NIGHT'S DREAM.**

With 39 plates in colour, besides numerous illustrations in black and white in the text.

THE BEAUTIFUL EDITION DE LUXE.

4to, *original vellum binding, uncut, t. e. g.* London, 1908. **£6 6s**

*** One of the special copies signed by the Artist, Arthur Rackham.

107 **MUCH ADO ABOUT NOTHING.**

8vo, *original wrappers.*

London, Printed at the Chiswick Press, 1882. **10s 6d**

108 **MUCH ADO ABOUT NOTHING.** The Quarto Edition, 1600.

A Facsimile by Charles Praetorius. With Introduction by P. A. DANIEL.

4to, *original half roxburghie.* London, 1886. **£2 10s**

*** Presentation Copy to F. G. Fleay, from the Editor, with inscription on fly-leaf.

109 **OTHELLO, THE MOOR OF VENICE.** A Tragedy. As it hath been divers times acted at the Globe, and at the Black-Friers: and now at the Theatre Royal, by His Majesties Servants.

Small 4to, *bound by Riviere in full niger morocco, g. e.* London, Printed for Richard Bentley and S. Magnes in Russell-Street, near Covent-Garden, 1687. **£27 10s**

110 **PERICLES PRINCE OF TYRE.**

Frontispiece. 12mo, *new boards.*

London, J. Tonson, 1734. **£1 5s**

111 **PERICLES, PRINCE OF TYRE.** With the true Relation of the whole History, Adventures, and Fortunes of the said Prince.

Booth's facsimile from the Third Folio Edition of 1664, with Notices of former Editions.

20 pp., 4to, *original wrappers.* London, 1865. **10s 6d**

- 112 **PERICLES, PRINCE OF TYRE.** With the true Relation of the whole History, Adventures, and Fortunes of the said Prince.

Booth's Facsimile from the Third Folio Edition of 1664, with Notices of former Editions.

20 pp., 4to. *London*, 1865.

£5 5s

Unique copy with hundreds of Manuscript corrections by F. G. Fleay for the Edition published by him in 1874 for the New Shakespeare Society.

- 113 **ROMEO AND JULIET. 1637.**

THE MOST
EXCELLENT
And Lamentable Tragedie
of ROMEO and
JULIET.

As it hath been sundry times publikely Acted
by the KINGS Majesties Servants
at the GLOBE.

Written by W. Shake-speare.

Newly corrected, augmented, and amended.

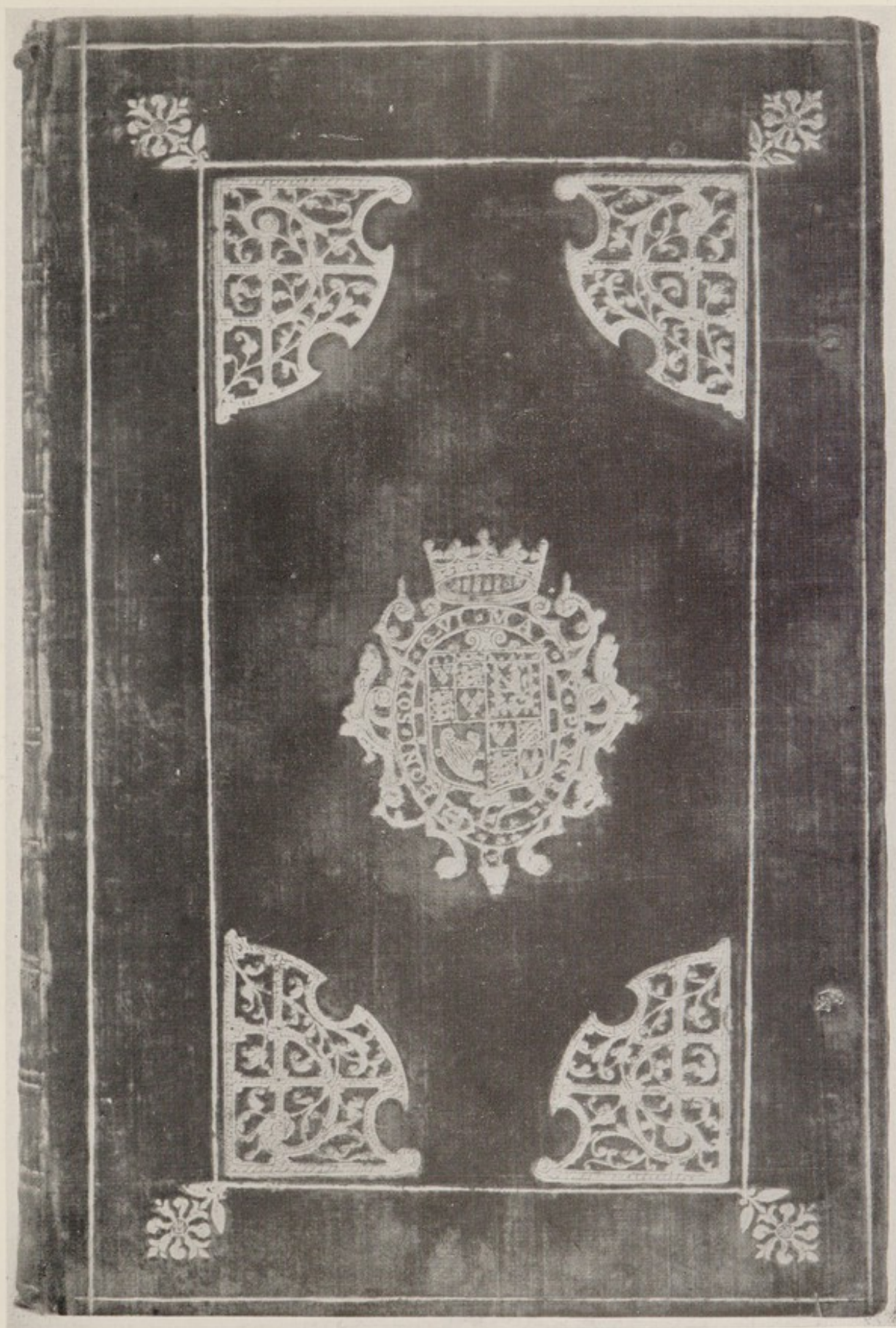
(Printer's device).

London,

*Printed by R. Young for John Smethwicke, and are to be sold at
his Shop in St. Dunstons Church-yard in Fleetstreet,
under the Dyall, 1637.*

A VERY FINE COPY OF THIS EXCESSIVELY RARE small 4to, bound by
Riviere in full crushed levant morocco, g. e. £210

*** This is a very large copy, practically uncut, having many deckle edges.



The binding of
BACON'S NOVUM ORGANUM, 1620.
King Charles I's Copy in purple velvet, gold tooled.
See Item No. 241.



Engraved Title-page of
BACON'S NOVUM ORGANUM, 1620.
See Items Nos. 241 and 242.

- 114 **ROMEO AND JULIET.** By Shakespeare. With Alterations, and an additional Scene; by D. Garrick. As it is performed at the Theatre Royal in Drury-Lane.

Frontispiece. 12mo, *new boards.*

London: Printed for J. Whitworth. N:D. (1780). **£2 2s**

*** On reverse of title is the list of Dramatis Personæ, giving the Actors both at Drury Lane and Covent Garden.

Jaggard, in his bibliography refers to this edition, but does not mention the frontispiece.

- 114a **ROMEO AND JULIET.** A Tragedy. Altered from Shakespeare by David Garrick. Marked with the Variations in the Manager's Book, at the Theatre Royal in Drury-Lane.

Engraved frontispiece. 12mo, *new boards.*

London: Printed for T. & W. Lowndes. 1784. **£1 5s**

- 114b **ROMEO AND JULIET.** A Tragedy. Altered from Shakespeare; By D. Garrick, Esq. Taken from the Manager's Book, at the Theatre-Royal in Covent-Garden.

52 pp., 12mo, *new boards (no frontispiece).*

London: Printed for R. Butters. N.D. (C. 1787). **12s 6d**

- 115 **ROMEO AND JULIET.** Parallel Texts of the First Two Quartos (1597-1599). Edited by P. A. Daniel. 4to. 1874.

ROMEO AND JULIET. Revised Edition of the Second, or 1599, Quarto. Edited by P. A. Daniel. 4to. 1875.

ORIGINALS AND ANALOGUES. Part I. Romeus and Juliet. Arthur Brooke. Rhomeo and Julietta. William Painter. Edited by P. A. Daniel. 4to. 1875.

Together 3 vols., small 4to, *original cloth.* **£3 3s**

*** From the Library of the Celebrated Shakespearean Critic, F. G. Fleay, the first two having inscriptions to him by the Editor, P. A. Daniel.

- 115a **ROMEO AND JULIET.** Parallel Text of the First Two Quartos. Revised Edition of the Second, or 1599, Quarto.—Romeus and Juliet, translated by Arthur Brooke: Rhomeo and Julietta, translated by William Painter.

Together, edited by P. A. Daniel, 3 vols., royal 8vo, *original cloth, uncut.* *The New Shakespeare Society*, 1874-5. £3 3s

Presentation Copies from the Editor to F. G. Stephens.

- 116 **ROMEO AND JULIET.** Revised Edition of the Second, or 1599, Quarto. Edited by P. A. Daniel.

4to, *original cloth.* *Published for the New Shakespeare Society.*

London, 1875.

£1 1s

*** From the Library of the Shakespearean Critic, Allan Park Paton, with his Autograph on title-page. It is also a Presentation Copy from the Editor with inscription on fly-leaf.

- 117 **ROMEO AND JULIET.**

8vo, *original wrappers.* *London, printed at the Chiswick Press,* 1882. 10s 6d

- 118 **ROMEO AND JULIET.** A Facsimile by Praetorius of the Undated Quarto.

Small 4to. 1887. *Handsomely bound in full crushed levant morocco extra, gold floral corner ornaments, and lettered in gold on side* "Lewis Waller. March 8, 1910." £5 15s

*** Presentation Copy by Miss Greta Morrill to the celebrated Shakespearean Actor, Lewis Waller, with the following interesting inscription on fly-leaf:—

"In ever grateful recognition from a lover of Shakespeare."

119 **SIR JOHN OLDCASTLE. 1600.**

The first part
Of the true and hono-
rable historie, of the life of
Sir John Old-castle, the good
Lord Cobham.

As it hath bene lately acted by the Right
honorable the Earle of Notingham
Lord high Admirall of England
his Servants.

Written by William Shakespeare.

(Printer's Ornament)

London, printed for T. P.

1600.

Small 4to, a fine copy (blank margin of title and two other leaves renewed), full levant morocco extra, g. e. **£175**

Excessively Rare. The First Edition (Second Issue).

Of this Comedy two issues exist, each dated 1600. The first was "*Printed by V. S. for Thomas Pavier,*" the other (our copy) "*London, printed for T. P.,*" which Mr. Pollard thinks was really printed in 1619.

119a **(TAMING OF THE SHREW.) Catharine and Petruchio:** A Comedy, In Three Acts: As it is perform'd at the Theatre-Royal in Drury-Lane. Alter'd from SHAKESPEAR'S Taming of the Shrew. By David Garrick.

FIRST EDITION. 8vo, half morocco.

London: Printed for J. and R. Tonson, 1756.

£2 2s

*** Garrick's version differs from the original in the omission of the "Induction" and in the suppression of scenes which do not relate to Katharine and Petruchio, in addition to minor alterations.

- 120 **THE TEMPEST**, or The Enchanted Island. A Comedy; As it is now Acted at His Highness the Duke of York's Theatre.

Small 4to, *full morocco, g. e. by Riviere. London, Printed for Henry Herringman at the Sign of the Blew-Anchor in the Lower Walk of the New-Exchange, 1676.* £27 10s

This edition of the Tempest was altered by Dryden.

- 121 **THE TEMPEST**, or the Enchanted Island.

A Comedy, as it is Acted at their Majesties Theatre in Dorset-Garden (by J. Dryden).

Small 4to, *full mottled calf gilt, g. e. London, 1690.* £21

“The whole ground work of this play is built on Shakespeare; the greater part of the language, and some entire scenes, being copied verbatim from it. Dryden has, however, made a considerable alteration in the plot, and conduct of the play. Davenant has some share with Dryden in this alteration.”—W. C. Hazlitt.

- 121a **THE TEMPEST.** A Comedy. Written by William Shakespeare: Taken from the Manager's Book, at the Theatre Royal, Drury-Lane.

46 pp., 12mo, *new boards (no frontispiece).*

London: Printed for R. Butters. N.D. (1787). 12s 6d

- 121b **THE TEMPEST.**

With 40 coloured plates by Edmund Dulac.

4to, *original vellum binding. London. N.D.* £5 5s

*** The Limited Edition de Luxe, numbered and signed by the Artist.

- 122 **THE LIFE AND DEATH OF THOMAS, LORD CROMWELL.**

Illustrated with frontispiece and portrait of Shakespeare.

12mo. *New boards. London, Printed for J. Tonson, 1734.* £1 5s

PRESENTATION COPY FROM THE EDITOR TO A. C. SWINBURNE.

- 123 **TITUS ANDRONICUS**—the first quarto, 1600. A Facsimile from the Copy in the University Library, Edinburgh, by Charles Praetorius.

With an introduction by Arthur Symons.

Small 4to, *original half roxburghe* (1885). **£12 12s**

Presentation Copy from the Editor, Arthur Symons, to the poet, A. C. Swinburne, with the following inscription on fly-leaf:—

“To A. C. Swinburne Esq. as a slight acknowledgement of personal indebtedness to the ‘poet de venu critique’ who in his ‘Study of Shakespeare’ has laid all students of the poet under an obligation Arthur Symons.”

- 124 **TWELFTH-NIGHT;** or, What You Will. Taken from the Manager’s Book, at the Theatre-Royal, Drury Lane.

55 pp., 12mo, *new boards (no frontispiece)*.

London, Printed for the Proprietors, and sold by Rachael Randall,
1787. **12s 6d**

- 124a **TWELFTH NIGHT;** or, What You Will. A Comedy in Five Acts, as arranged for the Stage by Henry Irving, and presented at The Lyceum Theatre, 8th July, 1884.

8vo, *original wrappers.* *London, Printed at the Chiswick Press,*
1884. **10s 6d**

- 125 **TWELFTH NIGHT;** or, What You Will.

With 40 full-page plates in colour by W. Heath Robinson.

4to, *original vellum binding, uncut, t. e. g.* *London, 1918.* **£3 18s**

*** The Large Paper Edition limited to 350 copies, signed by the Artist, W. Heath Robinson.

PRESENTATION COPY WITH SIX AUTOGRAPH LETTERS CONCERNING
THE PERFORMANCE, ETC.

- 127 **THE WINTER'S TALE.** Arranged for representation at the Princess's Theatre, with historical and explanatory Notes by Charles Kean, as first performed on Monday, April 28th, 1856.

The First Edition of Kean's Acting Edition.

8vo, *newly bound in half morocco, gilt top.* London (1856). **£12 12s**

*** Presentation Copy to Geo. Godwin, Kean's Historical Adviser, with Kean's signed Autograph Inscription on top of title-page.

Inserted are six Autograph letters from Kean to Godwin, dealing with the historical arrangements of the play:—

"An Artist has shown me an engraving of the Tomb of Mideas—The carving is so peculiar and so beautiful that I should like to introduce it on the walls for Pelixenes Palace—May I do so?"

"What should the last scene (the Statue scene) be called?"

"I should be grieved indeed if you were not present on the first night of such a production and one in which I owe so much to your kindly interest and knowledge."

"I understand from Gordon that you have cut out the Theatre in our scene of Athens, although the one Gordon was introducing was too Roman, still there ought to be a Theatre."

"The only possible objection I could have to the scene you so kindly propose is the doubt that such a thing as a ruined Temple with habitations worked into it existed at Athens during the period we have selected," etc., etc.

- 128 **A YORKSHIRE TRAGEDY.**

Frontispiece. 12mo, *new boards.*

London, J. Tonson, 1734.

£1 5s

- 129 **DOUBLE FALSEHOOD;** or, *The Distrest Lovers*, a Play; written originally by W. Shakespeare and now revised and adapted to the Stage by Mr. Theobald.

8vo, *half calf, gilt edges.* London, 1728.

£1 5s

- 130 **SHAKESPEARE FACSIMILES.**

King Richard the Second. First Quarto. 1597. London, 1888.

King Richard the Second. Third Quarto. 1608. London, 1888.

Richard the Third. Third Quarto. 1602. London, 1888.

Richard the Third. Sixth Quarto. 1622. London, 1889.

King Henry the Fourth. First Quarto. 1598. London, N.D.

Merry Wives of Windsor. First Quarto. 1602. London, 1888.

The Facsimiles in Photo-Lithography by William Griggs and Charles Praetorius.

6 vols., small 4to, *original half roxburgh.*

£2 10s

(d) Shakespeare Retold.

131 **DUNCOMBE (J.). Dramatic Tales from Shakespeare.**

Twenty separately issued tales, *each embellished with a folding plate.*

The collection bound in two tiny volumes (32mo). *Printed and published by J. Duncombe, N.D. Circa 1820.*

These are somewhat similar to the separate issues of Lamb's Tales from Shakespeare, and probably equally rare. **£8 10s**

They comprise:—

HAMLET, Prince of Denmark.
KING RICHARD II.
ANTONY AND CLEOPATRA.
KING RICHARD III.
JULIUS CAESAR.
TITUS ANDRONICUS.
KING LEAR.
OTHELLO.
AS YOU LIKE IT.
KING HENRY VIII.

KING JOHN.
ROMEO AND JULIET.
KING HENRY IV. First part.
KING HENRY IV. Second part.
ALL'S WELL THAT ENDS WELL.
MEASURE FOR MEASURE.
CYMBELINE.
PERICLES, Prince of Tyre.
CORIOLANUS.
THE MERRY WIVES OF WINDSOR.

Also with general title-page to the whole collection, and the Life of Shakespeare by Joseph Graves, with portrait of the poet.

132 **GRIFFITH (R.) A Collection of More Than Eight Hundred Prologues and Epilogues, from the following Authors:**

Shakespeare,
Massinger,
Dryden,
Waller,

Beaumont and Fletcher,
Ben Johnson,
Davenant,
etc., etc.

Together with all the Prologues and Epilogues written by the late D. Garrick, Esq. With a Preface and Notes.

Engraved frontispiece in volume 1, and a series of full-length portraits of Actors in their celebrated characters.

4 vols., 12mo, *original half calf.* London, 1779.

£3 10s

*** The Portraits include:—

Garrick.
Parsons.
King.
Mrs. Wilson.
Mrs. Barry.
Weston.

Powell.
Nell Gwyn.
Mrs. Abington.
Miss Young.
Mrs. Yates.
And others.

The Shakespeare Prologues are:—

Introduction to the Second Part of King Henry IV.
Prologue to King Henry V.
Chorus to the Second Act of King Henry V.
Chorus to the Fourth Act of King Henry V.

Chorus to the Fifth Act of King Henry V.
Prologue to Henry VIII.
Prologue to Troilus and Cressida.
Prologue to Romeo and Juliet.

THE FIRST EDITION.

- 133 **LAMB (CHARLES AND MARY).** **Tales from Shakespear,** designed for the Use of Young Persons.

Embellished with copperplates.

FIRST EDITION. 2 vols., 12mo, *fine copy bound by Sangorski & Sutcliffe in full crushed levant morocco extra, g. e.*

London, Thomas Hodgkins, 1807.

£45

*** The Plates are twenty in number; they were engraved by William Blake from drawings by William Mulready.

- 133a **LAMB (CHARLES AND MARY).** **Tales from Shakespeare.**

With 13 plates in colour, besides numerous illustrations in the text, by Arthur Rackham.

4to, original buckram, uncut, t. e. g. London, 1909.

£4 10s

*** Large Paper Edition signed by the Artist, Arthur Rackham.

- 134 **MACAULEY (MISS)** **Tales of the Drama;** founded on The Tragedies of Shakespeare, Massinger, Shirley, Rowe, Murphy, Lillo, and Moore, and on The Comedies of Steele, Farquhar, Cumberland, Bickerstaff, Goldsmith, and Mrs. Cowley.

Illustrated with woodcuts.

12mo, original covers. Exeter, New Hampshire, 1833.

£1 1s

*** An early American edition of Tales from Shakespeare. Includes:—

King John.

The Merchant of Venice.

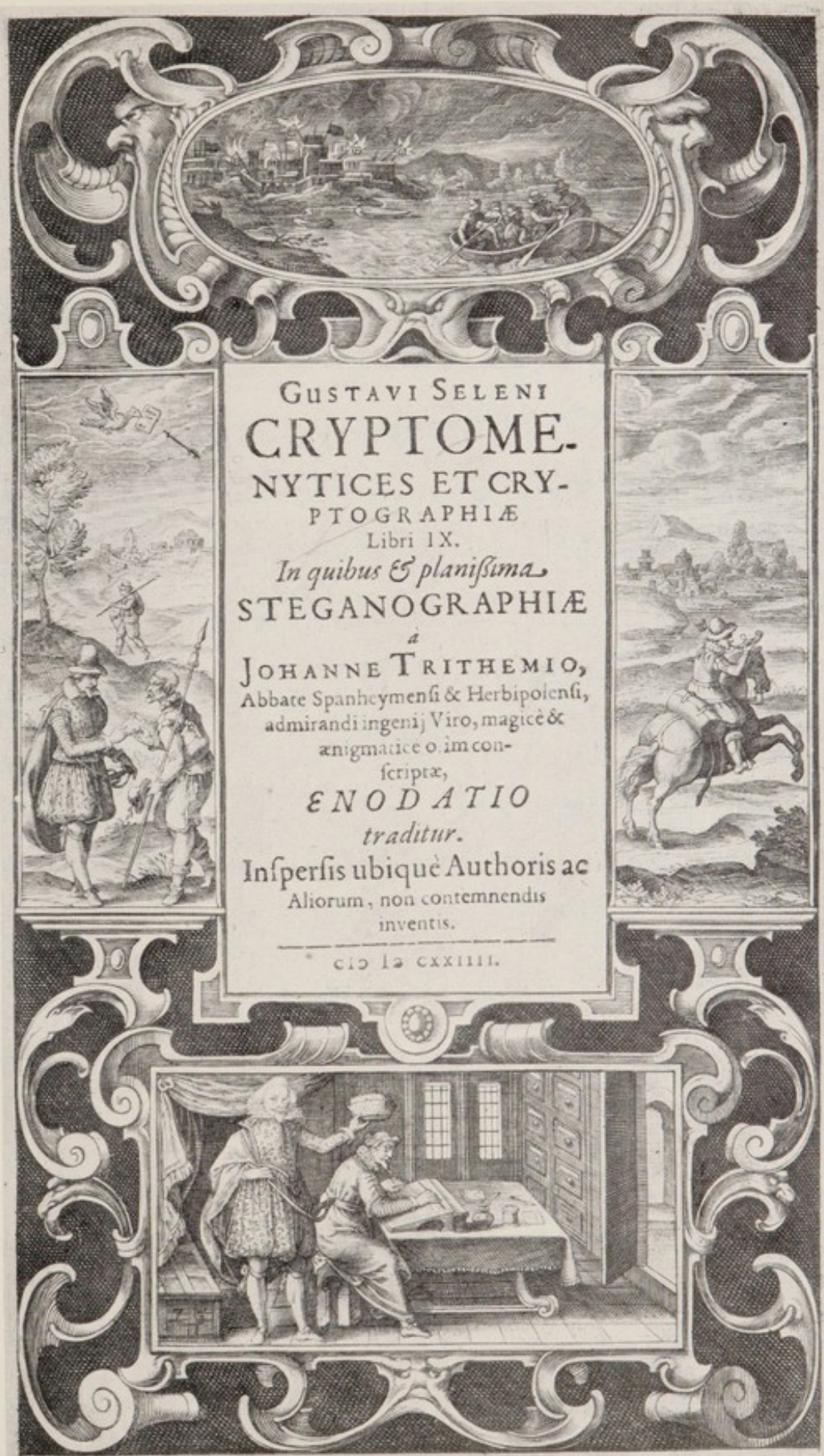
Winter's Tale.

Coriolanus.

King Richard II.

Julius Caesar.

Besides an introduction to Shakespeare's Plays, and "The Quaker," a tale concerning Stratford-on-Avon.



The Book which reveals the Bacon-Shakespeare Story.
BRUNSWICK-LUNEBURG (DUKE OF) GUSTAVI SELENI CRYPTOMENYTICES, 1624.
See Item No. 247.

PLATE VIII.

8

Epigrammata Selecta.

Dionysii. I. Gorraeus.

Calliope custos facunda Heliconis, Homerum
Producas alium nobis; venit alter Achilles.

IN VITAM HUMANAM.
Archia. T. F.

Iure aliquis laudet Thracas, quia pignora deflent
In lucem veniunt maius ut ex utero.
Tum quia defunctos et ab omni parte beatos
Censent, fatidicæ quos rapuere Deæ.
Quippe sciunt homines natos mala in omnia, pace
Certâ denatops lætitiâq; frui.

Posidippi, ut alij, Cratetis Cynici. I. Gorraeus.

Quodnam iter insistas itæ? discordia toto
Magna foro et lites; cura molesta domi est;
In terrâ atq; agris labor arduus; æquore terror;
Externâq; bonis in regione times.
Esse inopem durum est; multæ cum coniuge curæ;
Si forâ careas coniuge, solus eris.
Nati discruciant; orba est sine pignore vita;
Est amens iuuenis, languidiorq; senex.
Quare opta alterutrum, vel nunquam luminis auras
Hauisise; aut natum mox obiisse diem.

Huc elegantem *V. C. L. Domini Verulamij*
καρποδίου adijcere adlubuit.

The world's a bubble, and the life of man
lesse then a span,
In his conception wretched, from the wombe,
so to the tombe:

Curst

10

Epigrammata Selecta.

Curst from the cradle, and brought up to yeeres,
with cares and feares.
Who then to fraile mortality shall trust,
But limmes the water, or but wristes in dust.

Yet since with sorrow here we live opprest:
what life is best?
Courts are but only superficiall scholes
to dandle fooles.
The rurall parts are turn'd into a den
of savage men.
And wher's a city from all vice so free,
But may be term'd the worst of all the three?

Domesticke cares afflict the husbands bed,
or paines his head.
Those that liue single take it for a curse
or doe things worse.
Some would haue children, those that haue them, none,
or wish them gone.
What is it then to haue or haue no wife,
But single thraldome, or a double strife?

Our owne affections still at home to please,
is a disease,
To crosse the sea to any foreine soyle,
perills and toyle.
Warres with their noyse affright vs: when they cease,
We are worse in peace.
What then remaines? but that we still should cry,
Not to be borne, or being borne to dye.

E.

Shakespeare's "SEVEN AGES OF MAN," parodied by Sir Francis Bacon.
FROM FARNABY'S FLORILEGIUM. London, 1629.
See Item No. 248.

PART II.

SHAKESPEARE'S WORKS IN FOREIGN
TONGUES.

(ARRANGED UNDER LANGUAGES.)

ARABIC.

- 135 **THE MERCHANT OF VENICE**, translated into Arabic.
8vo, original wrappers. Cairo, 1922. **8s 6d**

CANARESE (A Language of Southern India).

- 136 **OTHELLO**. Translated into Canarese poetry with prose commentary by Basappa Sastri and C. Subba Rao.
8vo, original boards. (Madras), 1895. **16s**

CATALAN (The Language of Provence, Valencia & Catalonia).

THE ORIGINAL MANUSCRIPT.

- 137 **KING LEAR**. Translation into Catalan, by Anfos Par.
Lo Rei Lear. Feelment Arromançada en estil de Catalana Prosa per ANFOS PAR ab notes explicatives dels mellors comentaristes anglesos y estudis critics del Traductor.
THE ORIGINAL MANUSCRIPT neatly written on 550 pages, 4to.
Barcelona, 1910. **£52 10s**

*** A most interesting and valuable Manuscript by a great Catalan scholar and the first translation of King Lear into Catalan.

The translator has not merely translated the play, but half the Manuscript is occupied with Original Notes, Criticisms, Essays, Prefaces, etc.

The Preface, preliminary Essays and Biographical Notes occupy the first 90 pages. At the end appears various critical essays such as: History of English Dramatic Drama; Dramatic Scenery in the time of Elizabeth; Shakespeare and Barcelona; Shakespeare and Music; Critical Studies of the Characters of King Lear.

This Manuscript demonstrates the very important study Shakespeare has become to students in Spain,

Accompanying it is the printed Edition of King Lear which was issued in 1912.

The translator, Anfos Par, is referred to by Sidney Lee in his "Life of Shakespeare" as the great Spanish Shakespearean scholar.

Catalan—*continued*.

- 138 **LO REI LEAR**, tragedia de Guillem Shakespeare, feelment arromançada en Estil de Catalana prosa, per Anfos Par. Ab notes esplicatives dels mellors comentaristes Anglesos y estudis critics del traductor.

With reproduction of title-page of the First Folio Shakespeare.

8vo, *original wrappers*. Barcelona, 1912.

12s 6d

First Edition of the first translation of Shakespeare's "King Lear" into Catalan.

- 139 **LA TRAGEDIA DE MACBETH**. Traduccio amb proleg i notes per Cebria Montoliu.

8vo, *original wrappers*. Barcelona, 1908.

7s 6d

The first translation of Macbeth into Catalan, with a long preface on Shakespeare and Catalonia, Macbeth, the method of translation, etc., and 79 pages of notes.

Sidney Lee says: "An interesting attempt to turn Shakespeare into the Catalan language has been initiated at Barcelona."

- 140 **XXIV SONETS DE SHAKESPEARE**. Traduccio directa ab breus notes d'introduccio per Morera y Galicia.

Printed in red and black, with borders to every page, on special paper.

4to, *half calf, original wrappers preserved*. Barcelona, 1912. **18s 6d**

One of 312 copies only.

First Edition of the first translation of Shakespeare's Sonnets into Catalan.

CROATIAN.

- 141 **CORIOLANUS** (translated into Croatian) by Hugo Badalic.

8vo, *original wrappers*. Zagreb, 1917.

7s 6d

- 142 **JULIUS CÆSAR** (Translated into Croatian by Dr. August Harambasic).

8vo, *original wrappers*. Zagreb, 1909.

7s 6d

- 143 **JULIUS CÆSAR**. (Translated into Croatian by Dr. Milan Bogdanovic), with a long introductory preface.

8vo, *original wrappers*. Zagreb, 1920.

6s

Croatian—continued.

- 144 **KING HENRY THE FOURTH. Part I.** (Translated into Croatian by Milan Senoa).
8vo, *original wrappers.* Zagreb, 1922. **6s**
- 145 **MACBETH.** (Translated into Croatian by Vladimir Nazor).
8vo, *original wrappers.* Zagreb, 1917. **7s 6d**
- 146 **THE MERCHANT OF VENICE.** (Translated into Croatian by Dr. August Harambasic, after Schlegel's version).
8vo, *original wrappers.* Zagreb (about 1890). **7s 6d**
- 147 **OTHELLO.** (Translated into Croatian by Josip Karlovic).
12mo, *original wrappers.* Zagreb, 1883. **8s 6d**
- 148 **(A MIDSUMMER NIGHT'S DREAM)** San Ljetne Noci, translated into Croatian by Stjepko Spanic.
8vo, *original wrappers.* Zagreb, 1895. **7s 6d**
- 149 **THE TAMING OF THE SHREW.** (Translated into Croatian by Dr. Milan Bogdanovic).
8vo, *wrappers.* Zagreb, 1922. **6s**
- 150 **TWELFTH NIGHT.** (Translated into Croatian by Dr. Milan Bogdanovic).
8vo, *original wrappers.* Zagreb, 1922. **6s**

DANISH.

- 151 **HAMLET, PRINDS AF DANMARK.** Oversat af P. Foerson.
8vo, *original wrappers.* Copenhagen, 1859. **10s 6d**
Early translation of Hamlet into Danish, with an appendix on the literature of Hamlet.

FRENCH.

ORIGINAL MANUSCRIPT.

- 152 **ANTOINE ET GLEOPATRE, DRAME HISTORIQUE**, En cinq actes et vingt-neuf tableaux, de W. Shakespeare, Traduit en vers français (par G. Hügelmann).

The Original Manuscript, written in a clear hand on folio strips, which are mounted on 263 leaves.

Small folio, *half morocco*.

£52 10s

This is the Original Manuscript by one of the famous French Translators, and was made in 1875.

- 153 **CORIOLANUS**. Overture par Beethoven de Coriolan, tragédie de M. de Collin. Partitur Op. 62.

8vo, *original wrappers*. Bonn, N.D.

10s 6d

- 154 **HAMLET**, traduction de Le Tourneur.

12mo, *original wrappers*. Paris, 1880.

2s 6d

- 155 **HAMLET, PRINCE DE DANEMARK**. Drame en cinq actes en vers. Par A. Dumas et Paul Meurice.

FIRST EDITION. 8vo, *original wrappers*. Paris, 1886.

6s

- 156 **MACBETH**, tragédie, remise au théâtre le premier Juin, 1790. Par M. Ducis.

8vo, *wrappers*. Paris, 1790.

£1 1s

- 157 **OTHELLO**, le More de Venise. (Shakespeare's Othello the Moor of Venice), drame en vers, par Jean Aicard.

With frontispiece, showing Mounet-Sully and Paul Mounet, as Othello and Iago.

Royal 8vo, *original wrappers, uncut*. Paris, 1899.

£1 1s

Presentation copy, with signed inscription from the author on fly-leaf.

- 158 **RICHARD III**. Drame en cinq actes en prose. Par V. Séjour.

8vo, *half bound*. Paris, 1852.

£1 1s

French—continued.

- 159 **VIE ET MORT DE RICHARD III.** Tragédie en 5 Actes de W. Shakespeare. Traduite en vers Français par LE CHEVALIER DE CHATELAIN.
8vo, *wrappers*. London, 1872. **6s 6d**
- 160 **TIMON D'ATHENES.** Drame traduit littéralement en vers, par A. Fleury.
8vo, *original wrappers*. Paris, 1860. **10s 6d**
First Edition of Fleury's translation.

GERMAN.

- 161 **HAMLET, PRINZ VON DAENNEMARK.** Ein Trauerspiel in sechs Aufzuegen. Zum Behuf des Hamburgschen Theaters.
With the portrait of Brockmann, the first creator of Hamlet, as Hamlet.
12mo, *original boards*. Hamburg, 1782. **£3 10s**
The above acting version of Hamlet, the first produced in Germany, was made by the famous Shakespearean actor-manager, Schroeder.
- 162 **HAMLET, übersetzt von Schlegel.**
8vo, *original covers, uncut*. Berlin, Unger, 1800. **£7 10s**
First Edition of Schlegel's translation of Shakespeare's Hamlet, published separately for the first time. With an additional six-page preface, containing many interesting references to Garrick's adaptations of Shakespeare for the stage. At the end of the volume is an additional leaf which gives an interesting view of the state of the theatre at that date.
It contains the changes and omissions which were usual at public performances of the tragedy.
This is the first German Hamlet in Schlegel's translation which has become the classical translation into German, and which is still the one used on the German stage to-day.
Not mentioned by Goedeke.
- 162a **HAMLET** für des deutsche Theater bearbeitet von Karl Julius Schütz.
8vo, *half calf*. Leipzig, 1806. **£1 10s**
With a preface of 16 pages, by the translator.
- 163 **HAMLET, übersetzt von Schlegel.**
8vo, *half bound*. Berlin, 1867. **£2 2s**
Interleaved with paper, and prepared for a stage performance. Few alterations, but very many cancellations and markings of scenes, and other important notes for the arrangements of the stage.
This copy bears the name of D. Neuffer, the director of the theatre at Metz, Alsace-Lorraine.

German—continued.

- 164 **HAMLET.** Prinz von Dänemark. Übersetzt von A. W. von Schlegel, durchgesehen etc., von K. Elze.

4to, *half bound.* Berlin, 1876.

£10 10s

This was originally an octavo, and has been interleaved with paper, and the late owner has made of it a theatrical producer's copy. Every page has been carefully gone through, with numerous additions, cancellations, and notes about the performance, scenery, and arrangement of the stage, all in manuscript. Together with slight pen sketches showing the position of the actors in the different scenes. The names of the actors have been added.

Important contribution for the history of the performances of Shakespeare in Germany.

- 165 **HAMLET,** übersetzt von Schlegel. Bühnenbearbeitung von C. F. Wittmann.

8vo, *half bound.* Leipzig, N.D. (1880).

£1 1s

Actor's copy interleaved and arranged for the part of Polonius.

- 166 **KONIG LEAR,** ein Trauerspiel in fünf Aufzügen nach Shakespear. Aufgeführt auf dem Theater zu München.

8vo. N.P., 1779.

£2 10s

- 167 **(MEASURE FOR MEASURE.)** Maas für Maas. Ein Schauspiel in Fünf Aufzügen. Nach Shakespear von Schroeder.

8vo. *Schwerin & Wismar,* 1790.

£2 17s 6d

- 168 **OTHELLO.** Trauerspiel in fünf Aufzügen, von Shakespeare. Für die Darstellung eingerichtet von C. A. West.

8vo, *half bound.* Vienna, 1841.

£2 10s

Very interesting copy, with numerous corrections and additions by Karl Seydelmann, for the purpose of performance on the stage.

- 169 **ROMEO UND JULIA.** Von Johann Heinrich Voss. Mit Erläuterungen.

8vo, *boards.* Leipzig, 1818.

£1 10s

The First Edition of Voss's translation of Romeo and Juliet.

- 170 **(ROMEO AND JULIET.)** Ouverture zu der Oper. Romeo und Julie, fuer's Pianoforte eingerichtet. P. von Winter.

Oblong 4to. Berlin (*about* 1840).

15s

German—continued.

- 171 **ROMEO AND JULIET.** Overture zu Shakespeare's Romeo und Julia.
Op. 18. L. Schlottmann.
8vo, *original wrappers.* Berlin, N.D. (about 1867). **12s 6d**
- 172 **(TAMING OF THE SHREW.)** Die Bezaehmte Widerbellerin, oder Gasner
der Zweyte. Lustspiel nach Shakespeare, frey bearbeitet von Schink.
8vo. *Sd.* (Vienna), 1790. **£2 10s**
This is an adaptation of Shakespeare's "Taming of the Shrew," the characters
being Austrians, and the scene Vienna, and its neighbourhood.
- 173 **(TEMPEST.)** Overture zu Shakespeare's Sturm für Orchester compo-
nirt. Op. 6. Von Georg Vierling.
Oblong 4to. Berlin (about 1850). **15s**
- 174 **(DRAMATIC WORKS.)** Theatralische Werke. Aus dem Englischen
übersetzt von Herrn Wieland.
With engraved title-pages and vignettes.
8 vols. in 4, *original half calf, gilt backs.*
Zürich, 1762-1766. **£6 6s**
The first German translation of Shakespeare's plays.
- 175 **DRAMATIC WORKS.** Wilhelm Shakespears Schauspiele, übersetzt von
Joh. Joach. Eschenburg. Neue verbesserte Auflage.
22 vols., 8vo, *half calf, gilt ornamental backs (worn).*
Strassburg & Mannheim, 1778-1783. **£6 6s**
Eschenburg was the second translator into German of Shakespeare's plays.

FIRST EDITION OF SCHLEGEL-TIECK TRANSLATION.

- 176 **(DRAMATIC WORKS.)** Shakspeare's dramatische Werke. Uebersetzt
von August Wilhelm von Schlegel, ergänzt und erläutert von Ludwig
Tieck.
9 vols., 8vo, *half calf.* Berlin, 1825-1833. **£3 3s**

First Edition of the complete Schlegel-Tieck translation of Shakespeare. "A fresh and vital impetus to the Shakespearian cult in Germany was given by the romantic leader August Wilhelm von Schlegel. Schlegel reproduced the spirit of the original with such magical efficiency, as to consummate Shakespeare's naturalization in German poetry. Ludwig Tieck, completed Schlegel's undertaking in 1825, but he chiefly confined himself to editing translations by various hands of the plays which Schlegel had neglected. Many other German translations were undertaken, but despite their high merits, Schlegel and Tieck's achievement still holds the field."

German—*continued*.

- 177 **VENUS UND ADONIS; TARQUIN UND LUKREZIA.** Zwei Gedichte von Shakespeare. Aus dem englischen übersezt, mit beigedruktem Original.
8vo, boards. Halle, 1783. **£5 5s**

The first publication of Shakespeare's poems in Germany, and the first translation into German. The English and German are printed on opposite pages.

GREEK.

- 178 **HAMLET.** (Translated into Greek, by Jacob Polula. Together with a critical introduction and notes).
8vo, original wrappers, uncut. Athens, 1889. **10s 6d**

HEBREW.

- 178a **OTHELLO. The Moor of Venice by Shakespeare,** translated into Hebrew by J. E. S(alkinson). Translator of "Paradise Lost." Edited by P. Smolensky.
8vo, half calf. Vienna, 1874. **£3 10s**
- 178b **ROMEO AND JULIET,** translated into Hebrew by J. E. S(alkinson).
8vo, cloth. Vienna, 1878. **£2 2s**

YIDDISH.

- 178c **JULIUS CÆSAR AND HAMLET,** in Yiddish. Translated by J. J. Schwarz.
With Shakespeare's portrait, view of the Globe Theatre and prefaces, and several plates illustrative of scenes from the plays and of the actors (such as Henry Irving, Edwin Booth, Alexander Salvini, Alexander Forbes-Robertson, E. H. Southern, and Julia Marlowe).
2 vols. in 1, cloth. New York, 1918. **£1 5s**

HINDI.

- 179 **MERCHANT OF VENICE,** translated into Hindi prose, by Arya. With a Preface by Sir Edwin Arnold.
8vo, original boards. Benares, 1888. **12s 6d**

ITALIAN.

- 180 **AMLETO**, tragedia di G. Shakespeare, recata in versi Italiani da Michele Leoni.
8vo, *wrappers, uncut. Florence, 1814.* £1 10s
- 180a **AMLETO**, Principe di Danimarca. (Italian translation of Hamlet, in prose.)
8vo, *original wrappers. Milan (1866).* 12s 6d
- 180b **GIULIO CESARE**, tragedia di Shakespeare, recata in Italiano da Ignazio Valletta.
8vo, *Sd. Florence, 1829.* £1 10s
- 180c **IL RE LEAR**, tragedia di G. Shakespeare. Traduzione di Giulio Carcano.
With frontispiece.
8vo, *Sd. Milan, 1843.* £1 1s
With preface and notes.
- 180d **(MIDSUMMER NIGHT'S DREAM.) Sogno di una Notte di Mezza Estate.** Dramma di G. Shakespeare recato in versi Italiani da Michele Leoni.
8vo, *Sd. Turin, 1818.* £1 10s
- 181 **OTELLO O SIA L'AFFRICANO DI VENEZIA.** Dramma per musica de rappresentarsi nel R. Teatro del Giglio la primavera del 1820 sotto la protezione di S. M. Maria Luisa di Borbone, Infante di Spagna.
12mo. *Lucca (1820).* £2 2s
- 181a **OTELLO**, o il moro di Venezia, tragedia di G. Shakespeare, ridotta per la scena Italiana da Michele Leoni.
8vo, *original wrappers. Turin, 1823.* £1 10s

POLISH.

- 181b **ANTONJUSZ I KLEOPATRA.** (Translated into Polish, with a long introduction and notes, by Wladyslaw Tarnawski.)
8vo, *wrappers.* *Krakow (about 1900).* **2s 6d**
- 181c **JULIUSZ CEZAR.** (Translated into Polish by Adama Pajgerta.)
8vo, *wrappers.* *Lwow (about 1900).* **2s 6d**
- 181d **MAKBET.** (Translated into Polish, with long introduction and notes, by Andrzej Tretiak.)
8vo, *wrappers.* *Krakow (about 1900).* **2s 6d**
- 181e **MAKBET.** (Translated into Polish by Jozefa Paszkowskiego.)
8vo, *wrappers.* *Lwow (about 1900).* **2s 6d**
- 181f **(MIDSUMMER NIGHT'S DREAM.)** (Translated into Polish by Stanislas Kozmiana.)
8vo, *wrappers.* *Lwow (about 1900).* **2s 6d**
- 181g **OTELLO.** (Translated into Polish by Jozefa Paszkowskiego.)
8vo, *wrappers.* *Lwow (about 1900).* **2s 6d**
- 181h **ROMEO I JULIA.** (Translated into Polish by Jozefa Paszkowskiego.)
8vo, *wrappers.* *Lwow (about 1900).* **2s 6d**
- 181j **THE TEMPEST.** "Burza." (Translated into Polish, with long introduction and notes, by Andrzej Tretiak.)
8vo, *wrappers.* *Krakow (about 1900).* **2s 6d**
- 181k **SONNETS.** (Translated into Polish by Jan Kasprowicz.)
12mo, *original wrappers.* *Warsaw, 1922.* **2s 6d**
- 181l **THE RAPE OF LUCRECE.** (Translated into Polish by Jan Kasprowicz.)
12mo, *original wrappers.* *Warsaw, 1922.* **2s 6d**

SERBIAN.

- 181m **HAMLET.** (Translated into Serbian by Stephanoff.)
8vo, *original wrappers.* *Belgrade, 1921.* **7s 6d**
- 181n **OTHELLO.** (Translated into Serbian by Stephanoff.)
8vo, *original wrappers.* *Belgrade, 1921.* **7s 6d**

SLOVENIAN.

- 181p **THE MERCHANT OF VENICE.** (Translated into Slovenian by Oton Zupancic.)
8vo, *original wrappers.* Lublin, 1905. **7s 6d**

SPANISH.

- 182 **CLEOPATRA.** Drama en cuatro actos y en prosa, compuesta con escenas de Shakespeare por Eugenio Selles. Con prologo de D. Juan Valera.
8vo, *original wrappers.* Madrid, 1898. **7s 6d**
- 183 **HAMLET.** Tragedia de Guillermo Shakespeare. Traducida e ilustrada con la Vida del Autor y Notas Criticas por Inarco Celenio [i.e., Moratin].
With frontispiece.
4to, *half bound, uncut.* Madrid, 1798. **£5 5s**
This is the first edition of the translation of Hamlet into Spanish by Moratin.
Printed on thick paper.
- 184 **HAMLET.** Drama en cinco actos, imitacion de Shakespeare por Don Pablo AVecilla.
8vo, *original wrappers.* Madrid, 1856. **12s 6d**
- 185 **EL PRINCIPE HAMLET,** drama tragico-fantastico en tres actos y en verso, inspirado por el Hamlet de Shakespeare y escrito expresamente para el primer actor Don Antonio Vico, por Carlos Coello.
8vo, *original wrappers.* Madrid, 1872. **£3 10s**
This is a prompter's or stage-manager's copy, used in the Teatro Principal of Valencia, Spain. With many corrections, additions, and stage-manager's notes, such as indication of the music, scenery, noises behind the scenes, etc.
- 186 **HAMLET,** principe de Dinamarca. Traduccion al Castellano por G. MacPherson.
8vo, *original wrappers.* Cadiz, 1873. **7s 6d**
- 187 **HAMLET; las alegres comadres de Windsor.** Version Castellana de Jaime Clark.
8vo, *original wrappers.* Madrid (1875). **6s**
- 188 **JULIO CESAR.** Tragedio original en cinco actos (por J. M. Diaz).
8vo. *Sd.* Madrid, 1841. **£1 1s**
- 189 **(KING JOHN.)** Juan Sin Tierra, drama original en quatro actos y en verso. Su autor José Maria Diaz.
8vo, *original wrappers.* Madrid, 1863. **8s 6d**

Spanish—*continued.*

- 190 **EL REY LEAR.** Drama en cinco actos y nueva cuadros refundicion de la obra de William Shakespeare por Juan B. Enseñat.
8vo, *original wrappers.* Barcelona, 1913. **3s 6d**
- 191 **(KING RICHARD III.)** Ricardo III, drama en cinco actos, y en prosa, arreglado a la Escena Española, por A. Romero Ortiz.
8vo. *Sd. Madrid*, 1853. **£1 1s**
- 192 **RICARDO III.** Version al Castellano de Guillermo Macpherson.
8vo, *original wrappers.* Madrid, 1882. **7s 6d**
- 193 **VIDA E MUERTE DEL REY RICARDO III.**
8vo. *Sd. Manila*, 1883. **£1 1s**
Interesting Spanish translation of Richard III, published in the Philippine Islands.
- 194 **(MACBETH.)** Macbé, o los Remordimientos; tragedia en cinco actos, Escrita en inglés por Shakespeare, refundida en francés por Mr. Ducis, y acomodada al teatro español por D. Manuel Garcia.
8vo, *calf.* Madrid, 1818. **£3 10s**
- 195 **MACBETH,** drama historico in cinco actos traducido libremente al Castellano por Don José Garcia de Villalta.
8vo. *Sd. Madrid*, 1838. **£1 5s**
- 196 **MACBETH.** Tragedia lirica en quatro actos.
Text in Spanish and Italian, on opposite pages.
12mo. *Sd. Habana*, 1849. **£2 2s**
A version of Shakespeare's Macbeth, printed in the capital of Cuba.
- 197 **MACBETH.** Tragedia en quatro actos de Shakespere, traducida en Italiano por G. Carcono, y Vertida al Español, por Don José Nunez de Prado. Representada en el teatro de la Zarzuela el 30 de Setiembre, por la Compañia dramatica Italiana (de la Señora Ristori).
Italian and Spanish, in parallel columns.
Royal 8vo, *original wrappers.* Madrid, 1857. **12s 6d**

Spanish—*continued.*198 **MACBETH.**8vo. *Sd. Manila*, 1881.

£1 5s

Interesting Spanish translation of Macbeth, printed in the Philippine Islands.

199 **(MERCHANT OF VENICE AND MEASURE FOR MEASURE.)** El Mercader de Venecia; Media por Media. Version Castellana de Jaime Clark.8vo, *original wrappers. Madrid* (1875).

6s

200 **(MERCHANT OF VENICE.)** El Mercader de Venecia.8vo. *Sd. Manila*, 1881.

£1 5s

Interesting Spanish translation of "The Merchant of Venice," printed in the Philippine Islands.

201 **EL MERCADER DE VENECIA** drama en cinco actos y en prosa de William Shakespeare traduccion y arreglo escenico de Luis Milla.8vo, *original wrappers. Barcelona*, 1915.

3s

202 **(MIDSUMMER NIGHT'S DREAM.)** El sueño de una noche de Verano. Fantasia Comico-lirica en un acto y cinco cuadros (por G Merino y C Lucio).8vo, *original wrappers. Madrid*, 1898.

7s 6d

The authors have used the title of the "Midsummer Night's Dream" to introduce a fantastic modern lyrical comedy.

203 **OTELLO**, o el Moro de Venecia. Tragedia en cinco actos, por La Calle.FIRST EDITION. 4to. *Sd. Valencia*, 1815.

£2 10s

204 **OTELLO**, o el Moro de Venecia, tragedia en cinco actos, por La Calle.Third Edition. 4to. *Madrid*, 1817.

£1 10s

205 **OTELLO**, o el Moro de Venecia. Tragedio en cinco actos, por La Calle.The Fourth Edition. 4to. *Sd. Valencia*, 1821.

£1 5s

206 **OTELLO** o sea el moro de Venecia, opera seria en tres actos.12mo. *Sd. Madrid*, 1827.

£2 2s

This is an imitation of Shakespeare's Othello by the Marques Berio of Naples.

Spanish—*continued.*

- 207 **OTELO** o sea el Moro de Venecia. Opera seria en tres actos, que se ha de representar en los teatros de esta Corte.
8vo, *boards.* Madrid, 1831. **£2 2s**
- 208 **(OTHELLO.)** Caliche, o la parodia de Oteló. Sainete tragico.
4to, *wrappers.* Madrid, 1831. **£1 10s**
- 209 **OTELO** o el Moro de Venecia, melo-drama del Maestro Rossini.
8vo. *Sd.* Madrid, 1851. **£1 5s**
- 210 **OTELO.** Tragedia en cinco actos, traducida libremente del original Inglés, con presencia de las primeras ediciones en 4.º y en folio de los años 1622 y 1623, por D. Matias Velasco y Rojas, Marqués de Dos-Hermanas.
8vo, *morocco.* Madrid, 1869. **£1 5s**
- 211 **OTELO Y DESDEMONA.** Juguete comico-lirico, en un acto y en verso por Calisto Navarro.
8vo, *original wrappers.* Madrid, 1883. **10s 6d**
- 212 **OTELO** o el Moro de Venezia. Drama en cinco actos.
4to. Madrid, 1909. **7s 6d**
This translation into Spanish of "Othello" was done by Don Francisco Lombardia.
- 213 **OTELO.** Traduccion y refundicion en verso adaptada a la escena Espanola por Ambrosio Carrion y José M. Jorda.
8vo, *original wrappers.* Barcelona, 1913. **3s**
- 214 **ROMEO Y JULIETA.** Tragedia en cinco actos traducida del Francés.
4to, *unbound.* Barcelona, Piferrer, 1820. **£1 1s**
- 215 **JULIETA Y ROMEO,** Opera seria en dos actos.
12mo. *Sd.* Madrid, 1828. **£2 2s**
A Spanish adaptation from Shakespeare's "Romeo and Juliet."

Spanish—*continued.*

- 216 **(ROMEO AND JULIET.)** Montescos y Capeletes, opera tragica en tres actos.
Spanish and Italian on opposite pages.
8vo. *Madrid*, 1836. **£1 5s**
- 217 **(ROMEO AND JULIET.)** Montecchi e i Capuleti. Melo-drama en dos actos de Felix Romani.
Text in Spanish and Italian, on opposite pages.
12mo. *Sd. Habana*, 1849. **£2 2s**
Printed in Cuba.
- 218 **JULIETA Y ROMEO.** Drama tragico en quatro actos y en verso, por Angel Maria Dacarrete.
8vo, *original wrappers. Madrid*, 1858. **£1 5s**
First performed in Madrid 29th May, 1858. This is a special copy which has been used for the stage performance, and has many markings in the text.
- 219 **ROMEO Y JULIETA.** Drama en cinco actos. Arreglado en verso a la Escena Española por D. Lucio Viñas y Deza, y Don Fabio Suñols.
8vo. *Sd. Madrid*, 1875. **12s 6d**
- 220 **ROMEO Y JULIETA; Como Custeis.** Version Castellana de Jaime Clark.
8vo, *original wrappers. Madrid* (1875). **6s**
- 221 **ROMEO Y JULIETA;** opera en 5 actos de G. Barbier y M. Carré vertida en italiano por G. Zaffira musica de C. Gounod traduccion española de T. G.
8vo, *original wrappers. Barcelona*, 1876. **7s 6d**
- 222 **ROMEO Y JULIETA,** version al Castelaño de Guillermo Macpherson.
12mo, *original wrappers. Madrid*, 1894. **5s**
- 223 **ROMEO Y JULIETA.** Tragedia en cinco actos. Traduccion del inglés y arreglo para la escena española por J. Roviralta Borrell.
8vo, *original wrappers. Barcelona*, 1913. **3s 6d**

Spanish—*continued.*

- 224 **(TAMING OF THE SHREW.)** La Fierrecilla Domada. Comedia en cuatro actos y en prosa arreglada al español por Manuel Matoses de la comedia de Shakespeare, Taming of the Shrew.

8vo. *Sd. Madrid*, 1895.

7s 6d

- 225 **(TAMING OF THE SHREW.)** Las Bravias. Sainete lirico en un acto, dividido en cuatro cuadros basado en la comedia de Shakespeare la Fiera Domada libro de José Lopez Silva y Carlos Fernandez Shaw.

8vo. *Sd. Madrid*, 1896.

10s 6d

A musical play based on Shakespeare's "Taming of the Shrew."

- 226 **TAMING OF THE SHREW.** La Indomita, comedia en tres actos y en prosa arreglada al Español por Manuel Matoses.

8vo. *Sd. Madrid*, 1897.

6s

- 227 **(TAMING OF THE SHREW.)** La fierecilla domada; comedia lirica en tres actos de Shakespeare refundida por José M. Jorda y Luis de Zulueta.

8vo, *original wrappers.* *Barcelona*, 1913.

3s 6d

- 228 **(WORKS.)** Obras de William Shakespeare traducidas fielmente del original Inglés con presencia de las primeras ediciones y de los textos dados a luz por los mas celebres comentadores del immortal poeta por E. Excmo. Sr. D. Matias de Velasco y Rojas.

3 vols., royal 8vo, *original wrappers.* *Madrid*, 1872-1877. **£1 15s**

The volumes contain "Romeo and Juliet," "The Merchant of Venice," and the Poems and Sonnets, together with numerous notes.

- 229 **(TALES FROM SHAKESPEARE.)** Lamb (C.). Cuentos de Shakespeare. (Traducción de F. L. O.)

2 vols., *original wrappers.* *Barcelona*, 1893.

7s 6d

With illustrations in colour.

SWEDISH.

- 233 **(AS YOU LIKE IT.)** Som ni behagar. Skadespel af William Shakespeare. Oifversaettning af Joh. Nnr. Thomander.

8vo. *Stockholm*, 1825.

£3 10s

This is the first translation into Swedish of "As You Like it."

- 234 **MACBETH.** Tragedi af Shakespeare öfversatt af Eric Gustaf Geijer. With an interesting preface.

8vo, *original boards*. *Uppsala*, 1813.

£10 10s

The first translation of Shakespeare into Swedish, and not known to Lee.

- 235 **(TWELFTH NIGHT.)** Trettondagsafton eller Hvadi ni vill. Skadespel af William Shakespeare. Oifversaettning af Joh. Hnr. Thomander.

8vo. *Stockholm*, 1825.

£3 10s

This is the first translation into Swedish of "Twelfth Night or What you Will."



PART III.
THE BACON-SHAKESPEARE QUESTION.

- 236 **BACON** (Sir Francis). **The Essaies of Sr Francis Bacon** Knight, the Kings Atturney Generall: His Religious Meditations: Places of Perswasion and Disswasion: Seene and allowed.

12mo, full morocco, edges gilt on the rough.

Printed at London by I. D. for Elizabeth Jaggard, at the Hand and Starre neere the Middle Tem-ple-gate. 1624. £42

A remarkably Tall Copy, probably uncut. The last of the 12mo issues.

- 237 **BACON'S ESSAYS. First Complete Edition. 1625.**

THE
ESSAYES
OR
COUNSELS,
CIVILL AND
MORALL
OF
FRANCIS LO. VERULAM,
VISCOUNT ST. ALBAN.
Newly written.
LONDON.

Printed by John Haviland for
HANNA BARRET.

1625.

The First Complete Edition. Very fine copy with the blank leaf (forming A I) at commencement. *Bound by Riviere in full crushed levant morocco, g. e.* £35

*** This is the First Edition containing fifty-eight Essays, and the last which the author lived to see. He says in his dedication: "I doe now publish my Essayes, which, of all my other workes, have been most currant; for that, as it seemes, they come home to Mens Businesse and Bosomes. I have enlarged them, both in number and weight; so that they are indeed a New Worke."

Cited by both Douce and Hunter in their "Illustrations" of the Merchant of Venice, and by Douce in his notes on the Taming of the Shrew.

Drake ("Shakespeare and his Times") remarks: "It can be no difficult task to conceive the delight and the mental profit which a genius such as Shakespeare's, of which one characteristic is its fertility in aphoristic precept, must have derived from the study of Lord Bacon's 'Essays.'"

- 238 **BACON** (Sir Francis). **The Essayes or Counsels Civill and Morall**, newly enlarged.

Small 4to, *full calf neat*. London, 1632. **£2 2s**

- 239 ——— **Essays.**

Imperial 8vo, *original boards, uncut, as issued*.

Bremer Presse, Tölz, 1920. **£5 5s**

*** Privately Printed. Only 200 copies issued.

- 240 ——— **The Historie of Life and Death.** With Observations Naturall and Experimentall for the Prolonging of Life: Written by the Right Honourable Francis Lord Verulam, Viscount S. Alban.

With the very rare engraved frontispiece by Glover containing a portrait of Bacon.

FIRST EDITION. 12mo, *full calf gilt, g. e.*

London, Printed by I. Okes, for Humphrey Mosley, at the Princes Armes in Pauls Church-Yard, 1638. **£5 5s**

*** No "Imprimatur" leaf.

- 240a ——— **Historia Naturalis et Experimentalis de Ventis, etc.**

Engraved title-page. 12mo, *bound in old French red morocco, Arms in gold on sides, full gilt back, g. e.*

Leyden, 1638. **£2 10s**

FROM THE LIBRARY OF
KING CHARLES 1ST WHEN PRINCE OF WALES.
PROBABLY THE FINEST COPY IN EXISTENCE.

241 **BACON** (Sir Francis). **Instauratio Magna. Novum Organum Instauratio Magna sive Indicia vera de Interpretatione Naturae.**

With engraved title-page of a Ship sailing between two pillars.

LARGE PAPER COPY OF THE FIRST EDITION. The Royal Copy, from the Library of King Charles 1st when Prince of Wales. Bound (by Abraham Bateman the Royal Bookbinder) in purple velvet. In centre of each cover are the Royal Arms of the Prince, surmounted with the Crown and enclosed by a ribbon with the Carter Motto, large ornamented corner pieces and fleurons, all heavily impressed in gold.

Folio. London, 1620.

(SEE ILLUSTRATIONS, PLATES Nos. V. AND VI.).

£250

*** This is, we believe, the finest and most interesting copy in existence of Bacon's famous work. After leaving the Royal Library (probably when the Library was scattered by the Cromwellians) it became the property of Dudley, Lord North, whose Autograph occurs at foot of title-page. This Lord North was born in 1581 and died 1666. He was a finished musician and a graceful poet, and was a close friend of the Princes Henry and Charles. On 27th April, 1613, he was one of the performers in "a gallant masque" on the occasion of the Queen's visit to Lord Knollys at Caversham House. As poet and amateur actor he must have come into touch with Shakespeare. It is on record that with Sir Francis Bacon he had "rough words . . . the occasion, my Lord North's finding fault that my Lord Chancellor coming into the House, did no reverence, as he said the custom was."

The Baconians have discovered a passage in "Love's Labours Lost" (probably written thirty years before the above was issued) which they claim supports their theories. It is in Act V, Scene 2:—

Bir. Abate a throw at Novum, and the whole world again
Cannot prickle out five such; take each one in his vaine.
King. The ship is under sail, and here she comes amain.

"In character of expression this great work retained much of that aphoristic method found in the 'Essays' and some of his later works. In substance it contained the Meditations and thought of many anxious years. It fully explains his philosophic reasoning founded on the new Inductive method, and was prepared throughout with great care. . . . It was, indeed, the study of his life, and one has little doubt but that the full accomplishment of the 'Instauratio' was a greater ambition in his life than the dignity of Chancellorship and the Great Seal." Dr. Steeves.

242 ——— **Instauratio Magna. Novum Organum.** Another Copy, ordinary Issue of the First Edition.

Fine engraved title of a ship in full sail between two pillars.

Small folio, bound by Riviere in full mottled calf, gilt edges.

London, 1620.

(SEE ILLUSTRATION, PLATE No. VI.).

£35

- 243 **BACON** (Sir Francis). **Operum Moralium et Civilium Tomus.** Qui continet Historiam Regni Henrici Septimi. Sermones Fideles. Tractatum de Sapientia Veterum. Dialogum de Bello Sacro. Et Novam Atlantidem. Curâ et Fide Guilielmi Rawley. . . . In hoc volumine, iterum excusi, includuntur Tractatus de Augmentis Scientiarum. Historia Ventorum. Historia Vitæ et Mortis.

With portrait of Francis Bacon.

Thick folio, *contemporary calf.*

London, Edward Griffin, 1638.

£5 5s

- 244 ——— **Scripta in Naturali et Universali Philosophia,**

With engraved frontispiece.

12mo, *blue calf, fully gilt back, g. e. (modern).*

Amsterdam, Louis Elzevier, 1653.

£2 10s

Willems, 1157. "Recueil de divers opuscules et fragments latins trouvés dans les papiers de Bacon et publiés ici pour la première fois."

- 244a ——— **Sylva Sylvarum, sive Historia Naturalis et Novus Atlas.**

With engraved frontispiece.

12mo, *blue morocco, g. e. (arms on sides).*

Amsterdam, Louis Elzevier, 1648.

£2 10s

- 245 ——— **Sylva Sylvarum sive Historia Naturalis et Nova Atlantis.**

18mo, *calf. Amsterdam, 1661.*

£1 1s

Cited by Steevens in his edition of the Tempest. Consult too the important account of this volume and its connection with Shakespeare's plays in "Shakespeareana" (Philadelphia, April, 1885).

- 246 ——— **The Wisedome of the Ancients,** Written in Latine by the Right Honourable Sir Francis Bacon, Knight, Baron of Verulam and Lord Chancelour of England. Done into English by Sir Arthur Gorges Knight.

FIRST EDITION IN ENGLISH. 12mo, *old calf.*

London, Imprinted by John Bill, 1619.

£27 10s

Tenison, in his reference to this work, in *Baconiana*, says it is "a book in which the sages of former time are rendered more wise than it may be they were by so dexterous an interpreter of their fables."

THE BOOK WHICH REVEALS THE BACON-SHAKESPEARE STORY.

247 **BRUNSWICK-LUNEBURG** (Augustus, Duke of). **Custavi Seleni**
Cryptomenitices et cryptographiae libri IX.

With engraved title-page and three illustrations.

Folio, *original binding. Lüneburg, Privately Printed, 1624.*

(SEE ILLUSTRATION, PLATE No. VII.).

£42

SIR EDWIN DURNING-LAWRENCE, IN HIS REMARKABLE BOOK "BACON IS SHAKE-SPEARE," DEVOTES A SPECIAL CHAPTER TO THE ABOVE BOOK, AND GIVES SIX PLATES OF REPRODUCTIONS.

HE WRITES "THE GREAT (FIRST) FOLIO OF SHAKESPEARE WAS PUBLISHED IN 1623, AND IN THE FOLLOWING YEAR, 1624, THERE WAS BROUGHT OUT A GREAT CRYPTOGRAPHIC BOOK BY THE 'MAN OF THE MOON.' THIS BOOK WAS ISSUED AS THE KEY TO THE SHAKESPEARE FOLIO OF 1623, UNDER BACON'S INSTRUCTIONS AND IN THE YEAR FOLLOWING THE PUBLICATION OF THE GREAT FOLIO."

The engraved title-page is considered by him, and by others, as a fundamental piece of evidence in the Shakespeare-Bacon controversy.

"Examine first the left-hand picture, you see a man, evidently Bacon, giving his writing to a Spearman who is dressed in actor's boots. Note that the Spearman has a sprig of bay in the hat which he holds in his hand. This man is a Shake-Spear, nay he really is a correct portrait of the Stratford house-holder, which you will readily perceive if you turn to Dugdale's engraving of the Shakespeare bust, Plate 5, Page 14. In the middle distance the man still holding a spear, still being a Shake-Spear, walks with a staff, he is therefore Wagstaffe. On his back are books—the books of the plays. In the sky is seen an arrow, no, it is not sufficiently long for an arrow, it is a Shotbolt (Shakespeare, Wagstaffe, Shatbolt, of Camden's 'Remains'). This Shotbolt is near a bird which seems about to give to it the scroll it carries in its beak. But is it a real bird? No, it has no real claws, its feet are Jove's lightnings, verily, 'it is the Eagle of great verse.'"

"On the right of the title-page you see that the same Shake-spear, whom we saw in the left-hand picture is now riding on a courser. That he is the same man is shewn by the sprig of bay in his hat, but he is no longer a Shake-Spear, he is a Shake-spur. Note how much the artist has emphasised the drawing of the spur. It is made the one prominent thing in the whole picture. Now glance at the top picture on the title-page, note that the picture is enclosed in the magic circle of the imagination, surrounded by the masks of tragedy, comedy, and farce. The engraving represents a Tempest with Beacon lights; no, it represents '**The Tempest of Shakespeare**, and tells you that the play is filled with Bacon lights (in the sixteenth century *beacon* was pronounced *Bacon*) 'Bacon Great Beacon of the State.'"

"At the bottom of the page in the centre Bacon is sitting at his writing desk composing his dramas; at his side the actor from Stratford with a mask and in Bacon's clothes being led by strings as Bacon's puppet. Both are 'covered by one cap' which signifies that they have a secret agreement."

Further important evidence on the Bacon-Shakespeare question is deduced from the general contents of the work which deals with secret writing, ciphers, and cryptography.

THE BOOK IN WHICH IS PRINTED BACON'S PARODY ON SHAKESPEARE'S
"SEVEN AGES OF MAN."

248 **FARNABY** (Thos.). **Florilegium Epigrammatum Graecorum, Eorumque Latin versu à variis redditorum.**

FIRST EDITION, 12mo. *Full morocco extra, gilt leaves.*

London, F. Kyngston, 1629.

With the rare folding plate.

(SEE ILLUSTRATION, PLATE No. VIII.).

£14 14s

An excessively rare little volume, of which the importance has been greatly enhanced by the Baconian theory in regard to the authorship of Shakespeare's Plays.

One of the pieces translated into Greek by Farnaby, is a Parody, which he ascribes to Sir Francis Bacon on *Shakespeare's "Seven Ages of Man."*

These English Verses of Bacon, commencing:—

"The Worlds a Bubble, and the Life of Man lesse than a Span,"

are given in full with Farnaby's Greek Version on opposite page.

The advocates of the Baconian theory dwell not a little on the statement of John Aubrey the antiquary, "that Bacon was 'a good poet, but concealed,' as appeared by his letters." "See excellent verses of his Lordship's which Mr. Farnaby translated into Greek, and printed both in his Anthology"—

"The World's a bubble, and the Life of man lesse than a Span." Etc.

The Verses of Bacon, of which Aubrey quotes the above opening lines, were a parody on certain Latin ones on the "Seven Ages of Man," and Bacon's English rendering is printed with Farnaby's Greek on opposite pages.

249 **SCOT** (Thomas). **Vox Cœli, or, Newes from Heaven,** Of a consultation there held by the High and mighty Princes, King Hen. 8, King Edw. 6, Prince Henry, Queene Mary, Queene Elizabeth, and Queene Anne; wherein Spaines ambition and treacheries to most Kingdomes and free Estates in Europe, are unmasked and truly represented, but more particularly towards ENGLAND, and now more especially under the pretended match of Prince Charles, with the Infanta Dona Maria. Whereunto is annexed two Letters written by Queene Mary from Heaven, the one to Count Gondomar, the Ambassadour of Spaine, the other to all the Romane Catholiques of ENGLAND.

58 pp., small 4to, *half calf.* Printed in Elesium, 1624. £1 10s

*** Contains an interesting allusion to Stage Plays:—

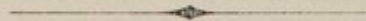
"But when England was delighted in Combats, Warres, and Victories, and now in Stage-playes, Maskes, Revels and Carowsing, so as their courages are become as rustie as their Swords and Muskets, which serve to grace the walls and not the fields, except in poore Musters, and sleight Trainings, and that but once a yeare, which upon the whole, is more for ostentation than Service. Moreover, then Englands Navy-Royall could give a Law to the Ocean, and now time and negligence hath almost made all these ships unserviceable, who lye rotting at Chatam and Rocesther."

And a curious one concerning Sir Francis Bacon, which might well be judged to be that he was employed, busy writing plays.

"... will not his sonne Sir Francis, the now Chancellor tell his Maister so much?"

O no, he is otherwise employed."

- 249a **ABBOTT** (E. A.). **Francis Bacon: an Account of his Life and Works.**
8vo, *cloth.* London, 1885. **8s 6d**
- 250 **DURNING-LAWRENCE** (Sir Edwin). **Bacon is Shakespeare.** Together
with a reprint of Bacon's *Promus of Formularies and Elegancies*; Col-
lated, with the Original MS. by the late F. B. Bickley, and revised by
F. A. Herbert of the British Museum.
Portrait of Bacon, and numerous illustrations.
8vo, *cloth.* London, 1910. **6s**
- 251 **MARTIN** (Sir Theodore). **Shakespeare or Bacon?** Reprinted from
"Blackwood's Magazine," with Additions.
Small 4to, *buckram, uncut.* Edinburgh and London, 1888. **8s 6d**
- 251a **THORPE** (W. S.). **The Hidden Lives of Shakespeare and Bacon and
their business connection;** with some revelations of Shakespeare's Early
Struggles, 1587-1592.
8vo, *cloth.* London, Printed for the Author at the Chiswick Press,
1897. **10s 6d**
- *** Presentation Copy to Egerton Castle from Sam Timmins, to whom the book is
dedicated.



PART IV.

AUTOGRAPH LETTERS AND DOCUMENTS

by or illustrating

FAMOUS HISTORICAL CHARACTERS IMMORTALIZED
BY SHAKESPEARE.

252 **ALFONSO V. OF ARAGON AND ALFONSO I.** (1401-58). *King of Naples. Known as "The Magnanimous."*

Letter Signed (in Latin) to the famous Francesco Sforza, Duke of Milan. 1 page, 4to. On vellum. Dated from the Castle of the Tower of Octavus, November 6th, 1455. **£12 10s**

Asking him to pardon a certain Henry de Restis for having killed Balfarinus de Restis in a quarrel.

(Trans.):—"The King of Aragon and the Sicilies. Most illustrious and mighty Duke, kinsman, and our very dear son. A certain Henry de Restis in a quarrel which he had with Balfarinus, also de Restis, wounded the same Balfarinus in the head from which wound he died. But before he died, so it is told us, he made peace with this Henry. Master John de la Balle, who is working hard at draining the Neapolitan marsh, kinsman of the same Henry, has besought us to be so good as to plead with you, whom he knows to be bound to us both by goodwill and of necessity, for pardon to be granted by you to the said Henry for the aforesaid murder. The services of this Master John toward us are certainly worthy of our favour and thanks. Wherefore, considering peace was made between the parties, as is reported: and because before he was wounded it is said that Balfarinus struck the father of the said Henry, we affectionately beseech you to be so good as to graciously pardon the same Henry and remit all penalty incurred by him on account of the said murder."

*** ALFONSO SEIZED THE KINGDOM OF NAPLES FROM REIGNIER, DUKE OF ANJOU, TO WHOM IT HAD BEEN LEFT BY WILL OF QUEEN JOANNA II. REIGNIER IS ONE OF THE PRINCIPAL CHARACTERS IN SHAKESPEARE'S KING HENRY VI.

“ AT THE BATTLE OF PATAY
WHEN, BUT IN ALL I WAS SIX THOUSAND STRONG
AND THAT THE FRENCH WERE ALMOST TEN TO ONE.”—K. Henry VI., Pt. I.

- 253 **ARTHUR III.** (Duke of Brittany and Earl of Richmond, 1393-1457).
*Famous Constable of France. Commanded the French Army at Patay,
Joan of Arc fighting under his banner.*

Document Signed on vellum. 1 page, oblong folio. “ *Donné
au siège devant Caen les douse jour de lueng l’an mil cccc cinquante* ”
(12th June, 1450). **£38**

A document of the greatest English and French historical importance, dated from the siege Camp before Caen, about a fortnight before that place was surrendered by the English back to the French. It requests that carpenters, masons, stonecutters, and labourers should be sent to the Duke to assist in laying siege to the town of Cherbourg, then also occupied by the English.

AN EXCESSIVELY RARE HISTORICAL DOCUMENT ILLUSTRATIVE
OF SHAKESPEARE'S KING HENRY VI. IT IS POSSIBLY UNIQUE OUTSIDE
NATIONAL COLLECTIONS.

This year (1450) was, in consequence of the dissensions in England and scant supplies of money to the Governor of Normandy, most unfortunate for the English. Rouen, Verneuil, Nugent, Tancarville, Honfleur, Cherbourg, Caen, etc., were all conquered within a twelvemonth, the army being under the command of Arthur, Duke of Brittany. This great soldier, the famous Duke of Brittany, “ *Arthur the Good,*” distinguished himself at the Battle of Agincourt, where he was taken prisoner. He afterwards commanded the French Army in the memorable battle of Patay, in 1429, where the English were utterly defeated, and their general, the renowned Talbot, taken prisoner; the result of this terrible combat was very much influenced by the presence of Joan of Arc; this sanguinary victory rescued France from the dominion of England.

“ A BRAVER SOLDIER NEVER COUCHED LANCE,
A GENTLER HEART DID NEVER SWAY IN COURT.”—(Henry VI., Part I.).

- 254 **BEDFORD** (John, Duke of).

A Quittance Signed by Richard Cursines, the Duke of Bedford's Equerry and Lieutenant of Rouen, for payment of the wages of soldiers guarding the town of Rouen. 1 page, narrow oblong folio. Rouen, 2nd November, 1433. **£21**

Dated from Rouen two years after Joan of Arc had been burnt there by the connivance of John Duke of Bedford; and throwing an interesting sidelight on the English occupation of France during the reign of Henry VI.

(Trans.):—“ *Richard Cursines, Equerry and Lieutenant in the town of Rouen to the Commander and Regent of the Kingdom of France, the Duke of Bedford, hereby confesses to have received from the Comptroller General of Normandy, the sum of thirty-three livres, eight sols and eight deniers in payment of the wages of six mounted men at arms . . . to safeguard the town of Rouen.*” Etc.

AN IMPORTANT DOCUMENT ILLUSTRATIVE OF SHAKESPEARE'S
PLAY OF HENRY VI, PART I. SHAKESPEARE WRITES OF THE DUKE OF
BEDFORD AS AT HEADING.

- 255 **BRYAN** (Sir Francis). *Courtier, Diplomatist and Poet under Henry VIII. Cousin of Anne Boleyn and was sent to Rome to obtain the Pope's sanction for Queen Catherine's divorce.*

Document Signed, being a Deed of Sale of the Manor of Great Tey in the County of Essex to Lord Audley of Walden, Lord Chancellor. **Also signed** by one Richard Bury. Contained on 1 sheet, oblong folio (vellum) and dated 20th May, 1543. With translation from the Latin. **£5 5s**

Lord Audley of Walden as Lord Chancellor sanctioned Henry VIII.'s divorce from Catherine of Arragon, carried through parliament acts for the attainder of the Earl of Essex and for dissolution of Henry's marriage with Anne of Cleves and in 1542 passed judgment on Catherine Howard.

AN INTERESTING DOCUMENT ILLUSTRATIVE OF SHAKESPEARE'S KING HENRY VIII. LORD AUDLEY WAS THE CHANCELLOR REFERRED TO BY SHAKESPEARE IN ACT IV, SCENE I, WHERE HE RELATES ABOUT THE PROCESSION AT ANNE BOLEYN'S CORONATION AND MENTIONS "LORD CHANCELLOR WITH PURSE AND MACE BEFORE HIM."

SHAKESPEARE'S FAMOUS MEDICAL CHARACTER SIR WILLIAM BUTTS.
EPITAPH, ETC., ON HIM—IN HIS SON'S COMMONPLACE BOOK.

- 256 **BUTTS** (Thomas, Son of Sir William Butts, Physician to Henry VIII.).

His Manuscript Commonplace Book of English and Latin Poetical Pieces, including a series of Poetical Epitaphs on SIR WILLIAM BUTTS and the family.

The whole comprised on 412 pages, and containing many thousands of lines.

Small folio, *old half calf, circa 1570-1581.* **£175**

*** A VOLUME OF GREAT IMPORTANCE TO THE SHAKESPEAREAN STUDENT, COMPILED BY, OR FOR, THOMAS BUTTS, THE SON OF SIR WILLIAM BUTTS, THE FAMOUS PHYSICIAN TO HENRY VIII, IMMORTALIZED BY SHAKESPEARE IN HENRY VIII, ACT V, SCENE I.

"ENTER DOCTOR BUTTS.

CRAN. *So.*

BUTTS. *This is a piece of malice. I am glad, I came this way so happily; The king shall understand it presently. (Exit Butts.)*

CRAN. (*Aside.*) 'Tis Butts,
The king's physician; As he past along,
How earnestly he cast his eyes upon me!
Pray heaven, he sound my disgrace! For certain,
This is of purpose lay'd, by some that hate me,
(God turn their hearts'. I never sought their malice.)
To quench mine honour; they would shame to make me
Wait else at door; a fellow counsellor,
Among boys, grooms, and lackeys. But their pleasures
Must be fulfill'd, and I attend with patience.

- 257 **GHATEL** or **CHASTEL** (Tanneguy du). *Famous French Warrior. Companion of Joan of Arc. Served at Agincourt. Burnt Dartmouth. Assassinated John Duke of Burgundy. Honoured by Charles VII., and made Seneschal of Burgundy.*

Document Signed. 1 page, narrow oblong folio (vellum). 4th April, 1448. **£10 10s**

An exceedingly rare and early document. Châtel certifies that various people had served their offices in the King's castle day and night from Christmas to the feast of the Blessed Virgin Mary.

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING HENRY VI, PART I.

“ THAT CRANMER IS RETURN'D WITH WELCOME
INSTALL'D LORD ARCHBISHOP OF CANTERBURY.”—K. Henry VIII.

- 258 **CRANMER** (Thomas). *Archbishop of Canterbury. Burnt at the Stake by “bloody” Queen Mary.*

His very rare Autograph Signature, “T Cant,” to a vellum document, being his **Award as Archbishop of Canterbury** in a matter between Richard and John Thimelby of the one part, and John Dyon of the other part, executors of the will of Sir John Thimelby, in the County of Lincoln. 1 page, oblong folio. 16th February, in the 5th year of the reign of Edward VIth (1551). With transcript. **£32**

The exceedingly rare signature of one of the most famous personages of the Tudor period.

It is also signed by “John Cokk” as Master of Requests, who is presumably the same person as John Cockys, who was at this period Vicar-General to the Archbishop of Canterbury.

CRANMER IS ONE OF THE IMPORTANT CHARACTERS IN SHAKESPEARE'S KING HENRY VIII.

- 259 **EDWARD III.** *King of England. Instituted Order of the Garter. Defeated the French at Crecy.*

Royal Letters Patent, directing that an enquiry should be held into the position and tenure of the lands of the late William Payner in Norfolk. Addressed to the Justices Thomas de Ingleby and Henry de Grene. 1 page, oblong folio (vellum). 24th April, 38 Edw. III. (1364). **£3 10s**

SHAKESPEARE MAKES PASSING REFERENCE TO EDWARD III, IN HIS PLAY OF RICHARD II, ACT I, SCENE 2.

“ Edward's seven sons, whereof thyself are one
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root
One vial full of Edward's sacred blood
One flourishing branch of his most royal root.”

260 **EDWARD IV.** *King of England. Married Elizabeth Woodville. Defeated Queen Margaret and took Henry VI. prisoner. First supported and then opposed by Warwick the King Maker in the Wars of the Roses.*

Document Signed (in French, on vellum). 1 page, large oblong folio. Westminster, June 9th, 1468.

(SEE ILLUSTRATION, PLATE No. IX.).

£105

Of great historical interest, being a treaty of peace for thirty years between Edward IV and Francis II, Duke of Brittany, and bearing King Edward's very rare signature.

(Trans.):—" In order to prevent the innumerable evils and inconveniences of war, there have been and at present are truces and abstentions from war by sea and land between us, our country and subjects of the one part, the noble and mighty prince, our very dear and beloved cousin Francis, by the same Grace, Duke of Brittany . . . of the other part: Which truces and abstentions from war have been continued and maintained by both parties until this present, We proclaim that upon this day, we, for ourselves, our heirs, and successors, on behalf of our Kingdom of England, Lordship of Ireland, town and March of Calais, and others our towns, places, lands, and lordships whatsoever we have belonging to us or being in our allegiance, protection, and government, and generally and especially for all and each of our men, vassals, feudal subjects, servants, countries, places, lands, and lordships . . . to prevent the shedding of human blood, and other great and deplorable evils, inconveniences and detestable errors which by means of war would most probably ensue: And to nourish and increase the benefits of peace and tranquillity to the praise and reverence of God, and for several other reasons, we have made treaty and accord with the noble and mighty prince, our very dear and beloved cousin, Francis, Duke of Brittany . . . truce and abstention from war in the manner ensuing. Commencing the 12th day of this present month of June and during the time and term which shall be hereafter stated. That is to say we will not make, suffer, permit, or cause to be made, war, injury, wrong, damage, by sea or land, in any manner whatsoever . . . to our said very dear and beloved cousin Francis, Duke of Brittany." Etc., etc.

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING RICHARD III. SHAKESPEARE MAKES EDWARD IV ONE OF THE PRINCIPAL CHARACTERS—THIS KING HE DEPICTS IN THE HEIGHT OF POWER AND PROSPERITY, FALLING DANGEROUSLY ILL. HE DISTRUSTS AND IMPRISONS HIS BROTHER CLARENCE, WHILE GLOSTER INCREASES HIS DISLIKE FOR HIM.

“ IN HER DAYS EVERY MAN SHALL EAT IN SAFETY.”—Henry VIII.

(Cranmer's prophecy at the christening of Queen Elizabeth)

261 **ELIZABETH** (Queen).

Letter Signed and Subscribed (in Latin) to Philip II. of Spain (the body of the letter in the handwriting of, and countersigned by, her tutor Roger Ascham). 2 pp., folio. Greenwich, February 17th, 1565. **£105**

Of historical interest in which Elizabeth demands the release of certain English subjects, who had been detained with their ships and goods in Spain since 1563 as the result of a conflict between a French ship and some English sailors in the harbour of Gibraltar; and that the goods and ships should be returned. This is of particular interest in view of the subsequent acts of “piracy” by Drake, Hawkins, and other English sailors against the Spaniards themselves.

(Trans.):—“*Elizabeth, by the Grace of God Queen of England, France, and Ireland, Defender of the Faith, etc., to His Most Serene Highness Don Philip, King of Spain, the two Sicilies, Jerusalem, etc., our very dear brother, kinsman and friend, Greeting, and a very happy increase in all fortunate things.*

“*As we have already very often done, we now write again to Your Highness concerning the unfortunate disaster to our subjects, whose ships, and goods also, are now detained in Spain on account of the naval conflict which took place two years ago in the harbour of Gibraltar, during the French war, between a French ship and certain English sailors.*

“*The whole damage, if any proceeded from us, was, as we have credibly learned, called forth by the very base insolence of the French. In whatever way this affair occurred, and whatever it was, that was done by our subjects, it is clearly sure that enough has already been inflicted upon them, through the means of certain of your magistrates, in the loss of their goods and the punishment of their bodies, for a large number of our subjects (as we have learned) have for a long time been put to torture of fasting, and the wretched noisomeness of a prison. . . .*

“*And that this is not only the surest rule of justice but also the very just opinion of the law, four famous English lawyers, each on his own account, have emphatically affirmed to us. Moreover we earnestly implore Your Highness, that by your kind favour, authority, and express command, the ships of our subjects, now already too long detained, together with all their goods, should be restored to their rightful masters. . . .*

“*We therefore hope that this matter will shortly, by your kind favour, be completely settled so that our subjects shall neither be suppliants to us, nor shall we have need to write further on their behalf in such a righteous cause. For if by a like chance any Spanish merchants were driven into England, we should not calmly bear nor suffer in any way, that they should be able justly to complain that anything on the part of justice or humanity had been denied them among us.” Etc.*

SHAKESPEARE IN KING HENRY VIII RELATES THE CHRISTENING OF QUEEN ELIZABETH, AND PUTS INTO CRANMER'S MOUTH THE WONDERFUL PROPHECY OF HER GLORIOUS REIGN.

DEFENDING HER TREATMENT OF MARY, QUEEN OF SCOTS.

262 **ELIZABETH.** *Queen of England.*

A most important historical **Document Signed** being instructions to Lord North when sent as Ambassador to the Court of France to congratulate Henri III. on his accession to the Throne.

Contained on **7 pp., folio**, and dated October, 1574. Counter-signed by Walsingham as Secretary of State. With typed transcript.

£125

A most valuable and important historical document in which Queen Elizabeth gives long and minute instructions to her Ambassador as to how he was to act and what to say on his attendance at the French Court to congratulate Henri III on his accession to the Throne.

Elizabeth writes and speaks as a Dictatress, instructing Lord North to advise and warn the French King as to how he should rule his subjects.

She furthermore deals with and defends her treatment of Mary, Queen of Scots, whose execution she was intending.

The following is but a short extract showing the absorbing interest of this unique royal document.

“ You shall declare unto the said King, that as we had great cause to be sorie for the deathe of the late King his brother, whom we found during the tyme of his Raigne a good neighbour and allie, so we should now have greater cause of sorrow, yf we should not find in him the lyke affection towardes us that was in the said late King his brother. . . .

“ And yf upon conference wt our Ambassadeur, or wt anie of the Religion reputed men of Judgment, or wt soche as wishe the quiet of that Realme, you shall understand that our Advice in perswading the King to growe to union and accorde wt his subiects will be accepted in good parte, and maye advance the same, then shall you either at that or at some other tyme of accesse unto the Kinge, declare from Us that we are right sorie to understand the contynewance and increase of troubles in that his Realme, tending to the great ruin and destruction of the same, And therefore consydering wt ourselves as well the uncertain events of all warres as specialie the lamentable successe and issues w^{ch} folowe soche Civill & intestine discentions, to the undoing and weakening of soche estats wher they happen, so as wise men have allwaies thought nothing more miserable in them, than the victorie ytself, on w^{ch} side soever the same hathe inclined. We are moved therefore thorough the earnest good will we beare unto or said brother, to wishe from the bottome of or harte that theis matters might once growe to some good end wherbie that crowne w^{ch} hathe long languished in civill troubles maye at the lengthe thorough his discreet governement, be restored to his former and annient quietnes, an acte wortheye of the good opinion the world hathe conceaved of his wisdome, wherfore yf at his first entrie to his Crowne he shall laye before his eyes the great mischefe and enormities w^{ch} heretofore have happenid thorough the contynewance of the same, and are lyke still to contynew, unles ther maye follow some spedie redresse thereof, we nothing doubt then but that God having pitie and compassion

(Continued over)

Elizabeth (Queen)—continued.

upon that realme will incline his harte to take profit of theis and soche lyke good counseiles of Us his unfayned frende and allies, wherbie the same may take soche effect as we desyer.

“ And yf or said brother shall thereupon saie unto you that it is not honorable for Princes to capitulate w^t their subiects, or to permit diversitie of relligions or that larg offers have bin made unto them of the Religion w^{ch} they refuse to accept, then shall you w^t as good perswations as you maie, declare unto him how moche more honorable it shall be of him before god and the worlde, to remit some partes of that worldlie respect of honour for the common benefit of his realme, & generallie of all christendome, & to thincke that the true honor of a naturall & loving prince is to recover his subiects fallen awaie from his devotion rather by mildnes and mercifull dealing, than by the sworde, & yet notwithstanding we do not doubt but that soche a composition might be made as his honnor w^{ch} we tender as our owne shall nothing be impaired, but rather augmented. . . . And yf he obiect the manner of governement & pollicie wⁱⁿ this our realme, wher we permit but one exercise of religion, allthoughe there be of or subiects w^{ch} be addicted as well to the one as to the other: you maye saye then, that the same is established by the common consent of the three estats of the whole Realme in parlament, and that in case the said parlament had thought the permission of bothe religions necessarie, and that the same had bin so established w^t our Royall consent, we would never for anie respect of or selves have violated the same. . . . Theis & other lyke perswations you maye use to exhort & induce the king our brother, to condescend to some good agreement & peace w^t his subiects.

“ Finalie before the taking of your leave of the said king or brother you shall declare unto him, how heretofore in the tyme of the late king his brother, upon manie grevous complaints of or subiects, touching sondrie as well roberies & spoyles on the seas, committed by divers frenchemen, upon or marchents trafiqing into France and Spaine, & especially by two great shippes of the kings named the Prince and the Beare, as also manie other manifest denialls of Justice to or said subiects, who not w^tstanding the kings lres & recomendacons partlie have bin slayne & murdered, others ill used & generallie all constrained to returne home w^tout restitucon or remedie. At the same tyme we not onlie declared our griefs to the Frenche Ambassadeur, but willed ours also to deale w^t the king for some spedie good redresse therein. For as miche as none hath as yet insued & we be still called upon for lyke matters, you shall bothe w^t the said king and Queene mother deale as earnestlie as you can, for some good order to be taken in the same, as maie be devised to be most convenient for the benefit of the subiects of bothe realmes, & contynewance of good peace & amitie as our desier is. . . .

“ If at anie tyme the said King or Queene Mother shall fall into anie mention of the Queene of Scotts as mislyking of our dealing towards her: you maie annswere that we can not but marveile miche, consydering that we have from tyme to tyme acquaynted them w^t her dangerous proceedings towards us, to the disquieting of or estate, that they should anie waie seeme to mislyke of or usage of her, whos dealing towards us if they could weighe in or person, they would then perhaps fynd it over milde, & soche as no prince would use but our selves, that are perhaps more inclined to pitie then reason or good pollicie would. But this mislyking of theirs you maie tell them, we can not thincke proceade the altogether from them selves, but by the sollicitacon of soche as transported wth parcialitie in her case, care not so thay maie anie waye further her, what become of the good amitie betweene them and us, to whos suggestions if they shall have their eares oppen, we can not looke for long contynewance of the goodwill & friendship they pretend to beare towards us.” Etc.

MISS WINSTANLEY IN HER ESSAY ON KING LEAR, STATES THAT SHAKESPEARE INTRODUCES HENRY III OF FRANCE AS DUKE OF GLOUCESTER IN KING LEAR.

SHAKESPEARE'S FALSTAFF.

263 **FASTOLF** (Sir John). *Famous English Soldier. Distinguished at Agincourt and won the "Battle of the Herrings," but was defeated at Patay by Joan of Arc, 1429. The original of Shakespeare's Falstaff.*

Document Signed on vellum. 1 page, folio. January 1st, 1435. Also signed by Richard Harrington, "bailli" of Caen. With translation.

(SEE ILLUSTRATION, PLATE No. X.).

£52

A unique historical document of great interest, being a detailed report of the necessary and urgent repairs required to be made to the castle and fortifications of Caen of which Sir John Fastolf was governor.

SIR JOHN FASTOLF IS THE ORIGINAL OF THE RIOTOUS FAT KNIGHT OF SHAKESPEARE'S "HENRY IV" AND THE "MERRY WIVES OF WINDSOR."

(Trans.) :—"There follows by declaration certain necessary repairs and fortifications to be done immediately to the castle of Caen. Both masonry, woodwork, and plastering, with the materials and things requisite and necessary to make and complete the said repairs and fortifications for the security and safe keeping of the said castle and town of Caen and of its environs, and for the proper dealing with many rebellions made by many soldiers upon the country and subjects of the King our Lord, in several places and divers manners.

"Wherefore it is necessary to provide the said repairs and fortifications of the said castle of Caen for the security thereof and the said town of Caen and of the country round about. In order that to the said cause inconvenience may not arise, which God forbid."

The document then goes into long and most interesting detail of the various works necessary to be done; and in conclusion states:—

"John Fastolf, knight, captain of the town and castle of Caen, and Richard Harrington 'bailli' of the said place, beseech and request you John Stanlawe, esquire, and governor general of the King's Finances in Normandy, that to resist the great inconvenience which to the cause of the aforesaid might ensue, to be so good as to give orders to John Randulf, Vicomte de Caen, or to his lieutenant to do quickly the repairs and fortifications of the abovesaid with the materials and the things requisite and necessary to accomplish and finish them without delay."

- 264 **FRANCIS I.** *King of France. Met Henry VIII. of England on the historic "Field of the Cloth of Gold." The great adversary of Charles V. of Germany.*

Document Signed. 2 pp., sm. folio. Dated from Villieres Aesteretz, 4th June, 1543. With translation. **£10 10s**

Of great interest concerning the army of Francis I of France. The actual order and conditions signed by him whereby he sets out his commands with regard to the hiring of mercenaries and legionaries for his service. At this period Francis was at war with Henry VIII of England.

This historic document goes into great detail as to the hiring of men, the number of officers, the bandsmen, the pay of the various ranks, penalties, etc., etc.

THE FIELD OF THE CLOTH OF GOLD, AND THE MEETING BETWEEN HENRY VIII AND FRANCIS I IS REFERRED TO BY SHAKESPEARE IN HENRY VIII, ACT I.

*"Those two lights of men met in the Vale of Andren
Twixt Guines and Arde
I was then present, saw them salute on horseback;
Beheld them, when they 'lighted, how they clung
In their embracement."*

- 265 **FRANCIS I.** *King of France.*

Historic **Letter Signed** to the Bishop of Auxerre, the King's Counsellor and Ambassador to the Pope (Clement VII.). 2 pp., folio. Rouen, 26th February, 1531. Countersigned by Breton, the Secretary of State. **£18**

Of great historical interest, being the King's instructions to his Ambassador at Rome concerning important negotiations with the Pope over Church benefices; also as to assisting the Pope against the Turks; etc., etc.

(Trans.):—" . . . I want you to petition the Holy Father until it pleases his Holiness to clear out the above mentioned Abbey [Abbey of St. Pol, of the Order of Premonstrants] in favour of the man of whom I have written to him, & if he has dispatched some other person to the Abbey may it please him to revoke the order. . . .

"With regard to the Abbey of St. Michel sous Tonnere which has been resigned to the Holy Father by the late brother Etienne de Nice; you may nominate Brother Oger of Nice, his nephew in whose favor I have written to His Holiness. . . . I have begged His Holiness to be pleased to give you the right of access that you may find out when the Abbey was resigned & also when the resignor died which I am assured was more than six months after the resignation & yet de Niery was not in possession during that time. The commission granted to Ragnier would be valid if these things prove to be true. . . .

"The legate has written to me about the Revocation of privileges and the payment necessary for making the bulls. I have told him to write to you about the first but as to the money for the bulls I think it strange that they wish me to pay seeing that the agreements made between the Pope and myself were to be made without anything being paid. . . .

266 **FRANCIS I.** *King of France.*

Autograph Letter Signed to Cardinal Du Bellay and M. de Villeroy.
1 page, folio. Valence, August 23rd, 1536. With seal. **£42**

As to the tranquillity of his city of Paris; also referring to a loan of 140,000 livres to the people of Paris. Entirely in the King's hand and exceedingly rare as such.

(Trans.):—"Gentlemen, I have lately received your letters of the 2nd of this month and learnt from them the great tranquillity in which all the people of my city of Paris are and the goodwill in which you found them. Another thing which I have had great pleasure in hearing is in respect to the copy of the despatches in which the people of the said Paris ask for the sum of 140000 livres."

267 **FRANCIS I.** *King of France.*

Document Signed. 1 page, folio. N.D. Circa 1520. With translation. **£8 10s**

An important document bearing a fine bold signature. It directs the payment to his future daughter-in-law Catherine de Medici (afterwards Queen of France) of the annual income of £10,000 settled on the marriage of her parents Lorenzo II de Medici duc D'Urbino and Magdalena de Bologna, both of whom were then deceased, having died in 1519.

268 **FRANCIS I.** *King of France.*

Letter Signed to M. de Villeroy. 1 page, folio. Bourg, near Bordeaux, 6th June, 1530. With seal and countersigned by Breton. **£7 10s**

Of considerable historical interest, ordering Villeroy to return to the owners the silver plate which had been borrowed and sent into Flanders in part payment of the 1,200,000 crowns which he (the King) had been obliged to provide for the ransom of his two sons, the Dauphin and the Duke of Orleans, who had been held prisoners by Charles V. since 1526. Francis himself had been captured at the disastrous battle of Pavia in 1525, but was released the following year in exchange for his two sons. The Treaty of Cambrai, made between Francis and Charles in 1529, provided for the release of the princes on the payment by Francis of the above sum.

269 **FRANCIS I.** *King of France.*

Letter Signed. 1 page, folio. Paris, 5th Feb. (1528). With translation. **£3 15s**

(Trans.):—"I am writing to our holy Father the Pope, asking and entreating His Holiness very urgently for love of me that it may please him to reserve for Cardinal . . . son of Sebastian Ferrier, Knight & Lord of Gallieni, General of my Finances at Milan, the first benefices which fall vacant in my Duchy of Milan." Etc.

*** There is a small tear affecting just one or two words of text.

“PRITHEE, CALL GARDINER TO ME, MY NEW SECRETARY I FIND HIM A FIT FELLOW.”—Henry VIII.

270 **GARDINER** (Stephen, 1483-1555). *The Famous Bishop of Winchester. Secretary to Henry VIII., and Lord Chancellor under Mary I.*

Letter Signed. “*Ste. Winton Cancell,*” addressed to the Attorney and Solicitor-General. 1 page, folio. 20th October, 1554.

(SEE ILLUSTRATION, PLATE No. XI.).

£35

The exceedingly rare signature of one of the most prominent Churchmen of the Tudor period and one of the principal instruments of “bloody” Queen Mary’s persecutions.

The document is a Privy Council letter addressed to the King’s and Queen’s Attorney and Solicitor-General, sending them for examination a book of Charters which the Citizens of Dublin were submitting for Philip’s and Mary’s signatures.

The letter also bears the scarce signatures of **Cuthbert Tunstall, Bishop of Durham**, friend of Sir Thomas More and Erasmus; **Thomas Thirlby, Bishop of Ely**; **John Russell, first Earl of Bedford**, and others.

SHAKESPEARE MAKES GARDINER ONE OF THE IMPORTANT CHARACTERS IN KING HENRY VIII, AND THE KING REPROACHES HIM FOR FLATTERY.

“*You were ever good at sudden commendations
Bishop of Winchester, but know, I come not
To hear such flattery now, and in my presence;
They are too thin and bare to hide offences.*”

271 **GARDINER** (Stephen). *The famous Bishop of Winchester.*

Letter Signed as Bishop of Winchester and Chancellor, “*Ste. Winton Cancell,*” and addressed to the King’s and Queen’s Attorney and Solicitor-General. 1 page folio. 30th January, 1554 (1555). With address and small seal on fly-leaf. **£32**

A very fine Privy Council letter of the reign of Mary I., and bearing, in addition to the excessively rare signature of this famous Bishop of Winchester, the rare signatures of other great men of the period, including **ADMIRAL LORD WILLIAM HOWARD, SIR WILLIAM PETRE**, one of the principal Secretaries of Henry VIII.; **THOMAS GOODRICH, BISHOP OF ELY**, formerly Lord Chancellor; State under four reigns; **WILLIAM, 1st LORD PAGET**, one of the executors of King **WILLIAM PAULET, MARQUIS OF WINCHESTER**, nominated by Henry VIII.’s Will one of the Council of Regency, Keeper of the Great Seal under Somerset, and proclaimed Mary at Barnard Castle.

The letter, written the year following the marriage of Philip and Mary at Winchester Cathedral, concerns a Bill which had been submitted to their Majesties, and referred by them to the Attorney and Solicitor-General for consideration

*** Gardiner died towards the close of the same year (1555). The small seal on the fly-leaf of the letter bears a classic female head in relief, impressed in white.

272 **GARDINER** (Stephen). *Bishop of Winchester.*

Letter Signed addressed to the Queen's Attorney and Solicitor General. $\frac{1}{2}$ -page, folio. St. James, 24th April, 1554. **Also signed by** the Earl of Ormonde ("*the black Earl*"), Sir William Petre, Secretary of State, and Sir Robert Rochester, controller of the Queen's Household.

£10 10s

As to Queen Mary I. having pardoned two men who had been condemned to be executed, evidently in connection with some recent insurrection.

"Whereas it hath pleased the Queens Highness to graunt her moste gracious pardon for the lyves of George Medeley and Leonard Dannett Esquires. Her Maiesties pleasure is that you shall sende unto us by the bearer the severall pardons fayre written in parchment wth your names to be subscribed to everie of them to the intent we may present them to her Highness [for] signature accordinglie."

*** The document is just a little stained.

273 **GARDINER** (Stephen). *Bishop of Winchester.*

Letter Signed addressed to Mr. Stanhope, lieutenant of the town and fortress of Hull. $\frac{1}{2}$ -page, folio. Havering, 27th September (1542). Also signed by Robert Radcliffe, 1st Earl of Sussex, great chamberlain of England; **Edward Seymour, 1st Earl of Hertford**, afterwards Duke of Somerset, known as "*the Protector*"; and Thomas Lord Wriothesley, lord chancellor of England under Henry VIII. **£28**

The document is in splendid condition. It concerns the King's designs against Scotland, and gives instructions that "*my lord of Norffk shall take wth him to the bordures all the horsemen wthin holderness, hulshire, Cotingham and Bevertaye, and also as many fotemen as he shall thinke good, leaving by his discrecon a convenyent nombre to defende & furnishe the Toune of Hull if nede should so require.*"

*** Both Gardiner and the Earl of Hertford (afterwards the "*Protector Somerset*") loom very largely in English history of the period, the latter eventually finishing his career on Tower Hill, where he was beheaded in 1552.

- 274 **HENRY III.** *King of England. Son of King John. At war with his Barons; defeated and taken prisoner by Simon de Montford. Completed and opened Westminster Abbey.*

Document of this Reign being a Grant from Roger de Brumford to Robert the Dean and to the Chapter of St. Pauls of ten pence the yearly rent of a field called Estfield for which Peter de Newport Archdeacon of London gave Roger one mark of silver.

1 page, small oblong folio (vellum). 15th October, 42 Hen. III. (1258). **£8 10s**

A very early document relating to St. Paul's Cathedral.

Robert de Barthon (or Barton) was created Dean of St. Paul's in 1256. Peter de Newport was Archdeacon of London, 1240-1259.

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING JOHN—HENRY III, AS PRINCE HENRY, BEING ONE OF THE CHARACTERS. HE WAS ONLY TEN YEARS OLD WHEN HE PUT ON "*THE LINEAL STATE AND GLORY OF THE LAND.*"

- 275 **HENRY III.** *King of England. Son of King John.*

Royal Grant to Mathew de Luveyn (Louvain) and his heirs for ever, of a market and fair at his manor of Byldeston in Suffolk. 1 page, sm. oblong folio (vellum); dated from Rochester 1st March, 48 Hen. III. (1264).

With portion of **Great Seal** and very fine original tags attached to same.

Preserved in a buckram case, lettered on side and back. **£15**

- 276 **HENRI III.** *King of France. Active in the massacre of St. Bartholomew.*

Autograph Letter Signed to MM. Villeroy and Pinart. 1 page, folio. N.D. **£10 10s**

Informing them that it is his wish that, notwithstanding any letters they may receive, they are not to make any grants before his return.

(Trans.):—"This letter will serve you as a discharge and inform you of my wish, which is that whatever you may see written with my sign, whether in my hand or otherwise, and whatever expression there may be in it, you do not send me any money until I return." Etc.

MISS WINSTANLEY IN HER ESSAY ON "*KING LEAR AND ST. BARTHOLOMEW*" CONSIDERS THAT SHAKESPEARE WAS WRITING OF CONTEMPORARY HISTORY AND THAT THE EARL OF GLOUCESTER IN KING LEAR, IS REALLY A PEN PORTRAIT OF HENRY III. OF FRANCE.

277 **HENRY IV.** *King of England (Reign of).*

Document on Vellum. “*Appointment Fait Entre les Commissaires du Roy D'Angleterre et Ceux du Duc de Bourgogne au Sujet de la Manière de Traitter les Affaires pour le Commerce.*” Oblong 4to. Calais, 19th January, 1404. **£5 5s**

The English Commissioners were Richard Aston, Governor of Calais; Nicolas de Ryssheton; Thos. de Pibworch; and John de Crosft.

A fine historical Document, with the seals of the Commissioners attached.

A VERY IMPORTANT DOCUMENT ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING HENRY IV.

“ I HAVE BUT WITH A CURSORARY EYE
O'ERGLANCED THE ARTICLES : PLEASETH YOUR GRACE
T'APPOINT SOME OF YOUR COUNCIL PRESENTLY
TO SIT WITH US ONCE MORE, WITH BETTER HEED
TO RE-SURVEY THEM.”—(Henry V.).

278 **HENRY V.**

Original Document on vellum (in French). Concerning a Treaty between England and Flanders. 1 page, long folio (about 27 by 12 inches). February 2nd, 1415. Bearing remains of a fine wax seal. **£63**

A deeply interesting historical document concerning a treaty between England and Flanders, being the instructions to the representatives of the Duke of Burgundy who were to attend the conference at Calais. Commencing:—

(Trans.) :—“*Instructions from Jean Duc de Bourgouyne to Jacques de Lichteneldes Sire de Coolscamp, Maistres Thierry de Roy et Thierry Gherbode, Counsellors to Mons, de Duc de Bourgouyne, Comte de Flanders Dartois et de Bourbouyne and Guillaume de Rabeque, his equerry, to order and depute to go to Calais from the said Seigneur concerning the merchantile treaty between England and Flanders.*” Etc., etc.

The document goes on to state the powers granted to these Ambassadors and the instructions under which they were to act, and is of very great historical value.

ILLUSTRATIVE OF SHAKESPEARE'S KING HENRY V, SHAKESPEARE RELATES THE MEETING OF HENRY WITH THE DUKE OF BURGUNDY AND THE KING OF FRANCE, CONCERNING THE TREATY.

“IF, DUKE OF BURGUNDY, YOU WOULD THE PEACE
WHOSE WANT GIVES GROWTH TO TH' IMPERFECTIONS
WHICH YOU HAVE CITED, YOU MUST BUY THAT PEACE
WITH FULL ACCORD TO ALL OUR JUST DEMANDS.”—(Henry V.).

279 **HENRY V.** *King of England.*

Original Historical Document on vellum (in Latin). Being a **Treaty between the King of England and the Duke of Burgundy at Calais.** 1 page, large folio. October 12th, 1416. Bearing four very fine wax seals.

(SEE ILLUSTRATION, PLATE No. XII.).

£105

A valuable document of very great historical interest, being a treaty concluded at a conference between the Ambassadors of King Henry V. of England and the Duke of Burgundy at Calais, which took place during the short cessation of the Anglo-French Wars after the famous battle of Agincourt.

The English Ambassadors were Philip Morgan, Doctor of Law; John Cirche, Lieutenant, Governor of Calais; John Michel, Alderman of London, and John Pykering, clerk; while the Burgundians were represented by Jacobus de Lichtervelde; Dominus de Coolscamp; Simon de Fournelle, Doctor of Law; Theodoricus Gherlode, and others.

A MOST IMPORTANT DOCUMENT ILLUSTRATIVE OF SHAKESPEARE'S KING HENRY V., AND OF THE TREATY TO WHICH SHAKESPEARE REFERS IN THE QUOTATIONS AS ABOVE.

“WAS NEVER SUBJECT LONG'D TO BE A KING
AS I DO LONG AND WISH TO BE A SUBJECT.”—(King Henry VI.).

280 **HENRY VI.** *King of England. Warred with France, and lost French possessions. Deposed during the Wars of the Roses; imprisoned in the Tower, where he died in 1471.*

Document of this Reign being a Grant by Edmund Kyngth to Thomas atte Nassche of land in the parish of Teastane (Kent). 1 page, narrow oblong folio (vellum). 17th April, 27. Hen. IV. (1449). **£1 10s**

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF HENRY VI. THIS DOCUMENT IS DATED 1449, AND THUS ISSUED DURING THE PERIOD COVERED BY THE “SECOND PART OF KING HENRY VI.”

“ THIS PRETTY LAD WILL PROVE OUR COUNTRY'S BLESSING.”

(Henry VI., pt. III.).

281 **HENRY VII.** *King of England.*

Document Signed (vellum) addressed to Sir Robert Lytton, keeper of the great wardrobe. 1 page, sm. oblong folio. Westminster, 6th November, 1498. **£17 10s**

Ordering various articles of apparel for the use of his son, the Duke of York (afterwards King Henry VIII.), and his daughters, the Lady Margaret and the Lady Mary. The details are most interesting:—

“ For the use of our right entirely well beloved son the duke of York, you deliver to the bearer these parcels ensuing, 1st a long gown of crimson velvet to be furred with the ermines powdered, being in a gown of cloth of gold of his, and the same furs to be p'formed there as needs is and the said gown of cloth of gold to be furred with a fur of black boggy, & a gown of black velvet furred with martins, two petticoats of scarlet, the one to wear with his coat, and the other with his doublet, a doublet of tawny satin with sufficient lining unto the same, and two bonnets of velvet, the one of crimson the other of black. Item for the use of our right dear daughter the lady Margaret a gown of crimson velvet edged with mynx and furred within with galaber of her own store and to be p'formed where need is, a kirtle of black satin with sufficient lining and a peticoat of scarlet; and for the use of our right dear daughter the lady Mary, a kirtle of black satin with sufficient lining, a gown of crimson velvet edged with mynx and furred within with Galaber of her own store, and to be p'formed where need it, a gown of black velvet edged with ermine powdered and furred within with minever, a gown of black velvet to be p'formed in the edge with minx and furr'd within with Galaber, a bonnet of ermine and a piece of cypress for neck kerchiefs for both our said daughters.

*** The Duke of York, on the death of his father, became King as Henry VIII.; the Lady Margaret married James IV., King of Scotland, who was afterwards slain at Flodden Field; she then married Archibald Douglas Earl of Angus by whom she had Margaret (afterwards Countess of Lennox), who became the mother of Henry Lord Darnley, second husband of Mary Queen of Scots; the Lady Mary married Louis XII., King of France, who dying three months later, she married Charles Brandon, Duke of Suffolk.

SHAKESPEARE INTRODUCES INTO THE PLAY OF HENRY V., PART III., THE YOUNG EARL OF RICHMOND, AFTERWARDS HENRY VII., FOR THE SAKE OF MAKING THE KING PREDICT IN THE LAD'S PRESENCE THE PROPHECY THAT HE WILL BE THE FUTURE KING OF ENGLAND.

“HIS HEAD BY NATURE FRAM'D TO WEAR A CROWN
HIS HAND TO WIELD A SCEPTRE.”—(Henry VI., pt. 3.).

282 **HENRY VII.** *King of England.*

A fine historical **Document Signed.** Addressed to “*Our trusti and welbelovéd Simon Stalworth,*” Sub-dean of the Cathedral Church of Lincoln. 1 page, large 4to. Westminster, 1st December, 1496-7. **£21**

An interesting historical document bearing a fine specimen of the King's signature, requiring Simon Stalworth to pay a loan of £20 by way of “*benevolence*” towards the sum of forty thousand pounds required for the support of two armies by sea and land, to prosecute the war against Scotland.

“*Trusti and welbelovéd we grete you wele, And for the revenging of the great Crueltie and Dishonor, that the king of Scotts hath doon unto us oure Reame and subjets of the same as oure Comissions in or Countie of Lincoln where ye be inhabited shall showe unto you at lengthe, we lately in oure great counsell of lords spuell and temporall of judgs, sergeants in oure lawe and of others some hedwisemen of every citie and good towne of this oure land haue at their Instances and by their aduises detmined us to make by see and land y Armees Roiall for a substanciall warre to be continued upon the Scotts into suche tyme as we shall invade the Reame of Scotland in oure owne psone. And shall haue wt goddes grace revenged their great outrage doon unto us our Reame and subjets forsaid. So and in suche wise as we trust the same our subjets shall live in rest and pear for many yeres to come, The lords and others of oure said great Counsell considering sele that the said substanciall warre and not be borne but by great somes of redy money have prested unto us euery of them for his parte great somes of money contented besides that we of or. self haue avauced out of our Owne Cofers, yet nathelesse fourty in pounds more as oure said Counsell hath cast it must of necessity be borowed and avauced in redy money of others oure loving subjets for the furniture of this mater, and be cause as we here ye be a man of good substaunce we desire and pray you to make lone unto us of the some of XXli whereof ye shalbe undoubtedly and Assuredly repaid in one Receipt at the ffeast of sent Andrewe next comyng wtoute any manr Cost or charge for the same.” Etc.*

*** This series of Benevolences had very important results. Henry VII made the surrender of Perkin Warbeck, who was still in Scotland, a necessary condition of any peace with James IV of Scotland. At length in July, 1497, James dismissed his guest, who took ship at Ayr for Ireland, nevertheless James immediately afterwards made another raid into England. . . . The Earl of Surrey at the head of a large army drove James into Scotland and at Ayton on Sept. 30th, compelled him to agree to a seven years' truce.

“ A PALTRY FELLOW
LONG KEPT IN BRETAYNE AT OUR MOTHER'S COST.”

(King Richard III.).

283 **HENRY VII.** *King of England.*

Document Signed. 1 page, oblong folio. Richmond, July 8th,
1505. With seal. **£13 10s**

Concerning a debt due to the King from one Henry Gale, yeoman; and respit-
payment of same.

SHAKESPEARE MAKES KING RICHARD SPEAK AS IN HEADING OF
KING EDWARD VII, WHEN EARL OF RICHMOND.

A WEDDING GIFT.

284 **HENRY VIII.** *King of England.*

Document Signed “*Henry*,” being his Royal Warrant addressed to
Sir Andrew Windsor, keeper of his Great Wardrobe, to deliver out wear-
ing apparel, etc., to one of his servants on his marriage. 1 page, narrow
oblong folio (vellum). Tower of London, 17th January, 1511. **£12 10s**

Dated the second year of the King's reign. The articles given out are fully
listed in this most interesting document.

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING HENRY VIII.

285 **HENRY VIII.** *King of England.*

Document Signed (in full) addressed to Sir Andrew Wyndesore,
“*Keeper of our Great Wardrobe.*” 1 page, small oblong folio (vellum).
Dated from Greenwich, 28th June, 3 Henry VIII. (1512). With tran-
script. **£21**

An interesting early document of Henry VIII. directing delivery out of his
Great Wardrobe of cloth and other materials, unto “*our well beloved Stephen Jasper
our tailor . . . towards his apparel against his marriage.*”

ORDERING THE WARDROBE OF QUEEN CATHERINE.

286 **HENRY VIII.** *King of England.*

Document Signed "*Henry*," being a Royal Warrant for the delivering of various articles of dress for Queen Catherine of Arragon. 1 full page, oblong folio, vellum. Grenewiche, 29th June, 1511. With full typed transcript. **£30**

A most interesting Royal Warrant with fine autograph signature in full of Henry VIII., dated in the third year of his reign. It provides for the delivery of "*half a yerd of purpull velvett for our dearest wif the Queene: Item twenty and one yards and a half of brode ryband for gyrdylle and hat bonde for us: Item black velvet—white velvet—spurres Item for making and lynyng of a jaquit of grene cloth of gold.*" *Etc., etc.*

A very large number of articles of ladies' dress are mentioned, the document is therefore particularly interesting as being descriptive of the fashions of the day.

TWICE SIGNED.

287 **HENRY VIII.** *King of England.*

A valuable **Royal Document Twice Signed** by the King, being THE ORIGINAL WARRANT OF HENRY VIII. ADDRESSED "*to or trusty and well-beloved Sr Andrewe Wyndesore, Knight Keper of oure great Wardrobe,*" to deliver certain clothing to members of his household. 1 page, oblong folio, vellum. Wyndesore, 13th December, 1513.

(SEE ILLUSTRATION, PLATE No. XIII.).

£45

This most interesting and valuable document is signed by the King in two places, and is dated shortly after his victory over the Scots at Flodden. It begins:—

"*We Wolle and charge you that ye delyver or doo to be delyvered to the Yomen Usshers, Yomen, Gromes and Pages of or Chambre whoes names here ensueth to the numbere of sixe score and eight for their wacching clothing every of them ffyve yerdes of tawny medley of as goode assuete as it hath bene used and accustomed and also that ye delyver to or trusty and welbeloved SR. HENRY MARNEY, Knight Capytaine of or garde six yerdes of tawny melley at thirtene shillings and fourepens the yerde wt a ffur of good bugie for the same.*"

Then follows a complete list of the 128 yeomen ushers, yeomen, grooms, and pages.

288 **HENRY VIII.** *King of England.*

Document Signed "*Henry R.*" granting to Sir John Gage the manor, lordship, &c., of Wyke Albani and other places in the County Palatine of Chester. 1 page, oblong folio (vellum). N.D. Circa 1510.

£35

Recalling the insurrection of Perkin Warbeck against his father Henry VII.

The various properties so granted by the King are recited as being formerly the property of "*William Staneley, late of London, Knt, attainted of high treason against Henry VII.*" This Stanley was favoured by Richard III., but afterwards outlawed; he joined Richmond at end of the battle of Bosworth, deciding the day by bringing 3,000 men into action. Made Lord Chamberlain by Henry VII.; but was in 1495 attainted and beheaded as accomplice of Warbeck.

Sir John Gage was the famous military commander and Vice Chamberlain under Henry VIII.; he commanded the expedition against Scotland in 1542; created Lord Chamberlain by Queen Mary and had charge of Queen Elizabeth.

289 **LOUIS XI.** *King of France. Assisted Warwick the "King Maker" and the Lancastrians against Edward IV. Patron of Arts and Sciences.*

Letter Signed addressed to "*Maistre Jehan de Ladrières président de noz comptes.*" 1 page, oblong 8vo. Bonne Aventure, 3rd September (1480).

£10 10s

Concerning a sum of money which he had promised to his nephew, the Prince de Tarente, on his marriage treaty.

(Trans.):—"I am writing to the gentlemen of the accounts for them to verify the letters for the assessment of twelve thousand livres. Tours currency, revenue which I had promised to my nephew, the Prince de Tarente, on his marriage treaty. I shall not be pleased with them nor with you if any difficulty is made about it, and for this reason tell them to do it. For if there were any mistake I should address myself to you about it."

AN IMPORTANT DOCUMENT ILLUSTRATIVE OF THE PLAY OF KING HENRY VI, PART 3, KING LOUIS XI. BEING ONE OF THE IMPORTANT CHARACTERS.

290 **LOUIS XI.** *King of France.*

Document Signed. 1 page, oblong folio (vellum). Paris, 4th February, 1474. Bound in full brown morocco, lettered on side. With translation.

£6 10s

Waiving dues of "*reliefe*" from his councillor and chamberlain Guy Pot, Lord of Pruque, due "*by reason of the exchange by him of one of his estates for the estate of Damville, with Nicolas D'Anglure and Marguerite de Montmorency his wife, daughter of the Lord Montmorency who had purchased it from Gabrielle de Villiere and her guardians.*"

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING HENRY VI., PART 3.

291 **LOUIS XI.** *King of France.*

Document Signed, on vellum, addressed to the Duke of Milan.
1 page, oblong folio. N.D. **£7 10s**

A most rare and valuable signature, on a document. Mentioning his Uncle, **Charles Duke of Orleans**, and also his Father, Charles VII., "*our late, very dear Seigneur and Father, whom God absolve,*" and concerning a lawsuit between "*Regnault du Dresnay, Gouverneur 'Dast,' and Thomas de Thibaldes, Chevalier de Boulogne, living at your Court, by reason of certain sum . . . and of two castles situated in the County Dast, which the said Thomas pretends were promised to him by the said Governor . . . the allowance of our late Uncle the Duke d'Orleans.*"

*** The late Duke of Orleans, mentioned above, was probably Charles, the poet, who was taken prisoner at Agincourt and closely kept a prisoner in England for some twenty-five years.

ILLUSTRATIVE OF SHAKESPEARE'S PLAYS OF HENRY V. AND HENRY VI.,—LOUIS XI. BEING ONE OF THE IMPORTANT CHARACTERS IN THE LATTER, AND THE DUKE OF ORLEANS IN THE FORMER PLAY.

292 **OXFORD** (John de Vere, 13th Earl of). *Helped to restore Henry VI., 1470; Commanded for the Earl of Richmond (Henry VII.) at Bosworth Field, 1485.*

Document Signed (vellum). 1 page, small 4to. 27th June, 1499.
£10 10s

Bearing the very rare signature of the 13th Earl of Oxford, one of the most famous nobles of the Wars of the Roses, and Commander of the first line under the Earl of Richmond at the battle of Bosworth Field.

The document is the original signed Acknowledgment by the Earl of Oxford for homage done by Thomas Sessoull to him for the Manor of Waterden in the County of Norfolk.

ILLUSTRATIVE OF SHAKESPEARE'S PLAYS OF HENRY VI. (PART 3) AND RICHARD III.—OXFORD BEING ONE OF THE CHARACTERS IN BOTH.

293 **RICHARD II.** *King of England.*

Document of this Reign, being an Appointment of John Drynkwater as Attorney for Agnes Hobbes. 1 page, narrow oblong folio (vellum).
21st October, 14 Ric. II. (1390). **£1 2s 6d**

ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF KING RICHARD II.

“ THEN I SALUTE YOU WITH THIS ROYAL TITLE—
LONG LIVE KING RICHARD, ENGLAND'S WORTHY KING.”
(Richard III., Act III.).

294 **RICHARD III.** “*Crookback.*” *King of England. Killed at the battle of Bosworth Field.*

Letter sub. and signed “*Vre, Cousyn Ricardus Rex*” to the Duke of Brittany. 1 page, folio. Westminster, March 11th, 1484. On paper, with church as watermark.

(SEE ILLUSTRATION, PLATE No. XIV.).

£195

Subscribed and signed by Richard as King during the first year of his short and ill-fated reign. He was killed the following year on Bosworth Field.

Reciprocating the expressions of friendship conveyed to him from the Duke and announcing that he is sending by Clarenceux, King-at-Arms, a prolongation of the truce between himself and the Duke for seven years.

(Trans.):—“*Most noble and mighty prince, very dear and loved cousin, we most cordially recommend ourselves to you. We have received your letters by the Reverend Father in God, the Bishop of Leon, your counsellor and Ambassador, and we have heard his commission and credentials which he has set forth to us fully in your name. And from him we have learnt the kind love and affection which you have and desire to have towards us, for which we are very glad, and thank you very heartily for it, informing you that you will find us of the same disposition towards you. And in so far as concerns the making of the truce between you and us, the lengthening and prolongation of this has been fully made and concluded by our deputies with your ambassador, to seven years next coming, as you will see fully by our letters patent which we are sending you by Clarencieux, our servant and King-at-Arms, bearer of this letter. And this truce we have already had published in this our realm in order that the same may be done on your part in your realm, and that by our said servant you may send back to us your letters of like tenour to ours. Most noble and mighty prince, very dear and loved cousin, if you desire anything further that we are able to do, we will perform it most heartily, St. Benedict aiding. Hoping he will have you in his keeping.*”

A MOST INTERESTING AND IMPORTANT DOCUMENT, ILLUSTRATIVE OF SHAKESPEARE'S FAMOUS PLAY OF KING RICHARD III.

The letter is addressed to the Duke of Brittany. Shakespeare makes King Richard speak in contemptuous terms of the Bretons.

“*Remember whom you are to cope withal—
A sort of vagabonds, rascals, runaways,
A scum of Bretons, and base lackey peasants,
Whom their o'er-cloyed country vomits forth
To desperate ventures and assur'd destruction.
You sleeping safe, they bring to you unrest,
You having lands, and bless'd with beauteous wives,
They would distraign the one, distain the other,
And who doth lead them but a paltry fellow
Long kept in Bretagne at our mother's cost.*”

(Act V. S. 3.)

“LET SOMERSET BE REGENT O’ER THE FRENCH.”—(Henry VI., part II.).

- 295 **SOMERSET** (Edmund Beaufort, 2nd Duke of. Died 1455). *Regent of France and Lord High Constable. Recaptured Harfleur from the French. Killed at the Battle of St. Albans.*

Document Signed (on vellum) addressed to Thomas Pullene, Viscount of Caen. 1 page, oblong folio. 3rd June, 1450. With translation. **£10 10s**

A very rare autograph signature. The document concerns the loss by Pullene of certain letters of guarantee from the King of England for monies paid by Pullene to various heralds by order of the Duke of Somerset.

AN IMPORTANT DOCUMENT, ILLUSTRATIVE OF SHAKESPEARE'S PLAY OF HENRY VI., PART 2.

- 296 **SUFFOLK** (Charles Brandon, 1st Duke of). *Famous Soldier and Statesman under Henry VIII. Married the King's sister, Mary Tudor. Supported Henry's efforts to obtain divorce from Catherine of Arragon.*

Letter Signed to (Sir) Michael Stanhope, Governor of Hull. $\frac{1}{2}$ -page, folio, 17th February. *Circa 1542.* **£6 10s**

Calling upon the Governor of Hull to search for and make a return of all horses in his district capable of drawing the King's ordnance. This was evidently in connection with Henry's designs against Scotland.

SHAKESPEARE MAKES THIS DUKE OF SUFFOLK ONE OF THE PRINCIPAL CHARACTERS IN HIS PLAY OF KING HENRY VIII., HE PRONOUNCES THE KING'S DECREE DEPRIVING WOLSEY OF HIS POSITION.

“Lord cardinal, the King's further pleasure is,—
Because all those things you have done of late,
By your power legatine, within this Kingdom,
Fall into the compass of a *præmunire*,—
That therefore such a writ be su'd against you;
To forfeit all your goods, lands, tenements,
Chattels, and whatsoever, and to be
Out of the King's protection. This is my charge.”

(Act III., S. 2.)

JACOBUS Dei gratia Angliæ, Scotiæ, Franciæ et Hiberniæ Rex fidei
 Defensor &c. Illustris: Principi ac Domino Dno Johanni Georgio Principi
 Anhaltino Comiti Ascaniæ Domino Sersæti et Bernburgi Consanguineo & amico
 nro charissimo. Illustrissime Dne, Cognate et Amice charissime. Pergente
 nobis fuerunt Lre vre octavo die Maij, Hessaviæ, ad nos conscriptæ, quibus et
 a superiori anno (propter ea humanitatis atq; amicitie officia quæ a nobis erga
 vram Celsitudinem vramq; Consiliarium Petrum ab Heila cum apud nos in
 Scotia versaretur proferta sunt) beneuoli gratiq; animi significatio repetita; et
 presentis temporis, et hanc tam felicem istius regni possessionem quam hereditatis
 gentis ac stirpis iure nobis debitam, diuina benignitate, summoq; omnium consensu
 obtinimus, gratulatio facta est. Multum certe debemus illius hominis, Consili-
 arii, inquam vri, humanissimo ingenio optimisq; moribus, qui tam honorifica de nobis
 commemoratione, et laudibus quas nulla ratione promereri possumus, amorem,
 studiumq; vrum in nos excitare atq; acuerit voluerit; Plurimum vtro beneuolentiæ
 vestre et propensissimæ erga nos voluntati, qua animam vram induxit, ut illius
 predicationi auri fideiq; adhiberitis. Nos vtro et superioribus temporibus
 affinitatem atq; amicitiam vram, ut æquam erat, plurimi fecimus; cumq; nobis
 honori atq; ornamento esse duximus; Ac nunc quidem postquam Dei beneficio
 aucti sumus, magnusq; cumulus, ad statam fortunæ nostras accessit, tantum
 abest ut eam affinitatis atq; amicitie nostre coniunctionem relaxari volumus,
 ut longe arctioribus (si fieri potest) vinculis abstringi cupiamus. Itaq; et
 pristinam Celsitudinis vre in nos beneuolentiam libenter amplectimur; et si quæ
 iucunditatis fructum hæc tanta fortunæ atq; potestatis accessio nobis adfert, is
 certe est maximus nobisq; gratissimus, quod facultatem de amicis bene promerendi
 maiorem atq; ampliozem habituri sumus. Quo animo nos esse ut hisce nunci-
 lis profitemur, ita si occasio tulerit, dabimus operam ut Celsitudo vra nuppa
 experiat. Interita Dei benignitate C^m vram felicem omnibus bonis flo-
 rentem esse cupimus. Data & Regia nra Grenoburgi quarto die Junij
 1603.

Cel. v. affinis & amicus amantissimus
 et fidus

Jacobus

“WORCESTER, GET THEE GONE; FOR I DO SEE
DANGER AND DISOBEDIENCE IN THINE EYE.”—(Act I., S. 3.).

- 297 **WORCESTER** (Thomas Percy, Earl of). *Deserted Richard II. and joined his brother Northumberland's rebellion against Henry IV., captured at Shrewsbury and beheaded 1403.*

Document Signed (on vellum). $\frac{1}{2}$ -page, small oblong folio. March 23rd, 1380. **Signed also by William Latimer, 4th Baron.** With remains of seal. **£25**

Two excessively rare signatures. The document acknowledges the receipt of the sum of 13,342 francs from the Duke of Brittany.

(Trans.):—“*We, William Latimer and Thomas de Percy acknowledge to have had and received from our very dear and much honoured lord, the Duke of Brittany, Earl of Montfort and Richemont, by the hand of Alein de Maigne, his Receiver General in Brittany, the sum of thirteen thousand three hundred and forty two francs; that is to say, nine thousand three hundred and forty two francs in gold, and four thousand francs in currency.*” Etc.

*** Worcester was also a great friend of Geoffrey Chaucer and went on a mission to Flanders with him in 1377.

Latimer was in great favour with John of Gaunt; in 1376 he was impeached by the Commons as a bad adviser (this being the earliest record of the impeachment of a minister of the crown by the Commons). The attempt to bring him to justice, however, failed, and he afterwards became Governor of Calais.

ILLUSTRATIVE OF SHAKESPEARE'S PLAYS OF KING RICHARD II. AND KING HENRY VI., PART I. THE EARL OF WORCESTER BEING ONE OF THE CHIEF CHARACTERS IN BOTH.

- 298 **YORK** (Richard Plantagenet, third Duke of). *Claimed the crown in Henry VI.'s reign. Killed at the battle of Wakefield, 1460.*

Letter Signed (in French) to the King of France. 1 page, oblong folio. London, 22nd December, 1445. With translation. **£48**

A letter of much historical interest, concerning a proposed marriage of York's eldest son, Edward, Earl of March, afterwards Edward IV, and Madeleine, the infant daughter of Charles VII of France. This marriage was, however, never consummated.

(Trans.):—“*Most high, most powerful, most excellent prince, and most redoubtable lord, I recommend myself to your lordship as much and as humbly as I am able. And may it please you to know as by your ambassadors, Master Guillaume Confinot and Jehan Hanart, it is written to you, I have commissioned my very dear and faithful councillor and seneschal of the Earl of March, the Sire de Dudley, and my servant Jehan Erneys Esquire, to tell and explain to your Highness, certain things on my behalf upon the matter of the marriage of Madame Magdalene with my eldest son Edward, Earl of March. To which I humbly beseech your Highness that it will please you graciously to listen and to give full credence to all that they will set forth to you on my behalf concerning the said matter.*” Etc.

RICHARD PLANTAGENET, DUKE OF YORK, WAS ONE OF THE PRINCIPAL CHARACTERS IN SHAKESPEARE'S KING HENRY VI.

“*Accept this scroll, most gracious sovereign which in the right of Richard Plantagenet we do exhibit to your majesty.*”—King Henry VI, Act III.

PART - V.

AUTOGRAPH LETTERS AND DOCUMENTS

by or illustrating

SHAKESPEARE'S PATRONS, FRIENDS AND
CONTEMPORARIES.

299 **ALABASTER** (William, 1567-1640). *Poet, contemporary with Shakespeare, nephew of John Still, author of "Gammer Gurton's Needle."* Wrote "*Roxana*," and an unfinished Latin epic to Queen Elizabeth, etc.

Autograph Verse Signed (in Latin), comprising 6 lines, written on the reverse of a Preface of a work dated 1582. 1 page, 12mo. **£10 10s**

Of excessive rarity, entirely in the hand of this great Elizabethan poet, who, according to Antony Wood, was considered the "*rarest poet and Grecian that any one age or nation had produced.*"

Alabaster is of considerable Shakespearean interest, for the excessively rare first edition of his "*Roxana*," dated 1632, has for a frontispiece **the earliest representation of an interior of an English Theatre.** This engraving was reproduced by Halliwell-Phillipps in his edition of "*Romeo and Juliet.*"

300 **ANNE OF DENMARK.** *Queen of James I. of England.*

Letter Signed and Subscribed (in French) to Archduke Albert of Austria. 1 page, folio. London, 29th July, 1605. With translation. **£32**

A fine specimen of an exceedingly rare royal autograph. Respecting the Austrian Ambassador to England, and mentioning the King (James I.).

(Trans.):—"I have received your letter through your ambassador, Baron de Hoboque, and appreciate the trouble that Y. H. had taken, in bidding him visit me, and thus prove his affection for the King, my honoured Sire, and myself, which we have already proved, and wish for nothing else than to return you ours.

"I have rejoiced with the assurance that the said Baron, gives me, of your health and that of the young Infanta, my dear and loving sister, and am so pleased with him that I have requested him to often bring me such good news, and to increase the liking I have of his good appearance and manners.

"Rest assured Y. H. that you have done a great deal in his service, and for our pleasure, in sending to us a minister, so sincere and discrete." Etc.

SIR SIDNEY LEE IN HIS LIFE OF SHAKESPEARE REMARKS THAT THE REASON OF THE DELETED PASSAGES FROM THE SECOND QUARTO OF 1604 OF HAMLET, MAY WELL HAVE BEEN IN DEFERENCE TO QUEEN ANNE, WHO WAS A DANISH PRINCESS AND AN ACTIVE PATRONESS OF THE "CHILDREN-PLAYERS."—SOME HUNDRED LINES WERE OMITTED FROM THE SECOND QUARTO INCLUDING THE FULL ACCOUNT OF THE QUARREL BETWEEN THE MEN ACTORS AND THE BOYS, AND SOME UNCOMPLIMENTARY REFERENCES TO DENMARK.

301 **BURGHLEY** (William Cecil, Lord, 1520-1598). *One of England's greatest Statesmen, and Chief Minister under Queen Elizabeth. Responsible for execution of Mary Queen of Scots.*

An important **Autograph Letter Signed** to Catherine, third wife of the 1st Duke of Suffolk, distinguished by her zeal for the Reformation. 1 full page, folio. Windsor, 12th August, 1567. With typed transcript. **£22 10s**

Giving her an account of a request presented to Queen Elizabeth, on her behalf, for some furniture and platè for the use of Her Majesty's cousin the Lady Mary; also making reference to Philip II., King of Spain.

"I was sorry with all my heart to perceive as I did by your grace's letter your perplexity for your sons evil disposition of health, and I wish your grace therein comfort as I would, to my self for all my children, if they were all reduced but to one. I need not counsel you to intermeddle little with physie. . . .

"I have signified to ye Queen's Majesty first your humble thanks for ye use of her Majesty's houses next your receipt of her pety Cousin ye Lady Mary and meaning to use ye opening of your requests for her furniture. . . . I dealt first for bedding which was not long denied and next for some small plate which I did as it were of my own head, wherein I was quickly disallowed. . . .

"We begin to have doubt of ye King of Spain's coming." Etc.

*** Lady Mary was doubtless the daughter of the 1st Duke of Suffolk by Mary Tudor his second wife, and therefore niece of Henry VIII., and cousin of Queen Elizabeth.

Burghley (William Cecil)—*continued*.

- 302 ——— **Autograph Letter Signed** to the same. 1 page, folio. 8th August, 1582. With seal. **£8 10s**

As to the sending of gold specie into Holland. Entirely autograph and exceedingly rare as such.

"I have received authority from hir Majesty . . . to send shortly, some treasure over ye Seas, wh she would have to be in gold coyne to be current there. . . I pray you therefore resort to Aldrman Martyn, and know of him, in what tyme he can provide any . . . in coyned gold, wh I wish to be as much as may be . . . current in ye low contreys." Etc.

*** The letter has been repaired.

- 303 ——— **Autograph Letter Signed** to "*Mr. Robert Petre in the Receipt of ye Exchequer.*" 1 page, folio. N.D. With superscription and seal. **£9 10s**

Entirely in Lord Burghley's hand. The letter relates to Exchequer Bills for Ireland, etc.

- 304 ——— **Letter Signed** (and with autograph PS.) addressed to Mr. Robert Peter. 1 page, 4to. Addressed from "my house near the Savoy," 6th October, 1578. **£3 10s**

Concerning the Irish expenditure; mentioning Sir Henry Sidney, the Lord Deputy of Ireland, who, in 1578, after defeating Rory O'More, was recalled owing to discontent at his expenditure.

"Mr. Gervison the auditor of Ireland purposes to be here tomorrow. . . with some of the Books of the Irish Accounts. I do pray you also to be there present and to bring with you the certificate of those Irish debts as have been paid here in England. . . ."

"Inform me specially of the debt that was due before the last account of Government by Sir H. Sidney."

305 **CASTIGLIONE** (Baldassare, Count). *Italian Statesman and Author.*

Autograph Letter Signed to his mother. 1 page, folio. Rome, July 28th, 1520. **£11 10s**

Requesting his mother to send him some money; mentioning also that the heat in Rome is extreme, and although he himself is well some of his friends are ill.

(Trans.):—"I wrote to you directly I was here through Sr. Ferrate: afterwards by another poor man. . . . I have had a letter from you by the notary and another by a brother of Impio. I have not had the one by Sr. Loys's Gobbo. I am pleased that M. Lafaro is doing that work . . . when once a beginning is made ask him to finish it at once as the house is not comfortable thus open. . . . I am beginning to be in need of money: send me a little, if not a hundred at least fifty. I am well, but fatigued as the heat here is extreme and many people are ill. Marchio has a double fever, rather high: Il Barbero does not recover his strength. I am very much afraid that the others will be ill yet. May God help us. I will say no more, but recommend myself to you. May God grant me to conclude these matters as I desire. We shall have the opportunity of asking for the confirmation of the special grant of Pellaloco to the most illustrious Sr. Marchese. Try above all to keep well: and to keep my wife and children so."

*** One or two words are affected where slightly torn by seal.

SHAKESPEARE WAS WELL ACQUAINTED WITH CASTIGLIONE'S FAMOUS BOOK "*THE COURTIER*," AND MADE USE OF IT FOR "*HAMLET*."

306 **COKE** (Sir Edward). *Celebrated Elizabethan Judge and Law Writer. A Member of the Committee for the Impeachment of Sir Francis Bacon.*

Signature and a note of 4 lines in his Autograph, written at the foot of a petition from one Wm. Bull, of Kelling, in the County of Norfolk. 1 page, 4to (1606). With Transcript. **£10 10s**

A petition addressed to Sir Edward Coke as Lord Chief Justice of the Court of Common Pleas. The petitioner, Wm. Bull, of Kelling, complains of having been assaulted by one "— Parr, one of the Attorneys in the same court," against whom he demands justice. Coke's note, referring the case to Sir Nathaniel Bacon, High Sheriff of Norfolk, reads thus:—

"Let the petition attend upon Sr. Nathaniel Bacon and he will take such order therein as shall be fitt."

A very fine and rare signature.

SIR EDWARD COKE WAS JUDGE ON THE WARWICKSHIRE ASSIZES AT THE TIME OF THE TROUBLE BETWEEN WILLIAM COMBE AND SHAKESPEARE AND THE STRATFORD COUNCIL, CONCERNING THE FORMER'S ATTEMPT TO ENCLOSE THE BOROUGH'S COMMON LANDS, OF WHICH SHAKESPEARE WITH OTHERS WAS TITHE-OWNER. COKE IN REPLY TO A PETITION FROM THE TOWN COUNCIL DECLARED THAT COMBE'S CONDUCT DEFIED THE LAW OF THE REALM.

307 **COKE** (Sir Edward).

A rare and very fine **Autograph Letter Signed** to Sir Nathaniel Bacon, High Sheriff of Norfolk. 1 full page, folio. (1607). With address on fly-leaf and wax seal. **£38**

A magnificent specimen of an exceedingly rare holograph letter, written by the great Elizabethan lawyer, Sir Edward Coke, concerning various matters for the Norfolk Assizes.

*** Sir Nathaniel Bacon, High Sheriff of Norfolk, to whom the letter is addressed, was half-brother to the great Sir Francis Bacon.

308 ——— **Autograph Letter Signed** to his son Henry Coke. ½-page, folio. Stoke, 5th January. N.Y. With superscription. **£28**

Entirely in Coke's autograph and dated from Stoke Pogis. He writes informing his son of his intention to purchase from Mr. Bedinfield the Manor of Scotts near Thorington, stating "*And what I shall doe herein it shalbe at the request of my deere daughter, yr. weife, and so, expecting Mr. Bedingfieldes comming uppe, because here the assurance must be made, I leave you, my daughter & yor & my children to the blessing and protection of the almightie.*"

309 ——— **Letter Signed** to the Rt. Honble. Sir Roger Townshend, High Sheriff of the County of Norfolk. 1 page, folio. December 15th, 1629. Fine wax seal. **£18 18s**

A very fine and valuable letter written at the age of seventy, concerning a lawsuit with his correspondent.

" And perceivinge in your Bill in Chancery some strange and under-served passages touchinge my reputation and credit (which I holde dearer than my life) and well weying the depositions of both sides and principally my own evidences and profes in writinge which are particular and direct, and desirous of an end, that my posteritie and yours (which are to be neighbours) might live in peace and good neighbourhood, I meane to stave neither your proceedinge in the Court of Wards nor myne in Chancery because I holde it a means to establish peace betweene us and our posteritie. And yet I shall make this friendly offer to you that I will with one of my Councell give you and one of your Councell a meetinge in the Temple hall or at my Chamber there, which you please at what tyme I will make unto you such a proposition of peace as I am persuaded with the best and fairest means of setting peace betweene us and our posteritie, and that there may be as firme and inward love and friendshippe betweene you and mee as was betweene your Grandfather and Father, and myselfe. Whereunto I desire your answere that I may address myselfe accordingle, winters journeys being not sutable to myne olde yeares. . . ." Etc.

THE BETROTHED OF QUEEN ELIZABETH.

310 **D'ALENÇON** (François de Valois, Duc). *Brother of three Kings of France.*
Queen Elizabeth's famous suitor.

Autograph Letter Signed to the Papal Nuncio. 1 page, folio.
Alençon, 10th February (1579). **£13**

Asking the Nuncio to write to the Pope about the Bull for the appointment of the Bishop of Lisieux, which his Holiness had refused to sign.

(Trans.):—"I have just been informed that his Holiness has refused the Bull for the Bishop of Lisieux at which I am extremely astonished, and which has caused me to beseech the King that he will be pleased to speak to you about it in order that you may write to his Holiness that he may make no difficulty about commanding the despatch of the said Bull, as I also wish to beseech you for it by this letter, being able to assure you that he whom I am appointing to the said Bishopric is worthy of it, and is a gentleman of good position and of good life and it would seem if such a refusal were continued, that it was desired to call in question that such a thing was at my disposal. I am certain of your good will and that you will do me this favour, which will defend me and you much longer."

*** The courtship of Queen Elizabeth by the Duc D'Alençon was a most extraordinary historical episode. The following description of the affair, taken from the "D. N. B.," will be read with interest:—

"The year of the St. Bartholomew massacre marks an epoch in the life and reign of Queen Elizabeth. With this year begins that long episode in the queen's life which goes by the name of the Alençon marriage. François, duke d'Alençon, was a hideous dwarf. In childhood he had escaped from the smallpox with his life, but the foul disease had left him blotched and scarred and stunted. A frightful enlargement at the end of his nose had divided into two, and the wits of the time made themselves merry with his 'double nose,' apt symbol, they said, of his double-facedness. Like all his brothers, he was licentious and unscrupulous. He had little education, and no religious principle. His pock-marked face and discoloured skin as he dropped into a seat made him look like a frog, and Elizabeth called him, and he cheerfully accepted the name of her 'petite grenouille.' This was the lover whom the queen of England kept hoping and languishing for twelve long years, and whom, when he died, worn out by debauchery, on 9 June 1584, Elizabeth declared she had loved so entirely that she could not in his place accept the hand of the hero, Henry of Navarre. Three times he came to England. She kissed his lips in the presence of the French ambassador, of Walsingham, and of Leicester. In November 1581 she let it go forth to the whole of Europe that she would marry at last. When the negotiations first began Elizabeth was in her fortieth year; when the prince died she was close upon fifty-two. Was it all mere acting? Was it a case of absolute infatuation? This only is certain, that Elizabeth was never so near marrying any one as she was to marrying this persistent suitor, and that if she was playing a part throughout, she overacted that part till she had wellnigh overreached herself."

D'Alençon (Francois de Valois, Duc)—*continued*.

- 311 ——— **Autograph Letter Signed** to "*Mon Cousin Monsr. le Duc Casimir.*" 1 page, folio. April 15th, *circa* 1581. **£12 10s**

An interesting and extremely rare Autograph of a famous suitor of Queen Elizabeth, written at a period when he was engaged in paying his court to her. In this letter the Duc d'Alençon complains to his cousin of outrages committed by a band of the famous Lansquenets. The Lansquenets was a name given in the 15th century to bands of mercenary German soldiers who fought under the national ensigns, commanded by officers of their own nationality. Many of these Lansquenets served in France during the religious wars, and it was they who, according to Macaulay, "*received no quarter at the battle of Ivry.*"

(Trans.) :—" *Le Sieur de Roddes, Captain of my French Guard, gives me to understand that his house at Chemault . . . has been burnt by the Lansquenetz, who threatened to do the same to another house belonging to his mother, named Monceaul. In spite of the precaution they have from you . . . such things are not tolerable. . . . I beg you to punish those who have committed this act and in future do all in your power to prevent any mishap to the house of the said mother, as I know it is in your power to cause all such hostilities to cease.*"

MASSACRE OF ST. BARTHOLOMEW.

- 312 **DAVISON** (William). *Secretary to Queen Elizabeth.*

Autograph Letter Signed to Sir Nathaniel Bacon, Sheriff of Norfolk, and brother of Sir Francis Bacon. 1 page, folio. September 30th, 1572. With typed transcript. **£18**

Historical letter, giving a contemporary description of the terrible Massacre of St. Bartholomew in France, further commenting on English home affairs, and also as to the state of Scotland, evidently with regard to Mary Queen of Scots, whose death Queen Elizabeth was then contemplating.

" *The tragedie begonne in Ffrance at the Marige of the K. of Navarre is yet in handlinge. The number of the murdered Hugonotes is not judged to be less than XXX or XL thousand, yet so muche innocent blood sufficeth not to satisfei the devilish thirst of their exsecutors.*

" *The Authors of the matter by common opinion are the Q. mother and the Card. of Lorraine. Who no doubt have by direction given by the Pope. . . . We learne that . . . Sir Henry Ratcliffe and Captain Leyton are comytted to the Tower, the caus I will not deale wh. Ye may . . . ymagine that it is for no tryfles. . . . My L. of Leicester and Sr. Ffr. Knolles are gone to Portsmouth. . . . We cannot learne certenly of the state of Scotland other than that they awayte in quiet." Etc., etc.*

*** William Davison was a member of the Commission for the trial of Mary Queen of Scots, 1586; he was fined and imprisoned in the tower for "*misprision and contempt,*" being unfairly charged by Queen Elizabeth, for undue precipitation in securing her signature to the death warrant of Mary Queen of Scots.

MISS LILIAN WINSTANLEY IN HER ADMIRABLE ESSAY ON "*MACBETH AND CONTEMPORARY HISTORY*" DEMONSTRATES THAT SHAKESPEARE IN WRITING *MACBETH* HAD BOTH THE MASSACRE AND MARY QUEEN OF SCOTS IN MIND AND INTRODUCES IT AND HER INTO HIS PLAY.

PLATE XVIII.



BAYLEY. PRACTISE OF PIETIE. London, 1613.

Bound by the Stationers' Company for presentation to CHARLES I., when PRINCE OF WALES.

See Item No. 401.

OF WARWICKSHIRE INTEREST.

- 313 **DUGDALE** (Sir William). *Garber King of Arms*. Wrote "*Antiquities of Warwickshire*," etc.

Autograph Letter Signed. 1 page, folio. N.D. Circa 1650.

£9 10s

Tracing the descent from the time of King John of the manor of Aston in Warwickshire; also concerning the grants of Nechells and Lapworth in the same county.

"Whither Aston (antiently written Estone) were granted by Gervase Pagnoll Baron of Dudley unto Henry de Erdington, or by Somery after his marriage wth. ye daughter and heire to ye same Gervase, for Thomas de Erdington (sonne of Henry) who lived in K. Johns time was possest of it, as I can prove.

"Henry de Erdington, grandchild of Thomas, past it unto Thomas de Maydenhach about the beginning of E.1. time.

"This Thomas de Maydenhach had 4 daughters wch. were his heires vizt Joane, Sibill, Isabeth, and Margaret. Of these Sibill wedded to Adam de Grymesarwe.

"I am not able to prove by records how Aston came to Sir Thomas Holt's ancestors from this Adam de Grymesarwe. . . .

"If Sr. Thomas Holt give you leave to see his writings observe what there is touching the mannour of Nechells. I meane how it camē first to his family; and whither that Philippus de Ascells were not lord thereof in H.3. time.

"Desire him to give you a note of the date that the graunt of Lapworth to Sr. Edward Grevill from Robert Catesby beares, and of Sr. Edward Grevells graunt to himself."

DUGDALE WAS THE FAMOUS HISTORIAN OF WARWICKSHIRE, AND TO HIM WE OWE ONE OF THE TWO AUTHENTIC PORTRAITS OF SHAKESPEARE.

- 314 ——— **Autograph Letter Signed** to Barnabas Oley, the Royalist Divine. 1 page, 4to. Blythe Hall, neere Coleshill. 26th January, 1666. With lengthy address on reverse.

Also at foot, an **autograph note signed by Barnabas Oley**. 25th March, 1667. £10 10s

The autographs of both Dugdale and his correspondent Oley are exceedingly rare.

The letter refers to some missing records belonging to the Cathedral Church at Worcester, of which Oley was prebendary. Dugdale also mentions the late Civil War.

". . . . I do very well remember those old manuscripts wh. do belong to your Church of Worcester, that were borrowed by the Lord you meane; and are confident that they are safe, wch I doubt they would hardly have been, in case they had continued at Worcester. There were many other old manuscripts there, wch I then saw. I wish y^t they be not destroyed in these late confusions, or stolen.

"As for these, if I have the good hop to see you in London in Easter Term next . . . I shall then direct you how to obtain them againe." Etc.

“UPON THIS LAND A THOUSAND THOUSAND BLESSINGS,
WHICH TIME SHALL BRING TO RIPENESS.”

(Cranmer's Speech at christening of Elizabeth in “Henry VIII.”)

ROYAL PROCLAMATION AGAINST PIRACY.

315 **ELIZABETH.** *Queen of England.*

Royal Proclamation Signed against Piracy. 1 page, folio (vellum).

Dated from Otelands, 3rd August, 1569.

£35

An unusually interesting Royal Proclamation, written on vellum and bearing a fine specimen of the Queen's signature. It concerns the suppression of pirates off the Coast of England, who appear to have been very troublesome at the time. The Proclamation commences:—

“*The Queenes Matie understandith that although by her former commandements notified by Proclamation to all her subjects and namely to her Officers in her Ports for the staying ceasing and suppressing of all occasions of pyracyes, yet from numbers of vessells armyd with certen disordered persons mixt of sundry nations do still haunt the narrow seas and resort secretly into small Creeks and obscure places of this Realm for relief of vitell and such like. And for their better defence to escape apprehension do colorably pretend that they be lycensed to serve on the Seas.*” *Etc., etc.*

316 ——— **Letter Signed** addressed to the High Sheriffs and Commissioners for the Musters in Warwick. 1 page, oblong folio. Greenwich, 28th July, 1602.

(SEE ILLUSTRATION, PLATE No. XV.).

£42

AS TO THE RAISING OF 40 MEN FROM SHAKESPEARE'S COUNTY OF WARWICK TO BE SENT TO IRELAND, TO HELP QUELL THE INSURRECTION THERE UNDER O'NEILL, WHO HAD INVITED THE SPANIARDS OVER.

“*Wee doe content orselves wth this assurrance that none but wel disposed psons can imagine that any respect could move us to hazard or peoples lyves that are so deere unto us, if wee could prevent ye perill of yt State and Crowne of Ireland by any other meanes, such beinge ye resolved malice of or enemyes and ye large measure of their ambition as howsoevr they have failed in their successe expected. . . . yet they do let no opportunity slippe whereby they may fynd meanes to support that Rebellion still, but havinge lately sent both money and munitions to ye Rebells to encourage them in their disloyalty have also given them full assurance of a greate Armye to followe betweene this & ye midle of August. In wch consideracon wee have sent fourth againe or ffleete to ye coaste of Spayne though to or very greate charge, to interrupt their malicious attempts and are resolved to reenforce or Army in Ireland wth some good numbers.*” *Etc.*

Elizabeth (Queen of England)—*continued*.

- 317 ——— **Document Signed** being her Royal Safe Conduct for the return to the "*Low Countries of Flanders*," of three Dutch Envoys sent to England by Phillip II. of Spain. 1 page, small oblong folio. Dated from Richmond, 22nd July, 1565. With remains of impressed seal. **£32**

Of unusual interest; the three Dutch Envoys are mentioned by name.

- 318 ——— **Document Signed** addressed to the Chancellor of the Duchy of Lancaster. 1 page (vellum), oblong 4to. St. James, 10th April, 1593. With seal. Bound in leather, lettered on front. **£25**

Bearing a fine specimen of the Queen's signature. Her Royal Warrant ordering the sum of £433 6s. 8d. to be paid to the Bishop of Worcester as Chief Almoner, to be distributed by him Maundy Thursday, Good Friday and the Easter week ensuing.

- 319 ——— **Document Signed** addressed to John Trelawny. $\frac{1}{2}$ -page, folio. Westminster, 27th January, 1563. **£22 10s**

Concerning the raising of forced loans from the County of Cornwall.

- 320 ——— **Document Signed**, being a license to (Sir) Anthony Mildmay to leave England for the purpose of taking baths in Germany for the recovery of his health. 1 page, oblong folio (vellum). Dated from Greenwich, 6th June, 1595. **£22 10s**

Interesting, showing that the beneficial effects of the baths of Germany were famous in the days of Queen Elizabeth. By the document Mildmay was allowed one year's leave of absence and permitted to take with him three servants, three horses, one hundred pounds of money and other necessaries.

Anthony Mildmay was knighted in 1596 on being sent as Ambassador to Henri IV. of France, with whom, however, he had serious trouble; he returned home in 1597, refusing to go out again.

321 **ELIZABETHAN STATESMEN** (1598).

Privy Council Warrant addressed to Lord Buckhurst and Sir John Fortescue, for provisions and soldiers ordered by the Queen to be embarked at Bristol for Ireland. 1 page, folio. Whitehall, 4th December, 1598. **£3 15s**

Bearing the rare signatures of the following great men of the period:—

1. Charles Howard, first Earl of Nottingham, Lord High Admiral, who defeated the Armada. 2. Robert Devereux, second Earl of Essex, favourite of Elizabeth. 3. Sir Thomas Egerton, Lord Ellesmere, Viscount Brackley, Lord Chancellor. 4. William Carey, Baron Hunsdon, favourite of Henry VIII., married Lady Mary Boleyn, the sister of the unfortunate Anne Boleyn. 5. Sir Roger North, statesman. 6. Thomas Sackville, Lord Buckhurst, eminent poet and statesman. 7. Sir John Fortescue, the great Greek and Latin Scholar. 8. Robert Cecyll, first Earl of Salisbury, famous statesman, Prime Minister—and 9. William, Lord Knollys, Earl of Branbury, controller of the Royal House, and afterwards treasurer of the same.

*** The war against the Earl of Tyrone being ill-managed, Elizabeth proposed to Essex to send Sir William Knollys to Ireland; but Essex, not approving of him, rudely turned his back upon the Queen, whereupon she gave him a box on his ear, and bade him to go to the devil. Essex instantly grasped his sword, but the Lord Admiral interposed, and Essex, bursting out of the room, declared he would not have taken such an insult from her father, much less from a King in petticoats.

322 **ELIZABETHAN STATESMEN.**

Privy Council Warrant, addressed to Lord Buckhurst, Lord High Treasurer of England, and **Signed by** the Earl of Nottingham, Thomas Lord Buckhurst, Lord Roger North, Robert Cecil (afterwards 1st Earl of Salisbury), William Knollys (afterwards Earl of Banbury), Sir John Fortescue, and **John Whitgift, Archbishop of Canterbury.** 1 page, folio. Court at Richmond, 1599. With remains of seal. **£3 10s**

An exceedingly interesting document, containing the rare signatures of a number of the foremost Statesmen of the reign of Queen Elizabeth, including that of JOHN WHITGIFT, ARCHBISHOP OF CANTERBURY.

323 **ELIZABETHAN STATESMEN** (1599).

Privy Council Letter addressed to Sir Nathaniel Bacon, High Sheriff of the County of Norfolk. 2 pp., folio. Richmond, January, 1599.

Signed by Robert Cecil, Earl of Salisbury, Earl of Nottingham, Sir John Popham, Roger, Baron North, and others. **£5 5s**

Conveying instructions to the Sheriff of Norfolk to raise certain troops for the Queen's service in Ireland, to quell the famous insurrection under the Earl of Tyrone. The document goes into long and most interesting detail.

- 325 **ESSEX** (Robert Devereux, Earl of). *Favourite of Queen Elizabeth. Befriended Sir Francis Bacon, who afterwards was responsible for his conviction for treason. Executed 1601.*

Autograph Letter Signed (in French) to the Marshal de Bouillon. 1 page, folio. December 10th, 1596. With silks and seals. **£25**

A very rare and important letter asking Marshal de Bouillon to use his influence to strengthen the Protestant party in France, whilst he would do the same in England. Written the year of his famous defeat of the Spaniards and capture of Cadiz.

(Trans.):—“*From the paper which will accompany this letter you will see what we understand from your statement, and the things we are saying about common matters. Enlighten me, I beg you, as much about the one as the other, if you see we are making a mistake, put us on the right path. If we are already there avail yourself of the opportunity, and do not delay us further by your scruples or partialities. I am now speaking to the Duke and Marshal de Bouillon, that he may weigh this matter with his very great prudence and procure a favourable decision and I will do the same at our court. I am also speaking to my very dear brother and most honoured friend, that he may help to strengthen the party of our religion and so to unite together our armies that we may be always able to uphold each other. Let no one see this letter but yourself.*” Etc.

*** Essex wrote numerous sonnets, and was credited by Wotton with special skill in masques; as a patron of literature he was panegyrised by Daniel, Chapman, Spenser, and Ben Jonson.

SHAKESPEARE WAS PERSONALLY KNOWN TO THE EARL OF ESSEX. IN THE PROLOGUE OR “*CHORUS*” TO THE LAST ACT OF “*HENRY V.*” SHAKESPEARE FORETOLD FOR THE EARL OF ESSEX AN ENTHUSIASTIC RECEPTION BY THE PEOPLE OF LONDON WHEN HE SHOULD RETURN AFTER “*BROACHING*” REBELLION IN IRELAND

ELIZABETHAN DOCUMENT OF IRISH HISTORICAL IMPORTANCE.

326 **ESSEX** (Walter Devereux, Earl of). *Earl Marshal of Ireland.*

Document Signed, being Articles of Agreement between the Earl of Essex and Terence O'Neill. 4 pp., 4to. 27th June, 1575. **£10 10s**

FINE HISTORICAL ARTICLES OF AGREEMENT, ARISING OUT OF THE IRISH REBELLION, between the said Earl and the Captain General of the Province of Ulster (Terence O'Neill) for consideration of Queen Elizabeth, consisting of twenty-four paragraphs in Latin, terminating with the Earl's Considerations of the Articles in English, also Marginal Notes in the autograph of William Cecil, Lord Burghley. The document is believed to be unpublished.

A translation of the Latin portion of the document accompanies the first Article, which reads:—

(Trans.):—" 1. In the first place the said Terence O'Neill submits himself most humbly to Her most excellent Majesty the Queen, admitting that he is her most humble and legal subject, and that he loves every sort of duty and service to her Majesty, just as the other Lords and Captains in this her Majesty's Kingdom of Ireland rightfully owe. And that the same Terence O'Neill will henceforth obey the commands of her Highness signified, or to be signified, to him by the said Count (Walter then Count of Essex), or by any other Governor of her Majesty, existing for the time. And that as far as he can he will give aid to the said Count or to any other Governor, against anyone in the Confines of Ulster, or of the same, who shall have shewn himself disloyal to her Majesty. And moreover he agrees and submits to renounce all that they call *Urriaghs*."

All the Articles are of very considerable interest and historical importance, showing the state of Ireland at the time, and by Article No. 22 O'Neill has conceded to him.

"That for the better security of his own person he shall keep at his own pleasure three hundred Scots in his pay, provided they are of the Clans of the *McAllins* and of the *Campbell's*."

Essex, who died in 1576, is said to have been poisoned at the instigation of the Earl of Leicester, who married his widow. He was succeeded by his son, Robert, 2nd Earl of Essex, the famous favourite of Queen Elizabeth.

327 **ESSEX** (Walter Devereux, 1st Earl of).

Letter Signed to the Earl of Morton, Lord Regent of Scotland. 1 page, folio (some words missing). Drogheda, 13 Aug., 1575. **£2 2s**

Written from Ireland concerning the complaints by some Scotch traders that they had been wronged by the Captain of a Frigate serving under him. He promises restitution of goods, etc., embezzled by the mariners; also stating:—

“And have so farther given order that none of the Captains of frigates or other shipping serving under me shall defeat or annoy the good trafic of any of the King’s subjects so far forth as they bring no weapon, armour and munitions to the maintenance of rebels.” Etc.

*** The document has been repaired where broken and a few words are accordingly missing.

328 **GRESHAM** (Sir Thomas). *Famous Elizabethan Banker. Founder of the Royal Exchange.*

Autograph Letter Signed to his Son-in-law, Sir Nathaniel Bacon, brother of Lord Francis Bacon. 1 full page, folio. Gresham House, 16th September, 1579. **£42**

An exceedingly rare letter, written to his son-in-law, and referring to his tenants at Walsingham; also upon other business matters.

THE ROYAL EXCHANGE, FOUNDED BY GRESHAM, IS MENTIONED BY SHAKESPEARE IN “*MERCHANT OF VENICE.*” “*WHERE MERCHANTS MOST DO CONGREGATE.*”

329 **GRESHAM** (Sir Thomas).

An exceedingly rare and most magnificent **Autograph Letter Signed** to his Son-in-law, Nathaniel Bacon. Consisting of some 46 long lines on 1 full page, folio. Dated from Gresham House, 18th July, 1579. **£42**

A magnificent specimen of one of the rarest of letters of the Elizabethan period. It is entirely holograph, written by Gresham shortly before his death, and deals, among other matters, with various financial ventures, grieving that his wool and his lambs had not turned out so well as the previous year. Also mentioning his estates at Washington, etc.

“After my hartie comendacons and my wife to you and to my daughter yor wife I have receaved yours of the 16th of this pnt., wherebie I greave my wolle nore my lambes is not so good unto me as the wer the last yeare, for that Cely writteth me my soule dothe waye but . . . and my increase of lambes was but . . . and my wolle the last yere waied . . . and my increase of lambes was. . . as the difference is great so I must be content since yt is only man rase this last yeare.” Etc.

*** Gresham placed the financial affairs of England in Elizabeth’s reign upon a new basis, and released this country from a state of entire dependence upon foreigners.

330 **CRESHAM** (Sir Thomas).

Document Signed. 1 page, oblong folio (vellum). 3rd February, 1577. **£4 10s**

A very rare signature to a deed relating to the transfer of land in Erlestoneham, Suffolk, to John Webber.

331 **GUARINI** (G. Batista, 1538-1612). *Italian Poet. Wrote the pastoral play "Il Pastor Fido," etc.*

Autograph Letter Signed to Giordani. 1 page, folio. 29th Dec., 1601. With seal. **£12 10s**

(Trans.):—" . . . The enclosed is for his Serene Highness to whom do me the favour of presenting it, and of ever continuing your good offices of preserving me in his good graces which I so much desire and revere." Etc.

SIR SIDNEY LEE IN HIS LIFE OF SHAKESPEARE MAKES SEVERAL ALLUSIONS TO GUARINI AND HIS INFLUENCE ON THE SENTIMENT OF JACOBAN TRAGIC COMEDY

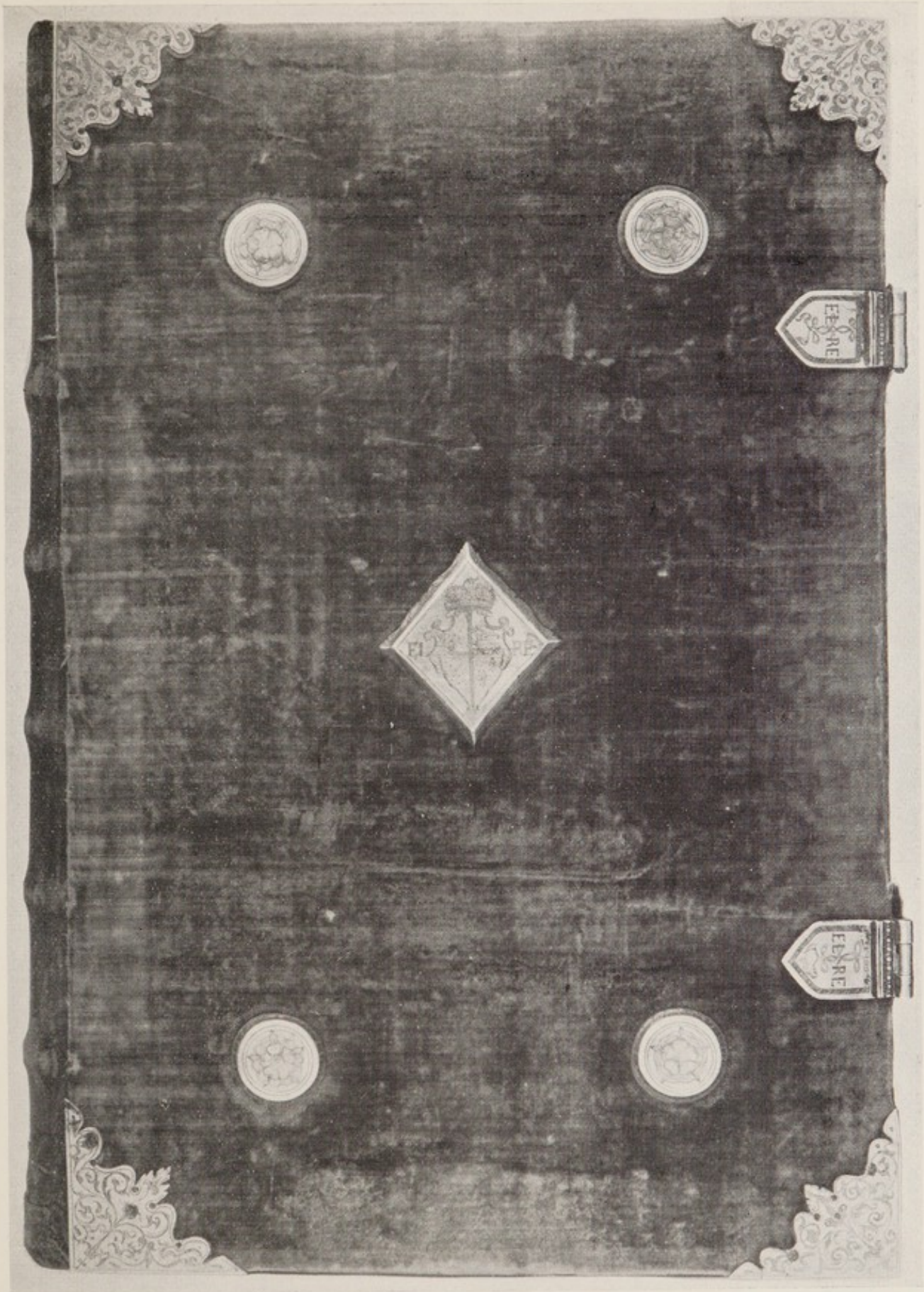
332 **GUARINI** (G. Batista, 1538-1612).

Autograph Letter Signed to Ridolfo Campeggi. 1 page, small folio. Ferrara, 29th January, 1609. Autograph address and seal on fly-leaf. **£13 10s**

Praising his poems and asking him to compose a sonnet on the death of Cleopatra, and to obtain one on the same subject from Achillini. Autograph letters of this famous Italian, contemporary of Shakespeare, are exceedingly rare.

(Trans.):—" Your Excellency has deserved so well of the Muses, and by your very noble poems have gained so much credit, that even though every other kind of confidence failed me, I should dare, if not as your servant, at least as an admirer of your numerous virtues, to ask a favour of you on behalf of a very honourable person, and one who holds your writings in great esteem. The favour asked is a sonnet on the death of Cleopatra, a very beautiful and very distinguished lady of olden days. In her lifetime she deserved to be sung by every poet and dead she is worthy of being mourned by Your Excellency. One would like another from M. Achillini, and as I do not know that gentleman, except by his works which I have very much appreciated, I beg your Excellency to be so good as to obtain it for me, and thus render me very much obliged for these two favours.

"I close by offering my services although not in the work of the Muses, for which I am not very much cut out, but in everything else." Etc.



THE BINDING, showing the Silver Ornaments and the Royal Arms
of
Queen Elizabeth's Copy
of the
Bishop's Bible, 1568.
See Item No. 407.

The.holic.Bible.



TITLE PAGE OF THE BISHOP'S BIBLE, 1568.
(Queen Elizabeth's Copy.)
See Item No. 407.

QUEEN ELIZABETH'S FLEET.

- 333 **HAWKINS** or **HAWKYNS** (Sir John). *Famous Elizabethan Admiral. Commanded rear squadron during the fight with the Armada. Died at Sea when serving with Drake's expedition to the West Indies. The first Englishman to traffic in slaves.*

Document Signed being "An Estimate of the charge for the victualling of the Queenes Maty's Shippes in harborowe in the monneth of ffebruarie 1594." 2 pp., folio. 1594. Also signed by **Lord Howard of Effingham**, the Lord High Admiral, and **Admiral William Borough**, the famous navigator and author.

With **Autograph Note Signed** by Lord Burghley, the Lord High Treasurer, endorsed thereon. **£25**

Of great interest, bearing some rare signatures, and tabulating some 37 of the Queen's principal ships of war, many of which made themselves famous in the fight against the Spanish Armada. The document gives interesting particulars concerning the arming of the ships and details as to the victualling.

Lord Burghley endorses and signs it for payment of the amount claimed.

- 334 **HERBERT** (Edward, Lord) of Cherbury. *Soldier, Statesman, Poet and Philosopher. Friend of Ben Jonson. Surrendered Montgomery Castle to the Parliamentarians. Submitted to Parliament and received a Pension.*

Autograph Letter Signed (in Latin) to Grotius. 1 page, folio. 19-29th October, 1625. **£18**

Acknowledging the receipt of two letters and Grotius' book "*De Jure Belli*," which, he remarks, had appeared at an opportune moment. He was one of the most interesting personages from the time of Elizabeth to the Protectorship of Cromwell. Selden was one of his Executors.

(Trans.):—"Of the two letters which you had written the one dated last from you reached me first by the hands of Gabius, together with the very learned book which however I had bought not long before. The treatise *De Jure Belli* came at a very opportune moment for us 'whom the subject especially harasses,' there is no need for me to explain. One thing I will say, that nothing stands more delightfully firm than the memory of you, whose uprightness, sincerity, probity, and learning are always so admirable. In the meantime I have received, with great pleasure, our book, which you shall read some time, so that if perchance any mistakes, unknown to me, should have crept into the fresh subject, they may be expunged by your help; if you will write to me concerning these, I shall be very much obliged to you."

- 335 **HERBERT** (Edward, Lord).

Document Signed, being his receipt for £10, one week's payment of his pension granted by Parliament. 1 page, small 4to. 14th February, 1645. **£5 5s**

- 336 **HOBBS** (Thomas). *Philosopher. Published his "Leviathan" in 1651. Friend of Ben Jonson and Bacon.*

Autograph Letter (in French) to a priest. 1 page, 4to. St. Ger-
mains, 25th May, 1648. **£21**

Written whilst living in France during the Commonwealth. He discusses the subject of optics; also as to experiments with quick-silver.

(Trans.):—" . . . I have revised my papers on optics; I do not find any general rule for the place of the likeness but that it changes according to the face of the mirror. So I could not tell you my opinion about it without copying out all that I have written. All the experiments done by you & others with quick-silver did not take into account that there is a void; because the subtle matter which is in air, being pressed, will pass through quick-silver & every other fluid that there is; just as smoke passes through water."

- 337 **HOWARD** (Katherine, 1st Countess of Nottingham). *First wife of Charles Lord Howard of Effingham and Earl of Nottingham, the Lord High Admiral of England under Queen Elizabeth, who commanded against the Spanish Armada.*

Letter Signed to her servant, John Octkirke, keeper of Oatlands. 1 page, folio. Halinge, 13th August, 1583. With addressed fly-leaf bearing fine seal. **£2 2s**

"My Lord would have me remove hence to Byflete as soon as I conveniently can; & hath willed me to write unto you to have you make the house ready as well as you may; especially I pray you let my boy's chamber be well hanged. . . . And if John Whyniard or his man will lend me a pallet or two for the time that I shall be there, I will think myself beholden unto them & give him for his pains."

*** Katherine (or Catherine) Howard was daughter of Henry Carey Lord Hunsdon first cousin of Queen Elizabeth on the mother's side.

CORONATION OF JAMES I.

- 338 **HUTTON** (Matthew). *Archbishop of York. Disputed before Queen Elizabeth at Cambridge.*

Letter Signed to his son Sir Timothy Hutton. 1 page, oblong 8vo. Bishopthorp, 13th July, 1603. **£2 10s**

Written a few days before the Coronation of James I of England.

" . . . the Coronation is like to hould as was appointed, but wth lesse solemnitie than was expected." Etc.

AS KING OF SCOTLAND.
ARRANGEMENTS FOR MARRIAGE TO ANNE OF DENMARK.

339 **JAMES I. OF ENGLAND AND VI. OF SCOTLAND.**

An important **Letter Signed** to the Laird of Erlishall. $\frac{1}{2}$ -page, folio.
St. Andrews, 8th August, 1589. **£22 10s**

Of considerable historical interest giving directions for the safe conduct home of the Danish Ambassadors who had come over to conduct the preliminaries for the King's marriage to Anne of Denmark, which took place in the following November

"Traist friend. We greet you well. The Danishe ambassadores having now tane ther leve of us and mynding the morne airlie to ther shippis, we now desire yow still as of befoir that ye will cast yow heir the morne weill airlie wth. your honest freindes and two led horses in your company to two of thaim to ryde upon and to convey thame to the ferry side that they may have no other occasion nor to think allwayes honorably and friendly used within or realme."

*** ON KING JAMES'S ARRIVAL IN LONDON A GREAT STATE PROCESSION TOOK PLACE IN WHICH SHAKESPEARE AND EIGHT OTHER MEMBERS OF HIS ACTING COMPANY TOOK PART, AND THEY EACH RECEIVED FOUR AND A HALF YARDS OF SCARLET CLOTH WHEREWITH TO MAKE THEMSELVES SUITS OF ROYAL RED.

340 **JAMES I. OF ENGLAND AND VI. OF SCOTLAND.**

Letter Signed (as James VI. of Scotland), **with autograph postscript of four lines.** 1 page, folio. "*At Holyrood House,*" 22nd September, 1588. Accompanying is a typed transcript. **£19 19s**

Written when only 22 years of age, the year following the execution of his mother, Mary, Queen of Scots, and being a discharge to Sir Andrew Murray of his liability as surety in respect of border troubles in connection with one Nyniane Armstrong, of Mukbehirst.

The King's autograph postscript reads:—

"Provyding allwayes it be not throue the defaulte of his diligence according to the ordoure proesrybid."

Letters signed by James as King of Scotland are exceedingly rare. This letter also bears the rare signature ("J.M.") of Sir John Maitland, Lord High Chancellor of Scotland.

341 **JAMES I. OF ENGLAND** (James VI. of Scotland).

Document Signed as King of Scotland. 1 page, large folio. 10th October, 1585. With wax seal affixed. **£15**

Signed by James as King of Scotland, when about 19 years of age. It is countersigned by James Stewart Earl of Arran, also by the Laird of Gray, and Dryburgh.

The document is very curious, exempting a man of over 70 years of age from military service.

"Understanding that our lovitt Johnne Bresbaine of Bischoptoun is well past the age of three score and ten yere is corpulent and subject to divers deseases and infirmities of body and unable to endure the travail and paines requisite in ower affaires without appareand dangear to his life, etc., he is excused from military service."

342 **JAMES I. OF ENGLAND.**

Letter Signed and Subscribed (in French) to Henri IV., King of France. 1 page, folio. Dalkeith, 30th June, 1602. With seal.

£17 10s

Requesting compensation for one George Wood, merchant and ship owner, whose cargo of gunpowder had been seized by the French king.

(Trans.):—" Our subject George Wood, merchant of our town of Ayr, has very humbly complained to us that in the year 1595 he came to your town of Rouen with his ship and a certain quantity of powder for arquebuses, with the intention of selling it, which he was unable to do seeing that the said powder was seized for your service by order of the Duke de Montpensier, the price thereof amounting to 20750 écus according to the valuation made for your Ordnance." Etc.

ON HIS ACCESSION TO THE ENGLISH THRONE.

343 **JAMES I. OF ENGLAND.**

Letter Signed and Subscribed (in Latin) "*Jacobus R.*," addressed to Prince John George, of Anhalt. 1 page, folio. Greenwich, 4th June, 1603. With seal. A translation accompanies.

(SEE ILLUSTRATION, PLATE No. XVI.).

£28

An important historical letter, written shortly after his accession to the English throne; in reply to the Prince's letter of congratulation. The letter is a fine specimen of calligraphy.

(Trans.):—" My very dear kinsman and friend, your letter written to us on the 8th of May from Dessau gave me great pleasure; also that of last year by which a fresh token of friendly and kindly spirit was given; and for those of the present time by which congratulations were offered on account of the happy possession of this Kingdom which being ours by inherited right of birth and race, we hold by divine generosity, and the consent of all. . . .

"Indeed we have in former times valued your relationship and friendship very much, as was just, and we consider it to be an honour and distinction to us; and even now, after, by the blessing of God, we have grown in honour, and a great addition has been made to our standing, so far are we from desiring this union of relationship and friendship to be loosened that we desire to be bound (if possible) by far closer ties." Etc.

Upon King James's accession, and just a fortnight earlier than this letter, the King extended to Shakespeare and other members of the Lord Chamberlain's company a very marked and valuable recognition. To them he granted under royal letters patent a license "*freely to use and exercise the arte and facultie of playing comedies, tragedies, histories, enterludes, moralls, pastoralles, stage-plaies, and such other like as they have already studied, or hereafter shall use or studie as well for the recreation of our loving subjectes as for our solace and pleasure, when we shall thinke good to see them during our pleasure.*" The Globe theatre was noted as the customary scene of their labours, but permission was granted to them to perform in the town-hall or moot-hall or other convenient place in any country town. Nine actors were alone mentioned individually by name. Other members of the company were merely described as "*the rest of their associates.*" Lawrence Fletcher stood first on the list; he had already performed before James in Scotland in 1599 and 1601. Shakespeare came second and Burbage third. There followed Augustine Phillips, John Heminges, Henry Condell, William Sly, Robert Armin, and Richard Cowley. The company to which Shakespeare and his colleagues belonged was thenceforth styled the King's company, its members became "*the King's Servants.*"

344 **JAMES I.** *King of England.*

Letter Signed "*Jacobus R*" (in Latin) to the Sultan Achmet.
1 page, folio. June 15th, 1605. **£25**

To the Sultan of Turkey, asking for the release of Sir Thomas Shirley, the Adventurer, who had been captured by the Turks while privateering in the Levant, 1603, and thrown into prison in Constantinople. James claims that Shirley had committed no crime, and being an English subject ought to be delivered up. The letter is couched in very high-flown language.

(Trans.):—"James, by the mercy of most gracious and almighty God, sole maker and ruler of the World, King of Great Britain, France, and Ireland: most powerful and invincible defender of the true faith against all idolators falsely professing the name of Christ, to the most august and invincible Emperor, Sultan Achmet, the most potent ruler of the kingdom of the Mussulmans, and Monarch of the Eastern Empire, sole and supreme over all, Greeting, and many prosperous and happy years, with the greatest abundance of all things.

"Most august and invincible Emperor. If we did not consider our subject, Thomas Shirley (who three years ago and more thrown into prison in Constantinople, is even now detained there) had committed no crime against Your Majesty, empire, or subjects, or not a very serious crime (if indeed he admits any crime); and that severe penalties have already been sufficiently suffered by him; after those letters which we wrote on his behalf last year, we should scarcely make a fresh entreaty. But we are sorry for this unfortunate and miserable man; nor less for his parents, to whom, deserving a better condition and fortune, a very great grief arises from the misfortunes of their son; and the more so, because their wealth, being seriously lessened and almost destroyed through adverse circumstances, unless your beneficence comes to their aid, his redemption and liberty will be entirely despaired of. Therefore, besides that he is our subject, and on that account ought to be given up to us, unless he deserved this punishment for some shameful crime; we are moved by their prayers, to entreat you again on his behalf; and by these letters solicit Your Majesty for his liberty to be effected." Etc.

*** Shirley's release was effected in the following December on payment of eleven hundred dollars to his gaolers.

The letter was originally illuminated in gold, but this in several places has most curiously corroded through the paper.

The Travels of Sir Thomas Shirley and his two brothers formed the subject of a popular play which was acted by Shakespeare's Company in 1607.

345 **JAMES I.** *King of England.*

Letter Signed to the Archbishops and Bishops of Scotland. $\frac{1}{2}$ -page, folio. Newmarket, 25th November, 1609. **£13 10s**

As to stopping the assignment of stipends until further orders on account of the disaffection of some of the ministers toward the Church.

" . . . understanding that in these last two yeares sindrie hes bein favored in getting furth of there assignationn who otherwayes in all there actionns endeavored to there power to crose all goode resolutionns intendit for the weill of that churche, and haif for most pairt kyithed them self opposites thereto, So that the favor shewn to them wer nothing els, bot the fostering and feiding of schisme and divisoun therein: untill suche tyme therefore as we do deliberat more fullye what course hereafter salbe observed in assigneing of stipendis, unto whome favor is to be schewin, and who should be refused thereof." Etc.

346 **JAMES I.** *King of England.*

Letter subscribed and signed (in Latin) written to Louis XIII. of France. 1 page, oblong folio. Newmarket, November 30th, 1622. With seal. **£15**

A letter of great historical interest, expressing James I.'s satisfaction at the Peace which had been arranged with the Huguenots at Montpellier on the 19th of October, 1622, and by which Louis XIII. renewed to his Protestant subjects his promises of protection and pardon and the observance of the Edict of Nantes. The letter also refers to the proposals of mediation which James had offered earlier in the year, but which Louis had declined; and to the re-appointment of Baron Herbert of Cherbury as Ambassador at the Court of France.

*** A translation accompanies.

347 **JAMES I.** *King of England.*

A very fine **Document Signed**, addressed to Sir Thomas Ridgway. 1 page, folio. Greenwich, 30th June, 1606. **£9 10s**

A remarkably well-preserved document with very fine signature by the King. It is a warrant to Sir Thomas Ridgway respecting the Irish establishment; he had that year been appointed Treasurer in Ireland, and took an important part in preparing for the Ulster Settlement.

PRISONERS AT WESTMINSTER.

348 **JAMES I. OF ENGLAND** (Lords of the Privy Council of).

Document Signed by seven of the Lords of the King's Privy Council approving of "*The demande of William Okey, keeper of the Gatehouse at Westminster, for the dyett, lodging and other necessaries of all such prisoners being committed . . . and have remained prisoners there.*"

Contained on 1 sheet, large folio. 1604. **£2 2s**

Dated the second year of the King's reign and bearing the rare signatures of as many as seven of his Lords of the Privy Council. These are:—

Dorset (Thomas Sackville, 1st Earl of) Lord High Treasurer.

Suffolk (Lord Thomas Howard, 1st Earl of) Constable of the Tower, afterwards Lord High Treasurer.

Devonshire (Charles Blount, Earl of) Lord Lieutenant of Ireland.

Northampton (Henry Howard, 1st Earl of) Commissioner for trial of Raleigh and Guy Fawkes. A Roman Catholic, the most learned noble of his day.

Salisbury (Robert Cecil, Viscount Cranborne, 1st Earl of) Statesman. Secured accession of James I. to English throne. Built Hatfield House.

And two others.

The prisoners referred to in the document are:—Edmond Browne, committed by the Lord Treasurer; John Redley, committed by the Lords; Richard Zouche, committed by the Lord Chief Justice of England.

- 349 **LEICESTER** (Robert Dudley, 1st Earl of). *Favourite of Queen Elizabeth. Suspected of murdering his wife Amy Robsart.*

Autograph Letter Signed to Dr. Hotman, of Paris. 3 pp., folio.
22nd January. N.Y. **£32**

Of botanical interest, desiring Dr. Hotman to obtain for him, amongst other things, all manner of seeds, the best he can procure from among the Italians, and all kinds of rare flowers, besides seeds for melons, cauliflowers and such like. Also desiring that a "good young Cook" might be sent him, and as to a young man he was sending to Paris to be trained for two years as a Cook, and giving most interesting instructions.

" Touching the wyne y^a may forbear to send any, for I find the Renysh wines very good this yere. . . .

"I pray y^a lett him bring wt him all mannr of sedes, the best y^a can procure ther among the Italians, aswell for herbes, & salletts as for all kind of rare floers besyde sedes for myllons, collyflorry, & such like, as spargus & all sorts of Radyshe." Etc.

LEICESTER WAS THE GREAT PATRON OF THE STAGE, SHAKESPEARE BEING ONE OF HIS COMPANY OF PLAYERS. IN JULY, 1575, WHEN SHAKESPEARE HAD REACHED THE AGE OF ELEVEN, QUEEN ELIZABETH MADE A PROGRESS THROUGH WARWICKSHIRE ON A VISIT TO THE EARL OF LEICESTER AT HIS CASTLE, OF KENILWORTH. REFERENCES HAVE BEEN JUSTLY DETECTED IN OBERON'S VISION IN SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM TO THE FANTASTIC PAGEANTS, MASQUES AND FIREWORKS WITH WHICH THE QUEEN WAS ENTERTAINED IN KENILWORTH PARK DURING HER STAY.

- 350 **LEICESTER** (Robert Dudley, 1st Earl of).

Letter Signed (in German) to Maximilian Bax Marshal von Rem. 1 page, folio. Hague, 21st July, 1586. With translation. **£3 15s**

Written whilst commanding the troops in the Low Countries.

(Trans.):—"We understand that some under your command have secretly obtained safeguards from the enemy, & that you are on good terms with these very people. Such communications must not be allowed." Etc.

- 351 **LEICESTER** (Robert Dudley, 1st Earl of).

Document Signed (vellum). 1 page, oblong folio. 13 May, 1574. With seal. **£1 12s 6d**

An indenture between the Earl of Leicester and Henry Mathews, for land at Feltham, in Sussex, sold to Henry Mathewe:

The seal is in perfect condition.

- 352 **LEICESTER** (Robert Dudley, 1st Earl of).

Document Signed (vellum). 1 page, oblong folio. 20 January, 1584. With remains of wax seal. **£1 5s**

Acknowledging the receipt of £77 16s. 8d. from Thomas Cooper in pursuance of an Agreement concerning sale of land at Feltham in Sussex.

353 **LONDON** (Elizabethan Lord Mayors of).

Autograph Signature of Sir Stephen Soame as Lord Mayor (1597-8).
With seal bearing the Arms of his Company.

Also **Autograph Signature of Sir John Hart**, Grocer, who had been Lord Mayor in 1588-9. With seal bearing the Arms of his Company.

Together on a small piece of paper cut from a document. N.D.
Circa 1598. **£3 3s**

The very rare signatures of two of the Elizabethan Lord Mayors of London, one signing in his official capacity. Shakespeare himself must have come into conflict with them over the Theatres as the Lord Mayor's permission for performances had on certain occasions to be obtained; and the City Authorities strongly pressed for the suppression of all theatrical programmes. It is on record that in the autumn of 1596 Thomas Nashe, the dramatist, sadly wrote to a friend: "*The players are piteously persecuted by the Lord Mayor and Aldermen.*" On the 28th July, 1597, the Privy Council ordered, at the Lord Mayor's invitation, all play houses within a radius of three miles to be pulled down; this, however, was not carried out. The agitation against the theatres was carried on by the Lord Mayors and Corporation of London through 1598 and 1599; in 1600, under pressure of the Lord Mayor and his colleagues, the Privy Council issued an order restraining the "*immoderate use and company of playhouses and players.*" See Acts of the Privy Council, 1599-1600.

355 **MARY I.** *Queen of England. Daughter of Henry VIII. by Catherine of Aragon. Married Philip II. of Spain.*

Letter Subscribed and Signed, to the King of France. $\frac{1}{2}$ -page,
oblong folio. Westminster, November 14th, 1554. **£85**

Expressing her friendship for the King of France. In the previous July she had married Philip II. of Spain, and at the date of this letter, had been instrumental in restoring in England the Roman Catholic religion.

(Trans.):—"Most noble, excellent, and mighty prince, our dear and beloved brother and cousin, we recommend ourselves to you as affectionately as we can. We have learnt from the letters which it has pleased you to send us lately by your Councillor, the Protonotary Nouailles, as well as by what his brother Monsieur de Nouailles, your Ambassador resident with us and he himself have told us on your behalf, of the affection and desire you show to have on your side a feeling corresponding to the good inclination they have always found in us to continue and maintain our common, sincere, and perfect friendship; a thing which has been as agreeable to us as any which you could have entertained. Assuring you that even as we have several times given you to understand our desire to observe the said friendship between us, so also you will find us ever ready to show you in deed what we have assured you in word, as we have prayed the said Ambassador and the said Protonotary to tell you on our behalf." Etc.

HER EDICT OF RELIGIOUS TOLERATION
ON HER MARRIAGE TO DARNLEY.

356 **MARY STUART.** *Queen of Scots. Executed by order of Queen Elizabeth.*

Letter Signed "*Marie R.*" to Lord Gray. 1 page, folio. Edinburgh, 16th July, 1565. With full transcript.

(SEE ILLUSTRATION, PLATE No. XVII.).

£450

A most important historical letter, being the Queen's edict of toleration for religious worship. It was called forth to quell the opposition of the Scotch church to her marriage to Darnley, which took place thirteen days later (29th July). This act of toleration did not reconcile the kirk authorities, but it allayed the fears of the more moderate. The letter concludes with the Queen's command that Lord Gray should attend on her with his friends.

"This evil brute and untrue report spred by seditious persons among our lieges has grieved us indeed as that we should have intended to impede or molest our subjects in the using of their religion and conscience freely, a thing which never entered our mind, although over many has credited the report. And to the effect that this vane brute may vanish as a thing without ground or occasion we have directed our letter to signifie our sincere meaning to all our good subjects, and with that we thought it very mete and convenient to write unto you in particular as one of whom we never had but good opinion and see your ready good will to serve always when the occasion of the common weal require it.

"The effect is to certifie and assure you that as hitherto we have never permitted stop stay or molestation to you or any others in using your religion and conscience, so may ye look for the same our good will and clemency in time coming, for next God believing you as a good subject to us, think rather but to find us a favourable and beneficial Mistress and Prince willing to content you in good peace and quietness but innovation or alteration in any sort." Etc., etc.

MISS WINSTANLEY IN HER ESSAY ON *HAMLET AND THE DARNLEY MURDER* CONSIDERS THAT SHAKESPEARE IN THE PLAY OF *HAMLET* IS REFERRING TO *MARY QUEEN OF SCOTS*, COMBINING IN ONE MOST POWERFUL AND DRAMATIC SCENE THE THREE MURDERS ALL ASSOCIATED WITH THAT QUEEN.

- 357 **NORFOLK** (Thomas Howard, Earl of Surrey and 3rd Duke of). *Lord Admiral under Henry VIII. Led vanguard at Flodden. Incensed Henry VIII. against Wolsey. Assisted at the Coronation of Queen Mary. Married Lady Anne, daughter of King Edward IV.*

A very rare **Document Signed** "T. Norfolk"; in English, on 1 page oblong folio. 12th August, 1553 (1st Mary). **£6 10s**

In 1546 Norfolk was ousted from favour by Hertford and condemned to death, but saved by Henry VIII's death. He, however, remained in the Tower till 3rd August, 1553, accession of Mary.

This document is dated nine days after his release from the Tower, and is a power of attorney for the management of his estates in Suffolk which had been restored to him.

SHAKESPEARE MAKES THIS THOMAS HOWARD ONE OF THE PRINCIPAL CHARACTERS IN KING HENRY VIII. IN THE PLAY HOWARD ACCUSES WOLSEY OF HAVING OBTAINED THE POST FOR HIM OF LORD LIEUTENANT OF IRELAND, SO AS TO REMOVE HIM FROM AFFORDING SUCCOUR TO HIS FATHER-IN-LAW, THE DUKE OF BUCKINGHAM. NORFOLK WAS UNCLE TO ANNE BOLEYN.

- 358 **NORTH** (Edward North, 1st Baron). *Treasurer and Chancellor of the Court of Augmentations. Remained in Royal Favour from Henry VIII. to Queen Elizabeth.*

Document Signed (vellum). 1 page, oblong folio. 15 January, 33, Henry VIII. (1542). **£1 1s**

An acquittance for money paid by Edmund Powell in connection with rights and land at Dulwich, lately belonging to the Monastery of Bermondsey.

- 359 **NORTH** (Roger, 2nd Lord). *Famous Diplomatist under Queen Elizabeth and Treasurer of her household. Entertained the Queen at Kirtling. Distinguished in the wars in Holland.*

A very fine **Autograph Letter Signed** to Mr. (Sir) Nathaniel Bacon, sheriff of Norfolk. 1 full page, folio. Kirtling, 6th January (*circa* 1599-60). **£5 5s**

Entirely in the hand of the celebrated Roger North, who writes complaining that one Mr. Spratt had contumaciously held a court at Shernborne in Smethdon Hundred in the right of Mr. Carey. He declares that this is contrary to his patent, and intends to go to London "to deale with Mr. Chaunselor about thes things which I purpose not to lose yf I may find either lawe or favor of both wh: I assuer myself at his hand I will reduce them to some certainte yf God geve me leve. . . . I meane to recover what I may wth his favor and to kepe the rest from being graunted." He further asks for Bacon's support, and intimates that he had expected more help from him.

*** A typed transcript of the whole letter accompanies.

- 360 **NORTHAMPTON** (Henry Howard, 1st Earl of). *Favourite of James I. Known as "the most noble among the learned." Lord Warden of the Cinque Ports. Commissioner for the trials of Raleigh, Guy Fawkes and Garnett. Implicated in the poisoning of Sir Thomas Overbury. Died a Roman Catholic.*

Letter Signed with autograph P.S. also signed to the Council of Sandwich. 1 full page, folio. Sandwich, 1604. **£3 3s**

A long and particularly interesting letter recommending his servant Edward Kelke to a place under the Council "*by your patent for his life.*" Judging from the wording of the letter there evidently had been some local opposition to the appointment. At the foot there is an autograph P.S. of four lines also signed.

THE EARL OF NORTHAMPTON WAS A PATIENT OF DR. HALL, SHAKESPEARE'S SON-IN-LAW.

- 361 **NOTTINGHAM** (Charles Howard, Lord Howard of Effingham, 1st Earl of). *Lord High Admiral. Commanded Fleet against the Armada.*

Letter Signed "Nottingham" to John Sethick, keeper of Otlands House, $\frac{1}{2}$ -page, folio. From the Court at Winchester, 10th October, 1603. **£2 5s**

Dated shortly after the coronation of James I.; he directs Otlands House to be made ready for him.

" . . . because I hold Otlands House to be fitter for me to lodge at than Hampton Court is, by reason of my particular business, I would have you make ready your Queen's side for me in the best manner you can. And because I do expect some of my friends to come hither, I would also have you fit that side my house as Worcester lodges." *Etc.*

PATRON OF ONE OF THE FAMOUS COMPANIES OF LICENSED ACTORS WHICH ENJOYED A REPUTATION IN LONDON AND THE PROVINCES WHEN SHAKESPEARE LEFT HIS NATIVE PLACE.

- 362 **NOTTINGHAM** (Charles Howard, Lord Howard, etc.).

Document Signed "C. Howard," being his vouched account of a long list of articles of bedding, etc., removed from Otlands House. 1 full page, folio. 1561. **£2 2s**

A long and most interesting list of articles of bedding of the time of Queen Elizabeth. Some of the items were sent to Hampton Court, others to Windsor, etc. The entries are very curious.

"Item. 2 beds of down with bolsters whereof came one home again by Robert Ells to the lodge; the other with tick and bolster remained with my master.

"Delivered to Nicoles Bothe 2 pairs of sheets of 5 & 4 breaths with 2 bags whereof the sheets my mistress redelivered without any bag.

"Item. At the same time my mistress took with her one bolster of tick.

"Item. 1 Counterpoint of red satin lined with russet fustian.

"Item. 1 pair of sheets of 3 breaths wherein my master and she lay." *Etc.,*

etc

- 363 **PARKER** (Matthew). *Famous Archbishop of Canterbury under Queen Elizabeth. Published the "Bishop's Bible." Benefactor of Cambridge.*

Letter Signed and Subscribed "*Matthew Cantuar*" to John Boys, his Steward. 1 page, folio. Lambeth (5th December, 1573). With seal. **£11 10s**

An exceedingly rare autograph, but a little stained from age.

The document provides for the keeping of his Court at Canterbury Palace, which had been neglected in the time of his predecessor (Cardinal Pole); also referring to the attainder of Thomas Howard, the 4th Duke of Norfolk.

"Whereas the keepinge of the pallace Corte hath been since the death of Kinge Edwarde the sixte much neglected thorough the contention for the stuardship of the liberties, as well in the time of my Predicessor the Cardinall, as ever since my cominge to the Bishoprick, the cause whereof is nowe removed by the attainder of the Duke. Therefore as well for the savinge of my Royalties and priviledges, as for that my Tenntes shall not be thereby brought in Bondage to holde of the Quenes Matie this are to will you that once yearelie you holde a Corte at my pallace of Cannterberye." Etc.

DEFENCE AGAINST THE SULTAN SOLIMAN

ALSO CONCERNING QUEEN ELIZABETH AND MARY QUEEN OF SCOTS.

- 365 **PEUCER** (Caspar, 1525-1602). *Celebrated German Physician and Reformer.*

Autograph Letter Signed (in Latin) to Mathias, privy counsellor of the Elector of Brandenburg. 2 pp., folio. Bautzen, 28th April, 1565. With translation. **£18**

A remarkable historical letter concerning the defence of the Mediterranean against Sultan Soliman, who had collected a fleet of 150 ships and manned with 60,000 men under the command of Mustapha; further as to Pope Pius IV. and his proposed Italian confederation; and concluding with important references to the desired marriages of Queen Elizabeth of England and Mary Queen of Scots.

(Trans.):—" . . . there has set forth from the Hellespont into the Mediterranean Sea a Turkish fleet of 150 triremes manned by 60,000 men; so great a quantity has not been seen in the memory of man. It is directed against the Spaniards. Italy & France are in manifest and very great danger. The Spanish Marquis Piscavir has been sent into Corsica to drive out from thence San Peter, a Corsican, who occupies & holds the island as a Turkish auxiliary. . . . It cannot be certainly known what the Venetians would do in the future, but the Venetian fleet was rumoured to contain 80 galleys. Since then the Turks joined with the whole confederacy of Numidians & Algerian pirates who also have a strong fleet. . .

"The Pope himself tried to confederate the Florentine, the Savoyards, the Milanese Knights and the Genoese; in eloquent letters the Pope declared he did not desire Italy to be disturbed nor war urged against the people of Ferrara whom he had excommunicated.

"Charles Archduke of Austria was despatched in marriage to the two Queens, English and Scotch; the Cardinal of Lorraine counselled the Scotch marriage. He himself aspired to the English." Etc.

366 **PHILIP II.** *King of Spain. Married Mary I. of England.*

Letter Signed and Subscribed, to Catherine of Medicis, Queen of France. 1 page, oblong folio. Tomar, 31st March, 1581. With very fine seal. **£25**

A magnificent letter to Catherine de Medicis, the mother of Philip's third wife Elizabeth, daughter of Henry II. of France and Catherine de Medicis; wherein Philip heartily thanks his "*Mother-in-law*" for letters of condolence on "*the sad troubles which it has pleased God to visit on us.*" Mentioning Henry III., the then reigning King of France.

(Trans.):—"Your letter written at Caenonceaux the 30th January last . . . of condolence on the occasion of the sad troubles which it has pleased God to visit on us, concerning which we are very certain, by reason of the affection you feel for us, you must have felt grieved, but one must take from the hand of the Creator whatever it may please Him to send." Etc.

*** The "*sad troubles*" alluded to in this interesting letter will be found explained in the following remarks. In 1580 Philip took advantage of the death of his nephew, Henry, King of Portugal, to send forces into that country under the Duke of Alba, who reduced the kingdom of Portugal in two battles against Don Antonio who aspired to the throne. Don Diego was then acknowledged as the successor to Don Henry, and Philip accordingly advanced to Badajoz, where he fell ill towards the end of September. The King, at the request of Alba, entered Portugal in the spring of 1581, and opened the assembly of the States at Tomar (whence this letter is written), where the nobility, clergy and deputies from the cities swore allegiance to him. Philip, however, had a large number of the more prominent inhabitants executed; in consequence two attempts were made on his life, and he found it expedient to return to Spain.

367 **PHILLIP II. OF SPAIN.**

Letter Signed "Yo el Rey," to the Grand Duchess of Tuscany. 1 page, folio. Madrid, 1st March, 1594. With translation. **£12 10s**

(Trans.):—" . . . what you wrote to me, all of which I well believe remembering of whom you are daughter and grand-daughter, and I greatly thank you, assuring you that I will take count of all that touches you, which is but just seeing the causes that lie between." Etc.

- 368 **ROHAN** (Catherine de Parthenay, Vicomtesse de). *Famous Huguenot. Protestant defender of La Rochelle. Published some Poems.*

Autograph Letter Signed to Duplessis Mornay, the "*Pope of the Huguenots.*" 2 pp., folio. May 26th, 1598. **£16**

Asking him to use his influence to obtain the King's consent to the sale of part of her children's lands for the discharge of their debts. Also as to her daughter's marriage portion.

(Trans.):—"According to the request which I recently made to you to obtain power of attorney from the King as guardian and relation of my children, to consent to the sale of certain of their lands for the discharge of their debts, I send you a rough draft, concerning which I have been told that all the powers I ask for must be in order. You will see to what is necessary more or less on behalf of the King, and you will remember, if it please you, that it is necessary to specify that he is their titular guardian. . . . I find that the marriage portion of daughters of this rank is one hundred thousand francs, of which I should expect to give a part ready money, the other in a period which would be settled, should leave for this purpose, a piece of land in pawn of value sufficient enough that there will be no fear of its not being redeemed. If however when the parties have seen one another, and if affection arises between them, you should think it necessary to make a further effort, I will place reliance upon you, and informing you of the state of my affairs I will do as you yourself think reasonable. . . . I cannot conclude my letter without speaking of the advice which you recently gave me on the part of 10 with whom I have at last succeeded with some little difficulty, which has yet, however, been less than the pain I have had because 11, when she saw that I was leading to that, complained in such a fashion that it seemed by her speech that I had treated you in this respect with some deceitfulness or too great inconsiderateness, which would be a great grief to me if I thought that you had the least doubt or scruple about it in the world. The Princess of Orange, who has seen a part of what has passed, has promised to take the trouble of speaking to you about it more particularly, which will keep me from saying anything more to you about it." Etc.

APPROACHING DEATH OF QUEEN ELIZABETH.

- 369 **SALISBURY** (Robert Cecil, 1st Earl of). *Statesman under Queen Elizabeth and James I. Built Hatfield House.*

Autograph Letter Signed to Sir John Peyton, Lieutenant of the Tower. 1 page, folio. N.D. (March 1603). With seal. **£9 10s**

Concerning the approaching death of Queen Elizabeth. Salisbury was evidently preparing for eventualities; he arranged the succession of James VI. of Scotland to the English throne.

"You know it is a tender thing to censure ye lyfes of Princes, much more of our dear Soverain, but to honest men all things are safe, and to my friends I am not politick. To conclude my opinion (besyds my hope) is certainly yt she will recover this sickness, for she doth evry day more feele her sickness, and her dulness vanisheth, wch. was ye only great sign of danger. You shall hear from me as occasion serves and ever find me as I have told you confident in ye innocency of my hart and in ye honest zeale of a good Patriot."

370 **SALISBURY** (Robert Cecil, 1st Earl of).

Autograph Letter Signed to Mr. Perkins. $\frac{1}{4}$ -page, folio, N.D. With seal. **£4 10s**

Written on behalf of Queen Elizabeth, to whom he refers.

"The Q. likes well of this lre but wold have ye recitall of the words wch the Emperour used in his grant and ar now sett downe in ye Q's answer, left out. I pray you therfor, syr, frame it so and send it me when it is don."

*** Mr. Perkins (afterwards Sir Christopher Perkins) was employed by Elizabeth as a Diplomatist. She afterwards made him Dean of Carlisle; in 1604 he was knighted by James I.

371 **SALISBURY** (Robert, 1st Earl of).

Letter Signed "*R. Salisbury*" to "*My Loving Sonne the Lo. Cranborne.*" $1\frac{1}{2}$ pp., folio. Whitehall, 17th March (1609-10). With silks and seals. **£3 10s**

A most interesting letter, introducing the bearer, the Baron de Bresseaux, to his son, and giving him good advice as to his future welfare.

" . . . You find by my letter, that it hath pleased him to wishe to be made knowne unto you, wch. you take very kindly, and shal be ready for it, to do him any service, with wch. compliments you must pay your debts there, because it is all you can do. I pray take heed of drinking any hote waters, and of playing too much Tennis, for hunting when the King commands you to waite on him, I esteem it an honnor, but when I should heare that you did shew any affection to it, in any other companie, I should be very sorry.

"I commanded Willson to write unto Mr. Lyster, who did advertise me of the honnor the king did you, and of your owne sivill and mannerly carriadge wch. much pleaseth me when I heard of it, and if I find that in you, with Learning any Language, I shall care very little what you spend, so you forgett not God in all yor. actions." Etc.

FRENCH COURT SCANDAL OF HENRI QUATRE.

- 372 **SALISBURY** (William Cecil, Lord Cranborne, 2nd Earl of). *Famous Statesman under the Commonwealth Parliament. Joint Commissioner of the Great Seal. Son of Robert the 1st Earl, the Lord High Treasurer who built Hatfield House.*

Autograph Letter Signed to his father. 2 pp., folio. Dated from Paris, 18th February (1609-10). £3 5s

Relating a French Court scandal of Henri Quatre.

A valuable insight is here given into the doings of the French Court at the time, and of the unscrupulous methods used by Henri Quatre in the prosecution of his love affairs. The incident related of the Prince de Condé is at least a highly probable one. In accordance with his usual method, the King had effected a marriage in 1609 between the Prince and Charlotte Marguerite de Montmorenci with whom he was himself in love, expecting to find the Prince a complacent husband; instead, finding how matters stood, he fled to Brussels with his wife and naturally became highly indignant when he found Henri's emissary tampering with her. The mention of the "Carosell" to be acted on Sunday by the young nobility of Paris is extremely interesting.

"I have bene entreated to be of a carosell, with most of the Yonger Nobility of this place which we are (one Sondag next) to performe. The common subject of there discours in this court is of warrs in Cleves, and now lately of some preparations for Italy concerning the Duchy of Milan in favour of the Duc of Savoye." Cranborne then goes on to relate the following curious bit of Court Scandal.—"Monsieur de Ge came in and told me that the King had received letters whereby he was advertised that the Prince of Condye (being jealous that the Secretary to the French Ambassadeur at Bruxelles did practice with his wife concerning her secret retourne into France), finding him one day in her Chamber gave him 2 dangerous stroakes with his sword and forced him to leape out of the window, and that since the Prince is going into Spain." Endorsed "To ye right ho: my very good Lord and father ye Erl of Salisbury, Lord High Treasurer of England."

*** The letter is a little weak in the folds.

- 373 ——— **Autograph Letter Signed**, "W. Cecill," when 11 years of age, to his father Robert Cecil, 1st Earl of Salisbury, the Lord High Treasurer. 1 page, folio. "From your house at Theobalds," 2nd September, 1602.

£1 10s

A beautiful specimen of caligraphy, written when a child.

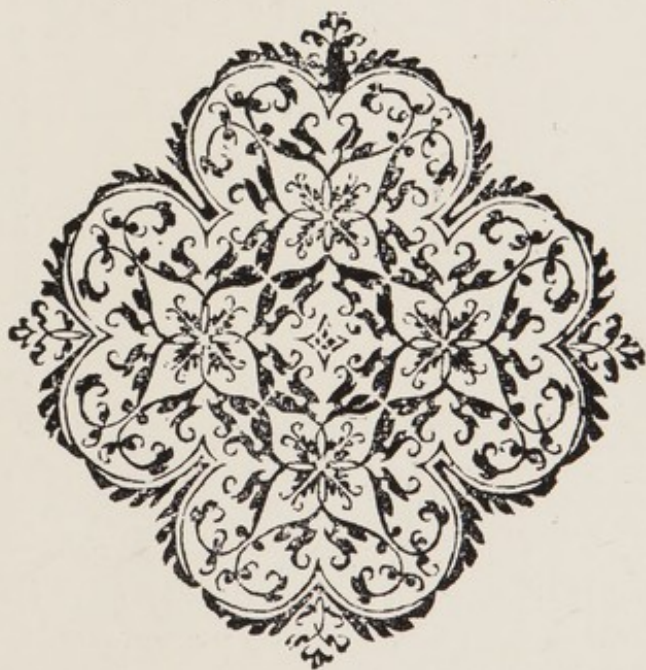
" . . . Flint hath brought wth him your Tassell and mine also, which I have very willingly parted wth in hope it shal be a meanes to make your sport the better. . . .

"If it shall so please your Ho: my desire is to stay heare at Theobalds till Friday come sevensnight and then to go to Mr. Maynardes and stay there till Mr. Thomas Howard, and Mr. William Maynard do goe to Cambridge." Etc.

PLATE XXI.

THE
GARDEN
OF THE
Muses.

*Quem referent Musa viuet dum roboratellus,
Dum caelum stellas, dum vehet amnis aquas.*



Printed at London by *E. A.* for *John Tap*, and are
to be sold at his shop at Saint Magnus
corner. 1610.

BODENHAM'S GARDEN OF THE MUSES. 1610.
See Item No. 410.

- 374 **SOMERSET** (Frances Carr., Countess of Somerset, 1593-1632). *Infamous Daughter of Thomas Howard, 1st Earl of Suffolk. Married (1) in 1606 Robert Devereux, 3rd Earl of Essex, from whom she was divorced; and (2) in 1613 Robert Carr, Earl of Somerset. Pleaded guilty to poisoning Sir Thomas Overbury, who had opposed her marriage to the Earl of Somerset.*

A very lengthy **Autograph Letter Signed** from John Woodford (Secretary to Sir Thomas Edmondes, James I.'s ambassador in Paris) to William Derrick, his agent in London, **concerning the purchase of jewels by the Earl of Somerset for his present to the divorced Countess of Essex at their wedding.** 2¼ pp., folio. Paris, 19th November, 1613.

£3 3s

The reference to the jewels in this lengthy and important letter, reads:—

“ . . . Yesterday an expresse messenger arrived here onely with a letter from my Lo: of Somerset, wherein he desired my Lo: to recover for him here if it were possible a chayne of diamonds of eight or ten thousand Crownes valew, and as many diamonds more of 30 crownes a peice, as would serve to garnishe the cape of a cloake, and to send them with such speed as they might be there against the beginning of the next weeke.”

A full typed transcript of the letter accompanies. It contains other matters of interest, including references to Henry Wriothesley, third Earl of Southampton, Shakespeare's patron, treasurer of the Virginia Company, concerning a watch-maker's bill in Paris; Sir Ralph Winwood, diplomatist and secretary of state; Sir Henry Neville, courtier and diplomatist, and to the treaty for the marriage of Prince Charles with Christine, second daughter of Henri IV.

*** Frances Howard had married Essex at the age of 13, and obtained a decree of nullity on Sept. 25, 1613, after procuring the death of Sir Thomas Overbury, who opposed the design of a marriage between her and Carr. On Nov. 4 Carr was made Earl of Somerset, and the wedding was announced for the last week of November, at Audley End; but on the Queen consenting to be present, it was deferred till Dec. 26, at Whitehall. There was a great display of presents, “*more in value and number than ever, I think, were given to any subject in this land*” (Chamberlain to Alice Carleton, Dec. 30, 1613).

In 1616 the Countess was sentenced to death for the murder of Overbury, but was reprieved, the four agents, however, whom she employed for the purpose were hanged.

The letter is wormed and has been strengthened where weak.

- 375 **SUFFOLK** (Lord Thomas Howard, 1st Earl of). *Famous Elizabethan Admiral. Distinguished himself against the Armada. Lord High Treasurer under James I.*

Letter Signed to the Keeper of His Majesty's Wardrobe. 1 page, folio. Greenwich, 24th June, 1606. £2 10s

Directing the delivery of “*such wardrobe stuff out of your charge in Ottlands [Oatlands] in his Majesty's side, as shall be needful for the furnishing of his Majesty's house at Eltham for the Lady Elizabeth her Grace.*”

With a further note indorsed “*Delivered. . . . 40 pairs of hangings, 4 beds, 4 counter points.*”

*** Lady Elizabeth was the daughter of James I.; she was about 10 years of age at this date; in 1613 she became Queen of Bohemia.

- 376 **THROCKMORTON** (Sir Nicholas). *Famous Diplomatist under the Tudor Sovereigns. Supported Lady Jane Grey. Imprisoned on suspicion of being implicated in Wyatt's rebellion. Negotiated between Mary Queen of Scots and Queen Elizabeth. Said to have been poisoned by Robert Dudley, Earl of Leicester.*

Letter Signed addressed to John Woode, then staying in St. Paul's Churchyard, secretary to the Regent Moray. 1 page, folio. Hatfield, 31st July, 1568. **£6 10s**

An important letter on Scottish matters and as to a proposed interview with Queen Elizabeth; referring to trouble between the Regent and the Earl of Morton; mentioning also the Earl of Leicester and John Hamilton, Archbishop of St. Andrews.

*** John Woode to whom this letter is addressed had been sent as Ambassador to England in connection with Mary Queen of Scots' escape; he soon afterwards became Bishop of Moray, but was assassinated in 1570.

The letter has been neatly repaired and strengthened.

- 377 **VERE** (Sir Horace, Baron Vere of Tilbury). *Famous soldier in the reigns of Elizabeth and James I.*

The Original Patent of Nobility creating Sir Horace Vere, Baron Vere of Tilbury.

On vellum, and **most beautifully illuminated** with a finely-executed portrait of James I., seated, coat-of-arms and emblematic devices in margins, all most exquisitely done in gold and colours.

1 page, large oblong folio. 1625. **£11 11s**

A most interesting historical document displaying the illuminator's art in the highest degree.

Sir Horace Vere was a most famous soldier in the time of Elizabeth and James I. He commanded the English in Holland, 1604; he distinguished himself at the recovery of Sluys, 1604, and in the defeat of Mulheim, 1605; served at Juliers, 1610; was Governor of Brill, 1609-16, and Governor of Utrecht, 1618. Was repulsed by Spinola at Breda, 1625, and created Baron Vere the same year. He served at the sieges of Bois-le-Duc, 1629, and Maastricht, 1632.

- 378 **VERE** (Sir Horace, Baron Vere of Tilbury).

Autograph Letter Signed to his friend Master Newton, gentleman of the bedchamber to James I. 2 pp., folio. Dated from the Hague, 16th July, 1612. **£6 10s**

A fine letter concerning the wars in the Low Countries and the religious strife there; also as to the intended marriage of the Prince Palatine (afterwards Frederick V. of Bohemia) with Elizabeth, daughter of James I. of England

"*This day heere is cum advertishment that the Archduke is puttinge his troopes in order as though hee had sumwhat to doe, yt is sayd lykwise that the duke of Nevers and the Duke of Saxon are both makinge preperation to follow there pretenses for Cleave and Juliers, but the princes in possession doe as yt take little knowledge heere of ether by the preperation that they make or negotiation otherwise.*"

379 **WALLER** (Edmund). *Poet.*

Autograph Letter Signed to Thomas Hobbes, author of "*Leviathan*." 4 pp., folio. 9th September (1657). Bound in leather and lettered on side. £85

A long and exceedingly rare autograph letter entirely in the poet's hand, concerning Hobbes famous work "*Leviathan*" which he praises highly; he also makes interesting strictures and comments on Bishop Lucy's "*Observations*" on the work, and caricatures the name of Lucy. Waller concludes by discussing the current state of political affairs, and in connection therewith mentions Cromwell. Bishop Lucy was the son of Sir Thomas Lucy of Charlecote, the Justice Shallow of Shakespeare, and Waller possibly had this in mind in commenting on the name.

" I esteeme yr Booke not only as a present of the best kinde (preferring with Solomon wisdome to any other treasure) but as the best of that kinde; Had I gonn (as by this tyme I had donn) to the greene-dragone to fetch it, I could not have written, *ex dono Authoris* upon it, as a wittnes to posterity that I was not only in yr favor but in yr esteeme too, (gifts being proportioned to the use & inclination of the receaver) and that wch bought would have ben my chiefest delight only, is now that & my honor too: (Sr) One shewed mee this morning Dr Lucy's censure upon yr *Leviathan*, he subscribes himself in his Epistle to the reader William Pike wch (as his frend tels me) is because his name in Latine is Lucius, where in he confirms what he is offended wth you for observing that a man must have something of a scoller to bee a verier coxcomb than ordinary, for what Englishman that had not dabled in latine would have changed so good a name as Lucy for that of a fish, besides, it is ominous that he will prove but a pike to a leviathan, a narrowe river fish to one wch deserved the whole ocean for his theater; all that I observed in the preface of this pickrill, was, that he says yr doctrine takes us country gentlemen &c: sure if wisdome comes by leasure, we may possibly be as good judge of philosophy as country-parsons are, all whose tyme is spent in saluting those wch come into the world att gossipings, taking leave of those that goe out of it att funerals, & vexing those that stay in it wth longwinded harangs; for Wallis & his fellow (you have handeled them so well already) that I will say nothing of them, for I should say all I approve in you or finde ridiculous in your adversary I should requite yr booke wth another; confident I am that all they write will never he read over once, nor printed twice, so unlucky are they to provoake you. . .

" Here is much talke of change both of Councils & of Councillors & both is beleved, but what or who will be next is very incertayn, & this incertenty proceeds not so much from secrecy as from irresolution, for rowling ourselves upon providence (as formerly) many things have ben debated, but perhaps no one thing yet absolutely intended, to me it seems that His Highnes (who sees a good way before him) had layd sometyme since a perfect foundation of government, I mean by the *Ma: Gen:* reducing us to provences & ruling us by those provincials wth the newe Levied Army &c: but fayling of the good succes hoped for abroad, & these arrears & want of mony att home, may perhaps give occasion & oportunity to such as are enemys to a settlement to retard & shocke his desseins. The generall royse att present goes for a selected (not an elected) Parlmt & that we shall very shortly see somthing donn therein." Etc.

- 380 **WALSINGHAM** (Sir Francis). *Elizabethan Statesman. Encouraged Colonial enterprise. Secured the conviction and execution of Mary Queen of Scots.*

Letter Signed. 1 page, 4to. 14th June, 1587. With Seal.

£3 3s

As to the treatment received by one Tardis, a French merchant, the bearer of the letter.

Walsingham was father-in-law to Sir Philip Sidney and in a letter from the latter to the former he mentions "*I wrote to yow a letter by Will, my Lord of Lester's jesting plaier.*" This messenger has been suggested to be Shakespeare, but is now supposed to be his fellow Actor, "*Will Kempe.*"

- 381 ——— **Letter Signed** to Sir Nathaniel Bacon, Sheriff of Norfolk. $\frac{1}{2}$ -page, folio. 5th December, 1582. £3 3s

A very rare signature to a letter respecting the Manor of Wighton, Co. Norfolk.

- 382 ——— **Letter Signed** to Nathaniel Bacon, Lord Lieutenant of the County of Norfolk. 1 full page, folio. February 7th, 1589. £4 10s

A fine and rare autograph on a letter concerning an Exchequer Loan, part of which was apparently to be raised in the County of Norfolk.

*** Walsingham was for many years one of Queen Elizabeth's principal advisers. He was, in a large measure, responsible for the failure of the proposed marriage between the Queen and the French Duc d'Alençon, and also for the conviction and execution of Mary Queen of Scots.

WITH SIGNATURE OF AUTHOR OF "PALACE OF PLEASURE."

- 383 **WARWICK** (Ambrose Dudley, Earl of, 1529-1589).

His very rare Autograph Signature on portion of a document. Office of Ordnance. 2 pp., 4to. 1588. **Also signed by William Painter,** author of "*The Palace of Pleasure*"; and by two others. £18 10s

Containing two very rare signatures, viz., that of the Earl of Warwick, and the famous Elizabethan author of "*The Palace of Pleasure*" from which Shakespeare and other early dramatists largely drew for their plays. Painter was Clerk of the Ordnance in the Tower of London, and the Earl of Warwick Master of the Ordnance; it is alleged that they in collusion made false entries in their accounts.

The document is a statement of account for shot and powder supplied by various people, also including an item for ink, bay books, and parchment delivered by Anthony Painter, son of William, and implicated in his alleged defalcations.

384 **WARWICK** (Ambrose Dudley, Earl of, 1529-1589). *Called "The Good." Famous Military Commander, distinguished himself at St. Quentin, and defended Havre. Convicted of treason for supporting his sister-in-law Lady Jane Grey, but pardoned. Took part in the trial of Mary Queen of Scots.*

Letter Signed addressed to Monsieur le comte de Reingroffe.
1 full page, folio. Havre, 16th July, 1563. **£10 10s**

A very fine military letter written from Havre where he was besieged, and which he was forced through privations and sickness to evacuate a few days later (29 July). He returned to England with the remnant of his army who spread through London the plague that had devastated Havre. On his return there was some talk of his marriage to Mary Queen of Scots.

The letter concerns the surrender of a prisoner, M. de Bassompierre (his correspondent's nephew) who had been released on parole; further complaining of the unwarlike conduct of the enemy "*the French they make use of brave words, but I hope shortly to answer them as is fitting.*"

(Trans.):—"I have seen the letter which you have written touching Monsieur de Bassompierre; this is the third time I have written to you to send him back to me, but since you tell me that he is still ill of his wound, I am content to take your offer touching his elder brother as hostage for him, for you must see that I desire neither his death nor his dolour, but that he should have means to get healed, wherefore I pray you to send me either one or the other and as for the regard and esteem I have for you, methinks you cannot doubt since you have had experience of me, both in the liberation on parole of the ^{sd} Bassompierre and liberty granted to so many of your soldiers made prisoners, you are therefore yourself the judge, and for my part if I have promised you anything I shall keep my word. As for yourself in particular I am your friend quite otherwise, always serving my duty, for the rest I again pray you to fulfil your promise & send me as above, for this is the last time I shall write to you on this subject."

"Sir, you have written me many times to make war loyally which I have always done, but I find that you do otherwise, for the other day at our last skirmish when your men had taken some 5 or 6 of mine they led them 50 or 60 paces and then shot them in the sight of 5 or 6 of my captains; it was too cruel; if the same should be done to you, do not blame me. As to the French they make use of brave words, but I hope shortly to answer them as is fitting."

The Earl of Warwick was patron of a Company of Players, who visited and performed in Stratford in 1576. He was Lord of the Manor of Rowington.

"On September 28, 1602, at a Court Baron of the Manor of Rowington, one Walter Getley transferred to Shakespeare a cottage and a quarter of an acre of land which were situated at Chapel Lane adjoining the lower grounds of his residence of New Place. These properties were held practically in fee simple at the annual rent of 2s. 6d. The Manor of Rowington, of which numerous other Shakespeares were tenants, had been granted by Queen Elizabeth to Ambrose Dudley, Earl of Warwick." (Lee's Life of Shakespeare).

PART VI.

SHAKESPEARE'S SOURCE BOOKS.

(INCLUDING WORKS ILLUSTRATIVE OF HIS WRITINGS
AND THE STAGE BEFORE 1700 A.D.)

386 **AGRIPPA.** **Henric Cornelius Agrippa**, of the Vanitie and uncertaintie of Artes and Sciences: Englished by Ja.(mes) San.(ford). Gent.

Woodcut border to title, Black Letter.

Small 4to, *original calf.*

London, *Henric Bynneman*, 1575.

£14 14s

*** A work divided into 102 Chapters on every Science, Art, and Medium, through which knowledge can be obtained.

Chapter 20 is "Of the Science of Stage Players," in which the Author or translator lashes out at the poor player, concluding with—

"And therefore to exercise this Arte, is not onely a dishonest and wicked occupation, but also to beholde it, and therein to delight is a shamefull thyng, bycause that the delight of a wanton minde is an offence. And to conclude, there was in times past no man more infamous than stage players, and moreover, al they that had plaide an Enterlude in the Theatre, wer by the lawes deprived from all honoure."

There is also a Chapter on Poetry in which it is stated that it was—

"Devysed to no other ende, but to please the eares of foolishe men, with wanton rythmes, with measures, and weyghtnesse of syllables," deceiving them with the "delectation of fables, and with fardelles of lyes"; a string of poetical proofs are forthwith produced of her "unfearefull boldnesse of lying," with venomous eloquence of wordes, and pestiferouse pleasantnesse of verse."

There are further Chapters on Dancing and Music

387 **ALBERTUS Magnus de Secretis Mulierum. Item de Virtutibus Herbarum Lapidum et Animalium.**

Engraved title.

12mo, full XVIIIth Century green morocco, gilt, g. e.

Amsterdam, 1669.

£3 10s

"No tracts used to be more popular than those of Albertus Magnus and Michael Scotus. They began to be printed in the fifteenth century, and passed through a very great number of editions, both separately and conjoined (as here)."

Cited by Douce in his "Illustrations" of a Midsummer Night's Dream.

388 **AMADIS DE GAUL. Trésor de tous les livres d'Amadis de Gaul.** Contenant les Harangues, Epistres, Concions, Lettres missiues, Demandes, Responces, Repliques, Sentences, Cartels, Complaintes, & authres choses, les plus excellentes, pour instruire la jeune noblesse Françoisse à l'éloquence, grace, vertu & générosité.

Roman letter.

12mo, red morocco, inside dentelles, g. e., by Niedrée.

Lyons, Huguetan, 1582.

£6 6s

Brown ("Athenaeum," 29th July, 1876), "I think in the Winter's Tale there are evidences of Shakespeare's familiarity with the romances of Amadis-Florizel. In the romance, Florisel, in the guise of a shepherd, woos a princess, who is disguised as a shepherdess, and it was therefore an appropriate name for the hero of The Winter's Tale. The history of Don Florisel became one of the most popular romances of the cycle, and was speedily translated into French and Italian. . . . No English version of it is known, but it is possible there may be an abstract of his adventures in 'The Treasurie of Amadis of Fraunce,' London, 1567, of which only one copy is believed to exist, and that in private hands. It is by no means improbable, however, that Shakespeare knew the story in the French version."

389 **AMMAN (Jost). Im Frauenzimmer wirt vermeldt von allerley schönen Kleidungen unnd Trachten der Weiber hohes und niders Stands, wie man fast an allen Orten geschmückt unnd gezieret ist.**

119 fine full-length wood engravings by Jost Amman of European female Costumes in the 16th century, with verses in German above and below each.

FIRST EDITION. Sm. 4to, a fine and perfect copy, bound in full dark blue morocco, gilt leaves. Frankfurt, 1586. £21

Douce in his "Illustrations" to the Merry Wives of Windsor cites this most rare and beautiful volume and reproduces two illustrations. See Lee No. 8.

390 **ARIOSTO. Orlando Furioso, con nuovi argomenti di M. Lodovico Dolce.**

With numerous woodcuts.

In 2 vols., 12mo, *brown morocco, g. e.*

Venice, D. & G. B. Guerra, 1568.

£3 3s

Lee No. 17. "Shakespeare having been carried to this island of Lampedusa, appears to have cast about for such information as he could gain respecting it, and was thus led to Ariosto, who has given a magnificent description of the shipwreck of Rogero in the Seas about the very group of islands of which Lampedusa is one.

"Shakespeare's obligations in this play to Ariosto have not been noticed by any former critic; but they appear to be indisputable."—Hunter's "New Illustrations of the Tempest."

391 **ASCHAM (Roger). The Scholemaster.** Or plaine and perfite way of teaching children, to understand, write, and speake, the latin tonge, but especially purposed for the private bringing up of youth in Gentlemen and noblemens houses and commodious also for all such, as have forgot the Latin tongue, and would, by them selves, without a Scholemaster, in short time, and with small paines, recover a sufficient habilitie, to understand, write and speake Latin.

Small 4to, *calf.* At London, Printed by John Daye, 1571. **£9 9s**

*** Drake ("Shakespeare and his Times") remarks that Shakespeare "perused this volume with avidity."

Roger Ascham, speaking of young men, says: "It availeth not to see them well taught in yong yeares, and after when they come to lust and youthfull dayes, to give them licence to live as they lust themselves" ("Scholemaster," 1571, fo. 13).—Douce's "Illustrations" of Much Ado about Nothing.

392 ——— **Toxophilus, The Schoole, or partitions of Shooting contayned in two bookes, Written by Roger Ascham And now newly perused.** Pleasaunt for all Gentlemen and Yomen of England for their pastime to reade, and profitable for their use to follow both in Warre and peace.

Black Letter, woodcut border to title.

Small 4to, *newly bound in full calf gilt, g. e.*

At London, Printed by Abell Jeffes, 1589.

£18 18s

Cited by Douce in his "Illustrations" of King Lear, and by Wright in his editions of As You Like It and King Lear. Consult, too, Drake's "Shakespeare and his Times," Vol. II., p. 181. A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakespeariana," No. 15.

Englandes Mourning Garment:

Worne here by plaine Shepheardes;
in memorie of their sacred Mistresse,
ELIZABETH, Queene of Vertue while shee
liued, and Theame of Sorrow,
being dead.

To which is added the true manner of her
Emperiall Funerall.

After which foloweth the Shepheards Spring-Song.
for entertainement of King IAMES our
most potent Soueraigne.

Dedicated to all that loued the deceased Queene,
and honor the liuing King.

Non Verbis sed Virtute.



Printed at London by V.S. for Thomas Millington, and are
to be sold at his shop vnder saint Peters Church in Cornhil.

CHETLE'S ENGLANDES MOURNING GARMENT. 1603.
(In this book Chettle reproves Shakespeare for not writing a Memorial Ode.)
See Item No. 432.

PLATE XXIV.

THE
VVisdome of Doc=
tor Dodypoll.

*As it hath bene sundrie times Acted
by the Children of Powles.*



LONDON
Printed by Thomas Creede, for Richard
Oliue, dwelling in Long Lane.
1600.

See Item No. 456.

- 393 **BACON** (Roger). **The Mirror of Alchimy**, composed by the thrice-famous and learned Fryer, Roger Bachon. Also a most excellent and learned discourse of the admirable force and efficacie of Art and Nature, written by the same Author. With certaine other worthie Treatises of the like Argument.

Small 4to, *full levant morocco, g. e.*

London, Printed for Richard Olive, 1597.

£42

*** A fine copy of this exceedingly rare book on Alchemy and Magic, which must certainly have been known to Shakespeare, as from it he would have obtained much information on the subject of magic and sorcery to which he refers so much in "The Tempest," "A Winter's Tale," "Macbeth," "Hamlet," etc.

Sidney Lee, in his "Shakespeareana," could only make reference to the Latin edition of 1557. This English translation was entirely unknown to him.

- 394 **BAILLET** (A.). **Jugemens des Savans sur les principaux ouvrages des auteurs.**

7 vols., 4to. *Paris, 1722.*

£3 10s

This is absolutely the first work published in France which contained Shakespeare's name (the First Edition is dated 1686).

It is practically unknown to students of Shakespeare.

Its discovery is due to M. Jusserand ("Shakespeare en France sous l'ancien régime").

The notice occurs in volume 5, under "les Poëtes Anglois."

"Si nous finissons par les Anglois, c'est uniquement pour suivre l'ordre des géographes qui mettent les îles après le continent, car on ne peut pas dire que cette nation soit inférieure, même pour la poésie, à plusieurs de celles du nord. Les Principaux poètes des îles Britanniques en langue vulgaire, selon les auteurs que j'ai déjà cités, sont Abraham Cowley, John Downe ou Jean Donne, Cleveland, Edmond Waller, Jean Denham, George Herbert, le chancelier Bacon, Shakespeare, Fletcher, Beaumont, Ben Jonson, Suckling, Jean Milton, etc."

- 395 **BAKER** (George, Chirurgical). **The Composition of making of the moste excellent and pretious Oil called Oleum Magistrale.**

First published by the commaundement of the King of Spain, with the maner how to apply it particulerly. The which Pyl cureth these disseases folowing. That is to say, Wounds, Contusions, Hargubuth that, Canker, pain of the Raines, Apostumes, Hemerhoids, olde Ulcers, pain of the Joints and Gout, and indifferently all maner of disseases.

A breek gathering together of certain errorrs which the common Chirurgicalians dayly use. Very profitable and necessary for all Chirurgicalians & all other which are desirous to knowe the right method of curing.

Faithfully gathered and translated into English by George Baker, Chirurgicalian.

Black Letter. 12mo, *old vellum*. London: 1574. **£18 18s**

*** Contains preliminary verse by the Author's friend, the other great Elizabethan surgeon, William Clowes.

"George Baker was born in 1540, the same year as William Clowes, and died in 1600. He was elected master of the Barber Surgeons' Company in 1597. In 1574, when he published his first book, Baker was attached to the household of the Earl of Oxford, and the writings of his contemporaries show that he had already attained to considerable practice in London."—(D.N.B.)

The writings of Baker and Clowes are among the best of the medical writings of the Elizabethan Age, and help us to understand many allusions in Shakespeare's Plays.

- 396 **BAKER** (Sir R.). **A Chronicle of the Kings of England,** From the time of the Romans Government Unto the Death of King James.

Whereunto is now added in this Third Edition, the Reign of King Charles I. with a continuation to the end of the year 1658.

With the engraved title containing portraits of King Charles and the Author and views of London, St. Albans, York, Lincoln, etc.

Folio, *half calf*. London, 1660. **£3 10s**

*** Sidney Lee in his "Shakespeareana" states:—

"This is an excessively rare issue. Most copies were probably destroyed in the Fire of London. Only three others are known—in the Bodleian Library (Douce Collection, B. 146), Bibliothèque Nationale, Paris, and Sion College, London."

"Poetry was never more Resplendent, nor never more Graced; wherein Johnson, Silvester, Shakspeare, Beaumont, Fletcher, Shirley, Broom, Massinger, Cartwright, Randolph, Cleaveland, Quarles, Carew, Davenant, and Sucklin, not only far excelled their own Countrymen, but the whole World besides." (p. 503).

The above passage was quite altered in subsequent editions of the chronicle, and many of the names of poets were struck out, among which was Shakespeare's.

The first edition of Baker's "Chronicle" was published in 1643, the second in 1653, with additions by Phillips. It is singular that this third edition of 1660, in which the above passage first occurs, should be rare. After a somewhat extensive search in the libraries of Cambridge, Oxford, London, Dublin, Paris and elsewhere, the copies quoted are the only three that have been found.

- 397 **BAKER** (Sir R.). **Theatrum Redivivum;** or, the Theatre Vindicated in Answer to Mr. Pryn's *Histrio-Mastix*: wherein his groundless Assertions against Stage-Plays are discovered, his Mistaken Allegations of the Fathers manifested, as also what he calls his Reasons, to be nothing but his Passions.

Small 8vo, *original calf*. London, 1662. **£8 10s**

*** This Work was written by Sir Richard Baker whilst a prisoner for Debt in Fleet Prison. It was not published till after his death.

"There are interesting references here to the Elizabethan Actors Tarlton, Burbage, and Alleyn, and much good sense in the General Argument." (D.N.B.)

THE FIRST EDITION WITH THE SECOND PART.

- 398 **BALDWIN** (W.). **A Myrroure for Magistrates.** Wherein maye be seen by example of other, with howe grevous plages vices are punished: and howe frayle and unstable worldly prosperity is founde, even of those whom Fortune seemeth most highly to favour.

Title within woodcut border, and large woodcut initial on following leaf, text printed in Black Letter.

Small 4to, *straight-grain morocco gilt, g. e.*

Imprinted at London in Fletestrete by Thomas Marshe, 1563. **£95**

*** Shakespeare consulted this rare poetical volume, and indeed many of the scenes form the foundation of his historical dramas.

Corser, in his "*Collectanea Anglo-Poetica*," writes as follows in connection with this work: "During the dark and gloomy period which elapsed in the sanguinary reign of Queen Mary, after the dawn of the Reformation under Edward VI., when the poetical annals of our country were nearly blank, and men were too much occupied in religious warfare to be interested with literary pursuits, a work appeared, than which few or none, perhaps, exercised more influence on our national poetry, or contributed more to the advancement of our dramatic literature by familiarizing to our minds the events of our history as recorded by our ancient chroniclers, and by clothing in verse the principal characters described in those heavy but useful collections. Of a work, which called forth the admiration of Sir Philip Sidney and other contemporary writers, from which Shakespeare himself was contented to take some of his scenes, which formed the foundation of our historical dramas; and was so exceedingly popular, we may well be proud; and the importance and the rarity of the editions of this production may reasonably demand from us a slight and passing notice.

"The First Edition was published in 1559, and contained nineteen legends. This, the Second Edition, contains these nineteen legends, but on folio lxxxvi. commences a second part, comprising eight new legends, preceded by a prose address from 'Wylliam Baldwyn to the Reader,' in which he states the authorship of the new histories, and promises a further supply. The histories are: Sir Anthony Woodvile, Lord Rivers, by Baldwin; Lord Hastings, by Dolman; Henry, Duke of Buckingham, by Sackville, preceded by his celebrated Induction; Collingbourne, by Baldwyn; Richard III., by Seager; Jane Shore, by Churchyard; Edmund, Duke of Somerset, by Baldwyn; and the Black Smith and Lord Awdely, by Cavyll. At the end, after the concluding prose conversation and dismissal by the editor, is a leaf with 'The Contents and Table of the first parte of this Booke,' and 'The Contentes of the second parte,' and another with 'The Faultes escaped in the Printing,' concludes the volume.

"The beautiful 'Induction' by Sackville first appeared in this edition, prefixed to the only legend he wrote of Henry, Duke of Buckingham."

- 399 **BALE** (John). **The First two partes of the Actes or unchaste examples of the Englyshe Votaryes**, gathered out of theyr owne legendes and Chronycles; dedicated to oure moste redoubted soveraigne Kyng Edwarde the syxte.

Printed in Black Letter.

2 vols. in 1, 12mo, *fine tall copy in full calf neat.*

London, John Tysdale, 1550-60.

£5 10s

A Shakespearean book. It is cited by Ritson in his notes on Hamlet.

- 400 **BANKS** (John). **Vertue Betray'd: or, Anna Bullen, a Tragedy.**

FIRST EDITION. Small 4to, *full straight grain morocco gilt.*

London, 1682.

£3 15s

*** This tragedy, on the story of Anna Boleyn, was the most successful of all Banks' works, and held the stage until 1766.

Mr. Halliwell-Phillipps, in his "Outlines of the Life of Shakespeare," draws attention to the interesting notice of the poet and Stratford-on-Avon contained in the preface:—

"I say not this to derogate from those excellent Persons who, I ought to believe, have written more to please their Audiences, than themselves; but to persuade them, as Homer, and our Shakespeare did, to immortalize the places where they were Born; and then, perhaps, I will sit down, and leave it to much abler Pens."

- 401 **BAYLY** (Lewis). **The Practise of Pietie.**

Third Edition, profitably amplified by the Author, *with elaborate engraved title by Elstrak.*

Thick 12mo, *contemporary calf, the sides and back covered with gold tooling of floriated devices, having in the centre of each cover the Arms of the Stationer's Company, the edges gilt and gauffered.*

London, Printed for John Hodgetts, 1613.

(SEE ILLUSTRATION, PLATE No. XVIII.).

£33 10s

A charming little volume in a remarkable state of preservation. Dedicated "To the High and Mighty Prince Charles, Prince of Wales," and in all probability prepared for presentation to him.

*** In the "Epistle Dedicatorie to Charles Prince of Wales" there is an interesting attack upon the stage plays of the period—" . . . most who now live, are become lovers of pleasure more than lovers of God . . . what strangers they are at the Lord's table? what assiduous spectators they are at Stageplayes? where being Christians, they can sport themselves to beare the vassals of the Divell scoffing Religion and blasphemously abusing phrases of holy Scripture on their Stages as familiarly as they use their Tabacco-pipes in their bibbing-houses."

See Hunter's "New Illustrations," p. 109. When writing about Dr. Whateley and Dr. Harris' lectures at Stratford-upon-Avon Hunter adds: "Those sermons when cast into another form, became the very popular book, entitled, *The Practice of Pietie.*"

402 **BEAUMONT** (Francis) and **FLETCHER** (John). **Works. First Edition.**

Comedies
and
Tragedies

written by { Francis Beaumont }
 { and }
 { John Fletcher } Gentlemen

Never printed before

And now published by the Authours

Originall Copies

Si quid habent veri Vatum praesagia, vivam.

London

Printed for Humphrey Robinson, at the three Pidgeons, and for
Humphrey Moseley at the Princes Armes in St. Pauls
Church Yard 1647.

THE FIRST EDITION, *with the beautiful portrait engraved by
Marshall.*

Folio, *old calf.* London, 1647.

£75

*** Edited by the poet Shirley. It is dedicated to Philip Earl of Pembroke, and the publishers remind Lord Pembroke that the works "of the then expired Sweet Swan of Avon Shakespeare" were also dedicated to him.

There are probably no two books so frequently quoted from by the various Shakespeare commentators as the folio *Beaumont and Fletcher* and the folio *Ben Jonson*.

Shakespeare is eulogised in the commendatory verses by Denham, Howell, Buck, Cartwright, and Birkenhead.

"The dramas of Beaumont and Fletcher stand higher than those even of Ben Jonson, and, of all the dramatic writings of that day, come nearest to the magic circle which encloses Shakespeare. Their wonderful knowledge of stage effect doubtless helped their popularity. At the same time, they abound in striking beauties, both of thought and language, and the general tone of their works is of an elevating character."

- 403 **BEAUMONT** (Francis) and **FLETCHER** (John). **A King and No King.**
Acted at the Black-Fryars, by his Maiesties Servants. And now the
fourth time printed, according to the true Copie.

Small 4to, *full calf gilt.*

London, Printed by E. G. for William Leake, 1639.

£3 3s

*** A very fine copy, with many uncut leaves.

Capell's "Catalogue of Shakespeariana," No. 22. Consult "Fresh Allusions to
Shakespere," p. 62.

- 404 ——— **The Maides Tragedy,** as it has been divers times Acted at the
Black Friers by the Kings Maiesties Servants.

The Fifth Impression, revised and refined. *Woodcut on title.*

Small 4to, *boards.*

London, Printed by E. P. for William Leake, 1641.

£4 4s

*** Consult "Fresh Allusions to Shakespere," p. 61.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue
of Shakespeariana," No. 24.

- 405 **BERNIER DE LA BROUSSE. Les Oeuvres poëtiques.**

With finely engraved frontispiece.

FIRST EDITION. Sm. 8vo, *original vellum.*

Poictiers, Julian Thoreau, 1618.

£25

Lee No. 76.

It is excessively rare, for Douce apparently could never meet with a copy. In
his "Illustrations" of *Pericles* he remarks: "A few years after the publication
of this play, there appeared on the French stage a tragi-comedy on the same
story, entitled 'Les heureuses infortunes.' It is in two parts, each of five acts,
and composed by François Bernier de la Brousse. It might be worth while to
examine whether he had made any use of the English *Pericles*."

As far as we have been able to see from a cursory examination, "*Les Heureuses
Infortunes*," which contains similar scenes to Shakespeare's "*Pericles*," is
founded on the same sources as Shakespeare's play. In fact, the author him-
self in his statement to the reader states the following: "This story is taken
from an old manuscript called '*Gesta Romanorum*,' whence I have taken it.
Belleforest has borrowed it also and made a more elegant composition from
it. My work was already when I found the latter, which makes for a difference
in names between the two, but it all comes to one, adieu."

FIRST EDITION OF THE GENEVAN BIBLE.

406 **THE BIBLE AND HOLY SCRIPTURES conteyned in the Olde and Newe Testament.** Translated according to the Ebrue and Greke and conferred with the best translations in divers languages.

With moste profitable annotations upon all the hard places, and other things of great importance as may appeare in the Epistle to the Reader.

Woodcut on title.

4to, *straight-grain red morocco.*

Geneva, Printed by Rowland Hall, 1560.

£21

*** This is the first edition of the famous Genevan Bible. It was the household Bible of Elizabethan times and ran through 60 editions in her reign. Shakespeare's quotations show that he was familiar with this translation.

A VERY TALL COPY. The first title and following leaf margined and facsimiled, and lacking two of the preliminary leaves; also some other leaves margined and repaired. It contains, however, the five Maps on separate leaves, which are usually missing.

The Geneva Bible showed a distinct advance on its predecessors, and, appearing as it did in compact form, with Roman type and verse divisions, obtained speedy and permanent popularity. Its arguments and numerous explanatory notes (often distinctly Calvinistic in tone), which amount to a running commentary, endeared it especially to the Puritans, and for three generations it maintained its supremacy as the Bible of the people. Its phrases find an echo in Scripture quotations from Shakespeare to Bunyan. Between 1560 and 1644 at least 140 editions appeared of the Geneva Bible or Testament. Examination of King James' Bible of 1611 shows that its translators in correcting the Bishops' Bible were influenced more by the Geneva than by any other English version.

This is also the First Issue of the "Breeches Bible," having the rendering breeches for aprons, in Gen. iii. 7.

In Eccles. xv. 13 occurs the following error: "The Lord hateth all abomination of error: and they that feare God wil love it."

QUEEN ELIZABETH'S COPY OF THE BISHOPS' BIBLE. 1568.

407 **BIBLE.** **The Holie Bible**, conteyning the Olde Testament and the Newe.

Printed in Black Letter, and illustrated with:—Portrait of Queen Elizabeth on first title, Portrait of the Earl of Leicester on title of Part II., Portrait of Lord Burleigh at the beginning of the Psalms. Numerous fine woodcuts within borders, some by Virgil Solis, and numerous figured and ornamental initials, including Leda and the Swan, and other classical subjects.

Thick large folio. London, R. Jugge, 1568.

THE ROYAL COPY, ORIGINALLY BELONGING TO QUEEN ELIZABETH, BOUND IN CRIMSON VELVET, AND ADORNED WITH SILVER ORNAMENTS; IN CENTRE OF BOTH COVERS A SILVER SHIELD UPON WHICH ARE ENGRAVED THE ROYAL ARMS OF QUEEN ELIZABETH SURMOUNTED WITH A CROWN AND HER INITIALS "EL. . . RE." ALSO ON EACH SIDE FOUR SILVER BOSSES ENGRAVED WITH THE TUDOR ROSE; FOUR ORNAMENTAL SILVER CORNER PIECES; HINGES AND CLASPS—ON THE HINGES THE QUEEN'S INITIALS AS BEFORE ARE ENGRAVED; GILT AND GAUFFRED EDGES.

(SEE ILLUSTRATIONS, PLATES Nos. XIX. AND XX.).

£175

*** THE FIRST ISSUE OF THE BISHOPS' BIBLE, WHICH IS HARDLY EVER FOUND PERFECT. THIS IS A PERFECT COPY. The first title has blank margins renewed, and there are a few slight repairs to the blank margins of the last four leaves.

"In April 1571 the Convocation of the Province of Canterbury ordered that copies of this edition should be placed in every cathedral, and as far as possible in every church; and enjoined every ecclesiastical dignitary to exhibit a copy in a prominent place in his house for the use of his servants and guests."

THERE IS EVIDENCE TO SHOW THAT SHAKESPEARE WAS FAMILIAR WITH THIS THE "BISHOPS' BIBLE." SIR SIDNEY LEE IN HIS LIFE OF SHAKESPEARE WRITES:—

"Of the few English books accessible to him in his schooldays, the chief was the English Bible, either in the popular Genevan version, first issued in a complete form in 1560, or the Bishops' revision of 1568. References to scriptural characters and incidents are not conspicuous in Shakespeare's plays, but such as they are, they are drawn from all parts of the Bible, and indicate that general acquaintance with the narrative of both Old and New Testaments which a clever boy would be certain to acquire either in the schoolroom or at church on Sundays. Shakespeare quotes or adapts biblical phrases with far greater frequency than he makes allusion to episodes in biblical history."

In typography and illustration this is perhaps the most sumptuous in the long series of folio English Bibles. This version was undertaken by Matthew Parker, Archbishop of Canterbury, with the assistance of many bishops and well-known Biblical scholars.

This was the second attempt made by the heads of the English Church to translate the Bible for the use of all English-speaking people. The first, in Henry VIII.'s time, failed, from their being unable to decide how many Latin words should be

PLATE XXV.



"The Battle of Crécy" from FROISSART'S CHRONIQUES DE FRANCE, etc.
Illuminated Manuscript on vellum in French. Early XVth Century.
See Item No. 474.

That it is constellacion
 Which causy al pat aman doy
 God wort of boye which is soy
 The woikde as of his pre knde
 was eie vutrelbe and as ye blude
 Inpropresliche he demey fame
 he blamey pat is nought to blame
 And preisy pat is nought to preise
 Thus Abhan he schal ye pinges peise
 per is decript in his balauure
 And al is pat pe varyaure
 Of ons pat schulde ons bettre anse
 ffor after pat abe falld and rise
 ye woikd ayst and fallen. Wip al
 so pat ye man is ouer al
 his olde cause of Abel and Aba
 pat abe fortune clepe so
 Out of ye man himself grolbey
 And Abho pat oper Abise tooldbey
 Behold ye poeple of issael
 ffor eie Abhil per diden Abel
 fortune Abas hem debouaye
 And Abhan per diden ye contrane
 fortune Abas contrarieide
 So pat it prouey abe et ende
 Wbi pat ye woikde is Abonderful
 And may no Abile stonde ful
 yongh pat it seme Abel besem
 ffor eie woikdes ping is dem
 And euer gop ye Abiel aboute
 And eie stant anian in doute
 ffortune stant no while stille
 so hay per noman al his Abille
 Als fer as euer may knolbe
 per lastey no ping but a proibe. *Don*
Qui sulredo hanc vne milti ama
uti dme appsa est + cca
 The woikd stant eie vpon debate
 so nay be siker non astat
 nois hier nois per nois to nois fiv
 nois vpon nois down vis woikd gop so
 And euer hay don aud euer schal

Wber of q fynde in spenal
 A tale lbrten in pe bible
 Which most nedes be credible
 And pat as in conclusion
 sey pat vpon dunsion
 stant. Wbip no woikdes ping may laste
 Til it be dyue to ye laste.
Asper et adisus obliquo fronte vsus
Innuentur iuniora decipit de gen
undus inuentu coe fat a alca casu
Qui color in hndis iactat anara manus
Sicut yniago vni. vana n' tenipa nudi
Stab q nichil firmu preter amare ven.
 The like alinghty pouruiance
 In wks eie remembre
 fro ferst Abas eie ping present
 he hay his prophene sent
 In such a wise as pou schalt here
 So dauid of vis matiere
 hold pat vis woikde schal tome and woikde
 Til it be falle to his ende
 Ther of ye tale telle q schal
 In which it is betokened al
He in plogo hatit de statua illa
quam rex nabugodonosor videt itap
lus cuius caput arietu h' argenteu ve
ter eneus. tibia ferree. Pedu. v. quoda
pars feyca quoda fuitis videbat itas
qua meoyoy dinst ite sedm danielis
expositom hinc mudi vanao figurabat



Bishops' Bible (Queen Elizabeth's Copy)—*continued*.

retained. But that the Bishops at both periods should be equal to such a task, one requiring Biblical research and accurate critical scholarship, is a proof that in those days the sees were filled by the Bishop of Rome, and afterwards by the Crown, not from favouritism and political motives only, as has often been represented, but by men of the highest attainments. Although initials were affixed by most of the translators to their work, it was the desire of Parker that the translation should be regarded as the work of the Church, and not of private men. As each translator finished the parcel (as it was called) assigned to him he returned it to the Primate, who supervised it.

WHEN COMPLETE IT WAS PROPERLY AND FORMALLY SANCTIONED BY CONVOCATION, AND A COPY WAS PRESENTED TO QUEEN ELIZABETH ON OCT. 5, 1568—THIS IS UNDOUBTEDLY THE COPY.

The following curious reference to Christopher Columbus occurs at Psalm xlv., verse 9:—

“Ophir is thought to be the Ilande in the west coast, of late founde by Christopher Columbo: fro whence at this day is brought most fine golde.”

This is also called the “Treacle” Bible on account of the reference in Jeremiah viii. verse 22:—

“Is there no treacle in Gilead?”

At the time of the Commonwealth, and when the Royal Library was dispersed by the Parliament, this Bible fell into the hands of Sir Thomas Honeywood, one of the most powerful of Cromwell's supporters, and it was sold in 1898 or thereabouts by Sir John William Honeywood, the last of the family, and came into the Collection of Michael Tompkinson, who has made a note stating that one clasp was missing when he secured the book, which he had renewed and engraved in 1898. The velvet back and end papers were also renewed.

408 **BOCCACCIO** (G.). **Il Decamerone**, Nuovamente alla sua vera lettione ridotto.

With large printer's mark on title.

Svo, red morocco, three line fillet on sides, g. e.

Venice, Giolito, 1552.

£12 12s

Douce considers that portions of the plots of the *Tempest*, *Two Gentlemen of Verona*, *Merry Wives of Windsor*, *Much Ado About Nothing*, and *Merchant of Venice* are taken from Boccaccio.

Steevens considers that for the plot of *Cymbeline* Shakespeare was almost exclusively indebted to Boccaccio's novel of *Bernabo Lomellin*, Day 2, Novel 9.

Mr. Malone has proved this beyond the possibility of doubt.

A portion is reprinted in Capell's “*School of Shakespeare*.”

409 ——— **Il Filocopo.**

12mo, original vellum. Venice, 1554.

£2 10s

Lee No. 89. “This story resembles ‘*Romeo and Juliet*’ (consult the New Shakespeare Society's edition of ‘*Romeus and Juliet*,’ 1878, pp. vii. and viii.)”

CONTAINING 215 QUOTATIONS FROM SHAKESPEARE.

410 **BODENHAM** (John). **The Garden of the Muses.**12mo. *A Remarkable Copy in its original vellum binding.**London, by E. A. for John Tap, 1610.*

(SEE ILLUSTRATION, PLATE NO. XXI.)

£85

*** This is among the earliest of English Anthologies.

Among the poets to whom the Author is indebted are **William Shakespeare**, Thomas (Henry) Earl of Surrey, Marquess of Winchester, Countess of Pembroke, Sir Philip Sidney, Earl of Oxford, Ferdinando Earl of Derby, Sir Walter Raleigh, Sir Edward Dyer, Fulke Greville, Sir John Harrington, Edmund Spenser, Henry Constable, Samuel Daniel, Thomas Lodge, Thomas Watson, Michael Drayton, Sir John Davies, Thomas Hudson, Henry Locke, John Marston, Christopher Marlow, Benjamin Jonson, Thomas Churchyard, Thomas Nash, Thomas Kidde, George Peele, Robert Greene, Joshua Sylvester, Nicholas Breton, Gervase Markham, Thomas Storer, Robert Wilmot, Christopher Middleton, Richard Barnfield, Thomas Norton, George Gascoigne, Francis Kindemarsh, Thomas Atchlow, George Whetstone.

No authors' names are given and quotations are altered freely to make each line have ten syllables.

215 quotations from Shakespeare have been counted, 208 from Daniel and 186 from Spenser. The quotations from Shakespeare are from his poems and earlier plays, as is natural; they are as follows:—

Venus and Adonis, 35 quotations.

Richard II., 47 quotations.

Henry VI., Part III., 10 quotations.

Loves Labours Lost, 5 quotations.

Lucrece, 92 quotations.

Richard III., 13 quotations.

Romeo and Juliet, 12 quotations.

Henry IV., Part I., 1 quotation.

They include the following:—

“There's nought so vile that on the earth doth live,
But to the earth some speciall good doth give.
There's nought so good, but strain'd from that faire use
Revolts to vice, and stumbles on abuse.”

These four lines are taken from “Romeo and Juliet,” Act II., Scene 3.

“Who ever lov'd, that lov'd not at first sight?”

This is from “As you Like It,” Act III., Scene 5.

“Loue goes toward loue like schoole-boyes from their bookes:
But loue from loue, to schoole with heauie lookes.”

These two lines are from “Romeo and Juliet,” the first Quarto of 1597.

“The chief collector of the materials for this work was John Bodenham, of whom little more is known than that he also exercised his taste in the selection of the productions contained in ‘England's Helicon,’ 1600 and 1614. They are, however, essentially different; for ‘England's Helicon’ consists of entire poems, by various authors whose names are given, while ‘The Garden of the Muses’ is made up of single lines and couplets (more being studiously avoided) taken from the works of a long list of poets, whose names are not found in connexion with any of the extracts. Bodenham confined himself to productions in ten-syllable verse, for none longer, nor shorter, are to be found in his volume.

- 411 **BOETHIUS** (Hector). **Scotorum Historiae** a prima gentis origine, cum aliarum et rerum et gentium illustratione non vulgari libri XIX.

Folio, *vellum*. Paris, 1574.

First complete edition.

£2 2s

Lee No. 93. "The historical incidents in Macbeth were derived by Shakespeare from Boethius."

- 412 **BOSTOCK** (R.). **The difference betwene the auncient Phisicke**, first taught by the godly forefathers, consisting in unitie, peace and concord: and the latter Phisicke proceeding from Idolaters, Ethnickes, and Heathen: as Gallen, and such other consisting in dualitie, discorde, and contrarietie.

And wherein the naturall Philosophie of Aristotle doth differ from the trueth of Gods worde, and is injurious to Christianitie and sounde doctrine.

Black Letter. 12mo, *original vellum*.

Imprinted at London for Robert Walley, 1585.

£16 16s

*** A very scarce Medical Treatise, illustrating the medical knowledge of the Age of Elizabeth.

- 413 **BOUISTAU** (P.) and **BELLEFOREST**. **Historias Tragicas exemplares, sacadas del Bandello Verones.** Nuevamenta traduzidas de las que en lengua Francesa adornaron Bouistau y Belleforest.

8vo, *boards*. Madrid, 1596.

£10 10s

Contains the story of Romeo and Juliet.

Bouistau does not profess to adhere closely to his original; disliking Bandello's style, he accepts only the subjects of his stories and recasts and produces them in a new form, and we find accordingly in his version of "Romeo and Juliet" considerable variations from the Italian. Bouistau acknowledges much assistance from Belleforest in his portion of the work. It is from Bouistau's novel that Arthur Brooke produced his long metrical version of the poem, first published in 1562, as the "Tragical Historie of Romeus and Juliet."

- 414 **BRAITHWAITE (R.). Drunken Barnaby's Four Journeys to the North of England**, in Latin and English Verse, to which is added Bessy Bell.

Frontispiece and one plate. 12mo, full calf, by Riviere.

London, 1716.

£4 4s

“Braithwaite, in his *Barnaby's Journal*, speaks of ‘As You Like It’ as a proverbial motto, and this seems more likely to imply the true explanation of the title of Shakespeare's play. The title of the comedy may, on this supposition, be exactly paralleled with that of ‘*Much Ado about Nothing*.’ The proverbial title of the play implies that freedom of thought and indifference to censure which characterizes the sayings and doings of most of the actors in this comedy of human nature in a forest. It is well to remember that *Barnaby's Journal* was not printed until 1648-50; in it ‘drunken Barnaby’ finds the shop where ‘*Officina juncta Baccho Juvenilem fere tobacco “Uti libet” tunc signata, Quae impressio nunc mutata “Uti fiet” nota certa Quae delineatur charta.*’ Which is thus translated: ‘A shop neighboring near Jacco, Where Young vends his old tobacco; “As You Like it” sometime sealed. Which impression's since repealed; “As you make it”; he will have it. And in chart and font engrave it.’”—Halliwell-Phillipps.

- 414a ——— **The Lives of all the Roman Emperors**, being exactly Collected, from Julius Cæsar, unto the now reigning Ferdinand the second. With their Births, Governments, remarkable Actions & Deaths.

Engraved title by Marshall with medallion portraits of all the Emperors; woodcut bust portrait of each Emperor above his respective Life.

FIRST EDITION. 12mo, *original calf.*

London, Printed by Nich. and John Okes, 1636.

£3 3s

“MUCH ADOE ABOUT NOTHING.”

- 415 **BREWER (Thomas). A Knot of Fooles.**

But,
Fooles, or Knaves, or both, I care not,
Here they are; Come laugh and spare not. (In verse).

Curious woodcut of seven persons on title (the blank margin repaired).

24 pp., small 4to, *full calf gilt, g. e.*

Printed at London for Francis Grove, 1658.

£21

*** A very curious volume of Satyrical Verse. The stanzas “To the Reader” are signed “Tho. Brewer”; they are followed by a dialogue between fools of various sorts. The body of the work consists of satirical couplets, under separate titles, on the vices of the day. “Pride teaching Humility,” the concluding piece, is in seven-line stanzas.

Among the titles are two taken from Shakespeare, one being “*Much adoe about Nothing*”; the other “*All is not Gold that Glisters*” (*Merchant of Venice*).

- 416 **BROME** (Richard). **The Antipodes:** A Comedie, acted in the year 1638 by the Queenes Majesties Servants, at Salisbury Court in Fleet Street.

FIRST EDITION. Small 4to, *bound by Riviere in full niger morocco, g. e.*

London, Printed by J. Okes, for Francis Constable, 1640. £10 10s

*** This is cited by Steevens in his edition of Macbeth, and a portion is reprinted in Capell's "School of Shakespeare." Shakespeare himself is referred to in the play.

"These lads can act the Emperors lives all over,
And Shakespeares Chronicled histories, to boot,
And were that Caesar, or that English Earle,
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights."

- 417 **BRUSCAMBILLE.** **Les Oeuvres contenant les fantasies, imaginations et paradoxes, et autres discours comiques.** Revû et augmenté par l'auteur.

12mo, *blue morocco, g. e. Rouen, 1635. £3 3s*

First Edition of a volume of singular rarity. Both Halliwell-Phillipps and Singer quote from it in their editions of "Romeo and Juliet." Lee No. 116.

This whimsical production formed a prominent item in the Tristram-Shandy library. Tristram's father was delighted with the acquisition of it, and "Hied home with it as a treasure." Sterne has repeatedly borrowed from it, particularly from the Prologue on Noses, and chapter on Long Noses.

- 418 **BUCK** (George). **The History of the Life and Reigne of Richard the Third.** Composed in five Bookes by Geo: Buck.

Engraved portrait of the King by Cross.

FIRST EDITION. Small folio, *original calf (rebacked).*

London: Printed by W. Wilson. 1647. £3 3s

*** "This was probably first prepared or written in Shakespeare's life-time, as Buck died in 1623. Malone doubted the above authorship. Buck portrays King Richard as an admirable character, contrary to the view presented by Shakespeare and others."—(Jaggard Bibliography.)

- 419 **BULENGER** (J. C.). **De Theatro Ludisque Scenicis Libri II.**
FIRST EDITION. 8vo, *original vellum*.
Troyes, Pierre Chevillot, 1603. £2 2s

- 420 **BURTON** (Robert). **The Anatomy of Melancholy.** What it is, with all the kindes, causes, symptomes, prognosticks, and Several Cures of it, by Democritus, Junior.

The Second Edition but the First in Folio, *original half calf*.
Oxford, 1624. £14 14s

*** Shakespeare allusion.

“When Venus ranne to meet her rose-cheeked Adonis, as an elegant Poet of ours set her out,

“ . . . the bushes in the way
Some catch her necke, some kisse her face,
Some twine about her legs to make her stay,
And all did covet her for to embrace.”

“Who ever heard a story of more woe,
Then that of Juliet and her Romeo?”

- 421 **CÆSAR.** **The Eyght Bookes of Caius Julius Cæsar.** Conteyning his Martiall Exploytes in the Realme of Gallia and the Countries bordering uppon the same, translated oute of Latin into English by Arthur Goldinge.

Black Letter. *Woodcut title, small 8vo, calf.*

Imprinted at London by Willyam Seres, 1565. £18 18s

The very rare First Edition of Golding's translation.

Golding's translation of “Caesar” was used by Shakespeare in his composition of Julius Caesar. Consult Mr. Hazlitt's notes in his “Shakespeare's Library” on The Whole Contention.

THE ENCYCLOPAEDIA OF THIEVING.

- 422 **CALVI** (François de). **Histoire Générale des Larrons,** divisée en trois livres, I. Contenant les cruauitez & meschancetez des Volleurs; II. Des ruses & subtilitez des Coupeurs de bourses; III. Les finesses, tromperies & stratagèmes des Filous.

3 parts in 1 vol., small 8vo, *French calf, stamped border on sides, gilt ornamental back, g. e.* Rouen, 1636. 18s

Cited by Douce in his “Illustrations of Shakespeare,” pp. 546. Lee No. 217.

423. **CAMDEN** (William). **Britain**, or a Chorographically Description of the Most flourishing Kingdomes, England, Scotland, and Ireland.

Written first in Latine by William Camden: Translated newly into English by Philémon Holland, Doctour in Physick.

Maps. Thick folio, *original calf.* London, 1637. **£3 3s**

*** This contains a description of Stratford-on-Avon, Arden, and the district around.

“Malone thought that Shakespeare was indebted to Camden for a portion of the plots of King Lear and Coriolanus, and Isaac Reed points out that the description of the Dropping Well at Knaresborough (Hamlet) is taken from Camden.”
—(Shakespeareana.)

- 424 ——— **Remaines concerning Britain.**

Engraved portrait. Small 4to, *calf, g. e.* London, 1657. **£2 2s**

*** Shakespeare allusions.

“These may suffice for some Poeticall descriptions of our ancient Poets; if I would come to our time, what a world could I present to you out of Sir Philip Sidney, Ed. Spencer, John Owen, Samuel Daniel, Hugh Holland, Ben Johnson, Thomas Champion, Mich. Drayton, George Chapman, John Marston, William Shakespeare, and other most pregnant wits of these our times, whom succeeding ages may justly admire.” Page 314.

At page 401 will be found the well-known epitaph on Richard Burbage, the Shakespearean actor.—“Exit Burbage.”

- 425 **CARLETON** (George). **A Thankfull Remembrance of Gods Mercie.**

Engraved title-page. Portrait of the Author and numerous copper-plate engravings in the text.

Small 4to, *russia gilt, g. e.* London, 1627. **£10 10s**

*** Referred to by Douce in his “Illustrations” of “The Merry Wives of Windsor.” It also illustrates “The Merchant of Venice,” for pages 164 to 198 relate to the Trial of Dr. Lopez for attempting to poison Queen Elizabeth, headed with a copper-plate engraving of “Lopez compounding to poyson the Queene.”

Dr. Lopez is the original of Shakespeare’s Shylock.

Sidney Lee in his “Life of William Shakespeare” adds the following note:—

“Lopez was the Earl of Leicester’s physician before 1586, and the Queen’s chief physician from that date. An accomplished linguist, with friends in all parts of Europe, he acted in 1590, at the request of the Earl of Essex, as interpreter to Antonio Perez, a victim of Philip II.’s persecution, whom Essex and his associates brought to England in order to stimulate the hostility of the English public to Spain. Don Antonio (as the refugee was popularly called) proved querulous and exacting. A quarrel between Lopez and Essex followed. Spanish agents in London offered Lopez a bribe to poison Antonio and the Queen. The evidence that he assented to the murderous proposal is incomplete, but he was convicted of treason, and, although the Queen long delayed signing his death-warrant, he was hanged at Tyburn on June 7, 1594. His trial and execution evoked a marked display of anti-Semitism on the part of the London populace. Very few Jews were domiciled in England at the time. That a Christian named Antonio should be the cause of the ruin alike of the greatest Jew in Elizabethan England and of the greatest Jew of the Elizabethan drama is a curious confirmation of the theory that Lopez was the begetter of Shylock.”

426 **CARTWRIGHT** (Wm.). **Comedies, Tragi-Comedies, with other Poems,**
by William Cartwright.

The Ayres and Songs set by Mr. Henry Lawes, Servant to His late Majesty in His Public and Private Musick.

London, Printed for Humphrey Mosely, and are to be sold at his Shop, at the Sign of the Prince's Arms in St. Paul's Church-yard. 1651.

FIRST EDITION, 8vo, with fine impression of the portrait of Cartwright by Lombart.

Thick small 8vo, *original calf, joint repaired.*

£15 15s

Two letters on title-page and a few marginal notes touched by the binder.

*** This copy contains the cancelled leaf of verses by Henry Davison and Richard Watkins, and also the leaves containing the substituted Poems by the same authors.

Mr. Halliwell-Phillipps only possessed an imperfect copy. The volume is referred to in Shakespeare's "Centurie of Prayse" on account of the Shakespeare allusions in the Commendatory verses, namely:—

"To the Memory of Mr. William Cartwright.

"How had we lost both Mint, and Coyn too, were
That salvage love still fashionable here,
The sacrifice upon the Funerall Wood
All, the deceas'd had held deer and good!
We would bring all our speed, to ransome thine
With Don's rich Gold, and Johnson's silver mine;
Then to the pile add all that Fletcher writ,
Stamp'd by the Character, a currant Wit:
Suckling's Ore, with Sherley's small mony, by
Heywood's Old Iron, and Shakespear's Alchemy."

WILLIAM BELL.

"To the deceased Author of these Poems.

"For thou to Nature had'st joyn'd Art and skill,
In Thee Ben Johnson still held Shakespear's Quill:
A Quill, rul'd by sharp judgment, and such Laws,
As a well studied Mind, and Reason draws."

JASPER MAYNE.

- 427 **SCHICKHART von HERRENBERG** (Heinrich). **Beschreibung einer Reiss welche Friderich Hertzog zu Wurtemberg, in 1599 in Italias gethan.**

With portrait and Arms of the Duke.

Muemppelgart, J. Foillet, 1602.

- CELLIUS** (E. R. H.). **Kurtze und Wahraffte Beschreibung der Baden-fahrt welche Friedrich Hertzog zu Wuerttemberg unnd Teckh im 1592 von Muemppelgart auss in das weitberhuembte Koenigreich Engellandt verrichtet hat.**

With portrait of the Duke, woodcut of his Arms, and three woodcut illustrations (a scythe, a ceiling pattern, and draining mill), together with four folding broadside lists of the Colleges of Oxford and Cambridge, with their arms.

Tübingen, Cellius, 1602.

Together, the 2 parts in 1 vol., 4to, boards.

£21

THE FIRST EDITION (SEE NOTE TO FOLLOWING ITEM).

- 428 **SCHICKHART** (H.). **Beschreibung einer Reiss welche Friederich Hertzog von Wuerttemberg, in 1599, in Italias gethan.**

With portrait, Arms of the Duke and large folding map.

- CELLIUS** (E. R. H.). **Wahrhaffte Beschreibung zweyer Raisen, welche Friederich, Hertzog zu Wuerttemberg unnd Teckh im Jahr 1592 von Muemppelgart auss in das weitberhuembte Koenigreich Engellandt und im Jahr 1599 in Italias gethan.**

With portrait, 3 woodcut illustrations of scythe and graining-mill and a ceiling pattern, together with 2 folding broadside lists of the Colleges of Oxford and Cambridge.

2 parts in 1 vol., 4to, vellum. *Tuebingen, 1603.*

£21

Second Edition with the interesting portraits of the Duke which are quite different from those of the first.

THE DUKE OF WURTEMBERG, WHOSE TRAVELS ARE HERE RELATED, IS REFERRED TO BY SHAKESPEARE AS "THE DUKE DE JARMANY," IN THE MERRY WIVES OF WINDSOR, Act IV., Scene 5. In the early 4to editions of the Merry Wives of Windsor and only therein occurs the word "Garmombles," altered in the folio to "Iermans." The meaning of Garmombles has puzzled Shakespearean annotators, and, as Mr. Rye in his "England as seen by foreigners" suggests, was probably an allusion to the Duke of Wurtemberg, who had been travelling in England as Count of Mombeliard. The volume is not only of importance to the Shakespeare student, but is interesting as a description of England and of the Court of Queen Elizabeth in 1592 as seen by a German Prince.

See also Baker, Shakespeare Rarities, number 402, and Cohn, Shakespeare in Germany, page xii.

429 **CHAUCER (G.). Works.**

Black Letter, double columns, *woodcuts and ornamental initials.*

Folio, *full morocco, blind tooled.*

(Colophon) *Thus endeth the workes of Geffray Chaucer, prynted at London. The yere of our lorde, 1542.* **£10 10s**

*** This is one of the earliest editions, which includes "The Plowman's Tale." The copy wants the four preliminary leaves, and the last leaf is in facsimile. The copy in the Huth Sale sold for £60.

Hunter, in his "New Illustrations" of The Merchant of Venice, in the course of a long account of Shakespeare's indebtedness to Chaucer, remarks: "The old folio of Chaucer was lying open before him when he wrote this dialogue."

Consult, too, Douce's "Illustrations" of Twelfth Night, Measure for Measure, A Midsummer Night's Dream, King Henry V., and Hamlet.

430 ——— **The Workes of Geffrey Chaucer, Newly Printed, with Divers Additions**, whiche were never in printe before: with the siege and destruction of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie, As in the table more plainly dooeth appere.

Printed in Black Letter, the title with a large woodcut of Chaucer's Arms occupying two-thirds of the page, and having the date 1560 under the helmet. The title to the "Canterbury Tales" in a broad woodcut border showing the genealogy of the House of Yorke and Lancaster down to Henry VIII. Woodcut illustration to the Knight's Tale; large woodcut initial letters, etc.

Folio, *contemporary binding of calf with blind stamps (new back).*

Printed at London, by Jhon Kyngston, for Jhon Wight, 1561.

(SEE ILLUSTRATION, PLATE No. XXII.).

£52 10s

*** A FINE COPY OF THE FOLIO EDITION OF CHAUCER, edited by John Stow, the Historian.

"Shakespeare was familiar with the Canterbury Tales and traces of them are found in Lucrece, A Midsummer Night's Dream, and Titus Andronicus; the story of Troilus and Cressida is taken from Chaucer rather than from the Iliad. In the edition of Chaucer shown here, which is the one probably used by Shakespeare, the Testament of Creseide by Robert Henryson is included, and Shakespeare refers to this tale in Henry V., where he says:—

'to the spital go,
And from the powdering-tub of infamy
Fetch forth the lazar kite of Cressid's kind.'"

431 ——— **Works.** Compared with the former Editions and many valuable MSS. by John Urry; together with a Glossary, and the Author's Life, and a Preface giving an Account of this Edition.

Portrait. Folio, half morocco. London, 1721.

£3 15s

*** First Complete Edition.

Cited by Douce in his "Illustrations" of King Henry IV., Part II. This is the first edition in which the author's "Tale of Gamelyn" is printed, which is considered to be the foundation story of As You Like It.

SHAKESPEARE REBUKED BY CHETTLE FOR NOT WRITING AN ELEGY ON
QUEEN ELIZABETH.

432 **CHETTLE** (Henry). **Englandes Mourning Garment:** Worne here by plaine Shepherdes; in memorie of their sacred Mistresse, Elizabeth, Queene of Vertue while shee lived, and Theame of Sorrow, being dead.

To which is added the true manner of her Emperiall Funerall.

After which foloweth the Shepherds Spring-Song, for entertaine-ment of King James our most potent Soueraigne.

Dedicated to all that loved the deceased Queene, and honor the living King.

Small 4to (*margin of blank leaf renewed*), full morocco, g. e., by Riviere.

Printed at London by V. S. for Thomas Millington, 1603.

(SEE ILLUSTRATION, PLATE No. XXIII.).

£250

*** An excessively rare little volume of prose and verse, by Shakespeare's friend, the poet-printer, Henry Chettle. In it, he **gently rebukes (in verse) Shakespeare under the name of Melicert, for having failed to commemorate his departed Queen by an elegy.** His lines are:—

“Nor doth the silver tongued Melicert,
Drop from his honied muse one sable teare
To mourne her death that graced his desert,
And to his laies opend her Royal eare,
Shepherd, remember our Elizabeth,
And sing her Rape, done by that Tarquin, death.”

There is further a prose reference to Shakespeare as Melicert:—

“O, saith Thenot, in some of those wrongs resolve us, and thinke it no unfitting thing, for thou that hast heard the songs of that warlike Poet Philesides, good Melæbee, and smooth-tongued Melicert, tell us what thou hast observed in their sawes, seene in thy owne experience, and heard of undoubted truths, touching those accidents: for that they adde, I doubt not, to the glory of our Eliza.”

The Poet Philesides is Sir Philip Sidney. Other contemporary poets are also alluded to, as Daniel, Warner, Chapman, Nash, Drayton, etc.

432a **CINTHIO** (Giraldi). **Hecatommithi**, overo Cento Novelle.

2 vols. in 1. Small 4to, *half calf*. Venice, 1608. **£7 10s**

*** Shakespeare founded his Plays of "The Tempest," "Love's Labour's Lost," "Measure for Measure," and "The Merry Wives of Windsor" from the stories given by Cinthio in his "Hecatommithi."

Langbaine, in his notes on Othello, speaks of the great rarity of Cinthio even in his day (1691).

"I venture to hint the name of Cinthio, as the probable author of the stories on which 'The Tempest' and 'Love's Labour's Lost' are founded. And for this reason. Shakespeare took the story from Cinthio which he has wrought up into the play of Othello, and that story has a certain relation to the facts of authentic history, similar to the relation which exists between the stories of the two comedies just named and the facts of genuine history. A good bibliographical tract on Cinthio would be a valuable contribution to Shakespearian literature."—Hunter, "New Illustrations of Shakespeare."

See also Douce; Hazlitt's "Shakespeare Library"; besides the critics Pope, Theobald, Farmer, Knight, and Collier.

433 **CLOWES** (Wm.). **A Profitable and Necessarie Booke of Observations**, for all those that are burned with the flame of Gun powder, &c., and also for curing of wounds made with Musket and Caliver shot, and other weapons of war commonly used at this day both by sea and land, as heerafter shall be declared; With an addition of most approved remedies, gathered for the good and comfort of many, out of divers learned men both old and new Writers; Last of all is adioined a short Treatise, for the cure of Lues Venerea, by unctions and other approved waies of curing, heertofore by me collected, etc.

With interesting woodcuts of the surgical instruments in use, together with an illustration of the surgery chest which he always used.

4to, *calf, gilt*. (Some of the pages slightly worn.)

London, 1596.

£12 10s

This is one of the most interesting of Clowes' works, and besides its surgical interest, is full of pictures of daily life in the reign of Queen Elizabeth.

In this work Clowes gives many details of the expedition into the Low Countries, on which he attended upon the Rt. Hon. The Earl of Leicester, Lord Lieutenant and Captain General of Her Majesty's forces in those countries. According to Clowes; bad surgeons slew more than the enemy, but he and Mr. Goodrouse lost no cases from gunshot wounds, but those mortally wounded at once. He attended Mr. Cripps, Lt. of Sir Philip Sidney's force, and was in the field when Sidney was wounded, but as he is silent as to the case it is possible that if Sidney received any surgical help it was from the other chief surgeon whom Clowes often praises.

POETICAL MANUSCRIPT OF THE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES.

- 434 **A COLLECTION of Poems and Lampoons** "Not yet Published." A volume of Poetical Manuscripts extending to 315 pp., folio. Consisting of Love Poems, Poetical Poems, Satyrs and Lampoons by Andrew Marville, E. Settle, Earl of Dorset, and other Poets of the late Seventeenth Century. To many of the Poems the date of composition is added. These dates are from 1679 to 1704.

Folio, *original calf, gilt back.*

£65

*** This Collection of Poems was formed by the Earl of Essex, and on the back of the binding in his cipher "SX" surmounted with a coronet. This Earl of Essex was evidently William Capell, third Earl, born 1697, died 1743.

Three of the Poems have Shakespearean references. One entitled "The Welcome,"

"In troth my young Hamlet
Here's like to be doings
When Men without Shame, let
Alone their first Woings."

another "The Progresse of the Stage," 1699. A Poem of 67 lines, commencing:—

"Your Primitive Play'rs first Acted in a Cart,
Where just as Parsons non, each read his part;
'Twas not the Product of One Single Age
That made it Ripen to the noble Stage;
Yet ev'n then, no strange Machines were known,
No Devils ascended up, or Gods flew down;
For as their Stomachs, so their Food was strong.
Nor wanted the Desert of Dance and Song;
Nay, but an Age ago, your Sires wou'd Sit
Almost Knee deep bedabled in the Pit,
To hear the wond'rous Sence that Shakespear writ
Yet all those tender parts that Bard design'd
Were Murder'd quite for want of Womankind.
No one within that chast, but awkward Age,
Permitted Petycoates upon the Stage.
A well grown Youth to Phillis was prefer'd,
And Pretty Desdemona had a Beard."

And "Prologue by Sir John Falstaff," 39 lines, commencing:—

"See Brittain, See, one half before your Eyes
Of the Old Falstaff lab'ring to rise,
Curse on the strait lac'd Straps and French Machines,
None but a Genius can ascend these Scenes.
Once more my English air I breath again,
And smooth my double Ruff and double chin."

- 435 **COLLIER CONTROVERSY. A Defence of Dramatick Poetry**, being a Review of Mr. Collier's View of the Immorality and Profaneness of the Stage.

2 parts. 8vo, *half calf.* London, 1698.

£5 5s

*** The Author in this *Defense* makes references to Shakespeare's *Timon of Athens*, *The Moor of Venice*, *Hamlet*, *Julius Cæsar*, *Macbeth*, and *Henry VIII.*

Collier Controversy—*continued.*

- 436 ——— **Some Remarks upon** Mr. Collier's Defence of his Short View of the English Stage, &c., in vindication of Mr. Congreve, &c. In a Letter to a Friend.

18 pp., small 8vo, *new boards.*

London, Printed for A. Baldwin, 1698.

£1 5s

- 437 **COMMINES. Les mémoires de Messir Philippe de Commines Sieur d'Argenton.**

With engraved frontispiece.

12mo, *old red morocco, g. e. Leiden, 1648.*

£1 16s

“Malone (in his notes on ‘The Tempest’) thinks that Shakespeare had in his thoughts the History of Philip de Commines, where an account is given of Alphonso or Alonzo of Naples, and his son Ferdinand, when they were assailed by Charles VIII. of France. A reference is also made to ‘Cardinall Ascoigne, brother to the Duke of Milan, and Prospero Calonne’; and a little lower down on the same page there is mention of ‘Lord Palot of Mirandala.’ ‘Did not,’ asks Malone, ‘these personages suggest the names of Prospero and (by contraction) Miranda? Prospero, however, had before been introduced into “Every Man in his Humour,” and was, indeed, the name of a riding-master in London in Shakespeare’s time, who was probably a Neapolitan.’”

DUTCH PLAYERS IN THE TIME OF SHAKESPEARE.

- 438 **CONST-THOONENDE JUWEEI.** By de Stadt Haerlen, ten versoecke van Trou Moet blijken, in't licht gebracht.

With engraved title and 43 large folding plates containing 288 characters in miracle plays, and processions of the XVth Century, including the figures of the Logos, Jesus, Hellfire, Evil Conscience, Death, Judas, the Good Samaritan, Bishop Hatto and the rats, etc., also 16 plates, emblematic of the contents of the plays and a page of music to each.

4to, *morocco, g. e. Zwolle, Z. Heyns, 1607.*

£21

This is a most interesting work contemporary with Shakespeare, showing stage arrangements and the costumes of players in his days.

The text includes also Popular Ballads and Songs.

- 439 **CONTARENO (Caspar). De republica Venetorum.**

With engraved frontispiece, showing a view of Venice.

16mo, *calf. Leiden, Elzevier, 1628.*

15s

Malone in his edition of Othello remarks: “I have no doubt that Shakespeare, before he wrote this play, read Contareno’s ‘Commonwealth and Government of Venice.’” This treatise furnished our poet with the knowledge of those officers of night whom Brabantio here desires to be called to his assistance.

Staunton, in his “Notes on Othello,” remarks: “This is an allusion to the manner in which causes were debated by the judges, according to the custom of Venice formerly, and it affords one of many proofs, that before writing Othello, Shakespeare had attentively perused Lewkenor’s translation of Contareno’s ‘Venice.’”

SHAKESPEAREAN JEST BOOK.

- 440 **COPLEY** (Anthony). **Wits, Fits, and Fancies;** or, a Generall and Serious Collection of the Sententious Speeches, Answers, Jests, and Behaviours of all Sortes of Estates from the Throane to the Cottage; newly corrected and amended with many late true and wittie accidents.

Small 4to. *A fine, clean and tall copy, but has had a slight repair to the title, and the leaf "To the Curteous Reader" in facsimile; full red levant morocco extra, gilt leaves.*

London, Printed by Edw. Allde, 1614.

£72 10s

*** In Corser's "Collectanea Anglo-Poetica" this book is described as remarkable for its rarity, and for its being what may be styled in general terms a Shakespearean Jest Book, as two or three of its stories serve to illustrate some passages in his plays. It consists of a series of jests, stories, anecdotes, and sayings, chiefly collected from a Spanish work, *La Floresta Spagnola*, of which there is a French translation printed at Lyons in 1600. These stories and sayings, which, like Joe Miller's jests, are generally considered as common property, are often met with in other works, and are handed down as novelties even to our own days. One or two of these anecdotes will therefore suffice as specimens:—

An Italian used to say that wine hath these two discommodities with it: if you put water into it, you marre it; and if you put none in, you marre your selfe.

The Dutchman useth to say, that eating is not any whit necessarie, other then in as much as it procureth a man to drinke and talke.

A gentleman using to dine often with the Maior of London, on a time brought his friend with him, saying, "My Lord, heer I am come, a bold guest of yours againe, and have brought my shadow with me." The Maior welcomed him and his shadow. Within a while after he came againe to dinner to him, and brought two companions with him: to whom the Maior said: "Sir, you be hartily welcome: but I pray you tel me, Do you not think it is a monstrous thing, for one body to have two shadowes?"

That Shakespeare was acquainted with this curious book, and made use of it occasionally, has been shewn by Malone and Douce. The latter, noticing the direction of Hamlet, "Enter the players with recorders," which were supposed to be flutes or small pipes, quotes the following story from Copley's work, shewing that the pipe and recorder were different:—

A merie recorder of London (supposed to be Fleetwood) mistaking the name of one Pepper, call'd him Piper: whereunto the partie excepting, and saying, Sir, you mistake, my name is Pepper, not Piper; hee answered: Why, what difference is there (I pray thee) between Piper in Latin, and Pepper in English: is it not all one? No, Sir (reply'd the other), there is even as much difference betweene them, as is betweene a Pipe and a Recorder.

Mr. Collier also has noticed some instances from the second part of Henry IV., "Love's Labour's Lost," "Twelfth Night," etc.

441 **COTGRAVE** (Randle). **A Dictionarie of the French and English Tongues.**

Whereunto is also annexed a most copious Dictionarie of the English set before the French, by Robert Sherwood.

Fine woodcut title.

Thick folio, *original calf*. London, Adam Islip, 1632. **£6 6s**

Fine and complete copy, with the rare folding "Table of the Conjugations of perfect verbs."

*** Cited by Douce, who describes it as the best repertory of old French extant, in his "Illustrations" of Measure for Measure, Love's Labour's Lost, and King Henry IV., Parts I. and II.

442 **COTTON** (Charles). **Scarronnides**, or, Virgile Travestie. A Mock Poem, being the First Book of Virgil's Aeneis, in English Burlesque.

FIRST EDITION. Small 8vo. *Fine copy in original sheep, with the leaf containing Brome the publisher's device of a gun.*

London, by E. Cotes for Henry Brome, 1664. **£2 2s**

*** Shakespeare allusion.

"Ah, Sister, sister! had'st not thou,
Play'd Mistress Quicklies office so,
And sooth'd me up till I grew jolly,
I never had committed Folly;

But 'twas so dark, as well it might,
Being 'twixt twelve and one at night;
That had the nimble Currier
In kindness staid his leisure there,
Though clad in Falstaff's Kendal Green,
He could not possibly be seen."

Pages 130-133.

442a **COWELL** (John). **The Interpreter:** or Booke containing the Signification of Words: Wherein is set foorth the true meaning of all, or the most part of such Words and Termes, as are mentioned in the Lawe Writers, or Statutes of this victorious and renowned Kingdome, requiring any Exposition or Interpretation.

A Worke not onely profitable, but necessary for such as desire throughly to be instructed in the knowledge of our Lawes, Statutes, or other Antiquities.

2 vols., small 4to, *original calf*.

Cambridge, Printed by John Legate, 1607. **£5 10s**

*** This Edition of Cowell's Dictionary was suppressed by Proclamation, and burnt by the hangman in June, 1608. It is of great importance to the Shakespearean Student, as a repertory of Elizabethan Legal Words and Terms used by the Authors of the period.

PLATE XXVII.

AN ANATOMIE
OF THE METAMOR-
PHOSED AJAX.

Wherein by a tripartite method is plainly, o-
penly, and demonstratiuely, declared, expla-
ned, and eliquidated, by pen, plot, & precept,
how vnfaerie places may be made sweet,
noysome places made wholesome, filthy pla-
ces made cleanly. Published for the com-
mon benefite of builders, house-
keepers, and house-owners.

*By T. C. Traveller, Aprentice in Poetre, Pria-
eliser in Musicke, professor of Painting, the
mother, daughter, and handmayd of all
Muses artes and sciences.*

Inuide quid mordet ? pictoribus atque Poetis.
Quidlibet audendi semper fuit æqua potestas.



AT LONDON,
*Imprinted by Richard Field, dwel-
ling in the Black-friers.*
1596.

Title-page from HARINGTON (SIR JOHN) AN ANATOMY OF THE METAMORPHOSED AJAX.
London, 1596.

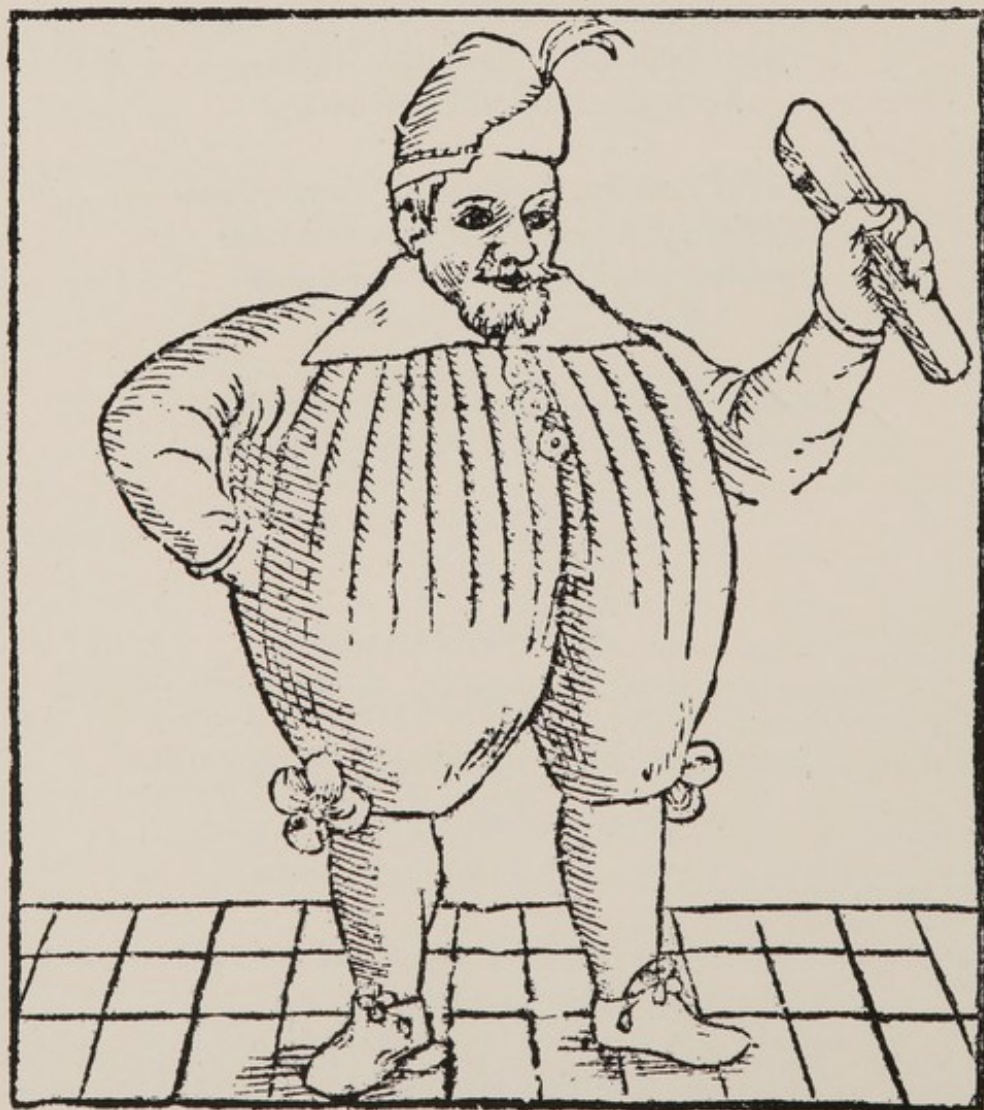
A Set of 4 jeu d'esprits by the English Rabelais.
See Item No. 489.

PLATE XXVIII.

NO-BODY, AND SOME-BODY.

With the true Chronicle Historie of Elydure,
*who was fortunately three severall times
crowned King of England.*

*The true Cobby thereof, as it hath beene acted by the
Queens Maiesties Seruants.*



Printed for Iohn Trundle and are to be sold at his shop in
Barbican, at the signe of No-body.

See Item No. 496.

- 443 **COWLEY** (Abraham). **The Guardian;** A Comedie. Acted before Prince Charls His Highness at Trinity-Colledg in Cambridge, upon the twelfth of March, 1641.

Fine Copy of the FIRST EDITION. *Bound by Riviere in full morocco, g. e. London, 1650.* **£14 14s**

*** Shakespeare allusion.

"1. *Bla(de). Fare ye well, Gentlemen. I shall see thee Cutter a brave Tapster short'y; it must be so i'faith Cutter; thou must like Bardolph i'the play, the spiggot weild."*

"2. *Aur(elia). . . . I shall never hear my Virginals when I play upon 'um, for her daughter Tabytha's singing of Psalms. The first pious deed will be to banish Shakespear and Ben Johnson out of the parlour, and to bring in their rooms Marprelate and Pryn's works. You'll ne'er endure 't, Sir. You were wont to have a Sermon once a quarter at a good time; you shall have ten a day now.*

"In 1 the reminiscence is to the 'Merry Wives of Windsor,' Act I., Sc. iii., and the last words to Pistol's:—

"'O base Hungarian wight! wilt thou the spigot weild?'

"In 2 we have some evidence that Shakespeare and Ben Jonson were then the most popular dramatists, more popular than Beaumont and Fletcher, so often classed with them as the excelling tri- or quadr-umvirate."

- 444 ——— **Poems.** Viz., I. Miscellanies. II. The Mistress, or, Love Verses. III. Pindarique Odes, and IV. Davideis, or, A Sacred Poem of the Troubles of David.

FIRST EDITION. Folio, *full calf, g. e., by Riviere.*
London, Printed for Humphrey Moseley, 1656.

£9 18s

*** The preface contains most curious references to the collected works of Shakespeare, Fletcher, and Jonson (Cowley spells it Johnson).

"At my return lately into England, I met by great accident . . . a Book entituled, The Iron Age, and published under my name, during the time of my absence. . . . I esteem myself less prejudiced by it, then by that which has been done to me, since almost in the same kinde, which is, the publication of some things of mine without my consent or knowledge, and those so mangled and imperfect, that I could neither with honor acknowledge, nor with honesty quite disavow them. . . . From this which had hapned to my self, I began to reflect upon the fortune of almost all Writers, and especially Poets, whose Works (commonly printed after their deaths) we finde stuffed out, either with counterfeit pieces, like false money put in to fill up the Bag, though it adde nothing to the sum; or with such, which though of their own Coyn, they would have called in themselves, for the baseness of the Allay; whether this proceed from the indiscretion of their Friends, who think a vast heap of Stones or Rubbish a better Monument, then a little Tomb of Marble, or by the unworthy avarice of some Stationers, who are content to diminish the value of the Author, so they may encrease the price of the Book; and like Vintners with sophisticate mixtures, spoil the whole vessel of wine, to make it yield more profit. This has been the case with Shakespear, Fletcher, Johnson, and many others; part of whose Poems I should take the boldness to prune and lop away, if the care of replanting them in print did belong to me; neither would I make any scruple to cut off from some the unnecessary yong Suckars, and from others the old withered Branches; for a great Wit is no more tyed to live in a Vast Volume, then in a Gigantic Body; on the contrary, it is commonly more vigorous, the less space it animates."

- 445 **CROWNE (J.). Thyestes.** A Tragedy acted at the Theatre Royal.
FIRST EDITION. Small 4to, *boards*. London, 1681. **£3 3s**

*** The editor of "Shakespeare's Centurie of Prayse" remarks: "Crowne was evidently a great admirer of Shakespere. In the Prologue to his "Thyestes, a Tragedy," 1681, he says, to spite the critics:—

"You upstart Sectaries of wit cry down
What has for twenty ages had renown.
The world will ask (in scorn of your dispraise)
Where was your wit, Sirs, before Shakespears days?
No matter where, we'l say y'have excellent sence,
If you will please to let us get your pence.
We like the Pope regard not much your praise,
He tickets sells for Heaven, and we for Plays."

- 446 **CYRANO DE BERGERAC (1619-1655). Les Oeuvres Diverses.**

With portrait and curious illustrations.

2 vols., small thick 8vo, *half calf*, t. e. g.

Amsterdam, 1699.

£6 6s

Contains plagiarisms of Cymbeline, Hamlet, and the Merchant of Venice. Consult Sir Sidney Lee's "Life of Shakespeare," p. 347; also Douce's "Illustrations" of King Henry VI., Part II.

- 447 ——— **Les Oeuvres.** Nouvelle édition, ornée de Figures en taille douce.

With portrait, engraved title-page to volume I, engraved frontispiece to volume II, and other copperplate engravings.

2 vols., small 8vo, *old calf*, *gilt ornamental backs*, r. e.

Amsterdam (Paris), 1709.

£6 6s

Contains plagiarisms of Cymbeline, Hamlet, and the Merchant of Venice. Consult Sir Sidney Lee's "Life of Shakespeare," p. 620; also Douce's "Illustrations" of King Henry VI., Part II.

- 448 **DANIEL (Samuel). Works,** newly augmented.

Woodcut title.

FIRST COLLECTED EDITION. Small folio, *full calf*.

London, S. Waterson, 1602.

£21

*** Contains, besides The Civil Wars, his "Tragedie of Cleopatra," The Complaint of Rosamond, and Delia, &c.

Daniel's Delia was first published in 1592, and Mr. Malone, in his preliminary remarks on Shakespeare's Sonnets, says: "In these Compositions, Daniel's Sonnets, which were published in 1592, appear to me to have been the model that Shakespeare followed."

- 449 **DARCIE** (Abraham). **Annales**, The True & Royall History of the Famous Empresse Elizabeth, Queene of England, France, and Ireland, &c. True faith's defendresse of Divine renowne & happy Memory.

Engraved portrait of Queen Elizabeth and engraved title in compartments by Vaughan.

Small 4to, bound by Bedford in full morocco gilt, g. e.

London, 1625.

£6 10s

Corner of one leaf mended.

*** Cited by Douce in his "Illustrations" of the "Merry Wives of Windsor."

The portrait of Queen Elizabeth is one of the finest of the contemporary engraved portraits of her; she is in elaborate dress holding a fan. This portrait is in duplicate, first with the verse on the reverse:—

"Here reade the dayes,
when Britanns ground,
With blessings all,
was compast round";

the other with the reverse blank. The engraved frontispiece is also very elaborate, having at top a view of Cadiz and St. John of Portarico, with, below, two Naval Victories of Drake.

- 450 **DARRELL** (John). **A True Narration** of the Strange and Grevous Vexation by the Devil of seven persons in Lancashire, and Wm. Somers, of Nottingham, wherein the Doctrine of Possession and Dispossession of Demoniakes out of the Work of God is particularly applyed unto Somers and the rest of the persons controverted.

Small 4to, new half morocco gilt (margins cut into in several places).

Printed 1600.

£2 10s

Very rare, having been surreptitiously printed. Neither place nor printer is given. For an account of Shakespeare's references to these impostures consult the exhaustive description given of them and of Darrell, by Hunter, in his "New Illustrations" of Twelfth Night, pp. 380-390.

- 451 **DAVENANT** (Sir William). **Condibert: An Heroick Poem.**

FIRST EDITION. 4to. *Fine Copy in contemporary full morocco, g. e.* London, 1651.

£5 10s

*** Cited by Hunter in his "New Illustrations" of Romeo and Juliet.

"More than a century and a half have elapsed since the first publication of 'Gondibert,' and its merits are still a subject of controversy; an indubitable proof of some inherent excellence not willingly forgotten. The critics are marshalled on each side, one against the other, while between these formidable lines stands the poet, with a few scattered readers; but what is more surprising in the history of the 'Gondibert,' the poet is a great poet, the work imperishable!"—Isaac Disraeli.

- 452 ——— **The Just Italian**, lately presented in the private house at Black Friars.

FIRST EDITION. Small 4to, half bound. London, 1630. £15 15s

*** Cited by Steevens in his notes on Othello.

SHAKESPEARE IN SCARLET CLOTH WALKED IN THIS PROCESSION.

- 453 **DEKKER** (Thomas). **The Whole Magnificent Entertainment:** Given to King James, Queene Anne his wife, and Henry Frederick the Prince; upon the day of his Majesties Tryumphant Passage (from the Tower) through his Honorable Citie (and Chamber) of London, the 15 of March 160 $\frac{3}{4}$. As well by the English, as by the Strangers, with the speeches and Songs, delivered in the severall Pageants. And those speeches that before were publish'd in Latin, now newly set forth in English.

FIRST EDITION. Small 4to, *handsomely bound by Bedford in full crushed levant morocco extra, g. e.*

London, E. Alde for Tho. Man the yonger, 1604.

£63

*** This is a description of the Pageant upon the occasion of King James' State Procession in London, March 15, 160 $\frac{3}{4}$. SHAKESPEARE AND EIGHT OTHER ACTORS OF HIS COMPANY WALKED IN THIS STATE PROCESSION FROM THE TOWER OF LONDON TO WESTMINSTER. EACH ACTOR RECEIVED FOUR AND A HALF YARDS OF SCARLET CLOTH TO WEAR AS A CLOAK ON THE OCCASION, AND IN THE DOCUMENT AUTHORIZING THE GRANT (now in the Public Record Office) SHAKESPEARE'S NAME STANDS FIRST ON THE LIST.

"The proclamation of James VI. as King of England having been announced on the death of Queen Elizabeth on the 24th March, 1603, he immediately proceeded to take possession of his new inheritance. After taking leave of his own countrymen in the Scottish metropolis, he set forward amidst the rejoicing and festivities of his new subjects to the seat of the British capital, distributing by the way a profusion of titles and distinctions, and conferring the honour of knighthood upon more than two hundred persons. The entertainments and hospitalities he received on his progress from his English subjects were so numerous and gratifying, that several weeks elapsed before he reached London. On his arrival there he was welcomed with great joy and acclamations, and among other pageants prepared for his diversion was the 'Magnificent Entertainment,' the account of which by Dekker we offer for sale. This, owing to the dreadful plague which then prevailed in London, and to James's hunting and feasting in the country, had been much delayed, so that nearly twelve months had elapsed from the period of his accession to his public entry from the Tower, and was much curtailed in the representation as well as in its passage through the city. It commences with 'A Device (projecting downe, but till now publisht) that should haue serued at his Majesties first accesse to the Citie,' in which the genius of the place first salutes the King in some verses, and the Seven Arches of Triumph erected on the occasion are noticed. The approach of the royal monarch, for whose entertainment these preparations were made, is thus described: 'Behold, a farre off they spie him, richly mounted on a white Iennet, vnder a rich Canopy, sustained by eight Barons of the Cinque-ports; the Tower serving that morning but for his with-drawing Chamber, wherein hee made him ready: and from thence stept presently into his Citie of London, which for the time might worthily borrow the name of his Court Royall: His passage along that Court, offering it selfe (for more State) through seuen Gates, of which the first was erected at Fanchurch.'

"A description of this then ensues, and is succeeded by accounts of 'The Italian Pageant,' and 'The Pageant of the Dutch-men by the Royall-Exchange,' with all the inscriptions and speeches made, 'The Device at Soper-lane end,' with representations of the five Senses, the three Graces, and other subjects, a speech in verse by 'a Boy, one of the Choristers belonging to Paules,' and the song sung 'by two Boyes (Choristers of Paules) deliuered in sweete and rauishing voyces.'" (Collectanea Anglo-Poetica.)

454 **DENHAM** (Sir John). **Poems and Translations**, with the Sophy.

First Collected Edition. Small 8vo. *Fine Copy bound by Zaehnsdorf in full crushed levant morocco gilt, g. e.*

London, 1668.

£10 10s

*** Shakespeare is mentioned on pages 89, 90, and 118.

“By Shakespear's, Johnson's, Fletcher's lines,
Our Stages lustre Rome's outshines:
These Poets neer our Princes sleep,
And in one Grave their Mansion keep;

“Time, which made them their Fame outlive,
To Cowly scarce did ripeness give.
Old Mother Wit, and Nature gave
Shakespear and Fletcher all they have;
In Spencer, and in Johnson. Art
Of slower Nature got the start.”

The editor of Shakespeare's “Centurie of Prayse” remarks: “Did Sir John really think that Shakespeare was buried in Westminster Abbey, as the above lines would seem to imply.”

455 **DENNIS** (John). **The Usefulness of the Stage**, to the happiness of Mankind, to Government, and to Religion, occasioned by a late book written by Jeremy Collier.

FIRST EDITION. 8vo, *half calf*. London, 1698.

£2 18s

*** Mentioning the first establishment of the drama in England, Dennis speaks of “so many suns at once appearing. The reader will immediately comprehend that I speak of Spencer, Bacon, and Raleigh, whose like had never been and never would be seen.”

Why Shakespeare should be ignored is not apparent, in view of the earlier and later writings of Dennis, unless the author's views underwent a temporary change. The omission was probably accidental; otherwise Dennis might rank as founder of the heretics who promulgate the Bacon-Shakespeare theory.—(Jagard's Shakespeare Bibliography.)

456 **DOCTOR DODYPOLL.** **The Wisdom of Doctor Dodypoll:** As it hath bene sundrie times Acted by the Children of Powles.

FIRST EDITION. Small 4to, *full levant morocco, g. e., by Riviere.*
London, Thomas Creede, for Richard Olive, 1600.

(SEE ILLUSTRATION, PLATE No. XXIV.).

£150

*** An exceptionally rare play by an unknown author. It was the subject of an article by Mr. A. H. Bullen in 1884, in which he writes:—

“‘DOCTOR DODYPOLL’ IS A VERY RARE PLAY, to be found only in the libraries of wealthy Collectors.”

“After reading the passages from ‘Dr. Dodypoll’ in Lamb’s ‘Extracts from the Garrick Plays,’ many students must have felt a desire to have the play in its entirety. The opening scene, between Lucilia and Lord Lassenbergh, shows rich imagination and a worthy gift of expression. The writer scatters his gold with a lavish hand. In the fine panegyric on painting, there is a freedom of fancy that lifts us into the higher regions of poetry; and dull indeed must be the reader who can resist the contagion of Lassenbergh’s enthusiasm. The third scene of the third Act, where Lassenbergh, in the hearing of the enchanter, chides Lucilia for following him, is **obviously imitated from ‘Midsummer Night’s Dream,’ and in single lines of other scenes we catch Shakespearean echoes.**”

A comparison of two lines in each Play will show how near they are to each other:

“Where the light fairies danced upon
the flowers,
Hanging on every leaf an orient
pearl.”

(Dodypoll, Act 3.)

“Go, seek some dewdrops here, and
hang a pearl in every cowslip’s
ear.”

(Midsummer Night’s Dream,
Act II., Scene I.)

“But the writer’s power is shown at its highest in the scene where Lucilia’s faltering recollection strives to pierce the veil of her spell-bound senses, gains the light for an instant, and then is lost again in the tumult of contending emotions. The beauty of that scene is beyond the reach of an ordinary poet. And what shall be said of that exquisite description of the cameo in Act II., Sc. I.?”

“*Flores.* See, then (My Lord) this Aggat that containes
The image of that Goddesse and her sonne:
Whom auncients held the Soveraignes of Love;
See naturally wrought out of the stone,
(Besides the perfect shape of every limme,
Besides the wondrous life of her bright haire),
A waving mantle of celestiall blew,
Imbroydering it selfe with flaming Starres.

“*Alber.* Most excellent: and see besides (My Lords),
How Cupids wings do spring out of the stone,
As if they needed not the helpe of Art.”

Is there in the whole Greek Anthology anything more absolutely flawless? As to the Authorship of Dr. Dodypoll, I am unable to form a conjecture. We learn from Henslowe’s Diary that a play called the “French Doctor” was popular in 1554; but we are not justified in identifying this piece with “Doctor Dodypoll.” Steevens states that the present play was composed before 1596, but he gives no authority for the statement. The Song on p. 102, “What thing is Love?” is found in William Drummond’s MS. Extracts from Peele’s “Hunting of Cupid.” Swinburne, in his “Study of Shakespeare,” also gives high praise to this play.

457 **DONNE** (John).

POEMS
By J. D.,
with
ELEGIES
ON THE AUTHOR'S
DEATH.
LONDON:

Printed by M. F., for John Marriot,
and are to be sold at his shop in S. Dunstons
Church-yard in Fleet-street, 1633.

FIRST EDITION. Small 4to. *Handsomely bound by Riviere in full
crushed levant morocco, g. e.*

A VERY FINE COPY.

£50

*** At page 165 will be found the first printed version of Basse's famous "Epitaph
on Shakespeare."

"Renowned Chaucer lie a thought more nigh
To rare Beaumont; and learned Beaumont lie
A little nearer Spencer, to make roome
For Shakespeare in your threefold fourefold tombe.
To lie all foure in one bed make a shift,
For untill doomesday hardly will a fift
Betwixt this day and that be slaine,
For whom your curtaines need be drawne again;
But, if precedency of death doth barre
A fourth place in your sacred sepulchre,
Under this curled marble of thine owne
Sleepe rare Tragedian Shakespeare, sleepe alone,
That, unto us and others it may bee
Honor, hereafter to be laid by thee."

This version differs from that printed in "Recreations for Ingenious Head-pieces,"
1663.

Cited by Hunter in his "New Illustrations" of "The Tempest" and "Twelfth
Night," and by Dyce in "Macbeth" and "The Merchant of Venice."

458 **DRAMATA SACRA**, Comoediae atque Tragoediae aliquot é Veteri Testa-
mento desumptae, quibus praecipuae ipsius historiae ita eleganter in
scenam producuntur, &c.

2 vols., small 8vo. *Fine copy in full red morocco gilt, gilt leaves.*

Basil, J. Oporinus, 1547

£4 4s

*** A collection of the curious old Comedies and Tragedies founded upon the
Old Testament Stories of the Creation, Eve, Joseph, Samson, Ruth, Wisdom of
Solomon, Job, Haman, Susanna, etc.

- 459 **DRAYTON** (Michael). **Poems:** Collected into one Volume with sondry peeces inserted never before Imprinted.

Elaborately engraved title by Hole, also the printed title with engraved portrait of Drayton on the reverse.

Small folio, *contemporary calf (text a little soiled).*

London, Printed for John Smethwicke (1619).

£10 10s

*** The First Complete Edition. Twelve new Sonnets were added here. It contains also a complimentary sonnet addressed to "M. Michael Drayton," by Thomas Greene, the friend and fellow-townsmen of Shakespeare.

Drayton's different poems are continuously cited by the different editors of Shakespeare.

Fleay ("Biographical Chronicle of the English Stage") gives a striking list of parallels between Shakespeare's and Drayton's Sonnets.

Mr. Halliwell-Phillipps considers that the following lines in "Barrons' Wars" are a singular imitation of a passage in Julius Cæsar:—

"Such one he was, of him we boldly say,
In whose rich soule all soveraigne powers did sute,
In whom in peace th' elements all lay
So mix'd as none could soveraignty impute,
As all did governe, yet all did obey,
His lively temper was so absolute,
That t' seemed when heaven his modell first began,
In him it show'd perfection in a man."

"Julius Cæsar was produced by 1601 (as fixed by Weever's 'Mirror of Martyrs'), and these lines nearly resemble the description of Brutus:—

"His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world, 'This was a man'."—Act V., Sc. 5.

Consult "Shakespeare's Centurie of Prayse," page 53.

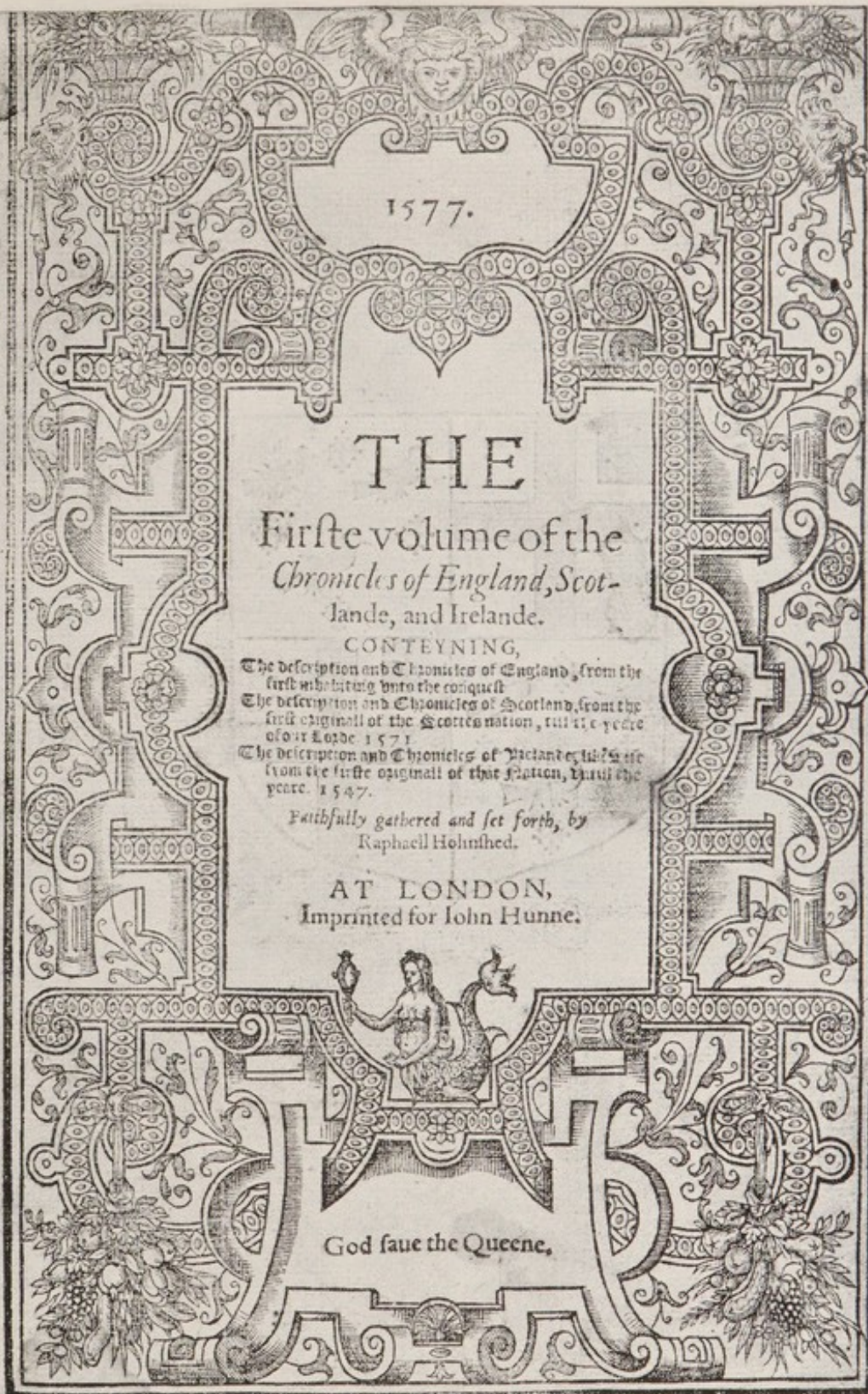
Coleridge remarks: "The number of passages in Drayton's Heroic Epistles almost identical with lines of Shakespeare prove that one must have been indebted to the other."

A portion is reprinted in Capell's "School of Shakespeare."

On the blank fly leaf is the following interesting note of an early owner:—

"12 Nov., 1627; bought of William Washington,
in St. Dunstons' Churchyard,
London, Fleete Streete."

Is this an ancestor of the great George Washington?



With three sheets 2 vol. 12

TITLE-PAGE FROM
HOLINSHED'S CHRONICLES. 1577.
See Item No. 497.

COMEDIA TERCIA CALLMACHVS



- 460 **DRYDEN** (John). **An Evening's Love:** or The Mock-Astrologer. Acted at the Theatre Royal By His Majesties Servants.

FIRST EDITION. Small 4to, *new boards*.

London, 1671.

£10 10s

*** Contains numerous Shakespeare allusions. Also refers to his intended criticism (printed in "The Conquest of Granada"), and shows how he regarded Shakespeare's heroic plays: "I had thought, Reader, in this Preface to have written somewhat concerning the difference betwixt the Playes of our Age, and those of our Predecessors on the English stage; to have shewn in what parts of Dramatick Poesie we were excell'd by Ben Johnson, I mean, humour, and contrivance of Comedy; and in what we may justly claim precedence of Shakespeare and Fletcher, namely, in Heroick Playes; but this design I have wav'd on second considerations, at least deferr'd it till I publish the Conquest of Granada."

- 461 ——— **The Conquest of Granada by the Spaniards:** In Two Parts. Acted at the Theater-Royall.

BOTH PARTS FIRST EDITION. Small 4to, *new boards, leather back*.

In the Savoy, Printed by T. N. for Henry Herringman, 1672.

£18 18s

*** This Play is preceded by An Essay "Of Heroique Playes," in which are most important references to Shakespeare, his "Pericles," "Winter's Tale," "Love's Labour's Lost," and "Measure for Measure" being specially referred to.

The two parts of the Conquest of Granada are written in rhyme, and were very successful. They are never flat or dull, and they have much bustle and incident, with many good lines. Dr. Johnson gives them an extravagant eulogy. The prologue was spoken by Nell Gwyn in a hat of the circumference of a cart-wheel: "The house was immediately in convulsions, and the King wanted but little of being suffocated with laughter."

- 462 ——— **of Dramatick Poesie.** An Essay.

FIRST EDITION. Small 4to, *full levant morocco, g. e., by Riviere*.

Printed for Henry Herringman, at the Sign of the Anchor, 1668.

£26

Dryden refers very largely to Shakespeare and Ben Jonson.

"To begin, then, with Shakespeare: he 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, and he drew them not laboriously, but luckily: when he describes anything, 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 learn'd: he needed not the spectacles of books to read Nature: he look'd inwards, and found her there. I cannot say he is everywhere 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 clenches, 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 the Poets.

Dryden (John)—*continued.*

- 464 ——— **The Vindication or the Parallel** of the French Holy-League, and the English League and Covenant, Turn'd into a Seditious Libell against the King and his Royal Highness, by Thomas Hunt and the Authors of the Reflections upon the Pretended Parallel in the Play called The Duke of Guise.

FIRST EDITION. Small 4to. *Fine Copy bound by Riviere in full polished calf gilt, g. e. London, Printed for Jacob Tonson, 1683.*

£4 4s

*** Dryden, in this work, makes reference to Shakespeare as follows:—

“Am I tyed in Poetry to the strict rules of History? I haue follow'd it in this Play more closely, than suited with the Laws of the Drama, and a great Victory they will haue, who shall discover to the World this wonderful Secret, that I haue not observ'd the Unities of place and time; but are they better kept in the Farce of the Libertine destroy'd? 'Twas our common business here to draw the Parallel of the Times, and not to make an Exact Tragedy: For this once we were resolved to erre with honest Shakespear.” Page 12.

“But these Lyes (as Prince Harry said to Falstaffe) are as grosse as he that made them. More I need not say, for I am accused without witness.” Page 21.

“For your Love and Loyalty to the King, they who mean him best amongst you, are no better Subjects than Duke Trinculo. They wou'd be content he shou'd be Viceroy, so they may be Viceroyes over him.” Page 42.

- 465 **DU BARTAS.** His Deuine Weekes and Workes translated by Josuah Sylvester, now fourthly, corr: and augm: *Engraved title by Hole.*

Small thick 4to, *contemporary morocco.*

London, 1613.

£3 10s

*** With Commendatory Verses by Ben Jonson, Saml. Daniel, J. Hall, J. Davies of Hereford, and others.

*** Cited by Hunter in his “New Illustrations” of Othello, Hamlet, King Henry VI., Part II., The Winter's Tale, and Merry Wives of Windsor; and by Wright in his edition of As You Like It.

- 466 **DUGDALE** (William). **The Antiquities of Warwickshire Illustrated;** from Records, Leiger-Books, Manuscripts, Charters, Evidences, Tombes, and Armes; Beautified with Maps, Prospectes and Portraictures.

With portrait of the Author by Hollar (margined); and numerous maps, views, and other engravings.

FIRST EDITION. Folio, *russia gilt.*

London, Printed by Thomas Warren, 1656.

£10 10s

*** Mr. Lee, in his “Life of Shakespeare,” remarks that only two extant portraits can be regarded as fully authenticated, the bust in Stratford Church (**which appears for the first time in this book**) and the frontispiece to the folio of 1623. This is a particularly difficult book to obtain quite perfect, the plate of Shakespeare's monument having frequently been extracted by Grangerites. Notices of Shakespeare, his daughter, and his son-in-law, John Hall, are found at pages 518-523.

467 **FERNE** (John). **The Blazon of Gentry:** Divided into Two Parts—the First named The Glorie of Generositie, the Second Lacyes Nobilitie; comprehending Discourses of Armes and of Gentry, wherein is treated of the Beginning, Parts, and Degrees of Gentleness, with her Lawes: of the Bearing and Blazon of Cote-Armors: of the Lawes of Armes, and of Combats.

FIRST EDITION. Small 4to. *Fine copy in contemporary vellum.*

London, 1586.

£18 18s

*** Cited by Hunter as "a book known to Shakespeare," in his "New Illustrations" of *The Merry Wives of Windsor*, *The Merchant of Venice*, *Hamlet*, *Othello*, *As You Like It*, and, finally, *A Winter's Tale*. In his note on the latter play Hunter remarks:—

"Thus an association was formed between certain flowers and certain ages of the life of man—certain flowers were given, in the heraldic phrase, to certain ages. Sir John Ferne has a large table of these various modes of blazoning ('Blazon of Gentry,' p. 169), from which I extract the part relating to men's ages and to flowers.

 "Infancy.—The Lilly and White Rose.

 Puerility.—The Blue Lilly.

 Adolescence.—The Mary Gold.

 Lusty Green Youth.—All manner of verdures or green things.

 Virility.—Gillofer and Red Rose.

 Grey Hairs.—The Violet.

 Descrepitude.—The Aubifaine.

'If we look closely at the language of Perdita we shall see that Shakespeare had in his mind these associations when he represented her distributing flowers to the persons of various ages who had come to the sheep-shearing, though using the licence of a poet when he thought he could improve on the disposition. Thus to the young she gives, or rather would give, were the season of the year favourable, for this sheep-shearing is represented to be in autumn, daffodils, violets, primroses, oxlips, the crown-imperial, and the various kinds of lilies. To the persons of middle age the marygold is the only flower she gives, but she gives with it lavender, mint, savory, and marjoram, that is 'all manner of verdures of green things.' Carnations and gillivers, she says, are for persons whose time of life approaches old age: and to the two old men she gives rosemary and rue.'

468 **FLETCHER** (Phineas). **The Locusts;** or, Apollyonists.

Locustæ
vel
Pietas Je-
suitica
Per
Phineam Fletcher
Collegii Regalis
Cantabrigiæ
Apud Thomam & Joannem Bucke
celeberrimæ Academiae Typographos.
Anno Dom. MDCXXVII.

THE FIRST EDITION, *with the two title-pages (Latin and English).*

Small 4to. *Fine copy bound by Riviere in full crushed levant morocco gilt, g. e. Cambridge, 1627.* £45

*** THIS IS FLETCHER'S FIRST BOOK, AND MILTON HAS CONFESSED THAT TO IT HE OWED HIS IMMORTAL WORK "PARADISE LOST."

Consult Capell's "Catalogue of Shakespeare," No. 132.

Milton knew the work of Fletcher as intimately as he, or Fletcher, knew the work of Spenser. And so one of the prettiest and most intricate problems that is to be found in literature arises on the question of what is known as influence. The best example of the affinity between the work of Milton and the work of Phineas Fletcher is to be found in a comparison between the way in which Milton treats that stock episode of the miracle play, the Fall of Lucifer, and the way in which Fletcher treats it. In *The Apollyonists*, the Fall of Lucifer is a prelude to an onslaught upon the Jesuits: the great opening is narrowed to the confines of religious hatred. But the sympathy which Milton could not but feel for the rebel transformed the figure of Satan from a fine conception to one of immortal grandeur. Milton humanised the devil, Fletcher diabolised the priest. Their meeting-point is found in Fletcher's lines—

"To be in heaven the second he disdaines:

So now the first in hell and flames he raignes,

Crown'd once with joy and light: crown'd now with fire and paines."

and in the *Miltonic*—

"Better to reign in hell than serve in Heav'n."

469 ——— **The Purple Island;** or, The Isle of Man.

Together with *Piscatorie Ecloges* and other Poeticall Miscellanies.

FIRST EDITION. Small 4to, *full morocco, g. e.*

Printed by the Printers to the Universitie of Cambridge, 1633.

£12 10s

*** First Edition. Cited by Dyce in his edition of "*The Tempest*." 2Drake ("*Shakespeare and his Times*," pages 622, 623), says that, although not published until 1633, these poems were certainly written before 1610.

*** "*The Purple Island*," in twelve cantos of seven-line stanzas, is an elaborate allegorical description of the human body, and of the vices and virtues to which man is subject. There are many anatomical notes in prose. The body is represented as an island, of which the bones stand for the foundation, the veins for brooks, and so forth in minute detail. Fletcher imitates the "*Faery Queene*." Quarles calls him "the Spenser of this age," and Fletcher eulogises his master in canto vi., stanzas 51-2.

SHAKESPEARE'S FIRST PRINTED COMPOSITION.

- 470 **FLORIO** (John). **Florios Second Frutes**, to be gathered of Twelve Trees, of divers but delightsome tastes to the tongues of Italians & Englishmen; to which is annexed his Gardine of Recreation yeelding six thousand Italian Proverbs.

Woodcut title. FIRST EDITION. Small 4to, calf.

London, Printed for Thomas Woodcock dwelling at the Blackbeare, 1591. **£22 10s**

A volume of extraordinary rarity and of the first importance to a Shakespeare scholar, for it is believed to contain Shakespeare's First Printed Composition, this being the sonnet, "Phaeton to his friend Florio."

"Sweet friend whose name agrees with thy increase,
How fit arivall art thou of the Spring,
For when each branche hath left his flourishing,
And green-locke Summers shadie pleasures cease;
She makes the Winters storme repose in peace,
And spends her franchise on each living thing;
The dazies sprout, the little birds doo sing,
Hearbes, gummes, and plants doo vaunt of their release.
(Except the Laurel that is ever greene),
Thou with thy frutes our barrennes o'erspread,
And set thy flowrie pleasance to be seene
Sutch frutes, sutch flowrets of moralitie,
Were nere before brought out of Italy."

The Cowden Clarkes, in their notes on "As you like it," remark: "Judging by these jumbled axioms upon fairness, foulness, and sluttishness, Shakespeare seems to have been looking into the twelfth chapter of Florio's *Second Frutes*, where are strung together as many of these trite sayings upon women's various qualities as Sancho Panza's irrelevant proverbs. We believe that this work of Florio's was often in Shakespeare's hand; for it is curious to observe how many of the words and phrases therein he has adopted. For instance, one of the scores of whimsical axioms in the above-mentioned twelfth chapter is, "If fayre, she is sluttish; if foule, she is proud."

LIFE AND DEATH OF LADY JANE GREY.

- 471 **FLORIO**. *Historia de la Vita e de la Morte de l'Illustriss Signora Giovanni Gria, Gia, Regina eletta e publicata d'Inghilterra; e de le cose accadute in quel regno dopo la morte del Re Edoardo VI. Nella quale secondo le divine scritture si tratta de i principali articoli de la Religione Christiana.*

Small 8vo, full morocco, g. e.

(London), Richardo Pittore, 1607. **£4 4s**

First Edition. By the Father of John Florio; although written in 1554, it was not published till 1607. An exhaustive account of Florio and his close connection with Shakespeare will be found in Hunter's "New Illustrations of Shakespeare." "Farmer and Warburton" state that Shakespeare ridiculed Florio as Holo Fernes ("Love's Labours Lost").

Florio writes more in the vein of Armado than of Holo Fernes, and beyond the fact that he was a teacher of languages in London, he bears little resemblance to the latter, a village schoolmaster. Florio as the protégé of Lords Southampton and Pembroke doubtless met Shakespeare.

Consult Hunter's "New Illustrations of Shakespeare," Vol. I., p. 273, etc.
Lee No. 321.

- 472 **FOUGASSES** (Thomas De). **The Generall Historie of the Magnificent State of Venice.** From the First Foundation thereof untill this Present. Collected by Thomas de Fougasses; Englished by W. Shute.

FIRST EDITION. Thick folio, *full calf (rebacked)*.

London, 1612.

£8 10s

*** The most reliable of the early histories of Venice.

Contains valuable illustrations of Shakespeare's "Merchant of Venice" and "Othello."

- 473 **FROBISHER** (Martin). **De Martini Forbisseri Navigatione in Regionibus Occidentis et Septentrionis Narratio historica,** ex Gallico sermone in Latinum translata per J. T. Freigium.

Folding woodcut Frontispiece of Greenlanders with Canoes, Spearing fish, etc. 12mo, russia gilt, g. e.

Noribergae in officina Catharinae Gerlachin, 1580.

£45

Sabin No. 25994.

A VERY RARE CONTEMPORARY VOLUME GIVING DETAILS OF FROBISHER'S FAMOUS VOYAGE TO THE NORTHERN BAY AND THE STRAITS WHICH NOW CARRY HUDSON'S NAME. HE GIVES A DESCRIPTION OF THE CUSTOMS AND MANNERS OF THESE LANDS AND OF OTHER UNKNOWN AND MARVELLOUS THINGS.

This copy is in the finest possible condition. Moreover, it contains the extremely rare folding woodcut depicting Esquimaux at various occupations, and this is one of the earliest, if not the very earliest, picture of Esquimaux life ever engraved. One Esquimaux is in a canoe killing birds with a three-pronged spear, which he throws with the aid of a curious detachable handle; another native is coming down to the shore carrying his canoe, bows, and arrows, while his wife, carrying the baby on her back in a hood, is close by. An Esquimaux tent, half opened, showing the family inside: a dog pulling a canoe; a man, woman, and child in the distance, and landscape scenery complete the picture, which is very curious and interesting.

It is thought by Shakespearean critics (particularly Steevens and Halliwell-Phillipps) that his quip in *The Tempest* on the scramble of the "holiday fools" to see a "dead Indian" refers to the Esquimaux brought over by Frobisher, and who died in England. Consult the long account given by Halliwell-Phillipps in his edition of *The Tempest*.

THE ILLUMINATED CHRONICLES OF THE WARS OF ENGLAND AND FRANCE.

474 **FROISSART** (Jehan).

Chroniques, "Cy Commencent les Croniques de Sire Jehan Froissart Contenant les Nouvelles Guerres de France, D'Angleterre, D'Escoce, D'Espaigne, D'Alemaigne, et de Bretaigne."

ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH XVth CENT.], 384 LEAVES (16½ BY 11½ INCHES), WRITTEN IN BOLD LETTRES BATARDES, IN DOUBLE COLUMNS, 53 LINES TO A PAGE, CHAPTER HEADINGS WRITTEN IN RED.

The first page has a magnificent large arched miniature (6½ by 7¼ inches), very finely painted in gold and colours, depicting two battles, probably, judging by the banners carried by the opposing armies, those of Crecy, 26 August, 1346, and Neville's Cross, 17 Oct., 1346, in which mounted knights in armour and armoured archers and arquebusiers are taking part; large ornamental initial below with elongations of strap-work and borders composed of flowers and scrolls, pen tendrils, and gilt ivy leaves; at foot is a coat-of-arms emblazoned.

Two other finely executed miniatures (3½ by 3 inches) occur in the volume, one depicting mounted knights in armour proceeding towards a castle, the other shows the funeral procession of a king.

Numerous capitals painted in burnished gold on coloured grounds.

Thick folio, old binding of oak boards covered with brown velvet, sheep-skin back, five large brass protective bosses on each cover.

(France. Early XVth Century.)

(SEE ILLUSTRATION, PLATE NO. XXV.).

£650

*** SHAKESPEARE'S FREQUENT USE OF FROISSART IS WELL KNOWN. IT IS REFERRED TO BY SIR SIDNEY LEE IN HIS "SHAKESPEAREANA"; ALSO BY DOUCE IN HIS ILLUSTRATIONS OF "ROMEO AND JULIET," ETC. ETC.

THE PRESENT MANUSCRIPT IS OF ESPECIAL INTEREST: IN IT IS GIVEN A CONTEMPORARY PICTURE OF THE BATTLE OF CRECY, REFERRED TO BY SHAKESPEARE IN "KING HENRY V." AS FOLLOWS:—

*"Think we King Harry strong;
And, princes, look you strongly arm to meet him.
The Kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain
That haunted us in our familiar paths:
Witness our too much memorable shame
When Cressy battle fatally was struck
And all our princes captur'd by the hand
Of that black name, Edward, Black Prince of Wales."*

(French King's Speech, King Henry V., Act II., Sc. 4.)

This Manuscript describes the stirring events and battles between England, France, and Scotland from 1326 to the year 1379.

This period includes the time of Froissart's Journey to England, when one may readily suppose he had discontinued the work, for he considered it then as being finished, since he says he carried it to England, where he presented it to the Queen.

PRINTED BY PYNSON AND MIDDLETON.

- 475 **FROISSART** (Sir John). **Cronicles of Englande**, Fraunce, Spayne, Portyngale, Scotlande (sic), Bretayne, Flaunders, and other places adioynynge. Translated . . . by Johan Bouchier knyght lorde Berners.

Black Letter, double columns, *title within woodcut borders, with the Tudor Arms on reverse.*

2 vols., folio. *A Magnificent Copy from the Library of the Countess of Pomfret, bound in full russia, the sides completely covered with gold tooling of rows of ermine and dots, in the angles two crowned dolphins, and in centre a large monogram of the letters H. L. F. P. surmounted by a coronet (Henrietta Louisa Fermor, Countess of Pomfret), and her Book-plate in each volume.*

(Vol. I.) *Wyllyam Myddylton, n. d.* (Vol. II.) *Rycharde Pynson, 1525.* **£85**

*** A very interesting copy of this famous Chronicle. In Volume I. many of the headlines, important names, and the large capitals have been heightened with gold and colours.

The Countess of Pomfret, whose copy this was, died in 1761; she was one of the Ladies of the Bedchamber to Queen Caroline, and was a friend of Horace Walpole; she was also one of the famous literary ladies of her day.

Shakespeare's frequent use of Froissart is well known.

Consult Douce's "Illustrations" of *Romeo and Juliet*, etc., etc.

- 476 **FROISSART. An Epitome of Frossard:** or A Summarie Collection of the most memorable Histories contained in his Chronicle, chiefly concerning the State of England and France. Wherein the famous Warres and Conquests of King Edward the third, with the honourable atchievements of the Blacke Prince, and other his sonnes, both in Fraunce, Spaine, and Portugall, are compendiously described. Entermixed with other historicall occurrents of those times, very worthy, and profitable to be had in remembrance: Compiled in Latin by John Sleydane, and translated into English, by P. Golding.

Small 4to, *full calf gilt, g. e.* London, 1608.

£2 10s

PLATE XXXI.



IMPERATORUM & CÆSARUM VITÆ. 1550.
(Queen Elizabeth's Copy).
See Item No. 500.

PLATE XXXII.



JOHNSON'S HIGHWAYMEN.
See Item No. 503A.

- 477 **FULLER** (Thomas). **The History of the Worthies of England**, Who for Parts and Learning have been eminent in the several Counties. Together with An Historical Narrative of the Native Commodities and Rarities in each County.

Portrait engraved by Loggan, and the index at end.

FIRST EDITION. Folio, *full calf, morocco back, g. e.*

London, 1662.

£6 6s

*** On page 126 is found an interesting notice of Shakespeare. This is highly valuable as being the first biographical notice of the poet. The date of Shakespeare's death is left blank, and Halliwell-Phillipps remarks that Fuller "was not even at the pains to ascertain the year of the poet's decease."

"William Shakespeare was born at Stratford-on-Avon in this county, in whom three eminent poets may seem in some sort to be compounded: I. Martial in the warlike sound of his surname, whence some may conjecture him of a military extraction *hasti-vibrans* or Shake-speare.—2. Ovid, the most naturall and witty of all poets, and hence it was that Queen Elizabeth, coming into a grammar-school made this contemporary verse, '*Persius a crab-staffe, bawdy Martial, Ovid a fine wag.*'—3. Plautus, who was an exact comœdian, yet never any scholar, as our Shakespeare, if alive, would confess himself, etc. He died anno Domini 16—, and was buried at Stratford-upon-Avon, the town of his nativity."

- 478 **CARNIER** (Robert). **Les tragédies de Robert Carnier**, conseiller du Roi, Lieutenant Général criminel.

12mo, *red morocco, gilt ornament on sides, gilt back, g. e., inside dentelles, by Trautz-Bauzonnet.* Rouen, 1612.

£12 10s

Robert Garnier, the chief French writer of tragedy at the end of the sixteenth century, introduced Caesar, Mark Anthony, Cassius, and other of Shakespeare's characters into his tragedy of Cornélie (Pompey's widow).

Mark Anthony is also the leading personage in Garnier's two other Roman tragedies, Porcie (Portia), Brutus's widow, and Marc Antoine.

The tragedy of Cornelia is cited by Sydney Walker in his notes on "The Tempest."

- 479 **CAYTON** (Edmund). **Pleasant Notes upon Don Quixot.**

FIRST EDITION. Small folio, *original calf.*

London, 1654.

£4 10s

*** This contains numerous Shakespeare allusions.

"Let English men write of their owne wits, fancies, subjects, disputes, sermons, Histories, Romancees are as good, vigorous, lasting, and as well worthy the reading, as any in the world. Our Fairy Queen, the Arcadia, Drayton, Beaumont and Fletcher, Shakespeare, Johnson, Randolph, and lastly, Gondibert, are of eternall fame" (p. 21).

(Addressing Sancho Panza.)

"What makes thee shake, what makes thy teeth to chatter?
Art thou afraight or frighted? what's the matter?
Thou mak'st me tremble at thy flesh-quake, Pancha,
Look on thy Don, the Shake-speare of the Mancha,
Whose chiefe defence I am; The undertaker
Of all Heroick Actions, though a shaker." (P. 95).

- 480 **CENTILIS** (Robert). **Considerations upon The Lives of Alcibiades and Coriolanus.** By Marques Virgilio Malvezzi, One of the Supreme Councill of Warre, to His Catholick Majestie. Dedicated to the King, his Master.

12mo, *original calf.* London, 1650.

£1 10s

*** The life of Coriolanus illustrates Shakespeare's play "Coriolanus."

481 **GESTA ROMANORUM.**

Black Letter, double columns, 46 lines to a full page. Rubricated. With MS. notes in red and blue ink.

Folio. *Wooden boards and leather back.*

(*Strassburg, Printer of 1483 Jordanus de Quedlinburg*), January 7-12th, 1499. **£12 12s**

The *Gesta Romanorum* is a collection of little stories or tales borrowed from Sacred literature, Oriental tradition and the fables which were in general circulation in Europe during the Middle Ages.

SHAKESPEARE MUST HAVE KNOWN THE GESTA ROMANORUM IN THE ORIGINAL LATIN, AS THE EARLIEST TRANSLATION KNOWN IS DATED 1698.

A collection of tales, romances, etc., to which Shakespeare was greatly indebted. (See Douce's "Illustrations of Shakespeare," Warton's "History of English Poetry," etc.)

Hain *7751. British Museum Catalogue, vol. 1, p. 146.

ADDRESSED TO SIR WILLIAM CECIL, LORD BURGHLEY, THE GUARDIAN OF SHAKESPEARE'S FRIEND AND PATRON THE EARL OF SOUTHAMPTON.

- 482 **GOUT. A Treatise on the Gout.** English Manuscript on 22 leaves of paper (12 inches by 8 inches). The first seven leaves are occupied by a preface in English, addressed to Sir William Cecil, Lord Burghley: the rest contains the Treatise itself, in Latin in the same Elizabethan hand.

Folio, *old calf.* England, circa 1570.

£75

The treatise was evidently written by a Court Physician who was intimate with Sir William Cecil, Lord Burghley, but his name is not given.

*** An Elizabethan Manuscript, interesting to the Shakespearean Student on account of it being addressed to the great Prime Minister of Queen Elizabeth, who was the guardian of Shakespeare's friend and patron, the Earl of Southampton. This Address extends to 13 folio pages. Also of importance as it elucidates medical passages in Shakespeare's Works, such as—

Do curse the gout, serpigo, and the rheum.—("Measure for Measure"). A Priest that lacks Latin and a rich man that hath not the gout.—("As You Like It"). But the gout galls the one, and the pox pinches the other. A pox of this gout! or a gout of this pox! for the one or the other plays the rogue with my great toe.—("2 Henry IV").

SHAKESPEARE'S SOURCE FOR PERICLES.

A NEARLY CONTEMPORARY MANUSCRIPT OF THE CELEBRATED POEM BY
ENGLAND'S FIRST POET LAUREATE.

483 **COWER (John). Confessio Amantis.**

A very early Manuscript of this the First Important Poem in the English Language.

Written by an English Scribe in English (in black and red) in a very legible hand on 408 pages of vellum, double columns (40 lines to a full page).

Five pages are adorned with strap ornamentation of flower sprays, etc., in gold and colours. Towards the end of the Prologue is a Miniature in gold, silver and colours (3 by 2¾ inches) of the Statue in "Nabuchadonosor's Vision." There are further several hundreds of small initials in gold and colours, many of them being adorned with floral spray ornamentations.

Thick folio, calf. Circa 1420.

(SEE ILLUSTRATION, PLATE No. XXVI.)

£680

Shakespeare founded his Play of "Pericles" from the tale of Pericles in Gower's "Confessio Amantis," which under the name of Apollonius of Tyre is found in the eighth book of this collection of stories.

Shakespeare makes Gower himself speak a prologue to introduce each act of Pericles, the opening one being:—

"To Sing a Song that old was sung
From ashes ancient Gower is come,
Assuming man's infirmities,
To glad your ear, and please your eyes,
It hath been sung at Festivals,
On ember eves, and holy ales."

(Pericles, Act I.)

*** A most interesting Manuscript of the famous poem by the "first of our Authors, who can be properly said to have written English." It is practically contemporary with him, as he died in 1408.

On the margin of one leaf is a couplet by, probably, the original owner, who may well be Edward IV.'s step-son, or one of the Thomas Greys of Northumberland.

"Like as thys reson doth devysse
I do my selfeyn same wysse.

Gray, T."

On two other leaves are inscriptions in Elizabethan penmanship: "John Gouer wrotte this Booke with his owne hand."

"John Gouwer wrott Boeke with his oune haunde, a poett Lawriet — p^r ME, WILLIAM MEATCAFE."

On the blank leaf preceding the commencement of the poetic matter, is this entry, probably of Jacobean date: "Frances Tomsone, of Westmester, servant to the King's ma'tie, dwelling in Longe Diche by the Hank in Sword." And above it, in an earlier hand: "John Gower wrott this booke, poeett Laurett."

This leaf and the reverse are both adorned with a very clever life-sized portrait in pencil, probably of Gower.

(Continued over

Gower's Confessio Amantis—*continued.*

*** Of the few Manuscripts of this great work which are known to be in existence (practically all being in Public Libraries) few are so perfect as this one, which only lacks the first leaf of the prologue and about six other leaves. It apparently was unknown to Prof. Macaulay, but formed the subject of a lecture by Dr. Charlton at the Newcastle Archæological Society, and this lecture was printed in their proceedings.

"Gower's 'Confessio Amantis,' his only English poem, is in about 30,000 eight-syllabled rhymed lines.

"The poem consists of a prologue and eight books. The prologue deals largely with the degradation of the clergy and of the people, which Gower reminds his readers it is in their own power to check. He concludes with a moralised interpretation of Nebuchadnezzar's dream. In Book I. Gower represents a lover as appealing to Cupid and Venus to cure him of his sickness. Venus sends a confessor, Genius, to shrive him. The confessor arrives, and the dialogue between him and the lover occupies the rest of the poem. The confessor first asks the lover how he has used his five senses, and, in a number of stories chiefly derived from classical authors, warns him of the vices which the senses are prone to encourage. In the later books the confessor describes in turn the seven deadly sins, pride, envy, anger, sloth, avarice, gluttony, and lust, with their different ministers, and illustrates their ravages by a series of stories loosely strung together after the manner of Boccaccio's 'Decameron.' The last and eighth book concludes with the confessor's absolution of the lover. There are occasional digressions, as in the account of the rise of the mechanical arts in Book IV., or of the religions of the ancient world in Book V. In Book VII. the general plan is interrupted by a summary of philosophical knowledge—of 'theorique,' 'rhetorique,' and 'poetique'—derived from the popular 'Secretum Secretorum' falsely attributed to Aristotle, and assumed to embody the instruction given by Aristotle to Alexander. Gower adds to this interpolation many stories illustrating the duties of kingship, with unfriendly allusions to Richard II.

"Gower contrives to tell in all 112 different stories, and shows himself acquainted with much classical and mediæval literature. The sources of nearly all his stories have been traced. About twenty come from Ovid's 'Metamorphoses,' three from Ovid's 'Heroides.' Others are extracted from the Bible, the 'Gesta Romanorum,' Josephus, Valerius Maximus, Trogus Pompeius or Justin. The chronicles of Cassiodorus and Isidorus, Godfrey of Viterbo's 'Pantheon,' 'Vincent de Beauvais,' 'Speculum Historiale,' the 'Geste de Troy' (in the prose of Dares Phrygius or the verse of Guido di Colonna), the romances of Alexander the Great and Sir Lancelot were also among his works of reference. Statius's 'Thebais' supplied the story of the knight Capaneus (Book II.). Gower mentions Dante, and was clearly familiar with Boccaccio and Ovid's 'Ars Amandi.' Scattered through the work are Latin rubrics and elegiacs. The latter, written in imitation of Boethius, are often notable for their bad prosody and loose grammar."

484 **GREENE** (Robert). **The Honorable History of Frier Bacon, and Frier Bungay.** As it was lately plaid by the Prince Palatine his Servants.

Woodcut on title.

Small 4to, full crushed levant morocco extra, g. e.

London, 1655.

£25

*** There are several points of similarity between the Oxford Magician in "Frier Bacon" and "Prospero" in Shakespeare's "Tempest." (See Halliwell-Phillipps' "Shakespeare.")

SHAKESPEARE'S SOURCE FOR "ALL THE WORLD'S A STAGE."

THE POET, GABRIEL HARVEY'S COPY.

- 485 **QUAZZO** (Steeven). **The Civile Conversation** written first in Italian, and nowe translated out of French by George Pettie, devided into foure bookes.

In the first is conteined in generall, the frutes that may bee reaped by conversation, and teaching howe to knowe good companie from yll.

In the second, the manner of conversation, meete for all persons, which shall come in any companie, out of their owne houses, and then of the perticular points which ought to bee observed in companie betweene young men and olde, Princes and private persons, learned and unlearned, Citizens and Strangers, men & women.

In the third is perticularly set fourth the orders to bee observed in conversation within doores, between the husband and the wife, the father and the sonne, brother and brother, the Maister and the servant.

In the fourth, the report of a banquet.

The FIRST EDITION. Small 4to. *A Fine Copy in its original vellum binding.* London, Richard Watkins, 1581. **£65**

*** From the library of the celebrated Elizabethan poet, Gabriel Harvey, with his autograph Signature on top of title-page.

This is one of the books which was read by William Shakespeare, indeed, from it he partly obtained the idea for his celebrated speech "All the World's a Stage," in "As You Like It." Douce, in his "Illustrations of Shakespeare," writes as follows: "There are likewise two other probable sources that are worthy of notice on this occasion. The first is Withal's short dictionarie in Latine and English (see this Catalogue, No. 615). The other is Pettie's translation of Guazzo's Civile conversation, where one of the party introduces the saying of some philosopher 'that this world was a stage, we the players which present the comedie.'"

WITH THE ARMS EMBLAZONED.

- 486 **QUILLIM** (John). **A Display of Heraldrie.**

The FIRST EDITION of this great Heraldic Classic, *with several hundred engravings of Armorial Bearings, all of them painted in their proper colours.*

Folio, calf. London, 1611.

£6 6s

*** With autograph on title of John Barkham 1612 (of Corpus Christi College), antiquary and historian, who doubtless painted the arms.

Referred to by Hunter in his "New Illustrations of Shakespeare."

- 487 **HAKLUYT** (Richard). **The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation**, made by Sea or overland, to the remote and farthest distant quarters of the Earth, at any time within the compasse of these 1600 years. Divided into three severall Volumes.

The first volume containeth the worthy Discoveries, &c., of the English toward the North and Northeast by Sea.

The Second volume comprehendeth the principall Navigations, Voyages, Traffiques, and discoveries of the English Nation made by Sea or over-land to the South and South-east parts of the World.

The Third and Last Volume of the Voyages, Navigations, Traffiques, and Discoveries of the English Nation to all parts of the New-found world of America, or the West Indies: As namely to Engronland, Meta Incognita, Estotiland, Tierra de Labrador, Newfoundland, up the Grand bay, the Gulfe of S. Laurence, and the River of Canada to Hochelaga (Montreal) and Saguenay, along the coast of Arambec, to the shores and maines of Virginia and Florida.

Together with the two renowned, and prosperous voyages of Sir Francis Drake and M. Thomas Candish round about the circumference of the whole earth, and divers other voyages.

Three vols. in two, small thick folio, *original calf*.

London, 1599-1600.

£65

*** Church No. 322. Sabin Nos. 29596-7-8.

Includes at the end of Vol. I. the genuine original issue of the "Brief and true report of the Honorable voyage unto Cadiz, 1596, of the overthrow of the kings Fleet, and of the winning, sacking, and burning of the Citie, with all other accidents of moment, thereunto appertaining," which is so seldom found, having been suppressed by order of Queen Elizabeth after the disgrace of the Earl of Essex in 1599.

See Douce's "Illustrations of Shakespeare," Vol. I., p. 251, and Drake's "Shakespeare and His Times," Vol. I., p. 477.

- 488 **HALLE** (Edward). **The Union of the two Noble and Illustrate Famelies of Lancastre and Yorke** beeyng long in continual discension for the croune of this Noble Realme, with all the actes done in bothe the tymes of the Princes, bothe of the one linage & of the other, beginnyng at the tyme of King Henry the Fowerth, the first auctor of this devisiion, & so successfully proceadyng to the Reign of King Henry the Eight.

Woodcut title and woodcut initials.

First Issue of the FIRST EDITION. Folio. *Fine copy in modern pigskin, blind tooled, g. e.* London, R. Grafton, 1548. **£18 18s**

Shakespeare must have consulted Halle's Chronicle continuously whilst composing King Henry V, King Henry VI, King Henry VIII, Pericles, Othello, etc. A portion is reprinted in Capell's "School of Shakespeare."

489 **HARINGTON** (Sir John). **A new discourse of a stale subject, called the Metamorphosis of Ajax written by Misacmos, to his friend and cosin Philostilpnos.**

With a woodcut.

At London, Printed by Richard Field, dwelling in the Black friers, 1596.

In the prologue are the Music and Words of a song called "Black Sauntus."

An apologie.

- | | |
|--------------------------------|-------------------------------|
| 1. Or rather a retractation. | 2. Or rather a recantation. |
| 3. Or rather a recapitulation. | 4. Or rather a replication. |
| 5. Or rather an examination. | 6. Or rather an accusation. |
| 7. Or rather an explication. | 8. Or rather an exportation. |
| 9. Or rather a consideration. | 10. Or rather a confirmation. |
| 11. Or rather all of them. | 12. Or rather none of them. |

London, 1596.

Ulysses upon Ajax: written by Misodiaboles to his friend Philaretis.

Printed at London for Thomas Gubbins, 1596. With woodcut on D6 (some headlines touched by Binder).

An Anatomy of the Metamorphosed Ajax.

At London: Imprinted by Richard Field, 1596.

The four excessively rare pieces, all FIRST EDITIONS, 12mo, and bound by Riviere in 4 volumes, crushed levant morocco extra, g. e.

(SEE ILLUSTRATION, PLATE NO. XXVII.)

£150

*** Sir John Harington was Godson of Queen Elizabeth.

For writing these four tracts, he incurred the Queen's anger—it was not the indecency of them, but a suspected innuendo about the Earl of Leicester which drew the Royal anger of Harington. He was ordered to leave the court "till he had grown sober," and there was even a talk of summoning him before the Star Chamber. Ultimately a licence was refused for printing the books, but not till the earliest volume had run through three editions in the year. In 1598 Harington was forgiven by Queen Elizabeth.

Drake, in "Shakespeare and his Times," makes frequent quotations from these volumes. He remarks: "We shall conclude these observations on the miscellaneous literature of Shakespear's time, by noticing one of the earliest of our Facetiae, the production of an author who may be termed, in allusion to this jeu d'esprit, the Rabelais of England. Had the subject of this satire been exceptionable in its nature, the popularity which it acquired for a season might have been permanent, but its grossness is such as not to admit of adequate atonement by any portion of it, however poignant. It is entitled 'A New Discourse of a Stale Subject,' called the Metamorphosis of Ajax. Written by Misacmos to his friend and cosin Philostilpnos, London, 1596, and it is said to have originated from the author's invention of a watercloset for his house at Kelston. The conceit, or pun upon the word Ajax, or a jakes, appears to have been a familiar joke at the time, and had been previously introduced by Shakespeare in his 'Love's Labour Lost,' when Costard tells Sir Nathaniel, the curate, on his failure in the character of Alexander, 'You will be scraped out of the painted cloth for this; your lion, that holds his poll-ax sitting on a close-stool, will be given to A-jax; he will be the ninth worthy.'"

- 490 **HAYWARD** (Sir John). **The First Part of the Life and Raigne of King Henrie the IIII**, extending to the end of the first year of his raigne. Written by J. H.

FIRST EDITION. Small 4to, *vellum*.

Imprinted at London by John Wolfe, 1599.

£10 10s

*** "Hayward, who in 1599, issued his account of the fall of Richard and the elevation of his successor to the Throne, under the title of the 'First Part of the Life and Raigne of King Henrie the Fourth,' dedicating the work to the Earl of Essex, displeased Elizabeth so seriously that she ordered Sir Francis Bacon to search this book for treason. Bacon reported he found no treason, but many felonies, 'for Hayward had stolen many of his conceits out of Tacitus.' Nevertheless Hayward was summoned before the Star Chamber and imprisoned until Essex was executed. It is supposed the Queen took offence at his passages upon hereditary right of succession. The Queen continued to be so excitable on the subject that even in August, 1601, in an interview with Lambard, who was exhibiting a work on the public records, his 'Pandecta Rotulorum,' on opening at the reign of Richard, she said, in allusion to the deposition of that sovereign and to the recent insurrection, 'I am Richard the Second, knowe yee not that?' to which he replied, 'Such a wicked imagination was determined and attempted by a most unkind gentleman, the most adorned creature that ever your Majestie made.' The latter part of the Queen's rejoinder is more significant than intelligible: 'He that will forget God will also forget his benefactors.' This tragedy was played fourtie times in open streets and houses."—(Halliwell-Phillipps's "Outlines of the Life of Shakespeare.")

- 491 **HELIODORUS: An Æthiopian Historie.** Fyrst written in Greeke by Heliodorus, and translated into English by T(ho.) U(nderdowne), no lesse witty then pleasant, being newly corrected and augmented, with diuers new additions by the same author, whereunto is also annexed the Argument of every Booke in the beginning of the same, for the better understanding of the Storie.

Small 4to, *straight-grain morocco gilt, g. e.*

Printed at London, 1605.

£15

*** A Story in this work is alluded to in Shakespeare's "Twelfth Night," Act V., Sc. 1.

- 492 **HENTZNER** (Paul). **Itinerarium Germaniæ, Galliæ, Angliæ, Italiæ, etc.** (In 1598).

Folding table at end.

Thick small 8vo, *original vellum*. *Noribergæ*, 1629. **£2 10s**

*** Hazlitt ("Shakespeare's Library") quotes at length from this edition in his notes on "The Merry Wives of Windsor"; consult, too, "Transactions of the New Shakespere Society," 1880-85, page 294.

Hentzner, when visiting England in 1598, wrote this account of his travels. It is of great importance and has been translated into English by Mr. Rye in "England as seen by Foreigners in the days of Elizabeth and James I." "Without the city, are some Theatres, where English Actors represent almost every day Comedies and Tragedies to many numerous audiences; these are concluded with variety of dances, accompanied by excellent music and the excessive applause of those that are present. Not far from one of these Theatres (the Globe?), which are all built of wood, lies the Royal Barge, close to the River Thames; it has two splendid cabins, beautifully ornamented with glass windows, painting and carving; it is kept upon dry ground, and sheltered from the weather. There is still another place, built in the form of a Theatre, which serves for the baiting of bears and bulls; they are fastened behind, and then worried by those great English dogs (quos lingua vernacular 'Docken' appellat), and mastiffs, but not without great risk to the dogs from the teeth of the one and the horns of the other, and it sometimes happens they are killed on the spot; fresh ones are immediately supplied in the place of those that are wounded or tired. To this entertainment there often follows that of whipping a blinded bear, which is performed by five or six men, standing in a circle with whips, which they exercise upon him without any mercy; although he cannot escape from them because of his chain, he nevertheless defends himself vigorously. At these spectacles and every where else, the English are constantly smoking the Nicotian weed, which in America is called Tobaca—others call it Paetum—(i.e., Petun, the Brazilian name for Tobacco, from which the allied beautiful plant 'Petunia' derives its appellation), and generally in this manner; they have pipes on purpose made out of Clay, into the farther end of which they put the herb, so dry that it may be rubbed into powder, and lighting it they draw the smoke into their mouths, which they puff out again through their nostrils like funnels, along with it plenty of phlegm and defluxion from the head. In these Theatres fruits, such as apples, pears, and nuts according to the season, are carried about to be sold, as well as wine and ale."

- 493 **HEYLYN** (P.). **The Historie of that most famous Saynt and Souldier of Christ Jesus, St George of Cappadocia;** asserted from the fictions of the middle ages of the Church, and opposition of the present. . . .

Second Edition, Corrected and Enlarged.

With engraved title containing portraits of Edward I. and Charles I.

Small 4to, *original calf*.

London: Printed for Henry Seyle. 1633.

£5 5s

*** This book is of considerable Shakespearean interest, having an interesting allusion to "Sir John Falstolfe" and the Stage. Contains also selections from Drayton, Chaucer, Spenser, etc.

The following curious manuscript note occurs on blank fly-leaf:—

"July 26, 1708. I promise to receive this book
again if it is not ye best Edition.
Jho: Egerton"

- 494 **HEYWOOD** (Thomas). **The Life of Merlin, surnamed Ambrosius.** His Prophecies, and Predictions Interpreted; and their truth made good by our English Annalls, being a Chronographicall History of all the Kings, and memorable passages of this Kingdome, from Brute to the Reign of our Royall Soveraigne King Charles; a Subject never published in this kind before, and deserves to be knowne and observed by all men.

Engraved frontispiece.

FIRST EDITION. Small 4to, *full levant morocco gilt, g. e., by Riviere.*

London, 1641.

£12 12s

Cited by Farmer in his Notes on "Hamlet."

- 495 ——— **The Rape of Lucrece.** A true Roman Tragedy, with the severall Songs in their apt places, by Valerius the merry Lord among the Roman Peeres. The copy revised, and sundry Songs before omitted, now inserted in their right places. Acted by Her Majesties Servants at the Red Bull.

Small 4to, *half morocco.* *London, 1638.*

£21

*** In this Edition there are Five Additional Songs.

*** A very popular Play, largely so because of the comic songs of the "Merry Lord Valerius." It is quoted by Malone in his edition of King Lear.

"THIS IS THE TUNE OF OUR CATCH, PLAYED BY THE PICTURE OF NO-BODY."
(The Tempest).

496 **HEYWOOD** (Thos.). **Nobody and Somebody.** With the true Chronicle Historie of Elydure who was fortunately three severall times crowned King of England.

The true copy thereof, as it hath beene acted by the Queens Maiesties Servants.

Woodcut on title of "Nobody" (coloured by an early hand).

Small 4to, bound by Riviere in full-crushed levant morocco extra, g. e.

Printed for John Trundle and are to be sold at his shope (1607).

(SEE ILLUSTRATION, PLATE No. XXVIII.).

£63

(The Hoe copy sold for \$525.00.)

*** An exceedingly rare Elizabethan Play. Besides the woodcut on title of "Nobody," there is a figure of "Somebody" on last leaf (this latter is an admirable facsimile), one or two headings are cut into and bottom of title renewed.

This play is referred to by Shakespeare in "The Tempest," where Ariel's music is said to be played by the picture of "Nobody."

Richard Simpson reprinted the whole play in his "School of Shakespeare."

On Sig. F. 4 we have a Shakespearean allusion:—

"It shall go hard, but I the shrew will tame."

There is also a similarity between a passage in the play and one in "King Lear."

"Somb. What has he scapt us.

Const. He is gone my Lord.

Somb. It shall be thus, now you have seene his shape.

Let him be straight imprinted to the life;

His picture shall be set on every stall,

And proclamation made, that he that takes him,

Shall have a hundred pounds of Somboddy." (Sig. D. 4.)

So also in Shakespeare's "King Lear" (Act. ii., sc. i.):—

"Glo. . . . the villain shall not scape;

The duke must grant me that; besides, his picture

I will send far and near, that all the kingdom

May have due note of him."

A notable allusion in the play is that referring to the treatment of thieves taken in the theatres of that day:—

"Somebody once pickt a pocket in this Play-house yard,

Was hoysted on the stage, and shamd about it." (Sig. I b.)

"SHAKESPEARE'S" EDITION.

- 497 **HOLINSHED** (Raphael). **Chronicles of England, Scotlande, and Irelande.** Conteyning, the Description and Chronicles of England, from the first inhabiting unto the conquest. Until this present time 1577. The description and Chronicles of Scotland, from the first originall of the Scottes nation, till the yeare of our Lorde 1571. The description and Chronicles of Yreland, likewise from the firste originall of that Nation, vntil the yeare 1547. Faithfully gathered and compiled by Raphaell Holinshed.

Black Letter, *with the several woodcut titles and numerous woodcut illustrations.*

2 vols., folio, *russia* (some marginal notes and headlines cut into).
Imprinted for John Hunne, 1577.

(SEE ILLUSTRATION, PLATE NO. XXIX.)

£75

*** In Sig. Eeee of Vol. 11 is an extra leaf with "The Names of the Knights made at Leith," and in Yyyy occurs a folded plan of the Siege of Edinburgh Castle (this latter is defective).

THIS, THE FIRST EDITION, USUALLY CALLED SHAKESPEARE'S EDITION, CONTAINS NUMEROUS WOODCUTS, NONE OF WHICH WERE REPRODUCED IN THE SECOND.

At p. 243 of the history of Scotland occurs a curious woodcut of the meeting of Macbeth and the witches.

Few books in early English Literature are more difficult to procure in a clean and perfect state than Holinshed's Chronicles.

"The 'Chronicles' form a very valuable repertory of historical information. The enormous number of authorities cited attests Holinshed's and his successors' industry. The style is clear, although never elevated, and the chronicler fully justified his claim 'to have had an especial eye unto the truth of things,' although his protestant bias is very marked throughout and his treatment of early times is very uncritical. The patriotic tone of the book led Holinshed's assistants to insist so strenuously on the rights of the English sovereigns to exact homage from the Scottish rulers, that Sir Thomas Craig was moved to write a reply entitled 'De Hominio,' in 1605.

"The Elizabethan dramatists drew many of their plots from Holinshed's pages, and nearly all Shakespeare's historical plays (as well as 'Macbeth,' 'King Lear,' and parts of 'Cymbeline') are based on Holinshed's 'Chronicles.' At times (as in the two parts of 'Henry IV.')

Shakespeare adopted not only Holinshed's facts, but some of his phrases. Many extracts from Holinshed's work have been printed by the editors of Shakespeare's historical plays, to illustrate the sources of his information." (D.N.B.)

- 498 **HOWELL (J.). Epistolae Ho-Eliauae.** Familiar Letters, Domestic and Forren, Divided into sundry Sections, partly Historicall, Politicall, Philosophicall.

With a fourth volume of New Letters, never published before.

Together in 1 vol., thick small 8vo, *original calf*.

London, 1655.

£1 10s

*** Halliwell-Phillipps points out the curious reference in this edition to Sir John Oldcastle. (Consult "Outlines of the Life of Shakespeare," Vol. II., page 352.)

- 499 **HROSVITA. Opera Hrosvite illustris virginis et monialis Germane gente Saxonica orte nuper a Conr. Celte inventa.**

Roman Letter, 44 long lines to a page.

Folio, *half bound (a little worming)*.

Nuremberg, Printer for the Sodalitas Celtica (?F. Paypus), 1501.

(SEE ILLUSTRATION, PLATE NO. XXX.)

£67 10s

With eight full-page woodcuts, the first two being by Dürer, though unsigned. The one on the reverse of title, represents Celtis presenting this book to the Elector Frederick III. of Saxony. Three persons stand at the back who, it has been suggested, represent Dürer, Koberger and Wolgemut.

The second cut by Dürer represents Hrosvita kneeling before the Emperor Otto, and presenting her book; the Abbess Gerberga, with crown and crozier stands beside them.

COHN, IN HIS ELABORATE TREATISE, "SHAKESPEARE IN GERMANY," SAYS THAT THE VOLUME CONTAINS MANY PASSAGES THAT REMIND ONE STRONGLY OF SHAKESPEARE.

The following are some of the coincidences between Hrosvita and Shakespeare:—

Hrosvita's Gallicanus, Sc. X.

Shakespeare's Henry V., Act V.

Gall. Behold how, at our entrance in Rome, all the citizens come forth, and, according to the custom, present us with the signs of victory.

Chor. But now behold—how London doth pour out her citizens,
The mayor and all his brethren in best sort,
Like to the senators of antique Rome
With the plebeians swarming at their heels,
Go forth and fetch their conquering Cæsar in.

Ibid., Sc. X.

Ibid., Act IV., Sc. 7.

Paul. No, verily; to the true God alone we must ascribe our victory.

Hen. O God, thy arm was here—
And not to us, but to thy arm alone
Ascribe we all

Gall. Let us then enter the church of the holy apostles as becometh the humble confessors of the faith.

Do we all holy rites.

Hrosvita's Dulcitus, Sc. XII.

Shakespeare's Measure for Measure,
Act II., Sc. 4.

Irene. I prefer giving up the body to all kinds of outrages, to allowing my soul to be polluted by the worship of idols.

Isab. Sir, believe this, I had rather give my body than my soul.

(Continued over)

Hrosvita: Opera—continued.

A most striking resemblance is to be noticed between Hrosvita's Callimachus and Shakespeare's *Romeo and Juliet*, not only in parts of the dialogue, but also with respect to characters and situations. Here are some passages from the opening scenes of both plays:—

Hrosvita's Callimachus,
Sc. 1 and 2.

Call. I wish, my friends, to say a few words to you.

Friends. We are at your service as long as you please.

Call. If you don't object, we would avoid the multitude.

(They step aside.)

Friends. Reveal, then, the cause of thy grievance.

Call. I love.

Friends. What?

Call. An object fair and graceful.

Friends. But by your answer it does not appear what particular being it is you love.

Call. Well, then, a woman.

Friends. The wife of prince Adronicus?

Call. Yes, herself.

Friends. She has devoted herself entirely to the service of the Lord, and she even refuses her bed to her husband Andronicus.

Shakespeare's *Romeo and Juliet*,
Act I., Sc. 3.

Benv. So please you, step aside.

I'll know his grievance, or be much denied.

. . . . What sadness lengthens Romeo's hours?

Rom. Not having that, which having makes them short.

Benv. In love?

Rom. Dost thou not laugh?

Benv. No, coz, I rather weep.

Tell me in sadness, who she is you love?

Rom. In sadness, cousin, I do love a woman.

Benv. I aim'd so near.

Rom. And she is fair, I love.

. . . . she'll not be hit

With Cupid's arrow

. . . . in strong proof of chastity well arm'd.

Benv. Then she has sworn, that she will still live chaste?

The concluding scenes present almost the same picture in both plays: A sepulchral cavern, a woman's open tomb, a young woman dead, a young lover dead at the foot of the coffin of his love. This tragic scene is witnessed in both pieces by two men deeply affected, in *Romeo and Juliet*, by the Father and Friar Lawrence, in *Callimachus* by the husband and St. John the Apostle.

QUEEN ELIZABETH'S COPY.

(Afterwards owned by Leonard Digges, the contemporary poet who wrote in praise of Shakespeare).

500 **IMPERATORUM & CÆSARUM VITÆ, cum imaginibus ad vivam effigiem expressis.**

Illustrated with Medallion Portraits.

Small 8vo. *Lugduni (Lyons)*, 1550.

A MAGNIFICENT COPY FROM THE LIBRARY OF QUEEN ELIZABETH; BROWN CALF, IN CENTRE OF EACH COVER IN GOLD THE ROYAL ARMS OF THE QUEEN ENCLOSED WITH THE GARTER AND SURMOUNTED WITH A CROWN AND HER INITIALS "E.R.," BROAD GOLD CORNER PIECES, AND WITH THE INTERMEDIATE SPACES FILLED WITH ERMINE DROPS, G. E.

(SEE ILLUSTRATION, PLATE NO. XXXI.)

£150

*** A remarkable specimen of the rich binding made for Queen Elizabeth. It afterwards fell into the hands of the celebrated poet, *LEONARD DIGGES*, whose Autograph is found on a blank fly leaf at end. There are further two pages of contemporary manuscript (in English) at commencement.

LEONARD DIGGES was the author of the celebrated verses in praise of Shakespeare, one of which was prefixed to the 1623 folio, the other to the 1640 poems. Few contemporaries wrote more sympathetically of Shakespeare's greatness:

"Poets are borne, not made, when I would prove
This truth, the glad remembrance I must love of never dying Shakespeare."

It is interesting to surmise how this volume came from the Royal Library into that of Leonard Digges. His brother, Sir Dudley Digges, was high in favour with King James I., being sent as Special Envoy by him to Russia; when Sir Julius Cæsar died he succeeded to the Mastership of the Rolls. Correspondence of Elizabeth with Leicester and others was found in his Archives at his death. Consequently it can reasonably be assumed that Sir Dudley Digges obtained the volume from the Royal Library, and presented it to his brother.

It is interesting to note that the book commences with the life of Julius Cæsar. "Leonard Digges, in his eulogistic lines on Shakespeare (published in the 1640 edition of Shakespeare's Poems) emphasises the superior popularity in the theatre, of Shakespeare's Julius Cæsar, to Ben Jonson's Roman play of Catiline," commencing:—

"So have I seene, when Cæsar would appeare,
And on the stage at halfe-sword parley were
Brutus and Cassius; oh, how the audience
Were ravish'd, with what wonder they went thence,
When some new day they would not brooke a line
Of tedious (though well laboured) Catiline." Etc.

- 501 **JAMES I., KING OF ENGLAND. The Workes of the Most High and Mighty Prince James.** Published by James Bishop of Winton.

Fine engraved title by Elstrack, large portrait of the King, woodcut of the Royal Arms, and small portrait of Prince Charles by Pass.

The FIRST COLLECTED EDITON. Folio, calf.

London, 1616.

£4 4s

*** One of the few copies extant with the additional leaves (pp. 571—622) which were printed in 1620 and are rarely to be found.

The Verse under the King's portrait is ascribed to Shakespeare:

“Crownes have their compasse
Length of dayes their date. . . .
Triumphes their tombes
Felicity her fate
Of more than earth can earth
Make none partaker
But knowledge makes the king
Most like his maker.”

- 502 **JANNOTIUS (D.). De republicae Venetorum.**

With engraved frontispiece. 12mo, old calf.

Leiden, Elzevier, 1631.

15s

With numerous engravings of the old buildings of Venice, such as “The Bridge over the Rialto,” the sitting of the Doge's court, etc., illustrative of Shakespeare's “Merchant of Venice.”

- 503 **JEAN D'ARRAS. Die histori Od'Geschicht von de Edeln un schönen Melusina.**

Black Letter, long lines, 32 to a full page. *With 67 spirited German outline woodcuts in the text, including one on title.*

Small 4to, oaken boards and white leather.

Strassburg, Johannes Knobloch, 1516. *Fine copy, extremely rare.*

£42

The above book contains an illustration, both in text and woodcut, of the verses spoken by Oberon in the *Midsummer Night's Dream*.

“To the best bride bed will we,
Which by us shall blessed be.”

“The blessing of the bridal bed had doubtless, during the dark ages that preceded the promulgation of the gospel in many parts of Europe, been deemed the immediate office of fairies and other supernatural beings. The object of it was to make the issue of the marriage happy, and to avert deformity. In this, as in numerous other instances, the priests felt themselves obliged, in their attempt to do away with a Pagan superstition, which, as we see, continued, notwithstanding, to substitute some congenial ceremony that should console the deluded people.

In the romance of *Melusine*, the bishop who marries her to Raymondin blesses the nuptial bed. The ceremony is there represented in a very ancient cut. The good prelate is sprinkling the parties with holy water.” (Douce's “Illustrations of Shakespeare.”)

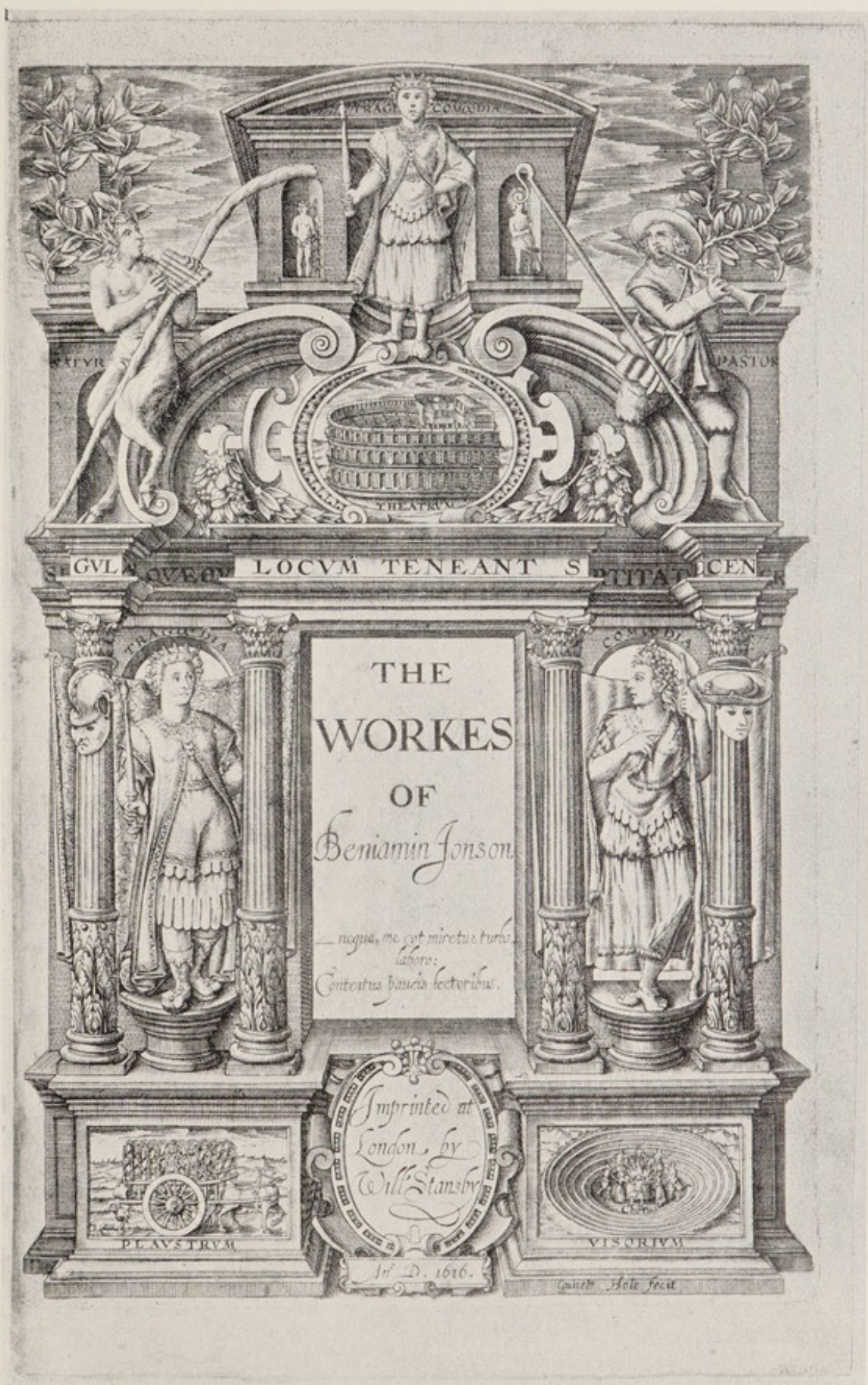


PLATE XXXIV.

A
TRUE REPORT
OF SVNDRY HORRIBLE
Conspiracies of late time detected to haue
(by Barbarous murders) taken away the
life of the *Queenes most excellent. Maiestie*; whom
Almighty God hath miraculously conserued
against the treacheries of her Rebelles,
and the violences of her most
puissant Enemies



AT LONDON
Printed by Charles Yetfweirt Esq.
1594.

THE TRIAL OF DR. RODRIGO LOPEZ.
(The Original of Shakespeare's Shylock).
See Item No. 516.

503a **JOHNSON** (Capt. Charles). **A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street Robbers, &c.**

To which is added, A Genuine Account of the Voyages and Plunders of the most Notorious Pyrates.

Interspersed with several diverting Tales, and pleasant Songs.

And Adorned with the Heads of the most Remarkable Villains, Curiously Engraven on Copper.

Illustrated with 26 full-page plates.

A COMPLETE COPY OF THE BEST EDITION. Folio, *original calf*.

London, 1734.

(SEE ILLUSTRATION, PLATE No. XXXII.).

£24

*** The first Life in this volume is that of Sir John Falstaff, and the frontispiece is a large plate of "Sir John Falstaff and his companions at GAD'S HILL."

The volume commences:—

"We begin this History with the Life of Sir John Falstaff (who flourished in the Reigns of Henry IV. and V., Kings of England; and we cannot help wishing that we were able to draw his character in this Place as beautifully as it is drawn by Shakespeare in several of his Plays, which are indeed almost the only Materials that remain for our Purpose."

"O, RARE BEN JONSON."

504 **JONSON** (Ben). **Works.**

Comprising his Plays, Poems, Masques, Prose Pieces, etc.

THE EXCEEDINGLY RARE FIRST COLLECTED EDITION.

2 vols., folio, *old calf (rebacked)*. *London, 1616-40.*

(SEE ILLUSTRATION, PLATE No. XXXIII.).

£125

The first Folio Edition of the Collected Works and Jonson's own edition. Ranking with the first folio of Shakespeare.

Vol. I. has fine impression of the title-page engraved in emblematical compartments by W. Hole.

Vol. II. has the rare general title.

Each play has a separate title, and the first three plays in the 2nd vol. are dated 1631.

At the end of each play is given the list of "The Principall Tragedians." Amongst the names occur that of Will. Shakespeare, who played in "Sejanus," "Every Man in his Humour," etc., etc. The close connection between the Plays of Shakespeare and Jonson needs no comment here.

Jonson, in his "Timber: or Discoveries made upon Men and Matter" (at end of vol. 2), gives his opinion upon Shakespeare as follows:—

"I remember, the Players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penn'd) hee never blotted out line. My answer hath been, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by wherein he most faulted. And to justifie mine owne candor (for I lov'd the man, and doe honour his memory (on this side idolatry) as much as any). He was (indeed) honest, and of an open, and free nature, had an excellent Phantsie, brave notions, and gentle expressions; wherein hee flow'd with that facility, that sometimes it was necessary he should be stop'd.

There was ever more in him to be praysed than to be pardoned."

ORIGINAL MANUSCRIPT.

- 505 **JUSTICE OF THE PEACE.** A book of sundrie Justices works, What a Justice of the Peace may do: 1627.

MANUSCRIPT NEATLY WRITTEN ON ABOUT 180 LEAVES, listing in alphabetical order the Offences which a Justice of the Peace may punish upon his own view of the Offence.

Small 8vo, *contemporary calf*, 1627.

£19 19s

*** An interesting volume giving insight into the legal learning of a Justice of the Peace, such an one as Shakespeare has immortalised in his "Justice Shallow."

Under the heading of "Vagabonds and Rogues," we find:—

"All comon plaiers of enterludes and
glasmen shall be accompted rogues."

KING CHARLES I.'S COPY.

- 506 **KNOLLES** (Richard). **The Generall Historie of the Turkes** from the first beginning of that Nation to the rising of the Othoman Familie, with all the notable expeditions of the Christian Princes against them, together with the Lives and Conquests of the Othoman Kings and Emperours.

Engraved title and portraits.

Thick folio, *original calf*. KING CHARLES THE FIRST'S COPY, *with his Arms in gold on sides (joints neatly repaired)*.

London, A. Islip, 1638.

£45

*** Cited by Malone in his notes on Hamlet and Othello.

A portion is reprinted in Capell's "School of Shakespeare," Capell's "Catalogue of Shakesperiana," No. 127.

- 507 **KRANTZIUS** (Albert). **Chronica Regnorum Aquilonarium Daniae Svetiae Norvagiae.**

With large woodcut coat of arms and woodcut initials.

Folio, *half calf*. Strassburg, Schott, 1548.

£10 10s

Lee, Shakespeareana, No. 505.

Consult Langbaine's "English Dramatic Poets," under *Hamlet*.

- 508 **LAMBARDE** (W.). **A Perambulation of Kent**, containing the Description, Historie, and Customes of that Shyre, collected and written (for the most part) in the year 1570, and now increased by the addition of some things which the author himself hath observed since that time.

FIRST EDITION. **Black Letter**, *with the rare map of the Saxon Heptarchy.*

Small 4to, *full morocco extra*. London, 1576.

£7 10s

The First County History, and this, the first edition, contains an account of the nobility omitted in subsequent editions. See note to following item for Shakespeare reference.

- 509 **LAMBARDE** (W.). **A Perambulation of Kent**, containing the description, Hystorie, and Customes of that Shyre, written in the yeere 1570 by William Lambarde of Lincolnes Inne Gent: first published in the yeere 1576, and now increased and altered after the Authors owne last copie.

Black Letter, map of England, and the folding "Carde of the Beacons, in Kent."

Small 4to. *Fine Copy in full russia, g. e.* London, 1596. **£5 5s**

*** A most interesting volume from its reference to the Theatre of Shakespeare's time. The author says that "None who go to Paris Gardein, the Bell Savage, or Theatre, to behold beare baiting, enterludes or fence play, can account of any pleasant spectacle unless they first pay one pennie at the gate, another at the entree of the scaffold, and the third for a quiet standing." Consult, too, "Transactions of New Shakespeare Society." 1877-79, Series I.

- 510 **LANGBAINE** (Gerard). **An Account of the English Dramatick Poets;** or, Some Observations and Remarks on the Lives and Writings of all those that have published either Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, Interludes, Farces, or Operas in the English Tongue.

FIRST EDITION. Small 8vo, *new calf antique.*
Oxford, 1691.

£3 15s

*** This volume contains a long and most interesting account (pp. 16) of Shakespeare, a list of his plays, sources of the plots, etc., etc.

"William Shakespear. One of the most Eminent Poets of his Time; . . . His 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, 't is agreed on by most, that his Learning was not extraordinary; and I am apt to believe, that his skill in the French and Italian Tongues, exceeded his knowledge in the Roman Language; . . . so I should think I were guilty of an Injury beyond pardon to his Memory. Should I so far disparage it, as to bring his Wit in competition with any of our Age. . . . I shall take the Liberty to speak my Opinion, as my predecessors have done, of his Works; which is this, That I esteem his Plays beyond any that have ever been published in our Language; and tho' I extremely admire Johnson, and Fletcher; yet I must still aver, that when in competition with Shakespear, I must apply to them what Justus Lipsius writ in his Letter to Androecas Schottus, concerning Terence and Plautus, when compar'd; Terentium amo, admiror, sed Plautum magis.

- 511 ——— **The Lives and Characters of the English Dramatick Poets;** also an exact account of all the plays in the English Tongue; first begun by Mr. Langbaine, improved and continued by a careful hand (Chas. Gildon).

Small 8vo, *half calf.* London, circa 1698.

£2 2s

*** This edition contains a curious reference to Sir W. Davenant.

"Sir William D'Avenant, the son of John D'Avenant, vintner of Oxford, in that very house that has now the sign of the Crown near Carfax: a house much frequented by Shakespear in his frequent journeys to Warwickshire; whither for the beautiful mistress of the house, or the good wine, I shall not determine."

Consult Halliwell-Phillips's "Outlines of the Life of Shakespeare" (the Davenant Scandal).

- 512 **LEE** (Nat.). **Caesar Borgia, Son of Pope Alexander the Sixth.** A Tragedy.
 FIRST EDITION. Small 4to, *new boards*. London, 1680. £3 3s
 *** The "Spirit of Shakespeare" is eulogized in the dedication:
 "He (Sir Philip Sidney) was at once a Cæsar and a Virgil, the leading Souldier, and the foreman Poet, all after this must fail; I have paid just Veneration to his Name, and methinks the Spirit of Shakespear push'd the commendation."
- 513 ——— **Lucius Junius Brutus; father of his Country.** A Tragedy.
 FIRST EDITION. Small 4to, *boards*. London, 1681. £4 10s
 *** The nature, wit, and vigour of Shakespeare are eulogized in the preface, and his Brutus is also criticised:
 "There are some Subjects that require but half the strength of a great Poet, but when Greece or Old Rome come in play, the Nature, Wit and Vigour of foremost Shakespear, the Judgment and Force of Johnson, with all his borrowed Mastery from the Ancients, will scarce suffice for so terrible a Grapple. . . . But Johnson's Catiline met no better fate. . . . Nay, Shakespear's Brutus with much adoe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with."
- 514 **LEONICO** (Angelo). **L'Amore di Trolio, et Criseida,** ove si Tratta in buona parte la Gverra di Troia.
Numerous woodcuts.
 Small 4to, *bound in full levant morocco, g. e.*
 Venetia, 1553. £15 15s
 *** The story of Troilus and Cressida in Italian ottava rima.
 Sidney Lee, in his "Shakespeareana," states:—
 "A volume of great rarity and apparently quite unknown to all the editors of Shakespeare."
- 515 **LITHGOW** (William). **The Totall Discourse, Of the Rare Adventures, and painfull Peregrinations of long nineteene Yeares Travayles, from Scotland to the most Famous Kingdomes in Europe, Asia, and Africa.** Perfited by three deare bought Voyages, in Surveighing of Forty-eight Kingdomes ancient and Moderne; twenty-one Rei-publickes, ten absolute Principalities, with two hundred hands.
With woodcut frontispiece.
 Thick 4to, *stamped calf (some blank margins restored).*
 London, 1632. £10 10s
 *** "So in Lithgow's 'Nineteen Years' Travels,' 1632, p. 61. 'All things below and above being cunningly perfected, and every one ranked in order with his harquebuse and pike, to stand in the centinel of his own defence, we recommend ourselves in the hands of the Almighty, and in the meanwhile attended their fiery salutations. In a furious spleen, the first holla of their courtesies, was the progress of a martial conflict, thundering forth a terrible noise of gally-roaring pieces,' etc."—Hunter's "New Illustrations" of "A Midsummer Night's Dream."

SHAKESPEARE'S LIVING MODEL FOR SHYLOCK.

516 **DR. RODRIGO LOPEZ**, the Jewish Physician to Queen Elizabeth. A **True Report** of sundry horrible Conspiracies of late time detected to have (by Barbarous murders) taken away the life of the Queenes most excellent Maiestie; whom Almighty God hath miraculously conserved against the treacheries of her Rebelles, and the violences of her most puissant Enemies.

4to, morocco, g. e. (*title stained with age and slightly repaired*).

London, Printed by Charles Yetsweirt, 1594.

(SEE ILLUSTRATION, PLATE No. XXXIV.).

£95

The trial of Lopez created a great sensation at the time, references are made to it in Marlow's *Faustus*, and in plays of Dekker and Middleton. It has been suggested by Sir Sydney Lee that he was the original of Shylock in the *Merchant of Venice*, a version of which appears to have been put on the stage about two months after Lopez's execution. The fact that Shakespeare was on the side of the Earl of Essex, and that Antonio was adopted as the name of the hero, lends some plausibility to this suggestion.

Dr. Rodrigo Lopez was born in Portugal about 1525, he settled in London in 1559, and in 1571 was residing in the parish of St. Peter le Poer; previously to this he had become a member of the College of Physicians, and was selected in 1571 to read the anatomy lecture at the College—an honour which he declined. Before 1584 he had become body physician to the Earl of Leicester, and he was accused of assisting that nobleman in removing some of his enemies by poison. Two years later he became chief physician to Queen Elizabeth, who, in 1589, granted him the monopoly of importing aniseed and sumac into England. At court, Lopez became acquainted with the Earl of Essex, and was thus brought into relations with Don Antonio, the pretender to the Crown of Portugal, and with Antonio Perez, the discharged secretary of Philip II. He assisted them in inducing the Queen to permit the attempted invasion of Portugal in 1589, and suffered some loss of influence through its failure. An indiscreet revelation of some of Essex's ailments set that nobleman against him, and, about 1590, Lopez began intriguing against Antonio with the Court of Spain, at first with the connivance of Walsingham, who hoped through Manuel de Andrada, one of Lopez's adherents, to obtain useful information of Spanish projects. Andrada brought back a diamond and ruby ring, worth £100, as an earnest of the reward Lopez would get if he removed Don Antonio. Lopez offered the ring to the Queen, who refused it, presumptive evidence, according to Major Hume, that she knew it came from Philip II. Later on the ring was used as evidence of Lopez's designs against the Queen. In October, 1593, one Esteban da Gama was seized in Lopez's house on a charge of conspiring against Don Antonio, and shortly afterwards a person named Gomez d'Avila was likewise seized on landing at Dover. He proved to have mysterious correspondence relating to "The price of pearls," and to musk and amber, and to being in some relation with Lopez. A third conspirator was induced to come over from Brussels, with an invalid safe-conduct. By confronting the prisoners, some evidence was elicited that the "Price of pearls" referred to a plot against the Queen, in which Lopez was implicated. He was seized and examined by the Earl of Essex, who failed to find any definite cause for suspicion. Later, Lopez was put on the rack, where he confessed to having entertained suggestions as to poisoning the Queen for the sum of 50,000 ducats, but merely with a design of cheating the King of Spain and getting as much money out of him as possible. This excuse was not accepted, and he was hanged, drawn and quartered as a traitor, together with d'Avila and Ticino.

FIRST ENGLISH EDITION OF LIVY.

- 517 **LIVY. The Romane Historie Written by T. Livius of Padua;** Also the Breviaries of L. Florus; with a Chronologie to the whole Historie, and the Topographie of Rome in old time; translated out of Latine in English by Philemon Holland.

Woodcut portrait. Thick folio, *original calf gilt.*

London, Printed by Adam Islip, 1600.

£10 10s

*** A sound and tall copy of the First English translation of this great Classic. This is known as Shakespeare's Edition. The translator, Philemon Holland, was a Coventry Schoolmaster.

- 518 **LYLIE (John). Euphues.** The Anatomy of Wit. Verie pleasant for all Gentlemen to reade, and most necessarie to remember. Wherein are contained the delights that Wit followeth in its youth, by the pleasantness of Love: and the happinesse he reapeth in age, by the perfectnes of wisedome. *London, 1613.*

Euphues and his England. Containing his voiage and adventures: Mixed with sundry pretty discourses of honest love, the description of the Country, the Court, and the manners of the Ile.

Delightfull to be read, and nothing hurtfull to be regarded: wherein there is small offence by lightnesse given to the wife, and lesse occasion of loosenes proffered to the wanton. *London, 1609.*

2 vols. in 1, small 4to. *A Magnificent Copy in the original vellum binding.* *London, Printed for William Leake.*

£42

*** "Numerous passages have been pointed out in Shakespeare's plays as proofs of his extensive indebtedness to Lyly's 'Euphues' for sentiments and phrases. Polonius's advice to Laertes is borrowed from Euphues's advice to Philantus, but many other parallels for it might be found. It is more certain that Shakespeare ridiculed Lyly's style in his earliest comedy, *Love's Labour's Lost*, and accurately caricatured its vapid artificiality in Falstaff's remark, 'Though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears.'

"Shakspeare, too, may have been indebted to 'Euphues' for many of his notions about such birds and animals as pelicans, ostriches, crocodiles, basilisks, and scorpions. Mr. Rushton, in his book 'Shakspeare's Euphuism,' brings forward more than a hundred passages in the plays on various subjects, taken, more or less directly, from Lyly's work, though many of them are proverbs and allusions such as might have occurred to both writers independently. The better-known animals that Lyly introduces, both in 'Euphues' and in his dramatic works, are almost always mixed up with some absurd superstitions or wild exaggeration, and in these, too, he is followed by Shakspeare.

"It is cited, too, by Douce in his 'Illustrations' of 'The Merchant of Venice'."—(Shakespeareana.)

- 519 **MAGNUS** (Olaus). **Historia delle genti et della natura delle cose settentrionali.** Novamente tradotta in lingua Toscana.

With a large number of curious and interesting woodcuts, and the famous copperplate Map of Scandinavia and Northern Europe.

First Italian Edition. Folio, half vellum.

Venice, Giunti, 1565.

£21

See Douce's "Illustrations of Shakespeare," Vol. I., page 25; also page 434.

Steevens cites this volume in his edition of the "Midsummer Night's Dream," and so does Drake ("Shakespeare and his times"), in his notes on the same play, and Douce in his "Illustrations of the Tempest." Consult, too, Douce's "Illustrations of Shakespeare," p. 578.

- 520 ——— **Historia de gentium Septentrionalium, de morum, rituum, superstitionum, exercitiorum diversitate, etc.**

With hundreds of quaint and interesting woodcuts and the fine large folding map of Scandinavia and Northern Europe, shewing Greenland.

Small thick folio, original vellum. Basel, 1567.

£10 10s

See note to preceding item.

- 521 **MANTUANUS** (Baptista). **Opera.**

With printer's marks and portraits of the author.

7 parts in 1 vol., small 8vo, wooden boards covered with leather, blind stamped. Lyons, 1516.

Lee No. 558. One of Shakespeare's school books. Consult Sir Sidney Lee's "Life of Shakespeare," p. 15.

See also introduction to Lee's "Shakespeareana."

"Latin was the chief study of the Elizabethan school boy, and one of the chief Latin authors that Shakespeare and his contemporaries studied at school, was the popular Renaissance poet, Mantuanus.

"His eclogues, commonly preferred to Virgil's for beginners in Latin by Elizabethan schoolmasters, are quoted by the schoolmaster Holofernes in 'Love's Labour's Lost'."—(Lee's "Prefatory Essay," p. X.).

- 522 **MANWOOD** (John). **A Treatise and Discourse** of the Lawes of the Forrest: Wherein is declared not onely those Lawes, as they are now in force, but also the originall and beginning of Forrestes: And what a Forrest is in his owne proper nature, and wherein the same doth differ from a Chase, a Park, or a Warren, with all such things as are incident or belonging thereunto, with their severall proper Tearmes of art: as more at large doth appeare in the Table in the beginning of this Booke.

FIRST EDITION. Small 4to, original vellum binding.

London, Printed by Thomas Wight and Bonham Norton, 1598.

£15 15s

*** Cited by Isaac Reid in his edition of "As You Like It."

MIDSUMMER NIGHT'S DREAM.

- 523 **MARDONES** (Salazar). **Ilustracion y Defensa de la Fabula de Piramo y Tisbe.** Compuesta por D. Luis de Gongora y Argote, escrivalas Christoval de Salazar Mardones.

Small 4to, *calf, stained at end.* Madrid, 1636.

£6 6s

*** A curious book relating to the fable of Pyramus and Thisbe, made famous by Shakespeare in his *Midsummer Night's Dream*.

- 524 **MARMION** (Shackerly). **The Antiquary.** A Comedy. Acted by Her Maiesties Servants at The Cock-Pit.

FIRST EDITION. Small 4to, *half morocco, g. e.*

London, Printed by F. K. for I. W. and F. E., 1641. £14 14s

*** A very pleasing play. It is of Shakespearean interest, being cited by Walker in his notes on "The Winter's Tale" and also in "Fresh Allusions to Shakespeare." A portion is reprinted in Capell's "School of Shakespeare."

- 524a **MARSH** (Henry—Editor). **The Wits or Sport upon Sport** in select pieces of Drollery, digested into Scenes by way of Dialogue. Together with variety of Humors of several Nations, fitted for the pleasure and content of all persons, either in Court, City, Countrey, or Camp. The like never before published. Part I.

Engraved Frontispiece of a Stage with Actors in Character, including Sir John Falstaffe, and with the audience around the Stage.

Small 8vo, *original calf.* London, Printed for Henry Marsh, 1662.

(SEE ILLUSTRATION, PLATE No. XXXV.).

£52 10s

*** This is the Excessively Rare First Edition. Kirkman in 1672 reprinted this volume, omitting Marsh's preface, etc.

This volume contains 27 Drolls, or short entertainments performed at Fairs, Taverns, etc., including two from Shakespeare's Plays, viz. :—

(Sir John Falstaffe) **The Bouncing Knight, out of Edward IV.**

and

The Grave-Makers, out of Hamlet, Prince of Denmark.

The other Drolls are taken from Beaumont and Fletcher, Ben Jonson, etc.

The Frontispiece is of especial interest, as it gives the first representation of a Shakespearean Character on the Stage, which is supposed to be that of the RED BULL THEATRE.

This Collection was printed for Henry Marsh, who signs the preface. At the end is a long catalogue of books sold by Marsh, with these lines prefixed :—

"Who for your pleasure hath produced his store.
And as you like, will furnish you with more."



THE WITS OR SPORT UPON SPORT. 1662.
See Item No. 524A.

PLATE XXXVI.

toile. Chi endroit yole il tou
cler li sen ala auoc le vor
claudas alacourt iapostole.



Shi endroit dit li contes
q'loes quant li levs kist
ala auoc le felon vor clau
das alacourt la postone furent

MINIATURE FROM THE MANUSCRIPT OF "MERLIN ET ARTHUR."
With 14 Miniatures written and illuminated about A.D. 1290.
See Item No. 533.

525 **MARSTON** (John). **Histrion-Mastix**, or, The Player Whipt.

FIRST EDITION. Small 4to, bound by Riviere in full crushed levant morocco, g. e.

Printed for Th: Thorp, 1610.

£57 10s

*** Eleven lines in this comedy parody a scene in Shakespeare's drama of "Troilus and Cressida."

The play was written by Marston and his friends as an assault on Ben Jonson. It is a rambling review of the vices of contemporary society deriding not only Ben Jonson's arrogance (in the character of Chrisoganus), but also adult actors generally with their patrons and their authors. Some of the shafts were calculated to disparage Shakespeare's company, the best organised troop on the stage.

Sir Sidney Lee, in his "Life of Shakespeare," writes:—

"The difficulties of the actors in the public theatres were greatly accentuated by a heated controversy which burnt very briskly in 1601 among the dramatists, and involved Shakespeare's company, and to some extent Shakespeare himself. The boys' notoriety and success were signally increased by personal dissensions among the playwrights. As early as 1598 John Marston made a sharp attack on Ben Jonson's literary style, opening the campaign in his satire entitled 'The Scourge of Villanie,' and quickly developing it in his play of 'Histrionmastix.' Jonson soon retaliated by lampooning Marston and his friends on the stage. Each protagonist was at the time a newcomer in the literary field, and the charges which they brought against each other were no more heinous than that of penning 'fustian' or of inventing awkward neologisms. Yet they quickly managed to divide the playwrights of the day into two hostile camps, and public interest fastened on their recriminations. Ben Jonson's range of attack came to cover dramatists, actors, courtiers, or citizens, who either failed to declare themselves on his side or professed indifference to the quarrel. This war of personalities raged confusedly for three years, reaching its climax in 1601. Shakespeare's company and both the companies of the boys were pressed by one or the other party into the strife, and the intervention of the Children of the Chapel gave them an immense advantage over the occupants of rival stages.

"In the initial phases of the campaign Shakespeare's company lent Jonson its countenance. The assault on Jonson which Marston inaugurated in his book of satires, he continued with the aid of friends in the play involving varied personal issues called 'Histrionmastix, or the Player Whipt.' The St. Paul's boys, who were producing Marston's serious dramatic work at the time, were apparently responsible for the early performances of this lumbering piece of irony. Jonson weightily retorted in 1599 in his comprehensive social satire of 'Every Man out of his Humour,' and Shakespeare's company so far identified themselves with the sensitive dramatist's cause as to stage that comedy at the Globe Theatre. 'Every Man out of his Humour' proved the first of four pieces of artillery which Jonson brought into the field. But Shakespeare's company was reluctant to be dragged further at Jonson's heel, and it was the boys at Blackfriars who interpreted the rest of his controversial dramas to the huge delight of playgoers who welcomed the paradox of hearing Ben Jonson's acrid humour on childish tongues."

- 526 **MARVELL** (Andrew). **The Rehearsal transpos'd**, or Animadversions upon the late book, intituled, A Preface shewing what grounds there are of Fears and Jealousies of Popery. Both Parts.

FIRST EDITION. 2 vols. in 1. 12mo, *half new antique mottled calf*.
London, 1672-3. **£5 5s**

*** Shakespeare allusions.

"And then as for extortion; who but such an Hebrew Jew as you, would, after an honest man had made so full and voluntary restitution, not yet have been satisfied without so many pounds of his flesh over into the bargain? Though J.O. be in a desperate condition, yet methinks Mr. B., not 'being past grace,' should not neither 'have been past mercy.'

"I cannot but observe, Mr. Bayes, this admirable way (like fat Sir John Falstaffe's singular dexterity in sinking) that you have of answering whole Books or Discourses, how pithy and knotty soever, in a line or two, nay, sometimes with a word."

"I remember within our time one Simmons, who rob'd alwayes upon the Bricolle, that is to say, never interrupted the Passengers, but still set upon the Thieves themselves, after, like Sir John Falstaff, they were gorged with a booty; and by this way, so ingenious, that it was scarce criminal, he lived secure and unmolested all his dayes with the reputation of a Judge rather than an High-way man."

- 527 ——— **The "Rehearsal Transposed" Controversy.** S'too him Bayes; or some Observations upon the Humour of Writing Rehearsal Transposed.

12mo, *original calf*. Oxon, 1673. **£6 6s**

There are two interesting references to Shakespeare (on pp. 62 and 99).

- 528 **MASSINGER** (Philip). **The Great Duke of Florence.** A Comical Historie. As it hath beene often presented with good allowance by Her Ma^{ties} Servants at the Phoenix in Drurie Lane.

FIRST EDITION, small 4to, *fine tall copy bound by Riviere in full polished calf, g. e.* London, Printed for John Marriot, 1636. **£36**

*** Shakespeare allusion. See "Fresh Allusions to Shakspeare," page 91.

*** This play met with very good success, and is recommended in verse by George Donne and John Ford. Sannasaro giving the duke a false account of the beauty of Lidia, seems to be a near resemblance to the story of Edgar and Elfrida; the same incident was a traditional fact in connection with Henry VIII. and Anne of Cleves.

- 529 ——— **The Picture.** A Trage Comedie, as it was often presented with good allowance, at the Globe, and Blacke-Friers Play-houses, by the Kings Maiesties servants.

FIRST EDITION, small 4to, *bound by Riviere in full polished calf gilt, g. e.* London, 1630. **£8 8s**

*** A Fine Copy, though one or two bottom lines touched by the binder.

Cited by Monck Mason in his notes on Othello.

Consult, too, "Fresh Allusions to Shakspeare," page 91.

Massinger (Philip)—*continued*.

530 ——— **The Unnatural Combat.** A Tragedie, the Scene Marsellis.

As it was presented by the Kings Majesties Servants at the Globe.

FIRST EDITION, small 4to, *fine copy bound by Riviere in full levant morocco gilt, g. e.*

London, Printed by E. G. for John Waterson, 1639. **£21**

*** This was performed at Shakespeare's famous Theatre The Globe.

A portion is reprinted in Capell's "School of Shakespeare." Consult "Fresh Allusions to Shakspeare," page 89.

Consult, too, Malone's "Shakspeare," 1821, vol. 15, p. 262; Dr. Nicholson in "Notes and Queries," 4th Ser., I., p. 289; and Drake's "Shakespeare and his Times," vol. 2, page 142.

531 **MELTON** (John). **A Six-folde Politician.** Together with a Sixe-folde Precept of Policy.

With woodcut border on title.

A Large Paper Copy of the FIRST EDITION, small 8vo, *original vellum.* *London, printed for E. A. for John Bell, 1609.* **£6 6s**

Cited by Halliwell-Phillipps in his Edition of King Lear.

*** Sir Sidney Lee, in "Shakespeareana," states that only one other Large Paper Copy is recorded, viz., that in the Grenville Collection.

532 **MIDDLETON** (Thomas) and **ROWLEY** (William). **The Changeling,** as it was acted (with great applause) at the Privat House in Drury Lane and Salisbury Court.

FIRST EDITION, small 4to, *a very fine copy bound by Riviere in full levant morocco extra, g. e.* *London, 1653.* **£40**

*** Although not printed till 1653, it was acted before the Court at Whitehall, January 4, 1623-4. The play met with very great success. It was revived in 1661, and the performance witnessed by Pepys, who writes in his Diary: "To the Playhouse, and there saw the 'Changeling,' the first time it hath been acted these twenty years, and it takes exceedingly."

Cited by Douce in his "Illustrations" of King Richard III. A portion is reprinted in Capell's "School of Shakespeare."

XIIITH CENTURY ROMANCE MANUSCRIPT, WITH ILLUMINATIONS.533 **MERLIN AND ARTHUR. Le Roman de Merlin** (with the Prophecies of Merlin).

A most important and valuable Manuscript of the XIIIth Century, written in French by an Anglo-Norman Scribe on 203 leaves (406 pages) of vellum, **Gothic Letters**, 2 columns to the page.

The first page is adorned with a large miniature painting in gold and colours (size 6½ by 3½ inches), the first initial has a strap ornament which extends along the bottom of the page and is adorned with quaint full-length figures playing musical instruments. There are also 13 other miniatures, depicting incidents in the life of Merlin, Arthur, and the Round Table Knights. At each page where a miniature occurs the first initial letter has a strap elongation, and the bottom of the page is adorned with quaint full-length figures of men and women, animals, grotesques, etc.

Folio, old calf. Circa 1290.

(SEE ILLUSTRATION, PLATE No. XXXVI.).

£1,050

*** Of all the Ancient Romances, that of Merlin, King Arthur and the Knights of the Round Table stands out pre-eminently. Very few early Manuscripts are in existence, and the present one is undoubtedly one of the most important, not only for the text but on account of the Miniatures with which it is adorned. **IT IS ONE OF THE TWO KNOWN MANUSCRIPTS CONTAINING THE PROPHECIES OF MERLIN** (the other MS. is at Rouen).

SHAKESPEARE MUST HAVE BEEN WELL ACQUAINTED WITH THE MERLIN ROMANCE AND THE PROPHECIES, MAKING USE OF THEM, AS WELL AS HOLINSHED'S CHRONICLES, FOR HIS SOURCE OF THE PLAY OF MACBETH.

Miss Winstanley, in her Essay on "Hamlet and the Scottish Succession," writes:—
"Macbeth was the person who fulfilled the Merlin prophecies and, by so doing, brought about the foundation of the British Empire. The Merlin prophecies, as interpreted by the so-called Tudor bards, were to the effect that the ancient British line should once again succeed to the Throne of England and that, when it did so succeed, the different British kingdoms should be united under one crown and the ancient Arthurian empire restored."

"Let us enquire, for instance, why Shakespeare selected the subject of Macbeth? One reason is obvious. A Scottish king had recently succeeded to the throne and the choice of a Scottish theme was, in itself, a compliment to him. Then, again, Banquo was the ancestor of the Stuarts, and the subject of the play enables Shakespeare to depict Banquo in a favourable light."

The present Manuscript is the Romance as compiled by Robert de Borron, who founded his work on Geoffrey of Monmouth. The great French Prose Romance which he created became very popular, and Sir Thomas Malory borrowed much from it for his "Morte D'Arthur."

"One of the most extraordinary works of art that the Middle Ages ever succeeded in producing. Of mythical tales and curious legends there was certainly no lack in those days, but the fabrication of a long and consecutive history, to fill up a gap or form a prelude to the authentic annals of a nation was something altogether new. Yet the story was so wonderfully told, the invention was so admirable, and the marvels related appealed so strongly to the imagination, that the world for ages after seems to have been at a loss what to make of it."

- 534 **A MIRROR FOR MAGISTRATES:** Being a true chronicle historie of the untimely falles of such unfortunate Princes and men of note, as have happened since the first entrance of Brute into this Island, untill this our latter Age.

Newly enlarged with a last part, called A Winter Nights Vision, being an addition of such Tragedies, especially famous, as are exempted in the former Historie, with a Poem annexed, called Englands Eliza.

Illustrated with woodcuts.

Thick small 4to, *full russia, m. e.* London, 1610. **£18 18s**

This copy contains the rare dedication to the Earl of Nottingham which was suppressed. The only perfect copy quoted by Lowndes is Malone's. It also has the dedication to Lady Clare, which is nearly always missing.

Mr. Hazlitt, in his "Shakespeare's Library," reprints a portion of this volume as the foundation story of King Lear; he also points out that this edition differs from the earlier ones.

Drake ("Shakespeare and his Times") remarks:—

"The great models of historic poetry during the prior portion of Shakespeare's life were 'The Mirrour for Magistrates' and Warner's 'Albion's England.'"

Ward, in his "History of Dramatic Poetry," remarks:—

"It is possible that the pretty title *The Winter's Tale* was suggested to Shakespeare by that of a 'Winter's Night's Vision,' an addition to 'The Mirrour for Magistrates,' published in 1610, the year when *The Winter's Tale* was perhaps written."

"A Mirrour for Magistrates" was edited and partly written by Richard Nicols, who contributed to this, the last and only complete impression, the set of legends comprised under the general title of "A Winter Night's Vision," and an original poem called "England's Eliza," which open with new title-pages on Oo3 and Eee2. Baldwin's portion has a new title on S 6, as follows: "The Variable Fortune and Onhappie Falles of such Princes as hath happened since the Conquest. Wherein may be seene the instabilitie and change of state in great Personages." Higgin's preface, etc., are retained, but not Baldwin's, and although Blenerhasset's second part is incorporated, the preliminary matter and prose inductions are omitted, as has been done by Higgins in 1587, in regard to Baldwin's set of legends. For Blenerhasset's legends of "Gwiderius" and "Alured," are substituted one of "Gviderius," by Higgins, and one of "Alured," by the editor, who has also modernized the spelling throughout. The legend of "Cromwell," by Drayton, published originally in 1607, and reprinted in 1609 with alterations, is added to this edition.

THE FOUNDATION ROMANCE OF SHAKESPEARE'S "TWO GENTLEMEN OF
VERONA" AND "PYRAMUS AND THISBE."

535 **MONTEMAYOR. Diana of George of Montemayor.**

Translated out of Spanish into English by Bartholomew Yong, of the Middle Temple, Gentleman. *Woodcut title.*

FIRST EDITION, folio, *a very fine copy bound by Bedford in full levant morocco extra, gilt back and sides, g. e.*

London, Edm. Bollifant, 1598.

£48

This old pastoral romance is credited with being the foundation of Shakespeare's "Two Gentlemen of Verona," and of "Pyramus and Thisbe" in "Midsummer Night's Dream." The poetry with which it is bestrewn is repeated in great part in "England's Helicon, 1600," and in Sir Philip Sidney's "Arcadia."

It is said to have been partly translated by Sir Philip Sidney.

536 **MORE (Thomas). Utopia.** Containing an Excellent, Learned, Wittie, and Pleasant Discourse of the best state of a Publike Weale, as it is found in the Gouernment of the new Ile called Utopia.

First Written in Latine, by the Right Honourable and worthy of all Fame, Sir Thomas Moore, Knight, Lord Chauncellour of England; and translated into English by Raphe Robinson.

And now after many Impressions, newly Corrected and purged of all Errors hapned in the former Editions.

Small 4to, *half roan (title a little damaged).* London, 1624. **£5 5s**

*** With some old MS. notes on margins.

See Shakespearean Note to following item.

537 ——— **Utopia.**

64mo, *green morocco gilt, g. e., with the Arms on side of Baron de Morenheim.* Amsterdam, Jansson, 1631. **£1 16s**

Consult Dr. Furness's "Edition of the Tempest," p. 383.

A. W. Warde ("History of English Dramatic Literature"), 1875, Vol. I., p. 441, anent "The Tempest," remarks: "What was the origin of the conception of Caliban? It undoubtedly connects itself with the general idea of a desert island, to which it forms an all but inevitable supplement. But to the influence of such accounts of desert places and their savage inhabitants was added that of a literary tendency of this very age. I refer, of course, to the descriptions of Utopias, inhabited by beings free from the debasing influences of civilisation, of which the best known example is Sir Thomas More's."

Cited by Howard Staunton in his notes on Macbeth, and by Caldicott, in "As You Like It."

- 538 **MORLEY** (Thomas). **A Plaine and Easie Introduction to Practicall Musicke**, set downe in forme of a dialogue; Divided into three parts. The first teacheth to sing, with all things necessarie for the knowledge of prickt-song. The second treateth of descante, and to sing two parts in one upon a plainsong or ground, with other things necessarie for a descanter. The third and last part entreateth of compolition of three, foure, five or more parts with many profitable rules to that effect. With new songs of 2, 3, 4, and 5 parts.

Title within a wide woodcut emblematic border.

Small folio, *fine copy in full mottled calf, g. e., by Riviere.*

Imprinted at London by Humfrey Lownes, dwelling on Bredstreet hill at the signe of the Star, 1608. **£14 14s**

*** Shakespeare was evidently well acquainted with this work; Morley was one of his friends.

- 540 **MORYSON** (Fynes). **An Itinerary**, containing his Ten Yeeres Travell through the Twelve Dominions of Germany, Bohmerland, Switzerland, Netherland, Denmarke, Poland, Italy, Turkey, France, England, Scotland, and Ireland.

FIRST EDITION, folio, *fine copy in original calf.*

London, 1617.

£7 18s

*** The first part supplies a journal of his travels through Europe, Scotland, and Ireland, with plans of the chief cities, full descriptions of their monuments, "as also the rates of hiring coaches and horses from place to place with each day's expenses for diet, horse-meat, and the like." The second part is a history of Tyrone's rebellion, replete with invaluable documents of state, and authentic details respecting the English forces engaged. The third part consists of essays on the advantages of travel, on the geography of various countries of Europe, and on their differences in national costume, character, religion, and constitutional practice.

Moryson is a sober and truthful writer. He delights in statistics respecting the mileage of his daily journeys and the varieties in the values of the coins he encountered. His descriptions of the inns in which he lodged, of the costume and the food of the countries visited, render his work invaluable to the social historian.

Shakespeare allusions.

Consult Dr. Furness's edition of "The Winter's Tale," Hunter's notes on "The Merchant of Venice," Singer's notes on "Macbeth," "Shakspere's England" (New Shakspere Society), 1877, Drake's "Shakespeare and his Times," and Rye's "England as seen by Foreigners in the Days of Elizabeth and James."

541 **NASH** (Thomas).

A
COUNTERCUFFE GIVEN TO
Martin Junior: by the venturous
hardie, and renowned Pasquill of Eng-
lande, Cavaliero.

Not of olde Martins making, which newlie knighted
the Saints in Heaven, with rise uppe Sir Peter and Sir Paule;
But latelie dubd for his service at home in defence of his
Countray, and for the cleane breaking of his
staffe upon Martins face.

(Printer's device)

Printed between the skye and the
grounde, wythin a myle of an Oake, and not manie
Fieldes off, from the unpriuiledged Presse of
the Ass-ignes of Martin
Junior.

Anno. Dom. 1589.

8 pp., small 4to, *full levant morocco by Riviere.*

£75

*** A Fine Copy of the First and Rarest of the Anti-Mar-prelate pamphlets of Thomas Nash. It is of especial interest as in it Nash makes reference to the Elizabethan Stage, mentioning by name two of the Dramas then popular:—

“The Anotamie lately taken of him, the blood and the humors that were taken from him, by launcing and worming him at London upon the common Stage.”

“Pasquils experience in this generation teacheth him, that manie of your Bowlsterers may bee compared to Bookes that are gilded and trimlie covered, they sette a faire face of Religion upon your cause, but when they are opened, they are full of Tragedies, either Thyestes eating uppe the fleshe of his owne Children, or cursed Oedipus in bed with his owne Mother.”

“Pasquill is readie to pull your Feathers. You shall shortlie have a Glosse and a Commentarie uppon your Epilogue, with certaine Hayes, Jigges, Rimes, Roundelayes, and Madrigals, seruing for Epitaphes to your fathers Hearse, to make the worlde laughe out the long Winters nights, which verie shortlie wyll steale uppon us.”

The last quotation may be a reference to Shakespeare's play of “Winter's Tale.” The date of the first appearance of this Play is in considerable doubt—the first appearance known in print is in the folio of 1623, but in the Stationer's Registers is an entry of May 22, 1594, of a book entitled “A Wynter Nightes Pastime,” which may possibly be that of Shakespeare's. If so, it is more than likely that Nash's reference of “Winters Nights, which verie shortlie wyll steale uppon us” refers to the forthcoming Play which would have been acted some time before publication.

Nash's original personality gives him a unique place in Elizabethan literature. In rough vigour and plain speaking he excelled all his contemporaries; like them, he could be mirthful, but his mirthfulness was always spiced with somewhat bitter sarcasm.

OVIDII METAM. LIB. X.

128

Venus & Adonis. XII.



Adonis ex incesto Cyniræ & filix eius Myrrhæ cōcubitu natus, tantæ fuit pulchritudinis, ut eius amore Venus ipsa (Cupidinis beneficio) caperetur, utq; diutius illius consuetudine frui posset, unà cum eo uenationibus indulgebat, ac præcipuè fugacia sequebatur animalia, feras autè armatas uitabat, Adonimq; , ut sibi ab iisdem diligenter caueret, fidelissime hortabatur.

ENARRATIO.

Excrefcit Myrrha de cortice natus Adonis,

OVID'S METAMORPHOSES.

(The Poet Gabriel Harvey's Copy.)

See Item No. 546.

PLATE XXXVIII.

THE LIVES OF THE NOBLE GRE- CIANS AND ROMANES, COMPARED

*together by that graue learned Philosopher and Historiogra-
pher, Plutarke of Chæronea:*

Translated out of Greeke into French by IAMES AMYOT, Abbot of Bellozane,
Bishop of Auxerre, one of the Kings priuy counsel, and great Amner
of Fraunce, and out of French into Englishe, by
Thomas North.



Imprinted at London by Thomas Vautroullier dwelling
in the Blacke Friers by Ludgate.

1579.

See Item No. 554.

ONE OF THE
CONTEMPORARY MANUSCRIPTS.
WHICH CIRCULATED SOME YEARS BEFORE
THE WORK WAS PRINTED.

- 542 **NAUNTON** (Sir Robert, Secretary of State to James I.). **Fragmenta Regalia**, or Observations on the late Queen Elizabeth, her Tymes and Favourites.

A MANUSCRIPT WRITTEN ON 84 FOLIO PAGES in a clear Court hand of the period.

Folio, *half calf*. Circa 1635.

£52 10s

*** This work consists of observations on Queen Elizabeth, her times and favourites, of whom the author gives a brief description and character, which being the result either of personal observation or derived from the best authority and delineated by one who was himself admitted into the secrets of Court Policy, can hardly fail to be interesting.

It deals with Queen Elizabeth, Earl of Leicester, Lord Burleigh, Sir Philip Sidney, Sir Francis Walsingham, Lord Willoughby, Sir Nicolas Bacon, Sir Francis Knowles, Sir John Perrot, Lord Howard of Effingham, Sir John Packington, Lord Hunsdon, Sir Walter Raleigh, Sir Foulke Greville, Earl of Essex, Lord Buckhurst, Lord Mountjoy, Sir Robert Cecill, Sir Francis Vere, Earl of Worcester.

The author received his education at Cambridge, and in 1601 was elected Orator of that University.

James I. created him Secretary of State. Naunton's daughter married Philip, Earl of Pembroke, Shakespeare's Patron.

Hunter in his "New Illustration" of "The Merry Wives of Windsor" refers to the book as printed in 1641.

CONTEMPORARY MANUSCRIPT.

- 543 ——— **The First Fyve Yeares Raigne of Kinge James.**

MANUSCRIPT WRITTEN ON 106 FOLIO PAGES, in a clear Court Hand of the period and apparently unpublished.

Folio, *half calf*. Circa 1635.

£25

*** A Most Important Manuscript for the Student of Shakespearean Times. It deals with the condition of the State of England; of Domestic Affairs; the Murder of Sir Thomas Overbury; the Complainte of the Earl of Essex; the Cloth-workers obtain their petition; Lord Chancellor Sir Francis Bacon, etc.

KETT'S REBELLION IN NORFOLK.

- 544 **NEVYLL** (Alexander). **De furoribus Norfolciensium Ketto Duce; liber unus.** Eiusdem Norvicus.

FIRST EDITION of both parts. The original issue with the offensive passage on page 132 relating to the Welshmen, which was subsequently suppressed.

Small 4to, *fine copy in full morocco.*

London, H. Binneman, 1575.

£7 10s

*** Cited by Hunter in his "New Illustrations" of Shakespeare's King Henry VI., Part II. He writes:—

"Both Milton and Shakespeare have followed the common voice in using this term 'Clouted brogues' to indicate the rustic people. Thus in Kett's rebellion some one had the art to disperse the following couplet among the rebellious people, and thus did something to bring the movement to an end:—

"The country gnoofes, Hob, Dick, and Hick, with clubs and Clouted Shoon,
Shall fill up Duffyn dale with slaughtered bodies soon."

Nevil, who gives this homely couplet, gives also a Latin version of it:—

"*Rustica plebs clavis et agresti induta perone
Duffoni vallem miseranda strage replebunt*" (p. 142).

- 545 **NEWCASTLE** (Duchess of). **Plays,** Never before Printed. Written by the Thrice Noble, Illustrious, and Excellent Princesse the Duchess of Newcastle.

The FIRST EDITION, *with the beautiful engraved frontispiece.*

Folio, *fine copy in contemporary full calf, morocco back.*

London, 1668.

£15 15s

This volume contains the following five Plays:—

- (1) The Sociable Companions; or, the Female Wits. A Comedy.
- (2) The Presence. A Comedy.
- (3) The Bridals. A Comedy.
- (4) The Convent of Pleasure. A Comedy.
- (5) A Piece of a Play.

The frontispiece is a full-length figure of the Duchess of Newcastle on a pedestal, with verses at foot, engraved by P. van Schuppen.

Shakespeare allusion.

"As for Ben. Johnsons brain, it was so strong,
He could conceive, or judge, what's right, what's wrong;
His Language plain, significant, and free.
And in the English Tongue, the Masterie;
Yet Gentle Shakespear had a fluent Wit,
Although less Learning, yet full well he writ;
For all his Playes were writ by Natures light,
Which gives his Readers, and Spectators sight.
But Noble Readers, do not think my Playes
Are such as have been writ in former daies;
As Johnson, Shakespear, Beaumont, Fletcher writ;
Mine want their Learning, Reading, Language, Wit."
General Prologue to all my Playes.

FROM THE LIBRARY OF THE ELIZABETHAN POET
GABRIEL HARVEY

(the friend of Shakespeare).

546 **OVID. Metamorphoses:** diligentia ac studio illustratae, per Johan Sprengium. Unacum vivis singularum transformationum Iconibus, à Vergilio Solis, eximio pictore, delineatis.

12mo, *old calf*. Franckfurt, 1563.

(SEE ILLUSTRATION, PLATE No. XXXVII.).

£75

*** This edition of the "Metamorphoses" contains 278 wood engravings by Vergil Solis, illustrating "Pyramus and Thysbe," "Medea," "Venus and Adonis," etc.

THIS COPY ORIGINALLY BELONGED TO SHAKESPEARE'S FRIEND AND FELLOW POET GABRIEL HARVEY, AND CARRIES ON TITLE-PAGE HIS AUTOGRAPH SIGNATURE "GABRIELIS HARVEY," AND ALSO HIS INITIALS "G. H." HARVEY, AS HE STUDIED THE VOLUME, HAS SCORED IN RED EACH PAGE, BESIDES UNDERLINING MANY VERSES, AND ADDING ONE OR TWO NOTES.

The volume is a decided link between Gabriel Harvey and William Shakespeare, and it may well be that when the latter was reading Ovid in the original he borrowed this very copy from Harvey. Harvey was one of the great classical scholars of his day, and was the closest friend of Spenser the poet. Harvey himself is claimed to be the father of the English hexameter; and Spenser for a time was induced by him altogether to abandon rhyme. Spenser has immortalised Harvey in his "Shepherd's Calendar" under the name of Hobbinol.

To Harvey we owe the earliest known appreciation of Shakespeare's Hamlet. Soon after the play was made accessible to readers he wrote of it thus: "The Younger sort takes much delight in Shakespeare's Venus and Adonis: but his Lucrece and his tragedie of Hamlet, Prince of Denmarke, have it in them to please the wiser sort."

"THROUGH THE WHOLE RANGE OF SHAKESPEARE'S LITERARY WORK, BOTH POETIC AND DRAMATIC, SIGNS ARE APPARENT OF CLOSE INTIMACY WITH OVID'S VERSE IN THE ORIGINAL LATIN, NOTABLY WITH THE 'METAMORPHOSES,' THE MOST POPULAR CLASSICAL POEM, AT SCHOOL AND ELSEWHERE, IN MEDIEVAL AND RENAISSANCE EUROPE.

"Ovid's poetry filled the predominant place among the studies of Shakespeare's schooldays. In his earliest play, 'Love's Labours Lost,' the dramatist cites him as the schoolboy's model for Latin verse; '*Ovidius Naso was the man; and why, indeed, Naso, but for smelling out the odoriferous flowers of fancy, the jerks of invention?*' In his later writings Shakespeare vividly assimilates numberless mythological episodes from the rich treasury of the 'Metamorphoses.' The poems 'Venus and Adonis' and 'Lucrece' are both offspring of Ovidian parentage; the first theme comes direct from the 'Metamorphoses,' and is interwoven by Shakespeare with two other tales from the same quarry, while the title-page bears a Latin couplet from a different poem of Ovid—his 'Amores.' In Shakespeare's latest play of the 'Tempest' Prospero's recantation of his magic art—

Ye elves of hills, brooks, standing lakes and groves, etc.

verbally echoes Medea's incantation when making her rejuvenating potion, in the 'Metamorphoses.' In his 'Sonnets,' too, Shakespeare borrows from the same Latin poem his chief excursions into cosmic and metaphysical philosophy."—(Sir Sidney Lee's *Life of Shakespeare*.)

- 547 **THE OCCASIONAL PAPER: Number IX.** Containing some Considerations about the Danger of going to Plays. In a Letter to a Friend.
23 pp., small 4to, *new boards*.
London, Printed for M. Wotton, at the Three Daggers in Fleet-Street, 1698. **£2 2s**

- 548 **PARKINSON (John). Theatrum Botanicum, The Theater of Plantes, or An Universall and Compleate Herball.**

Most brilliant impression of the engraved title-page by Marshall, and hundreds of wood engravings of plants.

A Large and Thick Paper Copy of the FIRST EDITION. Bound in 2 vols., large folio, *full contemporary morocco gilt, g. e.*

London, Printed by Tho. Cotes, 1640. **£30**

*** This was evidently a copy prepared for presentation to King Charles I., to whom the book is dedicated.

"It is Parkinson's second great work, in it are described nearly 3800 plants as against 2850 in Johnson's Gerard published seven years previously. Many of Parkinson's descriptions are new. He incorporates almost the whole of Bauhin's 'Pinax,' besides consulting the original authorities as to synonyms and properties; and though his classification into seventeen tribes, depending chiefly upon properties, is inferior to that employed by Lobel in 1605, the work is more original than those of Gerard and Johnson, and remained the most complete English treatise on the subject until the time of Ray."—(D.N.B.)

This work is frequently cited by Halliwell-Phillipps in his notes on "A Midsummer Night's Dream."

- 549 ——— **Theatrum Botanicum.** Another Copy of the First Edition.

Fine engraved title by W. Marshall, containing a portrait of the Author, etc., and many hundreds of illustrations in the text.

Thick folio, *old calf*. *London, 1640.* **£9 9s**

Lee No. 655.

Frequently cited by Halliwell-Phillipps in his notes on "A Midsummer Night's Dream."

THE POET THOMAS GRAY'S COPY.

- 550 (PARSONS.) **Leycesters Common-wealth:** Conceived, Spoken and Published with most earnest protestations of all dutifull good will and affection towards this Realm, for whose good onely, it is made common to many.

Small 4to, *original calf*. Printed 1641.

£18 18s

*** The Poet Thomas Gray's Copy, with his Autograph Signature on title-page, and manuscript notes in his hand on 16 of the leaves.

This volume contains not only LEYCESTERS COMMON WEALTH, but the long Poem of 35 pp. entitled "LEYCESTERS GHOST," which has a separate title-page and new pagination.

Cited by Hunter in his "New Illustrations" of Cymbeline, and by Steevens in his notes on The Tempest.

"To ascertain whether any political allusion may lurk under this treatment, we should consult the 'opposition' literature of Elizabeth's reign. In that literature we shall find her usually represented as a weak but well-meaning woman, led away by unworthy favourites, such as Leicester and Cecil. And she is warned to beware of the fate of John, Edward II., Richard II., and Henry VI. 'Whereas,' says Morgan (Leicester's "Commonwealth," p. 169), 'since the Conquest we number principally three just and lawful kings to have come to confusion by alienation of their subjects; that is, Edward II., Richard II., and Henry VI.; this only point of too much favour towards wicked persons was the chiefest cause of destruction in all three.' And then he shows how Leicester is Gaveston, the Marquis of Dublin, and the Duke of Suffolk, in one."—Transactions of the New Shakspeare Society (1874), pages 406 and 407; consult also pages 421, 422, etc.

- 551 PEPYS (Samuel). **Memoirs:** Comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith, of St. John's College, Cambridge, from the Original Short-hand MS. in the Pepysian Library, and a selection from his Private Correspondence.

With engraved portraits, etc.

FIRST EDITION. 2 vols., 4to, *contemporary half morocco, uncut*, t. e. g. London, Henry Colburn, 1825.

£7 10s

*** "Samuel Pepys the diarist was an indefatigable playgoer who reflected the average taste of the times. A native impatience of poetry or romance led him to deny 'great wit' to 'The Tempest,' and to brand 'A Midsummer Night's Dream' as 'the most insipid and ridiculous play'; but Pepys's lack of literary sentiment did not deter him from witnessing forty-five performances of fourteen of Shakespeare's plays between October 11, 1660, and February 6, 1668-9, and on occasion the scales fell from his eyes. 'Hamlet,' Shakespeare's most characteristic play, won the diarist's ungrudging commendation; he saw four renderings of the tragedy with the great actor Betterton in the title-rôle, and with each performance his enthusiasm rose."—(Sir Sidney Lee's Life of Shakespeare.)

"On March 1st, 1661-62: 'My wife and I by coach . . . to the Opera, and there saw "Romeo and Juliet" the first time it was ever acted, but it is a play of itself the worst that ever I heard, and the worst acts that ever I saw these people do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less.'

"29th Sept., 1662: 'To the King's Theatre, where we saw "Midsummer night's dream," which I had never seen before, nor ever shall again, for it is the most insipid, ridiculous play that ever I saw in my life.'

"28th Dec., 1666: 'To the Duke's House, and there saw "Macbeth" most excellently acted, and a most excellent play for variety.'

- 552 **PETTIE** (George). **A Petite Pallace of Pettie his Pleasure:** Conteyning many pretie Histories, by him set fourth in comely colours, & most delightfully discoursed.

Black Letter. Small 4to, *full morocco gilt, g. e.*

(*London, circa 1613.*)

£38

Title and First Leaf in facsimile.

“The popularity bestowed on Painter’s Palace of Pleasure, encouraged Pettie to attempt a similar venture. . . . The publisher Watkins, rather than Pettie was, it appears, responsible for the Title, which is a barefaced plagiarism of that of Painter’s volume. Pettie in his Preface, says he mainly wrote for gentlewomen, and deprecated all comparison with the ‘Palace of Pleasure.’”—(D.N.B.)

Shakespeare was acquainted with this work as he makes direct reference to it in “Cymbeline.” “She hath been reading late the ‘Tale of Terens.’”

This “Tale of Terens” is in Pettie’s “Petite Pallace.”

- 553 **PHILIPS** (Ambrose). **The Distrest Mother.** A Tragedy.

FIRST EDITION, small 4to, *new boards.* London, 1712. **£2 2s**

*** The Prologue on 2 pp. written by Richard Steele, spoken by Mr. Wells, contains some interesting Shakespeare references:—

“But Shakespear’s self transgress’d; and shall each self,
Each Pigmy genius, quote Great Shakespear’s Self!
What Critick dares prescribe what’s just and fit,
Or mark out limits for such boundless Wit!
Shakespear could travel thro’ Earth, Sea and Air,
And Paint out all the Powers and Wonders there,
In barren Desarts he makes Nature smile,
And gives us feasts in his Enchanted Isle.”

SHAKESPEARE'S STOREHOUSE OF LEARNED HISTORY.

- 554 **PLUTARCH. The Lives of the Noble Grecians and Romanes**, compared together by that Grave learned Philosopher and Historiographer, Plutarch of Chæronea; translated out of the Greeke into French by James Amyot, Abbot of Bellozane, and out of French into Englishe, by Thomas North.

FIRST EDITION. Thick folio, *original calf*.

Imprinted at London by Thomas Vautroullier, dwelling in the Black Friars by Ludgate, 1579.

(SEE ILLUSTRATION, PLATE No. XXXVIII.).

£90

*** Slight repair to blank margins of title and last leaf, otherwise a fine and tall copy.

SHAKESPEARE MADE MORE USE OF THIS BOOK THAN PERHAPS OF ANY OTHER, AND HALLIWELL-PHILLIPPS SAYS THAT "IT IS ONE OF THE BOOKS THAT CAN POSITIVELY BE SAID TO HAVE BEEN IN HIS OWN HANDS."

"Sir Thomas North exerted a powerful influence on Elizabethan writers, and has been described as the first great master of English Prose. His Plutarch is dedicated to Queen Elizabeth, and it was one of the most popular books of the day. It is written throughout in admirably vivid and robust prose.

"But it is as Shakespeare's Storehouse of Classical learning that it presents itself in its most interesting aspect. To it (it is not too much to say) we owe the existence of the Plays of 'Julius Cæsar,' 'Coriolanus,' and 'Antony and Cleopatra,' while 'A Midsummer Night's Dream,' 'Pericles,' and 'Timon of Athens,' are all indebted to it. In 'Coriolanus' whole speeches have been transferred bodily from North, but it is in 'Antony and Cleopatra' that North's diction has been most closely followed."—D.N.B.

- 555 **POOLE (Josua). The English Parnassus; or a Helpe to English Poesie.** Containing a Collection of all Rhyming Monosyllables, the Choicest Epithets, and Phrases; with some General forms upon all occasions, subjects and Theams, alphabetically digested.

FIRST EDITION. Small 8vo, *calf*. London, 1657.

£6 6s

*** This, the First Edition, was issued without a Frontispiece (Lowndes & Hazlitt are in error in attributing one to the First Edition). The Frontispiece first appeared in the Second Edition of 1677.

Among the authors principally made use of in the compiling of the work are Shakespeare, Ben Jonson, Drayton, Heywood, Massinger, Burton, Chapman, etc.

In the Third Part, in which phrases and extracts are arranged under the alphabetical order of subjects, passages and lines from various poets are blended and run together in a way that is certainly ingenious. None of the extracts are subscribed, but a large number may be recognised as from Shakespeare's Twelfth Night, Romeo and Juliet, King Henry V., King Henry VI., Merchant of Venice, King Henry IV., King John, Hamlet, Othello, Tempest, Love's Labour's Lost, etc.

THE ORIGIN OF SHAKESPEARE'S PHRASE "IN KING CAMBYSE'S VEIN."

556 **PRESTON** (Thomas). A Lamentable Tragedie, mixed full of Plesant's mirth, containing the life of **Cambises King of Percia**, from the beginning of his Kingdome, unto his death, his owne good deed of execution, after that many wicked deedes and tyrannous murders, committed by and through him, and last of all, his odious death by Gods Justice appointed.

Black Letter, small 4to. *A Magnificent Copy handsomely bound by Riviere in full crushed levant morocco extra, g. e.*

(Colophon) *Imprinted at London by Edward Alde, N.D. (1569).*

(SEE ILLUSTRATION, PLATE No. XXXIX.).

£425

*** There were two issues of this Play, both printed without date.

This is the work which gave rise to the phrase employed by Shakespeare, "King Cambyse's vein":—

"That it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyse's vein." (1 Hen. IV., II.)

*** Preston was a pioneer of the English Drama. The play of Cambyses illustrates the change from the morality play to historical drama. The bombastic grandiloquence of the piece became proverbial, and Shakespeare alludes to it by making Falstaff say, "I will do it in King Cambyse's vein." The play was reprinted in Hawkin's "Origin of the English Drama" and in Dodsley.

556a **PRIMAUDAYE** (Peter de la). **The French Academie**, wherein is discoursed the institution of Manners, and whatsoever else concerneth the good and happie life of all estates and callings, by precepts of doctrine, and examples of the lives of ancient Sages and famous men.

Fifth Edition. *Title within ornamental border.* Small 4to, *half calf.*

London, Printed for Thomas Adams, 1614.

£4 4s

*** The 52nd Chapter "Of the division of the ages of man, and of the offices and duties that are to be observed in them," may have suggested to Shakespeare the famous passage in his "As You Like It."

"Robert Greene, the Author, filched whole pages and passages from this work, in addition to his plagiarisms of other writers."

- 557 **PRYNNE** (William). **His Defence of Stage Plays**, or A Retractation of a former Book of his Called *Histrio-Mastix*.

FIRST EDITION. 8 pp., small 4to, *handsomely bound by Riviere in full crimson levant morocco extra.*

London, Printed in the Year 1649.

£21

*** This tract although carrying Prynne's name as Author, is nevertheless not by him. The Commonwealth had recently prohibited all Stage Plays. Prynne had fallen out with the Commonwealth, and the true Author therefore thought this an opportunity of attacking the Commonwealth under Prynne's name.

It is a very interesting tract, in it the author writes:—

“There is another fresh occasion which hath incited my just indignation against this wicked and tyrannicall Army, they did lately in a most inhumane, cruell rough and barbarous manner take away the poor Players from their Houses, being met there to discharge the duty of their Callings. . . . I did once write a Book against Stage-Plays called *Histrio-Mastix*, for which I underwent a cruel censure in the Star-Chamber. I confess it is true, I did once so, but it was when I had not so clear a light as now I have. . . . I must confesse with sorrow, I should not have compared him (The King) to Nero for loving of Stage-Playes; nor have given the Queen those bitter and cruell words of whore and strumpet, for playing a part in Mr. Montague's *Pastorall*. . . . That Honest Playes may be tolerated and not to be forbidden by any Army under heaven I do maintain before all the world.” Etc.

- 558 **PULCI** (Luca). **Ciriffo Calvaneo**. *Con la Giostra del Magnifico Lorenzo de Medici.*

4to, *half-bound*. *Florence, Giunta, 1572.*

£4 10s

Lee No. 691. Cited by Singer in his “Notes on ‘All's Well that ends Well.’”

- 559 **PURCELL** (Henry). **Orpheus Britannicus**. A Collection of all the Choicest Songs, for One, Two, and Three Voices.

Together, with such Symphonies for Violins or Flutes, as were by him design'd for any of them: and a through-bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute.

Second Edition, with large additions.

Portrait of Purcell engraved by White.

2 vols. in one; folio, *original calf, new back.*

London, Printed by William Pearson, 1706.

£7 7s

*** At the end are bound a number of separately issued broadside songs, with music by Purcell, Haym, Pepusch, Eccles, Courtivill, Graves, Hart, etc.

This volume contains the Songs, with Music, for the “*Faerie Queene*,” an adaptation of Shakespeare's *Midsummer Night's Dream*, also Songs from *The Tempest*, etc.

560 **PURCHAS** (Samuel). **Hakluytus Posthumus, or Purchase his Pilgrimes.**

Contayning a History of the World in Sea Voyages and Lande Travells by Englishmen, and others: of all the Circum-navigations of the Globe, all Voyages to the Cape, India, China, Japan, the Malay Archipelago, and of Travels by land in Asia, America. Wherein Gods Wonders in Nature, and Providence, The Acts, Arts, Varieties and Vanities of Men, with a world of the Worlds Rarities, are by a world of Eywitnesses Authors, related to the World . . . adorned with pictures and expressed in Mapps.

4 vols., folio.

Purchas His Pilgrimage, or Relations of the World and the Religions observed in all ages and places discovered from the Creation unto this present. . . .

The Fourth (and best) Edition, much enlarged with Additions.

With numerous engraved maps and plans, including a fine copy of the very scarce folding map of Virginia, also the folding map of New Foundland, New France, and New England. (Engraved title to vol. 1 in facsimile.)

Together 5 vols., *original calf, rebacked.*

London, 1625-6.

£40

Sabin Nos. 66682, 66683. "This is the fourth and best edition of the Pilgrimage."
 "In this is contained the substance of over 1,200 separate narrators of the world's explorations, telling their stories in their own language. It contains much material that had not previously been printed. This is one of the fullest and most important collections of voyages and travels in the English language; a part of the third, and fifth, and all of the fourth volume, being devoted to voyages to America."

For an account of this collection see Drake's "Shakespeare and His Times," Vol I., page 477. Cited by Wright in his "Illustrations of King Lear."

561 ——— Another Copy.

5 vols., folio, *original calf.* London, 1625-6.

£21

*** Slightly defective, Vol. 1 wanting the Engraved Title. Vol. 2, Title and one leaf damaged. Vol. 3, some leaves at end of table stained. Vol. 4, has the Virginia map in facsimile. Otherwise a good sound copy.

- 562 **RABELAIS** (F.). **Oeuvres.** Contenant cinq livres de la vie, faicts, et dits héroïques de Gargantua, et de son fils Pantagruel. Plus la pronostication Pantagrueline, avec l'oracle de la dive Bachuc et le mot de la bouteille.

12mo, *old calf.* Antwerp, 1573.

£13 13s

PLAN (NO. 105) WAS THE FIRST TO DESCRIBE THIS EDITION. IT WAS UNKNOWN TO PREVIOUS BIBLIOGRAPHERS.

Shakespeare, in "As You Like It," Act III., Sc. 2, alludes to Gargantua swallowing five pilgrims and their pilgrim's staves in a salad.

Consult Halliwell-Phillipps' note on Shakespeare and Rabelais, Douce's "Illustrations" of the Taming of the Shrew, and Antony and Cleopatra, and the new Shakespeare Society's Transactions, 1877-79.

Shakespeare had evidently read Rabelais in the original French, as no English translation existed in his day.

- 563 **RAINOLDES** (John). **Th' overthrow of Stage-Playes,** by the way of controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections aunswered, & the case so cleared & resolved, as that the judgement of any man, that is not froward & perverse, may easelie be satisfied, wherein is manifestly proved, that it is not onely unlawfull to bee an Actor, but a beholder of those vanities, &c.

FIRST EDITION. Small 4to, *original calf, rebacked.* 1599.

£18 18s

*** A most valuable work to the Student of the Elizabethan Theatre. It throws much light on the active antipathy to the drama when Shakespeare was producing some of his best work. Contains references to the two earliest theatres, "The Theatre" and "The Curtain." At page 81 is a curious notice of Gadshill.

In this controversy Dr. Gager, it is stated, "said more for the defence of plays than can well be said again by any man that shall succeed or come after him."

THE FIRST ISSUE OF THE FIRST EDITION.

SUPPRESSED BY KING JAMES IST.

564 **RALEIGH** (Sir Walter). **The History of the World.**

With brilliant impression of the engraved title by Elstrack (margined), the "Minde of the Front," and the maps.

THE EXCESSIVELY RARE FIRST ISSUE OF THE FIRST EDITION. Thick folio, *contemporary full calf, g. e.*

London: Printed by W. Stansby, 1614.

(SEE ILLUSTRATION, PLATE No. XL.).

£52 10s

*** This, the First Issue, contains the date 1614 both on the title-page and colophon at end.

It was rigidly suppressed by order of King James 1st, in spite of the laudatory notice given him. This issue had no printed title or portrait.

The following is the Order issued for the suppression and destruction of this book:

"Precept from His Grace (George Abbott) the Archbishop of Canterbury to the Stationers' Company, 1614.

"To my very loving friends the Master and Warden of the Company of Stationers. After my Hartie commendacions I have received expresse directions from his Majestie that the booke latelie published by Sir Walter Raleigh, nowe prisoner in the Tower, should be suppressed, and not suffered for hereafter to be sould. This is therefore to require in His Majesties name that presently you repaire unto the printer of the said booke as also unto all other stationers and Book-sellers which have any of them in their custodie and that you doe take them in and with all convenient speed that may bee, cause them to be brought to me or to the Lord Mayor of London. Lambeth, 22nd December, 1614."

*** Cited by Caldecott in his notes on Hamlet. Capell's "Catalogue of Shakespeareana," No. 187.

The first part contains a curious notice of Banks and his horse—the dancing horse of Love's Labour's Lost (consult Steevens' notes on this play).

565 **RANDOLPH** (Ralph). **The Jealous Lovers**, a Comedie presented to their gracious Majesties at Cambridge by the Students of Trinitie Colledge.

Small 4to, full calf, g. e. (some headlines cut by binder).

Cambridge, 1634.

£7 10s

*** This Comedy is written in blank verse, and is Randolph's most ambitious effort. It is highly commended in several pages of poems prefixed, addressed to him by his contemporaries. The whole of Act IV., Sc. 3, recalls strongly the grave-diggers' scene in Hamlet; other passages remind us of Romeo and Juliet, Richard III., and Anthony and Cleopatra.

- 566 **RANDOLPH** (Thos.). **Poems.** With the Muses Looking Glasse, Amyntas, Jealous Lovers, Arystippus.

Fourth Edition, enlarged.

Engraved frontispiece, containing portrait of the author.

12mo, *original calf (rebacked)*. London, 1652.

£1 10s

With two variations of the printed title. Small piece of corner of engraved title gone.

Shakespeare allusion.

Asotus (addressing the Poets skull)

"I scorn thy Lyrick and Heroick strain,
The tart Iambick, and Satyrick vein.

Where by thy querks and tricks? show me again

The strange conundrums of thy striking brain

Thou Poets skull, and say, What's rime to chimney?"

"Sexton. It had been a mighty favour once, to have kiss'd these lips that grin so. . . . Oh! if that Lady now could but behold this physnomie of hers in a looking-glasse, what a monster would she imagine herself? Will all her perrukes, tyres and dresses, with her changeable teeth, with her cerusse and pomatum, and the benefit of her painter & doctor, make this idol up again?"

The whole scene (Sc. iii., Act iv.) from which these extracts are taken recalls strongly the grave-digger's scene in *Hamlet*, and is worth reading with it; though the expressions are not absolutely repeated, the author must have had Shakespeare in his mind when he wrote.

- 567 **RATISBON.** **Ein Newer Spruch warumb Man die Juden zu Regenspurg vertriben hat.**

Black Letter, large and interesting woodcut of a Jewish merchant counting ducats from a bag on to a table, behind which he is seated. In front of him and by his side are two more Jews; he and one of these are wearing a badge.

16 pp., 12mo, boards. (Regensburg, 1519).

£21

We do not know of any other copy of this excessively interesting rhymed account of the expulsion of the Jews from Ratisbon in 1519.

The title woodcut is illustrative of Shylock and his ducats in "The Merchant of Venice," while the badge which is visible on their left-hand sleeves illustrates the Shakespearean quotation "For patience is the badge of all my Tribe."

- 568 **RICHARD II., King of England.** **The Life and Reign of King Richard the Second**, by a Person of Quality.

Small 8vo, *original calf*. London, 1681.

8s 6d

*** Cited by Dyce in his notes on "Richard II."

569 **ROWE (N.).** **The Ambitious Stepmother.** A Tragedy.FIRST EDITION. Small 4to, *new boards*. London, 1701. **£3 10s**

* * * With references to Shakespeare both in the Prologue and Epilogue.

“Majestic Tragedy shou'd once agen
 In purple pomp adorn the swelling Scene
 Her search shou'd ransack all the Ancient's store,
 The fortunes of their loves and arms explore,
 Such as might grieve you, but shou'd please you more.
 What Shakespear durst not, this bold Age shou'd do,
 And famous Greek and Latin Beauties show.”
 —Prologue.

“Show but a mimick Ape, or French Buffoon,
 You to the other House in shoals are gone,
 And leave us here to Tune our Crowds alone.
 Must Shakespear, Fletcher, and laborious Ben,
 Be left for Scaramouch and Harlequin?
 Allow you are unconstant, yet 'tis strange,
 For sense is still the same, and ne'er can change.”
 —Epilogue.

570 **RYMER (Thomas).** **A Short View of Tragedy;** It's Original, Excellency, and Corruption. With some Reflections on Shakespear, and other Practitioners for the Stage.FIRST EDITION. Small 8vo, *original calf (rebacked)*.

London, 1693.

£2 15s

* * * In this work Rymer severely criticises Shakespeare's “Othello.” In his eyes “Othello” “was a bloody farce without salt or savour.” He denies that Shakespeare showed any capacity in tragedy, although he allows him comic genius and humour.

571 **SAINT-DISDIER.** **La Ville et la république de Venise.**12mo, *boards*. Paris, 1680.**£2 2s**

Valuable for its description of the dresses worn by the Jews of Venice.

References to the volume are made by Douce in his “Illustrations” to the Merchant of Venice and Hamlet.

THE FIRST WRITTEN ALLUSION TO SHAKESPEARE BY A FRENCHMAN.

- 572 **SAINT EVREMOND (C.). Oeuvres Meslées**, publiées sur les manuscrits de l'auteur.

Large paper copy, with fine portrait after Parmentier, by Gunst, and vignettes on titles.

2 vols., 4to, calf, rebacked, with arms on sides.

London, 1705.

£10 10s

Lee No. 736.

This (although not printed till 1705) is undoubtedly the first written allusion to Shakespeare by a Frenchman, which occurs in vol. 2, page 306, in his letter to the Duchess de Mazarin (1682).

"Madame, entendez tous les soirs ou la Comédie de Henry VIII., composée par le fameux Shakespear, mort en 1616, ou celle la Reine Elisabeth, composée par Thomas Heywood, qui fleurissait sous les Regnes d'Elisabeth and de Jacques I. Toutes les Pièces de Théâtre de ces tens là sont extrêmement longues et fort ennuyeuses; etc.

The witty St. Evremond, in thus assuring Madame Mazarin that her beauty was proof against all these dissipations, acquaints us with the fact that "King Henry VIII." must have been at this time a popular play much resorted to; even if she ventured there by way of finishing up his imaginary day at Newmarket, she would be none the worse for it.

"He uses the word 'comedy' for 'play' in a general sense; he applies it also to Thomas Heywood's historical play of Queen Elizabeth. That it was Shakespeare's King Henry VIII. we are informed by the note appended by his friend Des Maizeaux, who does not appear to have shared the more favourable opinion of English drama expressed by St. Evremond in his 'Essay on English Comedy.'"

- 573 **SANSOVINO (F.). Cento Novelle Scelte da piu Nobili Scrittori della lingua volgare.**

With numerous charming woodcuts, many of them interiors and scenes of contemporary life in Italy. With fine headpieces, and woodcut initials.

Royal 8vo, 18th Century green morocco, gilt back, gilt borders on sides, inside dentelles, g. e.

Venice, 1566.

£14 14s

The plots of Twelfth Night and Much Ado About Nothing were in part derived from Sansovino (consult Douce's "Illustrations" of these two plays; also his notes to Henry V., and pages 547 and 567 of his "Illustrations of Shakespeare").

The earliest edition possessed by Capell was that of 1603 (No. 167 in his "Catalogue of Shakespeareana"). The earliest edition in Lee's "Shakespeareana," No. 747, was dated 1571.

THE PORTUGUESE THEATRE IN THE TIME OF SHAKESPEARE.

- 574 **SARDINA MIMOSO** (Juan). **Relacion de la Real Tragicomedia con que los Padres de la Compañia de Jesus en su Colegio de S. Anton de Lisboa recibieron a la Magestad Catolica de Felipe II, de Portugal, y de su entrada en este Reino, co lo que se hizo en las Villas, y Ciudades en que entrò.**

4to, *calf.* Lisbon, Jorge Rodriguez, 1620.

£21

A perfect copy of an exceedingly rare, early Portuguese tragi-comedy, on the subject of the discovery and conquest of the Orient, by Manuel I., King of Portugal, which was composed and performed in the Royal Jesuit College of Sant Antonio, before Philip III. of Spain (II. of Portugal), and his wife Doña Isabel, on the 21st and 22nd of August, 1619.

The play describes the great deeds of the Portuguese discoverers, of Vasco da Gama, the first discoverer of the East, of Don Francisco de Almeida, first Viceroy of India, and of the most famous Governor, Alfonso de Albuquerque.

It is most interesting to read the account of the theatre which was specially prepared for the performance, and which is described on six pages.

Among the characters was King Manuel and his councillors, Vasco da Gama, the Town of Lisbon, Cintra, the river Tagus, the Ocean, the Earth, Air, Fire and Water, South, West and East, the Comet, the Provinces of Malabar, Arabia, Persia, Cambaya, the Deccan, Bengal, Pegu, Malacca, Sumatra, China, Japan, Malucca, Ceylon, Ethiopia.

In the middle of the comedy is a most interesting scene, in which a page arrives with all signs of joy, with the information that a galleon has just arrived with the news of the discovery of new Lands. The King orders the captain of the galleon to advance; he advances, and gives the news of the discovery of Brazil. He brings "Brazil" with him, and introduces him to the King; together with six parrots, monkeys, Tapuias and Aymures. The King and the Tapuijas sing a chorus in Portuguese, and afterwards in Brazilian. After a lengthy scene there is a chorus between the King who speaks Portuguese, and the monkeys who speak alternately Portuguese and Brazilian.

The book was absolutely unknown to Rodriguez, "Bibliography of Brazil."

- 575 **SAXO-GRAMMATICUS. Danica Historia.**

With engraved frontispiece.

Folio, *original half-vellum stamped.*

Sora (*in Denmark*), 1644.

£6 6s

A considerable portion of the historical incidents in Hamlet are derived from this work.

Dr. Furness, in his edition of Hamlet (vol. 2, page 88), says: "Theobald was the first to note that the plot of Hamlet is derived from Saxo Grammaticus. A brief extract from the story is given by him on the first page of his edition of the tragedy."

Consult, too, Douce's "Illustrations" of Hamlet. This is the first edition of the great history of Denmark, to have been printed in Denmark itself. Sora, where this book was printed, is a little town in the province of Zeeland (Denmark), where printing commenced in 1627.

This work, written about 1200 A.D., is the chief authority for the early history of Denmark. The author lived in the twelfth century, and wrote with real knowledge of the times near his own. The earlier part of his account is a mixture of myth and tradition. Folios 27 to 32 contain the first printed account of the history of Amalethus, the primary source of Shakespeare's Hamlet. He

A lamentable Tragedie, mixed full of
plesant mirth, containing the life of Cam-
 bises king of Percia, from the beginning of his king-
 dome, vnto his death, his owne good deed of execu-
tion, after that many wicked deedes and tyramous mur-
 ders, committed by and through him, and last
 of all, his odious death by Gods Iustice
 appointed. Done in such order
 as followeth.

By Thomas Preston.

The diuision of the parts.

Councell.	} For one man.	Prologue.	} For one man
Huf.		Sisammes	
Praxaspes.		Diligence	
Murder.		Crueltie.	
Lob.		Hob	
The third Lord.		preparatiō	
Lord.		the 1. Lord	
Ruf.	} For one man.	Ambidexter	} For one man.
Commons cry.		Triall.	
Cōmons complaint		Meretrix.	} For one mān.
Lord Smirdis.		Shame.	
Venus.	Otian.		
Knight.	} For one man.	Mother.	} For one mān.
Snuf.		Lady.	
Small hability		Queene.	
Proof.		Yong chuld	} For one man.
Execution.		Cupid.	
Attendance.			
Second Lord.			
Cambises.	} For one man		
Epilogus.			



RALEIGH'S HISTORY OF THE WORLD.
First Issue of the First Edition. 1614.
See Item No. 564.

Saxo-Crammaticus. Danica Historia—continued.

lived about 150 B.C. The story was translated into French by Belleforest about 1570, and an earlier play on the subject was written in English before 1589.

The following are the main points of Saxo's narrative through the time covered by Shakespeare's play of "Hamlet":—

1. A king is murdered by his brother, who married the widow, and succeeds to the throne.
2. The son of the murdered king feigns madness.
3. He is suspected and tested—
 - (a) by trying to entangle him in his love for a fair maiden (here is a suggestion of Ophelia). He is warned, however, by a former friend and fellow-student (a suggestion of Horatio) that he is observed.
 - (b) by an interview with his mother. Here he discovers and kills a spy. He taxes his mother in severe terms with infidelity and unchastity. She is penitent.
4. The king, not daring to proceed openly against him, sends him to Britain, in charge of two attendants (Rosencrantz and Guildenstern) with a letter asking for his assassination. He alters the letter, so that the attendants are slain.
5. He returns, and, with the help of his mother, kills the courtiers, burns the palace, and, helped by an exchange of swords, slays the king.

"HOW ELIZABETHAN DRAMATISTS WORKED."

576 **SCENARIO.**

The original unpublished manuscript Scenario of an English tragedy, which was to bear the title of **Philander, King of Thrace.**

6 pp., folio, closely written. (*England, about 1600*). **£25**

This manuscript has no title, and we do not know if the play was ever worked out further.

The scene is Thrace for the first act, Macedon for all the rest.

The personages are:—

Philander, King of Thrace, son of Sophronax.

Suavina, his sister.

Euphrastes, supposed father of Aristocles.

Aristocles.

Phonops, a begging courtier.

Epaphus or Philocles, his man, but indeed Aristocles disguised.

Pseudonax.

Salochin, King of Macedon.

Ascania, his Queene.

Corintha, their daughter.

Ninias, an idle lover.

Vasco, a captain.

On the following two pages are to be found a full description of the mountains, rivers, cityes, towns and places, and the "Nationall Proprietys" of Thrace, and Macedon, arranged facing one another. The next three pages are occupied with a detailed Scenario or description of the proposed contents of the first three acts of the drama divided into Scenes, as they presented themselves to the mind of the author.

Act I. has five scenes, Act II. eight scenes, Act III. ten scenes. The manuscript appears to be autograph throughout, and is written in red and brown ink.

In this manner Shakespeare must have set down his plays before writing them. First of all the names of his characters and their relations to one another, then details as to the geographical configuration and names of the countries with which he was about to occupy himself, some small details of their history, and then in the same way as the writer of to-day he must have set down the short contents of the proposed scenes.

- 577 **SCOT** (Reginald). **The Discoverie of Witchcraft**, wherein the lewde dealing of witches and witchmongers is notablie detected, the knaverie of coniurors, the impietie of inchantors, the follie of soothsaiers, the impudent falshood of cousenors, the infidelitie of atheists, the pestilent practises of Pythonists, the curiositie of figure casters, the vanitie of dreamers, the beggerlie art of Alcumystrie, the abomination of idolatrie, the horrible art of poisoning, the vertue and power of naturall magike, and all the conueiances of Legierdemaine and iuggling are deciphered: and many other things opened, which have long lien hidden, howbeit verie necessarie to be knowne: Heerunto is added a treatise upon the nature and substance of spirits and diuels, &c: all latelie written by Reginald Scot Esquire.

THE FIRST EDITION. Small 4to, *old calf*. (London). 1584. **£38**

*** EXCESSIVELY RARE, as James I. caused every available copy to be destroyed. The King, in the preface to his "Daemonologie," speaks of "one called Scot, an Englishman, who is not ashamed in publike print to denie that there can be such a thing as witchcraft."

Staunton describes it as a work "Shakespeare was undoubtedly well read in." Drake ("Shakespeare and his Times") comments freely on the frequent use made of Scot by Shakespeare. Amongst other illustrations he points to the fixing of an "ass's nowl" on Bottom's head, the idea of which is certainly derived from Scot (see page 315 of this edition).

Douce, in his "Illustrations of Shakespeare," cites it in his notes on *The Tempest*, *Twelfth Night*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, *Macbeth*, *King Henry IV., Part I.*, *King Henry VI., Part I.*, and *Hamlet*.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 57.

- 578 ——— **Scots Discovery of Witchcraft**: proving the common opinions of Witches contracting with Divels, Spirits, or Familiars; and their power to kill, torment, and consume the bodies of men, women, and children . . . to be imaginary. Whereunto is added a treatise upon the nature and substance of Spirits and Divels.

Curious woodcuts.

Small 4to, *original calf (rebacked)*. London, 1651.

£5 5s

- 579 **SELDEN** (John). **The Discourse of Jno. Selden Esqr**, or His Sence of Various Matters of Weight & high Consequence, relating especially to Religion and State.

AN EARLY MANUSCRIPT OF SELDEN'S TABLE TALK, WRITTEN BEFORE THE FIRST EDITION OF THE PRINTED BOOK WHICH WAS PUBLISHED IN 1689.

Folio, *full straight-grain morocco gilt.*

£8 8s

*** "It was not till 1689, when the revolution had given freedom to the press, that the 'Table Talk' of Selden, the book by which he is generally known to fame, was first printed. This work was composed by Richard Milward, a secretary of Selden, and contains reports of Selden's utterances from time to time during the last twenty years of his life. Its authenticity was doubted by Dr. Wilkins, but for reasons which have not satisfied the world; and the work may safely be accepted as the most vivid picture extant of the habits of thought and the modes of expression of the great lawyer. The conversations cover a great range of subjects relative to human life and history; but Selden was never metaphysical and rarely philosophical. The book exhibits him with a great and varied knowledge of life; as a man of strong and somewhat scornful intellect; as delighting to illustrate his discourse by similitudes; as solving all questions in church and state by a reference to one or two simple principles—the sovereignty of the state, and the contract between the sovereign and his people. 'All is as the state pleases'; 'every law is a contract between the king and the people, and therefore to be kept' — are two sentences characteristic of Selden's habitual thought. Such principles are destructive of the claims to *jus divinum* alike of kings, bishops, and presbyters; and they exclude those theories of natural right to which ardent reformers are wont to have recourse.

Cited by Douce in his "Illustrations" of Hamlet. Also in his "The Clowns and Fools of Shakespeare."

- 580 ——— **The Duello or Single Combat:** from Antiquitie derived into the Kingdom of England, with several kindes, and ceremonious formes thereof from good authority described.

FIRST EDITION. Small 4to, *half roan.* London, 1610.

£4 4s

*** "Cited by Douce in his 'Illustrations' of King Henry VI., part II."

- 581 ——— **Titles of Honor.**

Among the preliminary dedicatory verses is a long poem by "BEN JONSON To His Honord Friend Mr. John Selden" extending to 3½ pp.

FIRST EDITION. Small 4to, *fine copy in contemporary vellum.*

London, By William Stansby for John Helme, 1614.

£4 10s

*** This is dedicated to his friend and Chamberfellow, Edward Heyward.

"In the first part he deals with the titles and dignities of emperors, kings, and other rulers, beginning with the inquiry whether there were kings before the flood. In the second part he deals with inferior titles, commencing with those of heirs-apparent to thrones; and finally discusses feminine titles, honorary attributes, such as 'clarissimus' and 'illustris,' and the laws of precedence." (D.N.B.)

Referred to by Douce in his "Illustrations" of Hamlet, and also cited by him in his "Clowns and Fools of Shakespeare."

"SENECA CANNOT BE TOO HEAVY NOR PLAUTUS TOO LIGHT."—(Hamlet Act II.).

582 **SENECA. Tragedies** (in Latin).

A Magnificent illuminated manuscript on vellum, written in an Italian hand, in neat Gothic characters.

47-49 lines to a full page, on 123 leaves of vellum (11 $\frac{7}{8}$ by 8 $\frac{1}{4}$ inches).

Decorated with 10 fine, large Italian historiated initial letters, painted in gold and colours, depicting scenes in the plays.

Folio, calf. XVth Century.

(SEE ILLUSTRATION, PLATE No. XLI.).

£175

Holt White, in his notes on *Romeo and Juliet*, Act IV., sc. 5, remarks: "In this speech of mock heroic woe, and perhaps in the two that follow, Shakespeare seems to have ridiculed, as he has done elsewhere, the translation of Seneca's tragedies published in 1581."

Apart from two Latin quotations from Seneca's *Hippolytus* in *Titus Andronicus* Act II., sc. 1, lines 133-5, and Act IV., sc. 1, lines 82-3, there are many notable resemblances between Seneca's and Shakespeare's language.

The following parallel is typical:—

"Will all great Neptune's ocean
wash this blood
Clean from my hand" (*Macbeth*,
Act II., Sc. ii., 60-1).

"Quis Tanais aut quis Nilus aut quis
persica
Violentus unda Tigris aut Rhenus
verox
Tagusve hibera turvidus gaza fluens
Abluere dextram poterit," etc. (*Hercules Furens* 1330-6).

See J. W. Cunliffe's "The influence of Seneca on Elizabethan tragedy," 1893, and his "Early English Classical Tragedies," 1912.

Professor E. A. Sonnenschein in "Latin as an intellectual Force," a paper read at St. Louis, 1904, forcibly argued that *Portia's* speech on mercy was largely based on Seneca's tractate "De Clementia."

Some critical knowledge of Latin drama (on the part of Shakespeare) is suggested by *Polonius's* remark in his survey of dramatic literature: "Seneca cannot be too heavy nor Plautus too light" (*Hamlet*, Act II., Sc. ii., 395-6).

Many a distinctive phrase of Senecan tragedy seems indeed to be interwoven with Shakespeare's dramatic speeches, nor would the dramatist have disdained occasional hints from Seneca's philosophical discourses.

THE FIRST ILLUSTRATED ENGLISH PLAY.

583 **SETTLE** (Elkanah). **The Empress of Morocco.** A Tragedy, with Sculptures: as it is acted at the Duke's Theatre.

FIRST EDITION. Small 4to. *A fine and very tall copy, bound by Pratt in full morocco gilt, gilt edges.* London, 1673.

(SEE ILLUSTRATION, PLATE No. XLII.).

£36

Illustrated with six copperplate engravings by Dolle. THESE ARE THE FIRST REPRESENTATIONS OF AN ENGLISH STAGE AND SCENERY, AND THIS IS THE FIRST ILLUSTRATED ENGLISH PLAY.

"The 'Empress of Morocco' is important in Literary History for having so moved the wrath of Dryden, and in the History of the Drama for having been issued with plates, which contribute greatly to our knowledge of the internal arrangements of the Restoration Theatre." (Richard Garnett.)

Complete and good copies are very rare. The one in the Hoe Library sold for £44.

584 **SHEPHEARD'S KALENDAR (The).**

Printed in **Black Letter**, calendar in red and black.

With numerous very singular woodcuts.

Folio, *original calf*. London, 1656.

£18 18s

*** Of Shakespearean interest, illustrating "A Midsummer Night's Dream" and "Measure for Measure," and referred to by Halliwell-Phillipps, who reproduced some of the illustrations in his great folio edition of Shakespeare.

The work is in part a translation into English of the famous "Compost et Kalendarriers des Bergiers," a work at one time of the greatest popularity, as is attested by the numerous editions of it, most of which are now of the greatest scarcity. The work is written in prose and verse, and, besides an almanack, directions for finding Easter and other movable feasts, the eclipses, etc., contains several curious pieces, e.g., "The Trees of Vices," in verse; "The Pains of Hell," in prose, with woodcuts shewing the torments of the damned; "The Lord's Prayer," "The Song of Death," "Shephard's Astrology," "Signs of the Zodiacke," etc.

585 **SHIPMAN (Tho.). Carolina; or, Loyal Poems; with address to the Reader by Thomas Flatman.**

FIRST EDITION. 8vo, *original calf*. London, 1683.

£5 5s

Hazlitt ("Shakespeare's Library") in his notes on First and Second Parts of King Henry IV., remarks: "Thomas Shipman mentions in his volume of Poems entitled 'Carolina,' p. 169, that he had composed a dramatic work on Henry IV., but it does not seem to have come down to us."

585a **SIDNEY (Sir Philip). The Countess of Pembroke's Arcadia; now the Fourth time published with some new Additions.**

Woodcut border round title.

Folio, *original calf*. London, 1613.

£12 12s

*** A perfect copy, with the two unpagged leaves between pp. 332-333 and 482-483.

"In Book II. is found the episode of the blind king of Paphlagonia, which furnished Shakespeare with the under plot of Gloster and his two sons in King Lear. There is also a similar description of a bitter storm and the request of the father that he might be led to the summit of a cliff 'thence to cast himself headlong to death.'"

Shakespeare's Sonnets 5 and 6 also contain lines suggested by the "Arcadia."

586 **SIDNEY (Sir Philip). The Countess of Pembroke's Arcadia, written by Sir Philip Sidney; with his Life and Death; a brief Table of the principal Heads, and some other new Additions.**

Small folio, *full calf*. London, 1662.

£6 10s

*** In Book II. is found the episode of the blind king of Paphlagonia, which furnished Shakespeare with the under plot of Gloster and his two sons in "King Lear." There is also a similar description of a bitter storm and the request of the father that he might be led to the summit of a cliff "thence to cast himself headlong to death."

Shakespeare's Sonnets 5 and 6 also contain lines suggested by the Arcadia.

Sidney (Sir Philip)—*continued.*

587 ——— **The Countess of Pembroke's Arcadia.**

The Thirteenth Edition, with his Life and Death; a brief Table of the principal Heads, and some other new Additions.

Engraved portrait of Sir Philip Sidney.

Folio. London, 1674.

£5 5s

Shakespeare drew from "Arcadia" the by-plot in King Lear of the Earl of Gloucester and his sons Edgar and Edmund.

THE FIRST ISSUE OF THE FIRST EDITION.

588 **SPENSER** (Edmund). **Faerie Queene.**

The Faerie
Queene
Disposed into twelve books
Fashioning
XII. Morall vertues
(*Printer's Ornament*)
London
Printed for William Ponsonbie
1590.

The Second
Part of The
Faerie Queene
containing
The Fourth,
Fifth, and
Sixth Bookes,
By Ed. Spenser.
(*Printer's Ornament*)
Imprinted at London for William
Ponsonby, 1596.

The FIRST EDITION and in First State, with the blank space for Welsh words and the eight additional pages of "Sonnets" at end.

2 vols., small 4to, *old calf (new backs)*. 1590-1596.

(SEE ILLUSTRATION, PLATE NO. XLIII.)

£280

"The noblest allegorical poem in our own language—indeed, the noblest allegorical poem in the world" (James Montgomery).

"The appearance of the 'Faerie Queen' is the one critical event in the annals of English poetry; it settled, in fact, the question whether there was to be such a thing as English poetry or not. . . . The new English verse has been true to the source from which it sprang, and Spenser has always been 'the poet's poet.' But in his own day he was the poet of England at large. The 'Faerie Queen' was received with a burst of general welcome. It became 'the delight of every accomplished gentleman, the model of every poet, the solace of every soldier.' The poem expressed, indeed, the very life of the time. . . . The gorgeous colouring, the profuse and often complex imagery which Spenser's imagination lavishes, leave no sense of confusion in the reader's mind. Every figure, strange as it may be, is seen clearly and distinctly as it passes by. It is in this calmness, this serenity, this spiritual elevation of the 'Faerie Queen' that we feel the new life of the coming age, moulding into ordered and harmonious form the life of the Renaissance. . . . He is habitually serious, and the seriousness of his poetic tone reflects the seriousness of his poetic purpose."

Shakespeare took the play of "Much Ado About Nothing" from the "Faerie Queen," and Dr. Furness reprints a portion of it as the source of the plot of "King Lear."

Lear is told in Book 2, Canto 10, stanzas 26-32, and Shakespeare followed this version in calling his heroine "Cordelia" instead of "Cordilla," and in making her die by hanging.

In Book 3, Canto 1, Spenser devotes five stanzas, Nos. 34-38, to the story of Venus and Adonis.

Spenser (Edmund)—*continued*.

589 ——— **The Faerie Queen:** The Shepherds Calendar: Together with the other works of England's Arch-Poet. Collected into one volume and carefully corrected.

Folio, *half calf*.

Printed by H. L. for Mathew Lownes, 1611-13.

£16 16s

*** The FIRST COLLECTED EDITION of Spenser's Works. After the Faerie Queen occurs the following other Works by this Author:—

The Shepheard's Calender, 1611 (with woodcut illustrations to each month).

Amoretti and Epithalamion. 1611.

Foure Hymnes. 1611.

Prosopopoeia, or Mother Hubbards Tale. 1613.

Daphnaida. 1611.

Complaints. 1611.

Colin Clouts come Home Againe. N.D.

The Teares of the Muses. 1611.

Prothalamion. 1611.

Muiopotmos. 1611. Etc.

Cited by Hunter in his "New Illustrations" of "As You Like It" and "The Merry Wives of Windsor"; and by Douce in his "Illustrations" of "All's Well that Ends Well," "Antony and Cleopatra," "Cymbeline," and "Hamlet." Green, in his "Shakespeare and the Emblem Writers," reproduces two of the illustrations.

590 **STAFFORD** (William). **A Compendious or Brief Examination of Certayne Ordinary Complaints of Diuers of our Countrymen in these our Dayes**, which although they are in some part vniust & friuolous, yet are they all by way of dialogues thoroughly debated & discussed. By W. S. Gentleman.

Black Letter, *title within woodcut border, ornamental initials.*

Small 4to, *mottled calf extra, inside dentelles, g. e., by Riviere.*

FINE COPY. *London, 1581.*

£27 10s

*** The headline throughout is: "A briefe conceipte of English policy."

This tract was at one time supposed to be by Shakespeare, and in the 1751 Edition there is a preface endeavouring to show that the tract was written by "Wm. Shakespeare Gent." This was refuted by Dr. Farmer in his Essay on the "Learning of Shakespeare." In 1876 it was edited for the New Shakespeare Society by Dr. Furnivall, who combated the authorship of William Stafford, pointing out the absence of evidence.

591 **STEPHEN** (Henry). **A World of Wonders;** or, an Introduction to a Treatise touching the Conformitie of Ancient & Moderne Wonders; or a Preparative Treatise to the Apologie for Herodotus.

Folio, *calf gilt, g. e. Edinburgh, Imprinted by Andrew Hart and Richard Lawson, 1608.*

£5 10s

*** Dedicated to Shakespeare's friend the Earl of Pembroke.

"The phraseology of Shakespeare is better illustrated in this work than in any other book existing."—Caldecott. Beloe, in his *Anecdotes of Literature and Scarce Books*, gives an account of this work, stating that the Edinburgh edition is classed among English books of rarity, adding: "I am not acquainted with many books which are more replete both with curious anecdote and entertaining information than this translation. The original French work, "L'Introduction au Traitte de la Conformité des Merveilles anciennes avec les Modernes," obliged the author to fly to avoid punishment.

- 592 **STORER** (Thomas). **The Life and Death of Thomas Wolsey Cardinall.**
Divided into three parts:

His { Aspiring,
Triumph, and
Death.

FIRST EDITION. Small 4to. *Title within woodcut border, morocco gilt. London, Printed by Thomas Dawson, 1599.* £85

*** A Magnificent Copy of this rare poetical volume, which Malone states may have suggested the subject of Wolsey's fall to Shakespeare when he wrote King Henry VIII.

"This Poem, which is written upon the model of Churchyard's legend on the history of Wolsey in 'The Mirroure for Magistrates,' consists of three parts or cantos, 'Wolseius aspirans,' 'Wolseius triumphans,' and 'Wolseius moriens'; these contain respectively 101, 89, and 51 seven-line stanzas of decasyllabic verse (rhyming ababbce). The volume is dedicated to John Howson, Queen Elizabeth's chaplain, and there are introductory verses by Charles Fitzgeffrey and Thomas and Edward Michelborne, and a poem in fifteen eight-line stanzas addressed to the author by his fellow-collegian, John Sprint. The poem is carefully based upon the narratives of Cavendish and Holinshed, and, sententious though it is, contains some happily expressed characterisations, notably that of Richard Foxe, Bishop of Winchester,

'A man made old to teach the worth of age.'

"It was warmly praised by Dr. Alberic Gentilis in his 'Laudes Academiae Perusinae et Oxoniensis,' and Aubrey commends its historic veracity." (D.N.B.)

KING JAMES FIRST'S COPY.

- 593 **STOW** (John). **The Annales**, or a Generall Chronicle of England. Begun first by maister John Stow, and after him continued and augmented with matters forreigne, and domestique, anncient and moderne, unto the end of this present year 1614 by Edmond Howes.

Engraved title in compartments showing portraits of King James, Queen Anne, and Prince Charles.

Folio, original calf (re-backed). Copy from the Library of King James Ist. With his royal arms in gold in centre of each side and the Tudor Rose at corners.

London, 1615.

£18 18s

*** Shakespeare allusion.

"Our moderne, and present excellent Poets which worthely flourish in their owne workes, and all of them in my owne knowledge lived together in this Queenes raigne, according to their priorities as neere as I could, I have orderly set downe (viz) George Gascoigne Esquire, Thomas Churchyard Esquire, Sir Edward Dyer Knight, Edmond Spencer Esquire, Sir Philip Sidney Knight, Sir John Harrington Knight, Sir Thomas Challoner Knight, Sir Francis Bacon Knight, and Sir John Davie Knight, Master John Lillie gentleman, Maister George Chapman gentleman, M. W. Warner gentleman, M. Willi, Shakespeare gentleman, Samuell Daniell Esquire, Michaell Draiton Esquire, of the bath, M. Christopher Marlo gen., M. Benjamine Johnson gentleman, John Marston Esquier, M. Abraham Frauncis gen., master Frauncis Meers gentle., master Josua Silvester gentle., master Thomas Deckers gentleman, M. John Fletcher gentle., M. John Webster gentleman, M. Thomas Heywood gentleman, M. Thomas Middleton gentleman, M. George Withers."

TOGFE

Nullam pensem ut duos pima mi
 N mmi e dolor numerus. inq. n. h. m. e. o
 I n mare si qd. pignus s. n. n. e. l. a. t. e. r
 S. a. u. r. a. b. o. i. e. n. s. e. u. i. s. e. r. a. a. c. f. e. r. v. e. c. h. a. m.
 Jason **C** am page ceptum facinus handulna pcor
 Noxam q. saltem sup. h. i. s. d. o. n. a. m. e. i. s.
 P. f. r. u. e. r. e. l. e. n. t. o. s. c. e. l. e. r. e. n. e. e. p. e. r. a. d. o. l. o.
 Meda **C** h. e. i. s. d. i. e. s. e. t. e. m. p. o. r. e. a. c. c. e. p. t. o. u. t. i. m. u. r.
 Jason **C** n. f. e. s. t. a. m. e. m. e. t. p. i. n. e. v. e. d. a. C. o. n. f. e. r. e. n. i. u. l. e. r.
 V. e. n. e. e. p. a. c. i. n. i. m. e. p. l. u. r. a. n. o. n. h. u. i. d. o. l. o. r.
 Q. u. e. t. i. b. i. l. i. t. a. t. i. m. i. n. n. u. a. h. u. e. t. u. m. d. a. a. l. l. e. n. a.
 I. n. g. r. a. J. a. s. o. n. a. g. n. o. s. c. i. s. c. o. n. i. u. g. e. m. m. i. a.
 S. i. c. f. i. g. e. r. e. s. o. l. e. o. p. a. t. i. u. t. i. n. c. e. l. i. u. m. i. t. a.
 S. q. u. a. m. o. s. a. g. e. m. i. n. i. c. o. l. l. a. s. e. p. e. n. t. e. s. u. i. g. o.
 S. u. b. m. i. s. s. a. p. r. e. b. e. n. t. r. e. c. i. p. e. i. a. m. n. a. t. o. s. p. a. t. e. n. s.
 E. g. o. m. t. a. n. i. a. s. a. l. i. n. c. i. r. r. i. u. e. l. h. a. r.
 Jason **C** p. e. r. a. t. a. n. a. d. e. s. p. a. n. a. s. i. b. l. i. m. i. s. e. t. h. e. n. s.
 T. e. s. t. a. r. e. n. u. l. l. o. s. e. e. q. u. a. n. e. h. e. n. s. d. e. o. s.



Explicit Medea. Incipit
 Agamemnon. Tristes lo.
 p. i. c. a. l. i. q. u. e. n. s. d. i. a. s.
 i. n. f. e. r. i. l. o. c. a.
 a. d. s. u. m. p. h. i. m. d. o. t. a. r. t. a. n.
 e. m. i. s. s. i. s. s. p. e. c. i.
 i. n. c. e. r. n. i. s. u. t. r. i. s. o. d. e. u. m.
 s. e. d. e. s. m. a. g. i. s.
 E. u. g. i. o. t. h. i. e. s. t. e. i. n. f. e. r. o. s.
 s. u. p. e. r. o. s. f. i. g. o.
 E. u. l. o. r. e. t. a. u. t. i. s. p. a. u. o. r.
 e. c. c. a. t. a. t. m. e. n. b. r. a.

V. i. d. e. o. p. a. t. e. r. n. o. s. i. m. o. f. r. a. t. e. r. n. o. s. l. a. r. e. s.
 h. o. c. e. u. e. n. i. s. s. i. m. p. e. l. o. p. e. l. i. m. e. n. d. o. m. u. s.
 h. i. n. c. a. u. s. p. i. c. i. a. u. r. e. q. u. i. m. c. a. p. i. n. s. d. e. a. i. s.
 n. o. s. e. p. e. l. a. s. q. u. i. s. h. o. c. s. e. d. e. n. t. a. l. i. n. t. h. o. r. o.
 Q. u. i. b. u. s. s. u. p. e. r. a. s. e. p. e. n. t. a. g. e. s. t. a. n. t. u. r. m. a. n. u.
 I. o. a. i. s. h. i. c. h. a. b. e. n. d. e. c. u. r. i. e. h. i. c. e. p. i. u. s. l. o. a. i. s.
 I. b. e. t. r. e. n. e. r. i. n. o. n. n. e. u. l. t. i. s. t. e. s. l. a. c. i. s.
 I. n. c. o. l. e. r. e. f. a. n. n. i. s. n. o. n. n. e. c. u. s. t. o. d. e. m. s. t. i. g. i. s.
 T. r. i. g. e. m. m. a. n. i. g. r. i. s. c. o. l. l. a. i. a. c. r. a. n. t. e. m. u. i. b. i. s.
 V. b. i. u. l. l. e. c. e. l. e. r. i. c. o. r. p. u. s. e. u. i. e. n. s. r. o. t. e.
 I. n. s. e. r. e. f. e. r. t. u. r. u. b. i. p. a. d. u. s. i. m. u. i. t. i. s.
 R. e. d. e. u. n. t. e. t. o. n. e. n. s. i. n. d. i. n. u. r. s. a. r. o. l. a. b. o. r.
 V. b. i. r. o. n. d. e. r. a. l. e. s. a. u. d. a. s. e. c. u. n. d. u. m. r. e. c. u. r.
 E. t. i. n. t. e. r. u. n. d. a. s. f. e. u. n. d. a. s. e. x. u. s. t. i. s. s. i. n.
 A. q. u. a. s. f. i. g. a. c. e. s. o. r. e. d. e. a. p. t. o. a. p. p. e. n. t.
 P. e. n. a. s. d. a. t. u. r. i. s. c. e. l. i. u. m. d. a. p. i. b. u. s. g. r. a. m. e. s.
 S. i. l. l. e. i. n. t. e. p. a. i. s. q. u. o. t. a. e. c. u. l. p. e. s. e. n. e. r.
 R. e. p. e. t. a. m. u. s. o. m. n. i. s. q. u. o. s. o. b. i. n. f. a. n. d. a. s. m. a. n.
 Q. u. e. s. t. i. t. o. u. n. a. G. n. o. s. t. u. s. n. e. i. s. a. r. r. e. o. s.

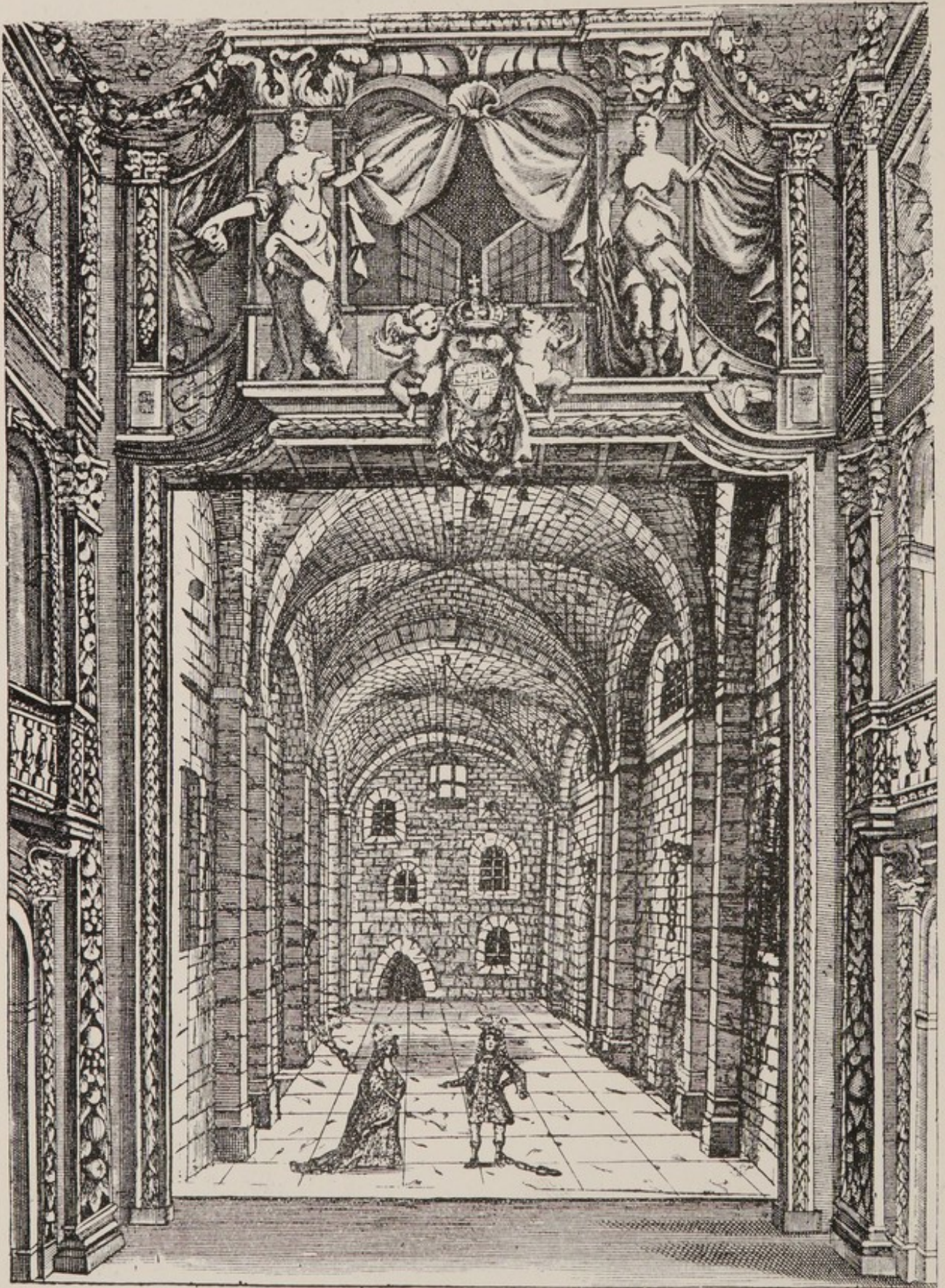
ILLUMINATED MANUSCRIPT (XVth Century) IN LATIN

OF

SENECA'S TRAGEDIES.

(The illustration shows a page from the Tragedy of "Medea," and depicts the way a headless man was shewn on the stage.)

See Item No. 582.



The first representation of an English Stage and Scenery,
from SETTLE'S EMPRESS OF MOROCCO,
A TRAGEDY. London, 1673.
See Item No. 583.

Stow (John)—*continued.*

594 ——— **Annales**, or a Generall Chronicle of England. Begun by John Stow: continued and augmented with matters Forraigne and Domestique, Ancient and Moderne, unto the end of this present yeere, 1631, by Edmund Howes. *Engraved title.*

Folio, *original calf (rebacked).* London, 1631.

£5 5s

*** Shakespeare allusion.

“Our moderne, and present excellent Poets which worthely flourish in their owne workes, and all of them in my owne knowledge lived together in this Queenes raigne, according to their priorities as neere as I could, I have orderly set downe (viz) George Gascoigne Esquire, Thomas Churchyard Esquire, Sir Edward Dyer Knight, Edmond Spencer Esquire, Sir Philip Sidney Knight, Sir John Harrington Knight, Sir Thomas Challoner Knight, Sir Francis Bacon Knight, & Sir John Davie Knight, Master John Lillie gentleman, Maister George Chapman gentleman, M. W. Warner gentleman, M. Willi Shakespeare gentleman, Samuell Daniell Esquire, Michaell Draiton Esquire, of the bath, M. Christopher Marlo gen., M. Benjamine Johnson gentleman, John Marston Esquier, M. Abraham Frauncis gen., master Frauncis Meers gentle., master Josua Silvester gentle., master Thomas Deckers gentleman, M. John Fletcher, gentle., M. John Webster gentleman, M. Thomas Heywood gentleman, M. Thomas Middleton gentleman, M. George Withers.”

At page 828 is a highly interesting account of Frederick, Duke of Wurtemberg (the “Cosen Garmombles” and “Duke de Jarmanie” of “The Merry Wives of Windsor”).

595 **STRAPAROLA DA CARAVACCIO** (Giovanni Francesco). **Le Tredici Piacevolissime Notti**, divise in due libri.

With numerous woodcut illustrations.

Small 8vo, *calf, inside dentelles, g. e.*

Venice, Zanetti, 1608.

£5 5s

This edition is especially valuable for its illustrations, which are not found in earlier editions by other publishers.

Douce considers that Shakespeare found part of the plot of “Taming of the Shrew” in Straparola’s Notti.

It also contains the foundation story of “The Merry Wives of Windsor,” and was translated and reprinted in “The First Sketch of Shakespeare’s Merry Wives of Windsor,” edited by Halliwell-Phillipps, for the Shakespeare Society, 1862. It is also reprinted in Hazlitt’s “Shakespeare’s Library.”

A portion is reprinted in Capell’s “School of Shakespeare.” Capell’s “Catalogue of Shakespeariana,” No. 159. Lee No. 827.

596 **SUCKLING** (Sir John). **Fragmenta Aurea.**

A Collection of all the Incomparable Pieces, written by Sir John Suckling, and published by a Friend to perpetuate his memory. Printed by his owne Copies.

Finely engraved portrait by W. Marshall.

Svo. Fine Copy in original calf.

London, Printed for Humphrey Moseley, 1648.

£18 18s

Contains, each with a separate title-page, dated 1648:

Poems.

Letters to divers Eminent Personages.

Aglaura, presented at the Private House in Black Fryers by his Majesties Servants.

The Goblins, A Comedy, presented at the Private House in Black Fryers.

Brennoralt. A Tragedy.

In the Poems at pp. 29-30 is: "A Supplement of an imperfect Copy of Verses of Mr. Wil. Shakespeare."

1.

"One of her hands, one of her cheeks lay under,
Cozening the pillow of a lawful kisse,
Which therefore swel'd and seem'd to part asunder,
As angry to be rob'd of such a bliss:
The one lookt pale, and for revenge did long,
Whilst t'other blush'd, cause it had done the wrong.

2.

"Out of the bed the other fair hand was
On a green satin quilt, whose perfect white
Looked like a Dazie in a field of grasse,
And shew'd like unmelt snow unto the sight.
There lay this pretty perdue, safe to keep
The rest o' the body that lay fast asleep."

And two further verses. ("The first nine lines are from the 'Rape of Lucrece,' 11, 386-396.")

"Suckling would appear to have employed a version of Shakespeare's poem which materially differs from that known to us. Each stanza of the 'Rape of Lucrece,' in all the old copies, has seven lines: the complete one given by Suckling has but six."

"It may be doubted whether Suckling 'curtailed and otherwise altered Shakespeare's lines.' The verses are entitled, 'A Supplement of an Imperfect Copy of Verses of Mr. Wil. Shakespeare's,' and at the commencement of the tenth line is an asterisk with the note, 'Thus far Shake-pear.' Not only, too, are the stanzas in a different form from those of our present Lucrece—six lines instead of seven—but lines 5 and 6 of the first stanza differ from lines 5-7 of the present version. not merely in wording but wholly in thought. Neither, if the verses were originally in seven-line stanzas, would they be imperfect, but merely a different version of lines long before completed in Lucrece (Lucrece, published 1594. Suckling 1634-41). It is more probable, as appears to me, that Shakespeare at first thought of composing his Lucrece in the stanza of 'Venus and Adonis,' and for trial commenced not at the beginning but at the central point of importance and interest, namely, at Tarquin's view of Lucrece after forcing her door: but that he, for some unknown reason, after writing about a stanza and a half, threw it aside and took to the seven-line stanza."—Shakespeare's Centurie of Prayse.

- 597 **TASSO (T.). Godfrey of Bulloigne**, or, the Recouerie of Jerusalem, done into English Heroicall Verse by Edward Fairefax, Gent.

FIRST EDITION of this Translation. Small folio, *fine copy in vellum, with ties.*

London, 1600.

£45

Fine tall copy, probably large paper, measuring 10½ by 7¼ inches.

*** Cited by Wright in his Edition of "As You Like It," and by Dyce in Macbeth, King Henry VIII., and Romeo and Juliet.

A portion of this volume is reprinted by Capell in his "School of Shakespeare."

- 598 ——— **Godfrey of Boulogne: Or The Recouerie of Jerusalem.**

Done into English Heroicall verse by Edward Fairfax Gent.

And now the second time Imprinted, and Dedicated to His Highnesse: Together with the life of the said Godfrey.

A Large Paper Copy *with elaborate woodcut title-page and a Portrait by Pass.*

Folio, *original calf binding.* London, 1624.

£6 6s

THE EARLIEST PRINTED REPRESENTATION OF A THEATRE.

- 599 **TERENTIUS. Comoediae.**

Roman and Black Letter, with 6 full-page woodcuts and numerous smaller ones representing Stage Scenes and Actors, including the famous *Picture of the Theatre.*

Folio, *crimson morocco, inside dentelles, g. e., bound by C. Smith.*
Strassburg, J. Grüninger, 1st November, 1496.

(SEE ILLUSTRATION, PLATE No. XLIV.).

£42

The First Edition of Grüninger's famous edition. Hain, No. *15431. Proctor 473. This is the first of the remarkable illustrated volumes printed by Reinhard, often called Grüninger.

"In this very curious volume is to be found what is perhaps the earliest woodcut representation of the theatre. It will be observed that the two tiers of boxes, under a roof in the flamboyant Gothic style, are raised high above the stage. The actors are in the foreground, and behind them is the pit, or perhaps the stage boxes. Some amusement may be derived from a study of the attitudes of the occupants of the upper boxes. Then, as now, all eyes were not necessarily fixed upon the actors, and there is some rather demonstrative love making in the principal box, which does not appear as yet to have attracted the notice of the sleepy father, and the indifference of many of the spectators to the progress of the play is very obvious. The text of each of the six comedies is preceded by a full-page woodcut of its cast. In all of them the reader's comprehension of the plot is assisted by lines drawn from one personage to another, and all of them are indicated by labels." (Hodgkins' *Rariora*, p. 205-209.)

Quotations from Terence illustrating Shakespeare's "All's Well that Ends Well," "Antony and Cleopatra," "Merchant of Venice," "Richard III.," "Taming of the Shrew," "Troilus and Cressida," "Much Ado about Nothing," and other of his plays, are given in the "Transactions of the New Shakespere Society," 1875-9.

- 600 **TERENCE IN ENGLISH.** *Fabulae* Comici Facetissimi et Elegantissimi Poetae Terentii Omnes Anglicae Factae & hac noua forma editae: opera ac industria R. B in Axholmiensi insula Lincoln skierii Epwortheatis.

Small 4to, *original vellum*. London, 1614.

£2 10s

In English and Latin. This, the first English Translation of Terence, was made by Richard Bernard and first appeared at Cambridge in 1588.

Quotations from this volume illustrating "Cymbeline," "All's Well that Ends Well," "Antony and Cleopatra," "The Merchant of Venice," "King Richard III.," "The Taming of the Shrew," "Troilus and Cressida," "Coriolanus," "Much Ado About Nothing," "Titus Andronicus," "The Two Gentlemen of Verona," "The Merry Wives of Windsor," "The Tempest," "King Henry VI.," Part I., "A Midsummer Night's Dream," and other of Shakespeare's plays, are given in the "Transactions of the New Shakespere Society," 1875-76, 1877-79.

- 601 **THOMAS (W).** *The Historie of Italye*, a booke exceeding profitable to be red because it intreateth of the astate of many & dyvers Common Weales, how they have bene, & now gouerned.

Black Letter, small 4to, *old calf, rebaked*.

Imprynted at London by Thomas Marshe, 1561.

£6 6s

*** The Author was executed at Tyburn in 1554, and the First Edition of the above book (1549) was suppressed and burnt by the Common Hangman. It is of considerable Shakespearean interest, and Hazlitt remarks that "Shakespeare was probably indebted to Thomas for the plots of those plays in which the scenes are wholly, or in part, laid in Italy, particularly Othello."

- 602 **TRACEDIE OF KING CHARLES I.**, basely butchered . . . in which is included the Several Combinations and machination that brought that incomparable Prince to the Block, the overtures hapning at the famous Seige of Colchester, The Tragical fals of Sir Charles Lucas and Sir George Lisle, the Just Reward of the Leveller Rainsborough, Hamilton and Bailies Trecheries, in delivering the late Scottish Army into the hands of Cromwell and the designe the Rebels have to destroy the Royal Posterity.

Small 4to (*some headlines and forepart of the title cut by binder*), *new boards*. Printed in the year 1649.

£8 8s

*** An excessively rare piece, preceded by six pages of poetry. Shakespeare and his fellow dramatists are referred to in "The Prologue to the Gentry."

"Though Johnson, Shakespeare, Goffe, and Davenant,
Brave Sucklin, Beaumont, Fletcher, Shurley want
The Life of Action, and their learned lines
Are loathed, by the Monsters of the times;
Yet your refined Soules, can penetrate
Their depth of merit;" etc.

These lines are very interesting, as showing the state of feeling entertained by the Puritans towards the dramatists.

This play was written at the time of the execution of the King. It could, of course, have only been acted in secret by the Royalist, as, holding up to execration, as it does, Cromwell and the other Civil War Leaders, it would certainly have been rigidly suppressed, which accounts for its exceeding rarity. It is not mentioned in Hazlitt's *Old Plays*.

FIRST EDITION OF VECELLIO'S FAMOUS COSTUME PLATES.

- 603 **VECELLIO** (Cesare). **Habiti antichi et moderni di diverse parti dell mondo.**

With 420 beautiful woodcuts of male and female costumes from designs by Titian.

Thick 8vo, *dark brown levant morocco, two-line fillet border on sides, gilt panel back, inside dentelles, g. e.*

Venice, 1590.

£10 10s

First Edition. These remarkable woodcuts were engraved after the designs of Titian, the author's uncle.

Lee No. 869.

Fine and quite perfect copies such as the present are of the highest rarity.

It is cited by Douce in his "Illustrations" of King Henry IV., Part 1. He reproduces one of the illustrations, and adds: "To convey to the reader a complete idea of a sword and buckler man of Shakespeare's time, the following print of a young Englishman is exhibited. It is taken from the collection of dresses designed by Titian, and said to have been engraved on wood by his brother Cesar Vecelli, the editor of which remarks that the English youths then made great use of the sword and buckler."

Knight reproduces one of the illustrations in his edition of Othello.

- 604 **VENNER** (Tho.). **Via Recta ad Vitam Longam**, or a Treatise wherein the right way & best manner of living is clearly demonstrated; as also **An accurate Treatise concerning Tobacco.**

Small 4to, *original calf.* London, 1650.

£2 10s

*** Consult Douce's notes on "Measure for Measure" and "King Henry IV.," Part I., and Malone on "King Lear."

- 605 **VERSTEGAN** (R.). **A Restitution of Decayed Intelligence in Antiquities**, concerning the most noble and renowned English Nation.

Curious engravings of Saxon Idols, etc.

Small 4to, *old calf, rebacked.* London, 1628.

£1 14s

With the large and small bookplates of Sir Francis Fust, of Hill Court, Gloucester.

*** Of Shakespearean interest—referred to by Knight in his Notes on the "Merchant of Venice."

- 606 **VIRGIL. The Thirteene Bookes of Aeneidos.** The first twelve being the worke of the divine Poet Virgil Maro, and the thirteenth, the supplement of Maphaeus Vegius.

Translated into English Verse to the first third part of the tenth Booke, by Thomas Phaer, Esquire: and the residue finished, and now newly set forth for the delight of such as are studious in Poetrie: By Thomas Twyne, Doctor in Phisicke.

Printed in **Black Letter,**

Small 4to, *most elaborately bound by Riviere in full crushed brown levant morocco extra, g. e.*

London, Printed by Thomas Creede, 1596.

£31 10s

*** Shakespeare has made frequent use of this edition according to Douce, Keightley, Malone, and other editors.

Douce remarks in his "Illustrations" of "Measure for Measure," the following lines from the sixth book of Phaer's Virgil might have furnished some materials on the occasion:

" . . . some hie in ayer doth hang in pinnes,
Some fleeting ben in floods, and deepe in gulfes themselves they tier,
Till sinnes away be washt, or clensed cleer with purgin fire.' "

Consult, too, his notes on "The Tempest," Hazlitt's notes on "King Henry IV.," Part III., and Hunter's on "Hamlet."

- 607 **WEAVER (T.). Plantagenets Tragical Story:** Or, the Death of King Edward the Fourth; with the unnaturall Voyage of Richard the Third through the Red Sea of his Nephews innocent blood, to his usurped Crowne, by T. W., Gent.

In Verse, *with the very rare portrait by Marshall.*

FIRST EDITION. 12mo, *original calf.* London, 1649.

£10 10s

Extremely scarce. It is not definitely settled who "T. W." was, but it is generally credited to Thomas Weaver. The book is a very interesting one, notably on account of its Shakespearean association in the delineation of King Richard the Third.

- 608 **WEEVER** (John). **Ancient Funerall Monuments** within the United Monarchie of Great Britaine, Ireland, and the Islands adjacent, with the dissolved Monasteries therein contained: their Founders and what eminent persons have beene in the same interred.

As also the Death and Buriall of Certaine of the Bloud Royall: the Nobilitie of these Kingdomes and entombed in forraine Nations, etc.

Fine portrait and engraved title by T. Cecill, and several woodcuts.

FIRST EDITION. Folio. *A fine copy in original calf.*

London, Thomas Harper, 1631.

£7 7s

*** Complete with the rare Index (7 leaves), which is generally missing.

"To the historian and biographer the book is invaluable." (D.N.B.)

It contains an interesting Shakespeare allusion:—

"One lately hauing taken view of the Sepulchres of so many Kings, Nobles, and other eminent persons interred in this Abbey of Westminster, made these rimes following, which he called:

" 'A Memento for Mortalite.'

" 'Then bid the wanton Lady tread,
Amid these mazes of the dead.
And these truly understood,
More shall coole and quench the blood,
And her many sports a day,
And her nightly wanton play.
Bid her paint till day of doome,
To this fauour she must come.' "—Pages 492-493.

(The last two lines are from Hamlet's: "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this fauour she must come.")

Consult Halliwell-Phillipp's "Memoranda on Hamlet," 1879, page 64.

A ROYAL COPY.

- 609 **WEST** (William). **The First Part of Simboleography.** Which may be termed the Art, or description, of Instruments and Presidents. And now newly augmented with diuers Presidents touching Merchants affaires.

FIRST EDITION. Thick small 4to, *in contemporary calf, with Royal Stamp on side—Tudor Rose surmounted with a crown and the Letters "E. P."*

London, Printed for the Companie of Stationers, 1605. **£15 15s**

*** Evidently the copy was bound for Princess Elizabeth, daughter of King James I.

It is of Shakespearean interest and mentioned by Halliwell-Phillipp's in his "Life of Shakespeare," Vol. II., page 380.

- 610 **WHITLOCK** (Richard). **Zootomia:** or, Observations on the Present Manners of the English: Briefly Anatomizing the Living by the Dead, with an Usefull Detection of the Mountebanks of both Sexes.

Frontispiece.

12mo, morocco, g. e. London, Printed by Tho. Roycroft, 1654.

£6 6s

*** With the leaf "Explication of the Frontispiece."

There are references in this volume to Shakespeare's "Comedy of Errors" and "Much Ado about Nothing." This occurs at p. 318. "Nor can my poore reason but assentingly pronounce, since man's inventions have brought him to this sad loss, that his speculations are but a 'Comedy of errors' and his employments 'Much ado about nothing' (to borrow our comedian's title). . . ." It also satirises the Manners, Customs, and Follies of the 17th Century, with chapters on "The Quacking Hermaphrodite"; "Learnings Apology"; "The Peoples Physitian"; "Medicinall Observations & Characters"; "Reasons Independency"; "The Blotts of History"; "The Best Husbandry"; "The Best Furniture"; "The Teares of the Presse"; "The Load-stones Touch-stone, trying, who's the Magnetick Lady," etc.

- 611 **WILSON** (John). **Cheerful Ayres or Ballads**, first composed for one single Voice, and since set for three Voices; by John Wilson, Dr. in Musick, Professor of the same in the University of Oxford. Cantus Primus.

Oblong 8vo, *original calf.*

Oxford, Printed by W. Hall, 1660.

£16 16s

"Cantus Primus is a compleate Book of it selfe, carrying the principall Ayre to Sing alone with a thorough Base." This book is the first example of Musick printing done in Oxford. It is further of considerable Shakespearean interest, as it includes the following songs by Shakespeare (set to music):—

"Full fathom five thy Father lyes," from "The Tempest."

"Where the Bee sucks, there suck I," from "The Tempest."

"Lawne as white as driven snow," from "The Winter's Tale."

- 612 ——— **Cheereful Ayres (or Ballads) for three voyces.** (The Bassus Volume).

Oblong small 4to, *calf.* (Oxford, 1660).

£12 10s

*** This contains, set to music, three of Shakespeare's famous songs:—

"Full Fathom Five."

"Where the Bee Sucks."

"Lawn as white as driven snow."

PLATE XLIII.

THE FAERIE QVEENE.

Disposed into twelue books,
Fashioning
XII. Morall vertues.



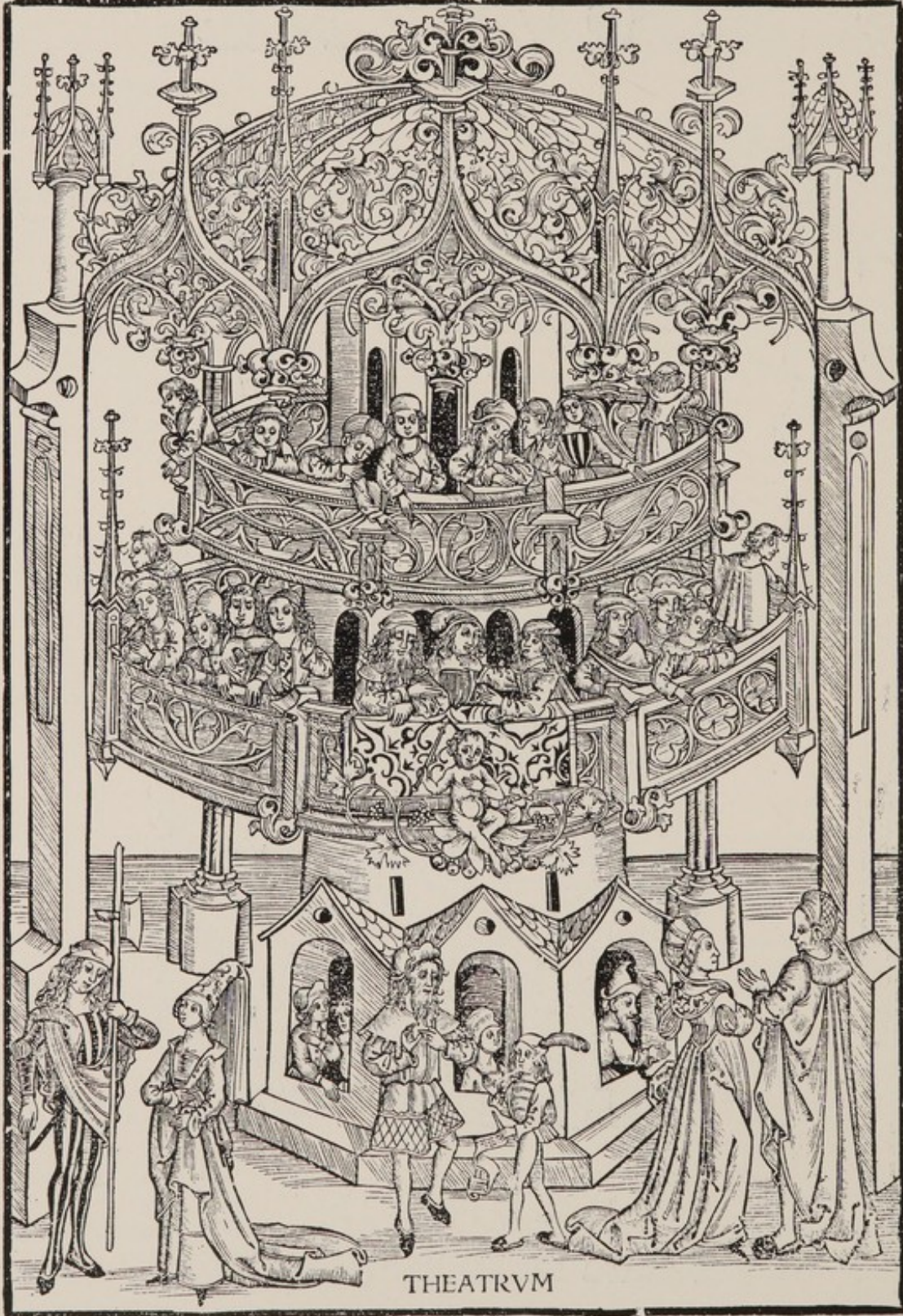
LONDON
Printed for William Ponsonbie.

1590.

See Item No. 588.

Terenti' cū Directorio
Glosa iterlineali
Comētarijs

Vocabulorū
Sententiarū
artis Comice
Donato
Gvidone
Ascensio



TERENCE. 1496.
(The earliest printed representation of a Theatre).
See Item No. 599.

- 613 **WILSON** (Thomas). **The Arte of Rhetorique**, for the use of all soche as are studious of Eloquence, set forth in Englishe, by Thomas Wilson, 1553.

And now newlie sette foorth againe, with a Prologue to the Reader.

Title within woodcut border, text printed in **Black Letter**.

Small 4to, *old half calf*. London: 1562.

£18 18s

Hunter, in his notes on Othello, remarks:—

“There are several passages in Wilson’s ‘Rhetorique’ which remind one of Shakespeare, so many that it might be affirmed to be a book which Shakespeare at some period of his life not only read but studied. The resemblance to the lines (‘who steals my purse steals trash’) of the following passage found in the chapter on Amplification is remarkable: ‘The places of Logique help oft for amplification.’”

Drake (“Shakespeare and his Times”) remarks that Shakespeare perused this volume with avidity, and adds: “That he had not only read, but availed himself professionally of Wilson’s ‘Rhetoric,’ will be evident, we think, from a passage quoted by Mr. Chalmers, from this critic, in support of a similar opinion. Wilson has mentioned Timon of Athens in such a manner as might lead Shakespeare to select this misanthrope for dramatic exhibition; but the very character and language of Dogberry seem to be anticipated in the following sketch: ‘Another good fellow of the countrey, being an officer and mayor of a toune, and desirous to speak like a fine learned man, having just occasion to rebuke a runnegate fellowe, said in this wise in a great haste: ‘Thou yngraine and vocation knave, if I take thee any more within the circumcision of my dampnation: I will so corrupt thee, that all other vacation knaves shall take ilsample by thee.’”

- 613a **WILSON** (Thomas). **A Discourse** upon usurye, by waye of Dialogue and oracions, for the better varietye, and more delite of all those, that shall reade thys treatise.

Printed in **Black Letter**.

FIRST EDITION. 12mo, *old vellum*. London: 1572.

£21

*** Shakespeare must have read this book when writing “The Merchant of Venice.” In it will be found an attack on Jews for their money-lending, etc.

- 614 **WINSTANLEY** (William). **The lives of the most Famous English Poets,** or the Honour of Parnassus; In a Brief Essay of the Works and Writings of above Two Hundred of them, from the Time of K. William the Conqueror, to the Reign of His Present Majesty King James II.

Brilliant impression of the fine portrait.

FIRST EDITION. Small 8vo, *original calf.*

London, Printed by H. Clark, 1687.

£2 10s

*** Of great Shakespearean interest.

“At pages 130-133 will be found a notice of Shakespeare and his plays. It is remarkable that Winstanley (like Fuller, from whom he has borrowed) was unacquainted with the date of Shakespeare's death, for he says, ‘This our famous comedian died an. dom. 16—, and was buried at Stratford-on-Avon.’ . . . Comparing Shakespeare with Jonson, he says, ‘Many were the wit-combats between him and Ben Jonson; which two we may compare to a Spanish great Gallion, and an English Man of War; Mr. Jonson (like the former) was built far higher in Learning, solid, but slow in his performances, Shakespeare, with the English Man of War, lesser in Bulk, but lighter in sayling, could turn with all Tides, tack about, and take advantage of all Winds, by the quickness of his Wit and Invention. His History of Henry the Fourth is very much commended by some, as being full of Sublime Wit, and as much condemned by others, for making Sir John Falstaffe the property of Pleasure for Prince Henry to abuse, as one that was a Thrasonick Puff, and emblem of Mock Valour; though indeed he was a man of Arms every Inch of him, and as valiant as any in Age, being for his Martial Prowess made Knight of the Garter by King Henry the Sixth.’”

SHAKESPEARE'S SOURCE FOR
 "ALL THE WORLD'S A STAGE."

615 **WITHALS (J.). A shorte Dictionarie in Latine and English,** verie profitable for yong beginners.

Compiled at the First by Iohn Withals; afterwards reuised and increased with Phrases and necessary additions by Lewis Evans. And nowe lastlie augmented with more than six hundred rythmicall verses, wherof many be prouerbial, some heretofore found in olde authours, and othersome neuer before this time seene or read in the Latine tongue, as hauing their originall grace in English, by Abraham Fleming.

Small 4to, *morocco*. Printed at London by Thomas Purfoote, 1586.

(SEE ILLUSTRATION, PLATE No. XLV.).

£85

The First Edition with Fleming's Rythmical Verses.

*** An excessively rare volume, having been prepared for the use of children; consequently almost all copies were "used" out of existence.

IT IS ONE OF THE BOOKS KNOWN TO HAVE BEEN HANDLED BY SHAKESPEARE; INDEED, IT WAS FROM THIS SOURCE THAT SHAKESPEARE DERIVED THE FAMOUS LINES:—

"ALL THE WORLD'S A STAGE,
 AND ALL THE MEN AND WOMEN MERELY PLAYERS."

IT IS PRINTED BY WITHAL (27 YEARS BEFORE SHAKESPEARE'S LINES APPEARED IN PRINT), FOR THE FIRST TIME IN THIS ISSUE—

"THIS LYFE IS A CERTAIN ENTERLUDE OR PLAYE,
 THE WORLD IS A STAGE FULL OF CHANGE EVERYE WAY,
 EVERYE MAN IS A PLAYER, AND THEREIN A DEALER."

These lines appear in the section under "The place where maistries and playes be shewed."

Another interesting stage reference follows, which has a resemblance to Hamlet's address to the Players—

"I am ashamed to rehearse their wrytings unworthie of full Theatres, that is a greate audience of people, and to make their Toyes weightye."

Lee in "Shakespeareana" could quote no earlier edition than 1594, and stated that Douce could only cite the 1599 edition. We here have the 1586 edition, which is **the First with the phrases by Fleming**, the latin address by the same, and the commendatory verses by Thomas Newton and S. H. The last page is occupied with the curious large device of the printer Thomas Purfoot.

Withal's "Short Dictionarie" was a Standard School Book of the sixteenth century. The English words with their Latin equivalentents are classified under such headings as "skie," "four-footed beastes," "the partes of housing," "clothinge and apparell," "playes," etc. The aim of the book was to "induce children to the Latin tongue" and familiarise them in adult years "both in disputation and familiar conversation with the proper and naturall woord."

- 616 **WOTTON** (Sir Henry). **Reliquiae Wottonianae;** or, A Collection of Lives, Letters, Poems; With characters of Sundry Personages: and other Incomparable Pieces of Language and Art.

FIRST EDITION. Thick 12mo. *Fine Copy in the original calf.*

London, Printed by Thomas Maxey, for R. Marriot, G. Bedel, and T. Garthwait, 1651.

£5 5s

*** Contains characters and observations of Queen Elizabeth, Earl of Essex, Earl of Leicester, Lord Robert Cecil, Sir Philip Sidney, King James I., Sir Francis Bacon, and other observations of the Court of Queen Elizabeth and King James.

Cited by Boswell in his notes on Othello. At page 425 is an account of the burning of the Globe Theatre whilst Shakespeare's Play of King Henry VIII. was being acted.

- 616a **WRIGHT** (Thomas). **The Passions of the Minde in Generall:** In Six Bookes.

Corrected, enlarged, and with sundry new Discourses augmented: by Thomas Wright.

Small 4to, *original calf (new back), (wormholes in a few leaves).*

London: Printed by Miles Flesher, 1630.

£1 10s

*** This is dedicated to Shakespeare's patron, the Earl of Southampton.

PART VII.

SHAKESPEARE AND THE EMBLEM WRITERS.

Green, in his work "Shakespeare and the Emblem Writers," states that:—

"Shakespeare was well acquainted with Emblem-books, or at least had imbibed 'the taste of the times.'"

"Here and there in Shakespeare's Works, even from the way in which sayings and mottoes, in Spanish, as well as in French and Latin, are employed, we have indications that he had seen and, it may be, had studied some of the Emblem-writers of his day, and participated of their spirit. Thus Falstaff's friend, the ancient Pistol, quotes the doggerel line, *Si fortuna me tormenta, il sperare me contenta*,—"If fortune torments me, hope contents me,"—which doubtless was the motto on his sword, which he immediately lays down."

"The Clown in "Twelfth Night" replies to the Lady Olivia, ordering him as a fool to be taken away,—"*Misprision in the highest degree! Lady, cucullus non facit monachum*, [—it is not the hood that makes the monk,]—that's as much to say as I wear not motley in my brain." The saying is one which might appropriately adorn any Emblem-book of the day; and the motley-wear receives a good illustration from a corresponding expression in Whitney, p. 81."

"So, during Cade's rebellion, when the phrase is applied by Lord Say, in answer to Dick the butcher's question, "What say you of Kent?"

"Nothing but this: 'Tis *bona terra, mala gens*;"

or when falling under the attack of York on the field of St. Alban's, Lord Clifford exclaims '*La fin couronne les oeuvres*'; these again are instances after the methods of Emblem-writers; and if they were carried out, as might be done, would present all the characteristics of the Emblem, in motto, illustrative woodcut, and descriptive verses."

617 **ALCIATI** (Andreas). **Emblematum libellus.**

With 113 woodcuts of emblems and devices, mostly occupying half the page; several of these designs were adapted as marks by printers of the period.

FIRST EDITION. 8vo, calf gilt, g. e., by Roger Payne.

Paris, Wechel, 1534.

£10 10s

The woodcuts are by Mercurius Jollat, the artist who executed the large anatomical designs in Charles Estienne's "De Dissectione, 1530."

Green ("Shakespeare and the Emblem Writers") makes no less than thirty quotations from this volume in illustration of Shakespeare's plays; several of the wood-engravings are reproduced by him. See Lee, No. 6.

Alciati (A.)—*continued.*

- 618 ——— **Los Emblemas**, traducidos en Rhimas Espanolas, anadidos de figuras y de nuevos Emblemas en la tercera parte de la obra; dirigidos al illustre S. Juan, Vazquez de Molina.

Each page contains a woodcut and is within ornamental border.

Svo, calf. Lyons, 1549.

£4 4s

The first Spanish Edition.

- 619 **ANTONIUS A BURGUNDIA. Mundi Lapis Lydius sive Vanitas per Veritatem Falsi accusata & convicta.**

With engraved title and numerous finely engraved emblematic plates, chiefly of interiors and other scenes of the Middle Ages.

4to, original vellum. Antwerp, 1639.

£3 10s

The designs are good and the perspectives beautiful, chiefly after Diepembeke. The text is full of quaint humour and allegorical ingenuities, and enlivened with facetious anecdotes.

- 620 **B. A. M. Omnium Virtutum Christianarum Exemplo Davidis Pastoris Militis Ducis, Exsulis ac Prophetæ adumbratarum Speculum.**

With numerous finely engraved emblematic plates.

4to, boards.

Frankfurt. Gulielmi Fitzeri Bibliopolæ Angli, 1632.

£1 5s

The book is dedicated to Sir William Challoner, Bart., by Gulielmus Fitzerus, Librarius Anglus, and is dated Frankfort-on-the-Main, 1631, in the dedication.

- 621 **BOCCHIUS** (Achilles). **Symbolicarum Quaestionum de Universo Genere quas Serio Ludebat, Libri Quinque.**

Portrait of the Author and 150 curious copperplate emblems, engraved by Giulio Bonasone.

Small 4to, original calf. Bologna, 1574.

£2 2s

The engravings in this volume are by Giulio Bonasone, of Bologna, a pupil of Marc Antonio Raimondi. In this edition the plates were retouched by Agostino Caracci.

622 **BRANT** (Sebastian). **Stultifera Navis.** [The Ship of Fools.]

Roman Letter. *With remarkable satirical woodcuts.*

Small 4to, *citron morocco*, Greek fillet border on sides, inside *dentelles*, *g. e.*, by Bozerian.

Basel; *Johannis Bergman de Olpe*, 1st August, 1497. **£31 10s**

Sebastian Brant, a German satirical poet, wrote the "*Ship of Fools*," a poem which enjoyed considerable popularity in its time, and was translated into Latin and the principal European languages. The popularity of this work is attested by the fact that four different editions of the Latin edition were published in 1497.

Consult Green's "*Shakespeare and the Emblem Writers*." One of the illustrations is reproduced by Halliwell-Phillipps in his edition of *Macbeth*. See Green, pp. 57 and 58, who also gives a reproduction of the title-page.

623 ——— **Stultifera Navis** The Ship of Fooles, wherein is shewed the folly of all States, with divers other workes adioyned unto the same, very profitable and fruitfull for all men.

Translated out of Latin into Englishe by ALEXANDER BARCLAY, Priest.

Printed in **Black Letter**. *Woodcut engraving on title and 116 woodcut engravings in the text.*

Folio, *calfs*, *gilt back*.

Imprinted at London in Paules Church yarde by John Cawood Printer to the Queenes Maiestie (1570). **£42**

*** The design of this remarkably curious work was to ridicule the prevailing follies and vices of every rank and profession under the allegory of a ship freighted with fools, and in his metrical translation Barclay has given a variety of characters drawn exclusively from his own countrymen, and added his advice to the various fools, which possesses at least the merit of good sense and sound morality.

This second edition of the work has literary importance, as it contains other pieces of Barclay not found in Pynson's edition of 1509.

It is of considerable Shakespearean interest. Green in "*Shakespeare and the Emblem Writers*," makes considerable reference to it, and Halliwell-Phillipps in his edition of *Macbeth*, reproduces one of the illustrations.

624 **BRUCK** (Jacobus à). **Emblemata Politica.**

With finely engraved title-page and 54 emblematic engravings.

4to, *calfs*, *gilt*, *gilt back*, *g. e.* Strassburg, 1618. **£2 2s**

625 **CAMERARIUS** [(Joachim Medicus.)] **Symbolorum et Emblematum centuriae III.**

(I.) Ex herbis et stirpibus. (II.) Ex animalibus. (III.) Ex volatilibus et insectis. Accessit noviter centuria. (IV.) Ex aquatilibus et reptilibus.

With 400 engraved emblematic plates of animals, flowers, birds and insects.

Thick 4to, *half calf*. N.P. 1605.

£3 3s

Fine impressions, each of the four volumes being the first edition with a separate title and a different date, and a general title dated 1605 prefixed.

626 **CAPACCIO** (Givlio Cesare). **Gli Apologi di Civlio Cesare Capaccio**, Secretario della Fidelissima Città di Napoli.

With 94 emblematic designs. Original Edition.

Small 8vo, *original vellum*. Naples, 1602.

£3 3s

627 **CATS** (J.). **Spiegel van den Ouden ende Nieuwen Tijd**; van nieus oversien, vermeerdert, en verbeteret.

Illustrated with a large number of very interesting copperplate engravings of emblems, with descriptions in several languages (including English).

Small folio, *calf neat*. Dordrecht, 1635.

£4 15s

628 **DIONYSIUS LEBEUS-BATILIUS**. **Emblemata**. Emblemata e Jano Jac. Boissardo delineata sunt.

FIRST EDITION. *Engraved title and 63 fine copperplates of emblems engraved by Theodore de Bry.*

Small 4to, *original vellum*. Francfort on the Maine, 1596. £5 5s

Fine impressions of De Bry's very beautiful engravings which are illustrative partly of the Middle Ages, and partly of Greece and Rome.

629 **DELAFEUILLE** (Daniel). **Devises et emblemes anciens et modernes.**

With numerous plates of emblems.

4to. Amsterdam, 1691.

Vaenius. **Emblemmata sive symbola.**

With many plates.

Brussels, 1624.

2 parts in 1 vol., 4to, *half calf*.

£1 16s

- 630 **DE LA RIVIERE** (Hillaire). **Les XXIV Livres d'Homere.** Reduict en tables demonstratives figurées, par Crispin de Passe, excellent graveur. Chaque livre redigé en argument Poétique.
With numerous beautiful engravings of an emblematic nature. Below text in French and Latin. With fine portrait of the author by Crispin de Passe.
 4to, original vellum. Utrecht, Crispin de Passe, 1613. £3 3s
- 631 **ELEGANTISSIMORUM Emblematus Corpusculum Latinis Belgicisque Versibus Elucidatum.**
With 40 finely engraved emblematic plates.
 4to, original vellum. Leiden, Petri Vander Aa, 1696. £1 5s
- 632 **EMBLEMATA Evangelica ad XII Signa Coelestia sive totidem anni menses accommodata;** Quivis Christus Homines, qui Astris, ad distinguendam tantum tempora initio à Deo (ut est Gen. I) conditis, idolatricum cultum prestiterant; per has ipsas creaturas ad unius omnium Creatoris cultum reuocat, & regnum celeste mysticé ob oculos ponit.
A series of 12 plates and general title.
 Small oblong 4to. 1585. £1 16s
- 633 **EMBLEMATA AMATORIA. Emblemes d'Amour en Quatre Langues.**
A series of 46 curious emblematic copperplates, and text engraved throughout.
 Small 8vo, vellum. London, circa 1680. £1 1s
- 634 **EMBLEMES d'Amour illustrez d'une explication en prose fort facile pour entendre le sens moral de chaque Embleme.**
With numerous finely engraved emblematic plates, in each of which a cupid occurs.
 8vo, calf. (Paris, N.D., about 1650). £2 2s
- 635 **BRUNES** (Johannes de). **Emblemata of Zinne Werck Voor-Chestelt in Beelden Chedichten, etc.**
With engraved frontispiece, and many finely engraved emblems.
 4to, calf. Amsterdam, 1624. £2 2s

- 637 **HAECHTANUS. Mikrokosmos.** Parvus Mundus.
With numerous emblematical engravings.
 4to, calf, inside dentelles, g. e.
 Antwerp, Gerard de Jode, 1579. **£1 16s**
- 638 **HENSBERGH (V.). Miracula et Beneficia S.S. Rosario Virginis Maris Devotis.** (Text in Dutch, with Latin verses beneath the plates).
With 15 magnificently engraved plates, relating to the Rosary and miracles performed by it, engraved by Theodore de Galle.
 Small 4to, original vellum. Antwerp, Plantin, 1610. **£3 3s**
- 639 **HERTZENS-EINBILDUNGEN, Die Geistliche,** in 500 Biblischen Figuren vorgestellt.
With 500 curious emblematic engravings founded on Biblical verses.
 2 parts in 1 vol., oblong folio, half bound.
 Augsburg, J. C. Leopold, about 1700. **£1 10s**
 The above work is sometimes described as the Hieroglyphic Bible.

“THE SWAN OF AVON.”

- 640 **HORAPOLO. Ori Apollinis Niliaci, de sacris notis et sculpturis libri duo.**
With numerous woodcuts of an emblematic nature.
 8vo, calf. Paris, J. Kerver, 1551. **£2 2s**
 From the Yemeniz Collection.
 A large and uncut copy.
 Lee, No. 448. A most interesting volume, frequently cited by Green (“Shakespeare and the Emblem Writers”). He reproduces the woodcut of the swan, and points out how frequently Shakespeare used this type of emblem, being himself “The Swan of Avon.”
 See Green pp. 22-27, 64, 213, 358, 454, 456.

- 641 **HOROZCO Y COVARRUVIAS (Juan). Emblemas Morales.**
With many interesting woodcuts of emblems with architectural borders.
 Small 4to, morocco, g. e. Madrid, Luis Sanchez, 1610. **£6 6s**
 Excellent Copy of a very rare Spanish book of Emblems.
 Blank bottom of title mended.

- 642 **HUGO (Hermann). Pia Desideria Emblemates Elegiis & affectibus SS. Patrum illustrata.**
Engraved title, dedicatory Arms of Urban VIII and 46 copperplate engravings of Emblems by Bolswert.
 THE FIRST EDITION. Small 8vo, full calf, gilt, g. e.
 Antwerp, 1624. **£2 2s**
 Consult Green “Shakespeare and the Emblem Writers.”

Hugo (H.)—*continued.*

- 643 ——— **Pia Desideria Emblemates** sculpsit Christophorus à Sichem pro. P. I. P.
Woodcut title, dedicatory Arms of Urban VIII, 46 emblems engraved on wood by Sichem, and 15 brilliant tail-pieces in oval.
 Small 8vo, *half calf.* Antwerp, 1628. **£1 10s**
- *** A very pretty Edition, the tail pieces are especially interesting. being designs as used for jewellery, etc., and apparently from silver plates. The tail pieces are by Floetner, the celebrated ornamentist. Consult Green, "Shakespeare and the Emblem Writers."
- 644 **KYSELL. Ovidii Metamorphosis.** An Tag gegeben durch Melchioren Kysell.
With 99 finely engraved emblematic plates, illustrating the Metamorphoses of Ovid.
 Oblong 8vo, *half morocco.* Augsburg, 1681. **£4 10s**
- 645 **LEO** (Africanus). **Africae descriptio.**
With engraved frontispiece.
 12mo, *old calf.* Leiden, Elzevier, 1632. **15s**
 Cited by Hunter in his "New Illustrations of the Tempest."
- 646 **MACCIUS** (Paul). **Emblemata cum Privilegiis.**
Series of charmingly etched emblematic engravings, with Latin and Italian verses.
 Small 4to, *contemporary red morocco, gilt dentelles on sides, fully gilt back, g. e.* Bologna, 1628. **£3 3s**
 The engravings are chiefly due to the following artists:—Coriolano, Olivaro Gatti, and Augustino Parisino.
- 647 **ORAEUS** (Henricus). **Viridarium Hieroglyphico Morale.** In quo virtutes et Vitia atque mores secundum tres ordines Hierarchicæ, Ecclesiasticum, Politicum, Economicum, Explicantur.
With 88 finely engraved plates of emblems.
 4to, *morocco.* Frankfort, 1619. **£1 5s**
- 648 **REDEL** (A. C.). **Annus Symbolicus Emblematicæ et Versu Leonino Quæcunque Statum Hominum incitans, Ad Animum Pie recreandum.**
376 emblematic designs on 48 plates and title.
 Small oblong 4to, *boards.* Augsburg, about 1650. **£2 2s**

- 649 **ROLLENHAGEN** (C.). **Nucleus emblematum selectissimorum . . . studis singulari undique conquisitus . . . venustis inventionibus auctus, additis carminibus, illustratus.**

With finely engraved frontispiece and 200 emblems by Crispin de Passe.

2 vols. in 1, 4to, morocco gilt, with oval stamp in centre of birds and flowers and a pelican in her piety, gilt back, g. e.

Cologne and Utrecht, 1611-1613.

£7 10s

Fine impressions of the 200 beautiful plates, with autograph of Sir James Balfour, Lyon King, in the time of King Charles I, of England.

- 650 **SAMBUCUS** (J.). **Emblemata.** Cum aliquot nummis antiqui operis.

Italic letter, with 167 finely cut emblems (mostly scenes and human figures) (besides the title and the portrait) within ornamental borders, and 46 large medallions at end.

8vo, original calf with gilt centre ornament (rebacked).

Antwerp, Christopher Plantin, 1564.

£3 3s

First Edition. Lee, No. 741.

Green, "Shakespeare and the Emblem Writers," quotes this volume in illustration of "The Merry Wives of Windsor, Julius Caesar, Midsummer Night's Dream, Troilus and Cressida, Measure for Measure, King Henry VIII, Merchant of Venice, Timon of Athens, etc., etc., and reproduces a number of the wood engravings.

- 651 **SCHOONHOVIUS** (Florentius). **Emblemata Schoonhovii, partim Moralia partim etiam Civilia.** Cum Latiori eorundem ejusdem Auctoris interpretatione.

Engraved title, portrait and 74 copperplate engravings of emblems.

The FIRST EDITION. Small 4to, original vellum binding.

Gouda, 1618.

£2 10s

- 652 **SOLORZANO** (Joannes de). **Emblemata regio politica in centuriam unam redacta.**

With a hundred plates of emblems beautifully engraved, and finely engraved border on title-page.

Folio, old calf. Madrid, 1653.

£6 6s

One of the scarcest of the Spanish Emblem books.

- 653 **STENCEL** (Car.). **Emblemata Josephina cum eulogiis.**

With numerous emblematic engravings.

4to, half morocco. Augsburg, 1658.

10s 6d

- 654 **TAURELLUS** (Nicolaus). **Emblemata physico-ethica hoc est Naturae Morum moderatricis picta praecepta.**

Title within a woodcut border, and 116 woodcuts.

Carminia Runebria, quae Magnorum Aliquot, Clarorumque virorum felici memoriae dicavit.

The two vols. in 1, small 8vo, *original vellum*.

Noribergae, typis C. Lochneri, 1602.

£2 10s

- 655 **VAENIUS** (Otho). **Amorum Emblemata Figuris Aeneis Incisa.**

With numerous finely engraved emblems, in each of which a cupid figures.

Oblong 8vo, *original vellum*.

Antwerp, Venalia apud Auctorem, 1608.

£2 10s

An excellent copy of this privately published book, which contains French descriptions in verse to every emblem.

This, according to Green ("Shakespeare and the Emblem Writers," pages 179, 490, 491, etc., etc.), is one of the emblem books known to Shakespeare. He cites it in illustration of *The Merchant of Venice*, *Coriolanus*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *King Henry V*, *Love's Labours Lost*, *King Henry VI*, *Part III*, *Troilus and Cressida*, *Hamlet*, *Macbeth*, *King Henry IV*, *Part I*, *Antony and Cleopatra*, *Romeo and Juliet*, *Pericles*, *Julius Caesar*, etc., etc. He reproduces one of the illustrations.

- 656 **VALENTINUS** (J. S.). **Sacri Rosarii Virginis Mariae ab Haereticorum Calumniis defensio unacum Mysteriis et Bullis Romanorum Pontificum.**

With numerous finely engraved plates of emblems and scenes from the New Testament.

4to, boards. Rome, 1584.

£1 10s

- 657 **VAN DE VENNE** (Adr). **Tafereel van de Belachende Welt.**

With fine engravings.

4to, old calf. The Hague, 1635.

£1 14s

A curious emblem book.

- 658 **VIGILIAE RHETORUM et Somnia Poetarum Symbolice et Emblematicae Expressa**, Et in Universitati Salisburgensi Publice Affixa. Anno 1681.

With 83 finely engraved emblematic plates.

Small 8vo, *original calf*. Salzburg, 1681.

£1 1s

- 659 **VONDER KETTEN** (J. M.). **Apelles Symbolicus Exhibens seriem amplissimam Symbolorum.**

With numerous finely engraved emblems.

2 vols. in 1, 8vo, *original vellum or half calf*. Amsterdam, 1699. 18s

- 660 **WHITNEY** (Geffrey). **A Choice of Emblems, and other Devises** (in English Verse) for the most parte gathered out of sundrie writers, Englished and Moralized: a worke adorned with varietie of matter, both pleasant and profitable.

Very numerous wood engravings within ornamental borders, and with the large woodcut of Leicester Arms on reverse of title.

Imprinted at Leyden, in the house of Christopher Plantyn by Francis Raphelengius, 1586.

(SEE ILLUSTRATION, PLATE No. XLVI.).

£26

*** Drake ("Shakespeare and his Times") writing in 1816, records its rarity. "In Whitney's 'Emblems,' a book certainly known to Shakespeare, there is a story of three women who threw dice to ascertain which of them should first die. She who lost affected to laugh at the decrees of fate, when a tile suddenly falling, put an end to her existence."—Douce's "Illustrations" for All's Well that Ends Well. Consult, too, his notes on Pericles and Romeo and Juliet. Knight, in his notes on Hamlet, cites Whitney, and reproduces one of the illustrations. Green ("Shakespeare and the Emblem Writers") quotes Whitney nearly eighty times and reproduces over fifty of the illustrations. At pages 478, 479, and 497-514, he prints the corresponding terms found in both Shakespeare and Whitney. He says in conclusion, "So close are some of these correspondencies that they can scarcely be accounted for except that Shakespeare had been an observant reader of Whitney's 'Emblems.'"

- 661 **WHITNEY'S "Choice of Emblemes."** A Facsimile Reprint. Edited by Henry Green, with an introductory dissertation, essays literary and bibliographical, and explanatory notes, and reproductions of all the original woodcuts.

Thick 4to, fine copy in full morocco gilt, g. e.

London, 1866.

£1 1s

*** Presentation Copy from the Editor, Henry Green, to his daughter, Emily Green.

- 662 **ZETER** (Jacobus de). **Mikrokosmos. Parvus mundus.**

With numerous emblematical engravings.

4to, original vellum. Frankfort, 1618.

£4 4s



PART VIII.

THE SHAKESPEAREAN CRITICS OF THE
XVIIIth CENTURY.

- 663 **ARNE** (Dr.). **An Ode upon dedicating a Building to Shakespeare**, which was erected by the Subscription of the Noblemen and Gentlemen in the neighbourhood of Stratford upon Avon, the Music composed by Dr. Arne.
Oblong folio, *wrappers*. London (1769). **£3 3s**
- 664 **AYSCOUGH** (Rev. Samuel). **An Index** to the remarkable Passages and Words made use of by Shakespeare; Calculated to point out the different meanings to which the words are applied.
The FIRST EDITION. Royal 8vo, *original calf*.
London, 1790. **10s 6d**
- 665 **BEDFORD** (Arthur). **A Serious Remonstrance** In Behalf of the Christian Religion, against the Horrid Blasphemies and Impieties which are still used in the English Play-Houses, to the great Dishonour of Almighty God, and in Contempt of the Statutes of this Realm. Shewing their plain Tendency to overthrow all Piety, and advance the Interest and Honour of the Devil in the World; from almost Seven Thousand Instances, taken out of the Plays of the present Century, and especially of the five last Years, in defiance of all Methods hitherto used for their Reformation.
8vo, *calf, gilt, g. e.* London, 1719. **16s**
*** Contains references to Shakespeare's "Macbeth" with long descriptions and quotations of the witches, also to "Venus and Adonis," etc.
- 666 **BETTERTON** (Thomas). **Life**, wherein the Action and Utterance of the Stage, Bar, and Pulpit, are consider'd, also The Amorous Widow, a Comedy, by T. Betterton.
Oval portrait after Kneller.
8vo, *original calf gilt*. London, 1710. **£1 4s**
*** Consult Halliwell-Phillipps's "Outlines of the Life of Shakespeare," vol. ii. p. 251. Betterton visited Stratford-on-Avon in quest of information concerning Shakespeare.

- 667 **BOSWELL** (James). **The Life of Samuel Johnson**, comprehending an account of his Studies and numerous Works, in chronological order, etc., etc.

With portrait of Johnson.

FIRST EDITION. 2 vols, 4to, *half morocco gilt, g. e.*

London, 1791.

£31 10s

(See Note to following item).

- 668 ——— **The Life of Samuel Johnson**; comprehending an account of his Studies and numerous works, in chronological order, etc.

To which has been added the excessively rare "Corrections and Additions" published in 1793; also Courtenay's "Poetical Review of the Literary and Moral Character of Samuel Johnson," 1786.

With portrait of Johnson.

2 vols., 4to, *half morocco, g. e. London, 1791-93.*

£45

*** This contains a large number of references to Shakespeare, such as: Shakespeare compared with Congreve; and Corneille and the Greek dramatists; Shakespeare's fame; his faults; his knowledge of Latin; Shakespeare's Plays the worse for being acted; Shakespeare terrifies the lonely reader; Shakespeare's character of Catharine of Aragon; Macbeth, Othello, Timon of Athens; Capel's edition of Shakespeare; Malone's edition; Warburton's edition; Johnson's Prologue, and the Stratford Jubilee, etc., etc.

- 669 **BOYDELL** (John). **A Catalogue of the Pictures, etc., in the Shakespeare Gallery, Pall-Mall.**

8vo, *unbound. London, 1796.*

7s 6d

*** This gives a list of the pictures, with long Shakespearean extracts.

- 670 **CANDID AND IMPARTIAL STRICTURES on the Performances Belonging to Drury-Lane, Covent-Garden, and the Haymarket Theatres.** Dedicated to that great admirer and patron of the Stage, His Grace the Duke of Leeds.

71 pp., 8vo, *sewn. London, 1795.*

£1 5s

*** Deals with Kemble (referring to his performances of Mark Anthony and Coriolanus), Palmer, Bensley, Bannister, Barrymore, Mrs. Jordan, Miss Pope, Mrs. Siddons, and others. Making frequent references to Shakespeare and Shakespearean Plays.



*Imprinted at London by Thomas
Purfoote, and are to be solde at his shop without
Newgate, ouer againste Sainēt Sepul-
chers Church.*
1586.

The Colophon and Curious Printer's Device in
WITHAL'S SHORT DICTIONARIE. 1586.
See Item No. 615.



THREE carelesse dames, amongste their wanton toies,
 Did throwe the dice, who firste of them shoulde die:
 And shee that losste, did laughe with inwarde ioyes,
 For that, shee thoughte her terme shoulde longer bee:
 But loe, a tyle vpon her head did fall,
 That deathe, with speede, this dame from dice did call.

Cuius potest ac-
 cidere, quod cui-
 quam potest. Se-
 nec. de tranquil.
 animi.

Euen so, it falles, while carelesse times wee spende:
 That euell happes, vnlooked for doe comme.
 But if wee hope, that G O D some good wil sende,
 In earnest praier, then must wee not bee domme:
 For blessinges good, come seild before our praier,
 But euell things doe come before we feare.

Ouid. 4. Pont. 3.

*Ludit in humanis diuina potentia rebus,
 Et certam praesens vix habet hora fidem.*

Vnica

- 671 **CAPEL** (E.). **Notes and Various Readings to Shakespeare.** Part the first; containing All's well that ends well; Antony and Cleopatra; As you like it; Comedy of Errors; Coriolanus; Cymbeline; Hamlet; 1 Henry IV.; 2 Henry IV.; with a General Glossary.

4to, *calf.* London, 1774.

14s

- 672 ——— **Prolusions;** or, select Pieces of antient Poetry, containing, The Notbrowne Mayde; Master Sacvile's Induction; Overbury's Wife; Edward the Third, thought to be writ by Shakespeare; Nosce Teipsum, written by Sir John Davis.

With portrait of Thomas Sackville.

Small 8vo, *calf.* London, 1760.

10s 6d

- 673 **CHALMERS** (George). **A Supplemental Apology for The Believers in the Shakespeare-Papers;** being A Reply to Mr. Malone's Answer, which was early announced, but never published; With a dedication to George Steevens, and a postscript to T. J. Mathias.

8vo, *original cloth, uncut.* London, 1799.

15s

- 674 **CHETWOOD** (W. R.). (Twenty years Prompter to his Majesty's Company of Comedians at the Theatre Royal in Drury Lane). **A General History of the Stage,** from its Origin in Greece to the present time, with the Memoirs of most of the principal Performers that have appeared on the English and Irish Stage for these last Fifty Years.

12mo, *original calf.* London, 1749.

£1 5s

This contains valuable information not to be found elsewhere.

It contains a curious reference to Davenant.

"Sir William Davenant was, by many, supposed the natural son of Shakespeare. He succeeded Ben Johnson as poet-laureat in 1637, and obtained a patent for a company of comedians from King Charles, and was knighted by that Monarch.

"His works are printed in folio, 1673, which contains seventeen dramatic pieces besides his poems, with his head crowned with laurel. The features seem to resemble the open countenance of Shakespeare, but the want of a nose gives an odd cast to the face." (Consult Halliwell-Phillipps's "Outlines of the Life of Shakespeare."—The Davenant Scandal.)

“SHAKESPEARE FIRST INVENTED BLANK VERSE.”
ORIGINAL MANUSCRIPT.

675 **CONSTABLE** (Cuthbert, Celebrated Antiquary). **An Essay Towards a New English Dictionary.** Wherein the Terms of Art are cast together, as likewise Words and Phrases of the same Import; so that every Reader may without trouble find Words and Expressions proper to his Subject.

An Original Manuscript of the commencement of the Eighteenth Century. Neatly written on 1,704 pages.

Very thick folio, *contemporary half calf*. Circa 1720. **£120**

*** An extremely interesting Original Manuscript which, as far as we can trace, is unpublished.

LONG CRITICISMS ARE GIVEN ON SHAKESPEARE, BEN. JONSON AND OTHER EARLY ENGLISH WRITERS; CONSTABLE MENTIONING THAT “SHAKESPEARE FIRST INVENTED BLANK VERSE.”

The Compiler, Cuthbert Constable, who died in 1746, was a celebrated Antiquary, and has been styled the “Catholic Mæcenas of his Age.” He was an accomplished scholar and corresponded with the most eminent literary men of the Kingdom, particularly with the antiquary Thomas Hearne.

We append a few quotations from the Manuscript:—

“WE OUGHT TO FOLLOW SHAKESPEAR AND FLETCHER IN THEIR PLOTS SO FAR ONLY AS THEY HAVE COPY'D THE EXCELLENCIES OF THOSE WHO INVENTED AND BROUGHT TO PERFECTION DRAMATIC POETRY. For my own part I must avow it freely to the world y^t I never attempted anything in satyr, wherein I have not study'd their writings as the most perfect model. I have continually said them before me; and the greater commendation which my own partiality can give to my productions, is that they are copies, and no farther to be allowed than as they have something more or less of the original.”

“The ancients have been faithful imitators and wise observers of that nature which is so torn and ill represented in our plays. Ben. Johnson was not only a profess'd imitator of Horace but a learn'd plagiary of all the other ancients.

“The Art of Poetry had been better prais'd than study'd here in England, wherein Shakespear who created the Stage among us, had rather written happily, than knowingly and justly.

“Something of Art was wanting to the Drama before Ben. Johnson came. A play as I have said to be like nature is to be set above it; as statues which are plac'd on high are made greater than the life, that they may descend to the sight in their just proportion. An Heroick play ought to be an imitation (in little) of an Heroick poem, and consequently that love and valour ought to be the subject of it. One advantage the Drama (or Heroick) play has above an Heroick (or Epick) poem, namely that it represents to view what the poem only does relate. Perhaps after all if we could think so, the ancient method of managing the business of a play as it is the easiest, is also the most natural and the best. The manners in this art may be compris'd under these General heads, 1st they must be apparent.

Constable (Cuthbert)—*continued.*

that is in every Character of the play, some inclinations of the person must appear, 2dly they must be suitable and agreeing to the persons, thus when the poet has given the dignity of a king to one of his persons, in all his actions and speeches, that person must discover majesty, magnanimity, and jealousy of power, because these are suitable to the general manners of a King, the 3d property of manners is resemblance, and this is founded upon the particular Characters of men, as we have them delivered to us by relation or History; thus it is not a poets choice to make Vlysses Choleric or Achilles Patient, because Homer has described them quite otherwise. The last property of manners is that they be constant, and equal, that is maintain'd the same through the whole design. Thus when Virgil had once given the name of Pious to Aneas, he was bound to shew him such, in all his Words and actions through the whole Poem."

"There is no Theatre in the world that has any thing so absurd as the English tragedy, tis a drama of our own invention, and fashion of it is enough to proclaim it so, here a course of mirth, there another of sadness and passion; a third of Honour a fourth a duel; in two hours we run through all the fits of Bedlam. . . ."

"The plots which the Ancients made use of in tragedies was some thred bare Tale derivd from Thebes or Troy etc.—Beaumont & Fletchers plots were generally more regular than Shakespear, especially those which were made before Beaumont's death. The intrigue of B. Johnson's silent woman is the greatest and most noble of any pure unmix'd Comedy in any language. For the contrivance of the plot in B. J.'s silent woman, 'tis extreme elaborate, and yet withal easie; for the déois or untrying of it, 'tis so admirable, that when it is done, no one of the Audience woud think the poet coud have miss'd it; and yet it was conceal'd so before the the last scene, that any other way woud have sooner enter'd into your thoughts. I will observe yet one thing further of this admirable Play of B.J. The business of it rises in every act. HOW DEFECTIVE SHAKESPEAR & FLETCHER HAVE BEEN IN ALL THEIR PLOTS. MR. RYMER HAS DISCOVER'D IN HIS CRITICISMS, THE DIFFERENCE BETWEEN SHAKESPEAR AND FLETCHER IN THEIR PLOTTING SEEMS TO BE THIS THAT SHAKESPEAR GENERALLY MOVES MORE TERROR & FLETCHER MORE COMPASSION. In the mecanick Beauties of ye plot, which are the Observation of the 3 unities, time, place and action, both Shakespear & Fletcher are deficient but Shakespear most. B. Johnson reform'd those errors in his Comedies, yet one of Shakespear's was regular before him, which is the Merry Wives of Winsor. After the plot which is the foundation of the play, the next thing to which we ought to apply our judgment is the manners, for now the Poet begins to work above ground. After all it was a bold attempt of mine, to write upon a single plot, unmixt with comedy; which though it be the natural and true way is not the genius of the nation."

"The most perfect work of poetry, says our Master Aristotle is Tragedy because it is the most united being the Action is all of a piece and one without Episodey; ye time limited to a day, and place circumscribed to a town or city. But after all these advantages, an Heroick Poem is certainly the greatest work of human nature.

"Tragedy is defin'd by Aristotle as an imitation of one intire, great, and probable action; this condemns all Shakespears Historical plays representing not one but many actions. Ye end and scope of Trag; is to rectifie or purge our passions fear and pity. I have taken notice but of one Tragedy of ours whose plot has that uniformity and unity of design in it which I have commended in the French, and that is Rollo or the story of Bassianus and Geta, in Herodian, there indeed the plot

(Continued over)

Constable (Cuthbert)—*continued.*

is neither large nor intricate, but just enough to fill the minds of the Audience, not to cloy them. Farce is below the dignity of Tragedy; and in this all our Poets are very peccant even Ben. Johnson himself—the unnatural mixture of Comedy and Tragedy to me sounds just as ridiculous as History of David with the merry humours of Goliath. In Sejanus of Ben. Johnson you may take notice of the scene betwixt Livia and ye physician which is a pleasant satyre upon the artificial helps of Beauty. There is a great affinity betwixt Epick Poesie and Dramatick. The genius of them is the same, a just and lively image of Humane nature, in its actions, passions, and traverses of fortune; so is the end, namely for the delight and benefit of mankind. The character and persons are still the same, viz., the greatest of both sorts, only the manner of acquainting us with these passions, actions and traverses of fortune are different, Tragedy performs it *vivâ voce*, or by action, in a Dialogue, wherein it excells the Epick poem which does it chiefly by narration, and therefore is not so lively an image of Humane nature. In Tragedy where the actions and persons are great and the crime horr'd, the laws of justice are more strictly to be observ'd and examples of punishment to be made to deter mankind from the persuit of vice—Tragedy fulfills one great of its institution; which is by example to instruct—but in Comedy it is not so for the chief end of it is devertisement and delight. Tragedy is a rock on which Poets are daily splitting. Tragedy is not to be judg'd by a witty man whose taste is only confin'd to comedy. Though the models of the Ancients are regular, they are too little for the English Tragedy which requires to be built in a larger compass. 'TIS ALMOST A MIRACLE THAT SHAKESPEAR WHO BEGAN DRAMATIC POETRY AMONGST US, UNTAUGHT BY ANY AND AS BEN. JOHNSON TELLS US, WITHOUT LEARNING, SHOUD BY THE FORCE OF HIS OWN GENIUS PERFORM SO MUCH, THAT IN A MANNER HE HAS LEFT NO PRAISE FOR ANY THAT COME AFTER HIM. Methinks it woud neither be unprofitable nor unpleasant, to enquire how far we ought to imitate our own poets Shakespear & Fletcher in their Tragedies. As in prospective so in Tragedy, there must be a point of sight in which all the lines terminate, otherwise the eye wanders, and the work is false. The action in a Tragedy ought to be great and to consist of great persons to distinguish it from comedy—it ought also to be probable, as well as admirable and great."

"SHAKESPEAR FIRST INVENTED BLANK VERSE INTO WHICH THE ENGLISH TONGUE SO NATURALLY SLIDES THAT IN WRITING PROSE 'TIS HARDLY TO BE AVOIDED, AND THEREFORE I ADMIRE SOME MEN SHOUD PERPETUALLY STUMBLE IN A WAY SO EASIE. The great easiness of blank verse, renders the Poet too Luxuriant; he is tempted to say many things, which might better be omitted, or at least shut up in fewer words. Spencer's verses are so numerous, so various, and so harmonious, that only Virgil, whom he perfectly imitated, has surpass'd him, among ye Romans; and only Waller among the English. Neither will I justifie Milton for his blank verse, tho' I may excuse him, by the example of Hanibal Caro, and other Italians, who have us'd it; for what ever causes he alledges for the abolishing of Rhyme (which I have not now the leisure to examine) his own particular reason is plainly this, that Rhyme was not his talent, he had neither the ease of doing it nor the graces of it; which is manifest in his *Juvenilia*, or verses writ in his youth; where his Rhyme is always constrain'd and forc'd, and comes hardly from him at an age when the soul is most pliant; and the passion of love, makes almost every man a Rhimer."

676 **CONSUMMATION: or, The Rape of Adonis.** A Poem.

38 pp., 8vo, boards. London, Printed for E. Curll, 1741. £2 10s

*** This is a Poem written in the style of Shakespeare's "Venus & Adonis," and in the Preface the Author refers to Shakespeare's Poem.

677 **DAVIES** (Thomas). **Some Account of the Life and Writings of Phillip Massinger.**

44 pp., 8vo, sewn. London, Privately Issued, 1789. £3 10s

*** Presentation copy from the Author to Mr. King, the actor, with inscription on the title.

Shakespeare is referred to once or twice, and the Editor remarks that Massinger excels Shakespeare himself.

678 **DENNIS** (John). **The usefulness of the Stage to Religion, and to Government:** shewing the Advantage of the Drama in all Nations since its first Institution.

With an Account of the Rise and Progress of the Play-Houses that were put Down, and Remarks on all the Dramatick Pieces which have been published and played since the late Act of Parliament for Licencing the Stage, with the Reasons that Occasioned it.

Also a Distinction between the Stage and the Press, and our present written Plays and the Drama in its Purity, with Reflections on the Taste of the Times, as to Ballad Operas, Pantomines, Dumb-Shew, Tumbling, Dancing, and Entertainments.

Second Edition. *With the engraved frontispiece of Thespis, the first Player and Poet.*

8vo, 60 pp., new boards. London: 1738. £3 10s

*** This edition is exceedingly rare. The frontispiece was issued here for the first time. Shakespeare, in this edition, is mentioned in the text, whereas from the First Edition he is omitted.

"But I am inform'd that the Old House are preparing and getting up several of Shakespear's Plays, in order to perform them on certain Days of the Week, by which any Person going on such Days, may be sure of being Entertained in an agreeable Manner, and not to be pester'd with Entertainments (a laudable Undertaking, if kept up). But I am Inform'd likewise, that the great Charge they have been at for Machenery, &c. which will be entirely useless, (say they) therefore must dwindle away and not be laid down at once. But in order to oblige those Ladies and Gentlemen that cannot part with these darling Performances, I will make a Proposition of Indulgence, which will at once try the Fate of them, viz. Let one Night in a Week be set apart to play these Entertainments, and let two or three several Sorts be put together, and those that will best tally, and so divert these Sort of Guest, for four Hours; and although they could never see enough to satisfy them before, yet (I will engage) two Nights of this Sort will give them a Belly full; so that by this Means we may see a voluntary end put to these Entertainments."

- 679 **DIBDIN** (Charles). **The Overture, Songs, Airs, and Chorusses, in the Jubilee of Shakespeare's Garland**, as Performed at Stratford upon Avon, and the Theatre Royal, Drury Lane, to which is added a Cantata called "Queen Mab or the Fairies Jubilee."
Engraved frontispiece, and Music engraved on 39 pp. oblong 4to, wrappers.
Made and sold by Longman and Broderip, No. 26, Cheapside.
 1769. **15s**

- 680 **DERRICK** (Samuel). **A General View of the Stage.** By Mr. Wilkes.
Vignette on title.
8vo, contemporary calf. London, 1759. **£1 16s**
 *** Derrick officiated as "master of the ceremonies" at Bath, and adopted the pen name of "Thomas Wilkes" when publishing the above.
 It contains many references to Shakespeare, such as:—Chap. III. Of the different species of Tragedy; of Lady Macbeth; its propriety; some strictures on Shakespeare and Otway; of Tate's alteration of King Lear, etc.

- 681 **DODD** (William). **The Beauties of Shakespear:** Regularly selected from each Play, with a General Index, digesting them under Proper Heads.
Illustrated with Explanatory Notes, and Similar Passages from Ancient and Modern Authors.
 FIRST EDITION. 2 vols., 12mo, *original calf.*
London: 1752. **18s**

- 682 ——— **The Beauties of Shakespear;** Regularly Selected from Each Play, with a General Index, digesting them under proper Heads.
Illustrated with Explanatory Notes, and Similar Passages, from Ancient and Modern Authors.
 The Third Edition, with large Additions, and the Author's last Corrections.
 3 vols., small 8vo, *contemporary calf. London, 1780.* **£1 5s**
 *** Contains satirical dedication to Lord Chesterfield, which was suppressed in many copies.
 This copy is from the Library of the Earl of Essex with his initials and coronet on covers.
 William Dodd, the Editor, was hanged for forgery.

- 683 ——— **The Visitor,** by Several Hands.
 FIRST EDITION. 2 vols., 12mo, *original calf. London, 1764.* **15s**
 *** This contains several Shakespeare references and quotations.

- 684 **DRAKE** (James). **Historia Anglo-Scotica;** or, An Impartial History of All that happen'd between the Kings and Kingdoms of England and Scotland, from the beginning of the Reign of William the Conqueror, to the Reign of Queen Elizabeth. Comprehending Their several Homages, Incursions, Devastations, Depredations, Battles, Sieges, Leagues, Truces, Breaches, Intermarriages, and divers other Matters worth knowing. Faithfully Extracted from the best Historians of both Nations, with a Prefatory Dedication.

8vo, *original calf*. London, 1703. £1 10s

*** This illustrates Shakespeare's Plays of:—

Richard II.,	Henry VI.,
Henry IV.,	Richard III.,
Henry V.,	Henry VIII.

The book gave great offence to Scotland, and it was suppressed and ordered to be burnt by the common hangman.

- 685 **DUDLEY** (Sir H. B. and Lady). **Modern Characters for 1778.** By Shakespear.

Third Edition. 83 pp., 8vo, *sewn*. London, 1778. £2 2s

*** Public Characters of the period (in initials) described hap-hazardly by passages selected from Shakespeare's works.

- 686 **EDWARDS** (Thomas). **The Canons of Criticism, and Glossary,** Being a Supplement to Mr. Warburton's Edition of Shakespear. Collected from the Notes in that celebrated Work, and proper to be bound up with it. By the other Gentlemen of Lincoln's Inn.

The Third Edition. 8vo, *original half calf*.

London, 1750. £1 1s

*** In this Edition, Edwards is described as Sir Richard Rodderick.

- 687 ——— **The Canons of Criticism, and Glossary,** Being a Supplement to Mr. Warburton's Edition of Shakespear. Collected from The Notes in that celebrated Work, and proper to be bound up with it.

The Sixth Edition, with Additions. 8vo, *original half calf*.

London, 1758. 16s 6d

- 688 ——— **The Canons of Criticism and Glossary;** the Trial of the letter y, alias Y, and Sonnets.

With portrait.

8vo, *half green morocco, uncut, t. e. g.* London, 1765. 16s 6d

- 689 **AN ESSAY on the Pre-Eminence of Comic Genius;** With Observations on the several Characters Mrs. Jordan has appeared in.
27 pp., 12mo, *unbound*. London, 1786. **£1 16s**
*** Mrs. Jordan, among other characters, took Viola in Twelfth Night, and a long description is given, together with other Shakespearean references.
- 690 **AN ESSAY on the Writings and Genius of Shakespeare,** compared with the Greek and French Dramatic Poets, with some remarks upon the Misrepresentations of Voltaire.
Small 8vo, *old calf*. Dublin, 1769. **10s 6d**
- 691 **FARMER** (Richard). **An Essay on the Learning of Shakespeare;** Addressed To Joseph Cradock, Esq.
FIRST EDITION. 8vo, *contemporary calf*. Cambridge, 1767. **£2 2s**
- 692 ——— **An Essay on the Learning of Shakespear;** Addressed to Joseph Cradock, Esq.
The Second Edition, with large additions.
Small 8vo, *cloth, uncut*. Cambridge, 1767. **10s 6d**
- 693 [**FELTON** (Samuel).] **Imperfect Hints towards a new edition of Shakespeare.**
Both parts in 1 vol., 4to, *half calf*.
London, Printed at the Logographic Press, 1787. **£4 4s**
*** This volume formerly belonged to Samuel Ireland, and has his autograph on title.
- 694 **FLITCROFT** (H.). **Theatrical Entertainments** Consistent with Society, Morality, and Religion. In A Letter to the Author of "The Stage the High Road to Hell." Shewing That Writer's Arguments to be fallacious, his Principles enthusiastic, and his Authorities (particularly from the Ancients) misconstrued and perverted. With A Counter-Dedication to the Rev. Mr. Madam.
32 pp., 8vo, *sewn*. London, 1768. **£1 16s**
*** Shakespeare is referred to in the text.
- 695 **FOOTE** (Samuel). **A Letter to David Garrick, Esq.;** Occasioned by the intended Representation of the Minor at the Theatre-Royal in Drury-Lane.
8vo, 48 pp., *new boards*. London: 1760. **£1 5s**



THE NYMPH OF IMMORTALITY.

As attended by the LOVELL, created by SHAKESPEARE.

Designed by J. G. Kneller, 1724. Engraved by J. G. Kneller, 1724.

THE NYMPH OF IMMORTALITY CROWNING BUST OF SHAKESPEARE.
Engraving printed in colours by Bartolozzi.
See Item No. 1021.



Houbraken's Poetrail of Shakespeare.
(Proof before Letters).
See Item No. 1024.

- 696 [**GARRICK** (David).] **A Letter of Abuse to David Garrick, Esq.**
 26 pp., 8vo, *unbound*. London, 1757. **£1 10s**
 *** Shakespeare is referred to in the first portion of the pamphlet. The Second portion contains "The Conspiracy. A Comedy of two Acts. Dramatis Personæ. SHYLOCK. An unfortunate Hero, of an enterprizing Disposition; but unhappily out of Employment, on Account of his seditious Principles." Etc.
- 696a ——— **A Letter to David Garrick, Esq.**, concerning a Glossary to the Plays of Shakespeare, on a more extensive plan than has hitherto appeared. To which is annexed, **A Specimen**.
 8vo, *new boards*. London, Printed for the Author, 1768. **£1 1s**
- 697 ——— **An Ode upon dedicating a Building to Shakespeare**, which was erected by the Subscription of the Noblemen & Gentlemen in the Neighbourhood of Stratford upon Avon. The Music Composed by Dr. Arne.
 Oblong folio, *roan*. London. (1769). **£3 3s**
- 698 **GOTTSCHED** (J. C.). **Versuch einer Kritischen Dichtkunst durchgehends mit den Exempeln unsrer besten Dichter erläutert**. Anstatt einer Einleitung ist Horazens Dichtkunst übersetzt, und mit Anmerkungen erläutert.
 8vo, *calf*. Leipzig, 1742. **£3 10s**
 Gottsched, 1700-1766, a champion of classicism, warmly denounced the barbaric lawlessness of Shakespeare.
 On page 725, "How amusingly Shakespeare produces the ghost of Cæsar in his tragedy can be seen in the German translation" (this is a reference to Borck's translation of Julius Cæsar, published 1741, which was the earliest complete and direct translation of any play by Shakespeare into a foreign language).
 There are many further references to the English theatre in this work.
- 699 **HAMER** (Sir Thomas). **Some Remarks on the Tragedy of Hamlet, Prince of Denmark**. Written by Mr. William Shakespeare.
Vignette on title-page.
 63 pp., small 8vo, *half morocco*. London, 1736. **£3 10s**
 *** This is said to be the earliest piece of Shakespeare criticism.
- 700 **HAVARD** (W.). **King Charles the First; An Historical Tragedy**. Written in imitation of Shakespeare. As it is Acted at the Theatre-Royal in Lincoln's-Inn-Fields.
Frontispiece.
 FIRST EDITION. 8vo, *boards*. London, 1737. **12s 6d**

701 **HEATH** (Benjamin B.). **A Revisal of Shakespear's Text.** Wherein The Alterations introduced into it by the more modern Editors and Critics, are particularly considered.
8vo, contemporary full russia. London, 1765. 12s 6d

702 [**HENDERSON** (John).] **An Essay on the Character of Hamlet,** as performed by Mr. Henderson, at the Theatre-Royal in the Hay-Market.
 Second Edition. 25 pp., *8vo, unbound. London, N.D. (1777). 15s*

703 ——— **A Genuine Narrative of the Life and Theatrical Transactions of Mr. John Henderson,** Commonly called The Bath Roscius.
60 pp., 8vo, unbound. London, 1777. £1 5s

*** This pamphlet deals with Henderson's connection with Garrick and Colman, and Henderson's ability to play Shylock, Falstaff, Richard, Hamlet, Lear, etc.

704 **HOLT** (John). **An Attempt to rescue that Aunciente English Poet and Play-Wrighte, Maister Willaume Shakespeare from the many Errours faulsely charged on him by certain new-fangled Wittes,** and to let him speak for Himself, as right well he wotteth, when freede from the many Careless Mistakeings, of the heedless first Imprinters of his Workes.
8vo, boards. London, 1749. £1 1s

705 **IRELAND FORGERIES. Miscellaneous Papers and Legal Instruments under the Hand and Seal of William Shakespeare:** including the Tragedy of King Lear and a small fragment of Hamlet, from the Original MSS. in the possession of Samuel Ireland.

With the large folding caricature plate of—

The OAKEN CHEST or

the GOLD MINES of IRELAND a Farce.

“ the earth hath Bubbles as the Water has & these are them.”

Shakespeare.

This plate shows Ireland removing from the Chest the Shakespeare Manuscripts—He is holding in one hand “ A Lock of my Dear Williams Hair,” in the other “ Deed of Gift to Ireland, Will Shakespeare.”

Folio, original half calf. London, 1796.

£5 5s

*** This volume contains the facsimiles of the supposed Shakespeare Manuscripts; also the two coloured illustrations of BASSANIO and SHYLOCK (the one of BASSANIO being taken from a curious original drawing of the same size, in the possession of Mr. Ireland).

- 706 [**JACOB** (Giles).] **The Poetical Register;** or, the Lives and Characters of the English Dramatick Poets. With an Account of their Writings.

Containing portraits of Shakespeare, Addison, Congreve, Prior, Betterton, and others.

2 vols., 8vo, *original calf*. London, 1719-20.

£2 10s

*** First edition. Contains a curious reference to Davenant.

"Sir William D'avenant was son to Mr. John D'avenant, a vintner of Oxford. He was born in the year 1605, and his father's house being frequented by the famous Shakespear, in his journeys to Warwickshire, his poetical genius in his youth was by that means very much encouraged; and some will have it that the handsome landlady, as well as the good wine, invited the tragedian to those quarters."

Consult Halliwell-Phillipps's "Outlines of the Life of Shakespeare" (the Davenant Scandal).

- 707 **JOECHER** (C. G.). **Compendiöses Gelehrten-Lexicon, darinnen die Gelehrten, etc., beschrieben werden.**

With frontispiece.

8vo, *original vellum*. Leipzig, 1715.

10s 6d

This work contains what Lee describes "A farcically inadequate biographical sketch of Shakespeare," in columns 2098-9. Three leaves of index at end damaged at top.

- 708 **JOHNSON** (Dr. S.). **Dictionary of the English Language.** In which the words are deduced from their Originals and Illustrated in their different Significations, by Examples from the best Writers, to which are prefixed A History of the Language, and an English Grammar.

FIRST EDITION. 2 vols., large thick folio, *old calf (rebacked)*.

London, 1755.

£14 14s

*** This is the First Edition of the famous Dictionary. It was a surprising achievement, and made an epoch in the study of the English Language. Johnson's labours during its preparation must have been enormous. The general excellence of its definitions and the judicious selection of illustrative passages make it entertaining as well as useful for reference. Some of Johnson's definitions, however, are very quaint, and in others he shows his then political opinions.

Johnson in giving "Examples from the best Writers" made use chiefly of Shakespeare, Bacon, Dryden, Pope, etc. Of these Shakespeare predominates very largely, and throughout the two volumes there are some hundreds of Shakespearean quotations.

- 709 **KEMBLE** (J. P.). **Macbeth Reconsidered;** An Essay: Intended as an Answer to part of the Remarks on some of the Characters of Shakespeare.
36 pp., 8vo, *unbound*. London: 1786. **12s 6d**
- 710 **KENRICK** (W.). **Falstaff's Wedding.** A Comedy, as it is acted at the Theatre Royal in Drury Lane, being a sequel to the Second Part of the Play of King Henry the Fourth, written in imitation of Shakespeare.
FIRST EDITION. 8vo, *full calf gilt, g. e.* London, 1766. **£2 15s**
- 711 ——— **Introduction to the School of Shakespeare;** Held, on Wednesday Evenings, In the Apollo, at the Devil Tavern, Temple Bar. To which is added A Report Courteous on the Criticks, As delivered at the Second and Third Lectures.
39 pp., 8vo, *sewn*.
London, *Privately Printed for the Author* (1773). **£2 10s**
- 711a ——— **A Review of Doctor Johnson's New Edition of Shakespeare:** in which the ignorance, or inattention, of that Editor is exposed, and the Poet defended from the persecution of his Commentators.
8vo, *new boards*. London, *Printed for J. Payne*, 1765. **£1 1s**

MANUSCRIPT WITH 550 SHAKESPEAREAN REFERENCES.

712 **MASON** (George). "**Collection of English Words**" used by Shakespeare, Spencer, Daniel, Drayton, Bacon, Ben Jonson, Milton, Dryden, Beaumont & Fletcher, Chaucer, Nash, Massinger, Chapman, Heywood, Suckling, Evelyn, Herrick, and others, and explained with extracts from their writings.

A VERY EXTENSIVE MANUSCRIPT, written on 1,186 pages, very thick small 4to, *original vellum*. Circa 1790. **£210**

*** This is Mason's Manuscript compiled for his work, attacking Dr. Johnson's Dictionary, which he published in 1801 under the title of:—

"A Supplement to Johnson's English Dictionary: of which the palpable errors are attempted to be rectified and its Material Omissions supplied."

THERE ARE UPWARDS OF 550 SHAKESPEAREAN QUOTATIONS OR REFERENCES, OF WHICH OVER 500 HAVE NOTED THE NAMES OF THE PLAYS FROM WHICH THEY ARE EXTRACTED, BESIDES HUNDREDS OF REFERENCES TO OTHER AUTHORITIES, PRINCIPALLY ELIZABETHAN AUTHORS.

The Shakespearean Extracts are from the following Plays:—

	refs.		refs.
Cymbeline.	25	Comedy of Errors.	7
Troilus.	26	Two Gentlemen of Verona.	5
Antony & Cleopatra.	25	Romeo & Juliet.	17
King Lear.	22	Henry VIII.	10
Richard III.	15	Loves Labours Lost.	16
Hamlet.	39	Merchant of Venice.	5
Twelfth Night.	12	King John.	9
Coriolanus.	17	Merry Wives of Windsor.	5
Henry IV.	27	Pericles.	3
Othello.	25	King Richard II.	10
Much Ado About Nothing.	15	All's Well.	11
As You Like It.	12	Titus Andronicus.	11
Macbeth.	11	Henry V.	16
Winter's Tale.	27	Taming of the Shrew.	5
Henry VI.	20	Midsummer Night's Dream.	14
Tempest.	20	Timon of Athens.	6
Julius Cæsar.	9	Rape of Lucrece	1
Measure for Measure.	17	And unascribed.	37

Mason is very severe on Dr. Johnson, criticising and abusing him for many of the explanations given in his great Dictionary. A few quotations from this Manuscript will be of interest:—

"*To Feature*."—To resemble in countenance. For an example of this interpretation Johnson adduces the passages just cited under "*Feat*." "A glass that feated down" (Shakespeare's *Cymbeline*); but altering *feated* into *featural*. As a commentator on Shakespeare he has himself rejected the word *featural*: such was the fidelity of his publications. But though *featured* had been right reading in Shakespeare, it would not convey a sense, conformable to the interpretation in the dictionary. The whole article should be expunged.

"*Feodary*."—One who holds his estate of a superior lord. This interpretation seems a mistake for *feodatory*. At least (if this word really exists) Shakespeare uses it for *confederate*.

"That thou's a feodary for this Act, and look it so virgin like without."—*Cymbeline*,

"*To Flecker*."—The existence of this word rests solely on a misquotation of John-

(Continued over)

Mason (George)—*continued.*

son's from "Romeo & Juliet"; where even in the editions of Shakespeare which bear his own name jointly with that of Stevens, the word is *flecked* and not *flecker'd*. So little veracity or consistency is there in Johnson's publications.

"*To Founder.*"—"To fail; to miscarry."—By this interpretation and example of it from Shakespeare, *Johnson* gives only the metaphorical sense, and passes over the literal, from which the other is taken.

"*Furnace-Burning.*"—Burning like a furnace.

"I cannot weep; for all my body's moisture
Scarce serves to quench my furnace-burning heart."

(Shakespeare's *Henry VI.*, p. 111).

"*Hearted.*"—"It is only used in composition."—That an editor of Shakespeare should assert this: The word is used in "*Othello*" twice, and in two different senses.

"*Keech.*"—"A solid lump or mass probably of tallow."

"I wonder that such a Keech can with his very bulk,
Take up the rays o'th beneficial sun,
And keep it from the earth."—(Shakespeare's *Henry VIII.*)

Johnson is amazingly inconsistent with himself. This explanation of *Keech* is taken from his own note on Shakespeare, which vindicates this old reading against Pope's alteration of it into *Ketch*, yet *Keech* is omitted in his dictionary; and this passage (with the very reading he has reprobated) is made an example of *Ketch*.

"*Maid-Marion.* . . . A dance so called from a buffoon drest like a *man*, who plays tricks to the populace."

To make any sense of this one must suppose *man* an erratum for *woman*, and then it agrees with Johnson's note on *Henry IV.*, p. 1, A. III., Sc. 3.

"*Marchioness.* . . . The wife of a Marquis."

This definition is very incomplete; and the passage which Johnson would illustrate it by from Shakespeare might have suggested to him that it was so. The *Marchioness of Pembroke* was created so in her own right, when she was wife to nobody.

"*Nayward*" occurs in Shakespeare's *Winter's Tale*; but ought to be printed in two words, thus:—

"Howe'er you lean to the nay ward"

that is, towards the nay, or denial. But Johnson with his usual incorrectness has chosen to corrupt the text and bring this passage as an example of *way-word*. More instances of separating *toward* in a similar way may be seen under that article in this supplement.

"*To Perfúme.*"—Johnson should have remarked that sometimes Shakespeare accented this verb on the first syllable; he has done so in one of the passages chosen for an example:—

"Than in the perfumed chamber of the great."

(*Henry IV.*, Pt. 11.)

"*To Sley* (see *To Sleeve*).—To part or twist into threads."

"Why art thou then exasperated, thou immaterial skein of sley'd silk."—Shakespeare—

"The whole of this article is a mere fabrication of Johnson's, and full of falsities. The Article which he refers to (*To Sleeve*) is not in his dictionary; and the word in Shakespeare's *Troilus & Cressida*, A. V., Sc. I. is not *sley'd* but *slieve*; it stands so in his own editions. To say what *slieve* precisely means in Shakespeare, the compiler confesses to be beyond him, but he thought it his duty to point out this series of blunders that Johnson's readers might not be misled by them." Etc.

713. **MONTAGU** (Mrs.). **An Essay on the Writings and Genius of Shakespeare**, compared with the Greek and French Dramatic Poets. With some Remarks upon the Misrepresentations of Mons. de Voltaire.

The Fourth Edition. To which are now first added, Three Dialogues of the Dead.

8vo, *original calf*. London, 1777. **10s 6d**

- 714 **NOSSITER** (Miss). **A Letter To Miss Nossiter**. Occasioned by her first Appearance on the Stage; In which is contained Remarks upon her Manner of Playing The Character of Juliet; Interspersed with some other Theatrical Observations.

56 pp., 8vo, *unbound*. London, 1753. **£2 10s**

*** A very rare pamphlet on Miss Nossiter's acting as Juliet in Shakespeare's "Romeo and Juliet."

- 715 **PENN** (J.). **Letters on the Drama**.

80 pp., 8vo, *sewn*. London, 1796. **£1 5s**

*** This deals very largely with Shakespearean Plays.

- 716 **PASILLO primero y segundo de la Comedia "Los Aspides de Cleopatra."** 2 parts.

8vo, *wrappers*. (Madrid, about 1750). **£1 5s**

A duologue between Mark Antony and Cleopatra.

- 716a **RATSCHKY** (J. F.). **Gedichte**.

8vo, *boards*. Vienna, 1791. **15s**

Contains a parody on Shakespeare's "To Be or Not To Be."

- 717 **REMARKS on Mr. Rowe's Tragedy of Lady Jane Gray**, And All his other Plays. Viz. The Ambitious Step-Mother, Tamerlane, The Biter, etc. With some observations upon, Mr. Smith's Phoedra and Hippolytus, Mr. Philips's Distress'd Mother, etc. To which is prefix'd A Prefatory Discourse in Defence of Criticism in general. Collected from the Works of the late Earl of Shaftsbury.

The Second Edition. 88 pp., 12mo, *unbound, uncut*.

London, 1715. **£2 10s**

*** Shakespeare and his Play of "Julius Cæsar" is referred to in the text.

- 718 **RITSON** (Joseph). **The Quip Modest;** A Few Words by Way of Supplement to Remarks, Critical and Illustrative, on the Text and Notes of the Last Edition of Shakspeare; occasioned by a republication of that Edition, revised and augmented by the Editor of Dodsley's Old Plays. 32 pp., 8vo, *unbound*. London: 1788. **15s**
- 718a **SALISBURY COMEDIANS. Candour:** An Enquiry into the Real Merits of the Salisbury Comedians. (In Verse). Small 4to, *new boards*. London, Printed for R. Horsfield, 1768. **14s**
- Contains several Shakespearean references, such as:—
 "A Shakespeare's Genius far outsoars them all."
 "See how they start, and mutter, as they go,
 She's playing Juliet, and he Romeo."
- 719 **SHAKESPEARE** (William). **A Compendious or Briefe Examination of Certayne ordinary Complaints of divers of our Countrymen in these our Dayes:** Which although they are in some Parts unjust and frivolous, yet are they all, by Way of Dialogue, throughly debated and discussed by William Shakespeare, Gentleman. 8vo, *new boards*. Imprinted at London, in Fleetstreate, 1581. Reprinted by Charles Marsh, 1751. **£1 10s**
- *** This was written by William Stafford, and the reference by him in the dedication to Queen Elizabeth to "her clemency in pardoninge certayne my undutifull misdemeanour" (he having been engaged in a conspiracy against her), has led the editors to ascribe the work to Shakespeare, on the assumption that his supposed deer-stalking was the offence referred to.
- 720 **SHAKESPEAR'S GARLAND;** Being A Collection of New Songs, Ballads, Roundelays, Catches, Glee's, Comic Serenatas, &c. Performed at the Jubilee, At Stratford-Upon-Avon. Written by Mr. Garrick, Mr. Bickerstaff, and Others. To which are subjoined, Testimonies to the Genius and Merits of Shakespeare. *With woodcut frontispiece—Shakespeare's Monument*. 27 pp., small 8vo, *half morocco*. Dublin, Printed by John Mitchell, 1769. **£2 10s**
- *** This Dublin Edition is extremely rare.
- 721 **SHERLOCK** (Rev. Martin). **A Fragment on Shakspeare,** extracted from Advice to a Young Poet. Translated from the French. 37 pp., 8vo, *unbound*. London: 1786. **12s 6d**



SHAKESPEARE'S TOMB.

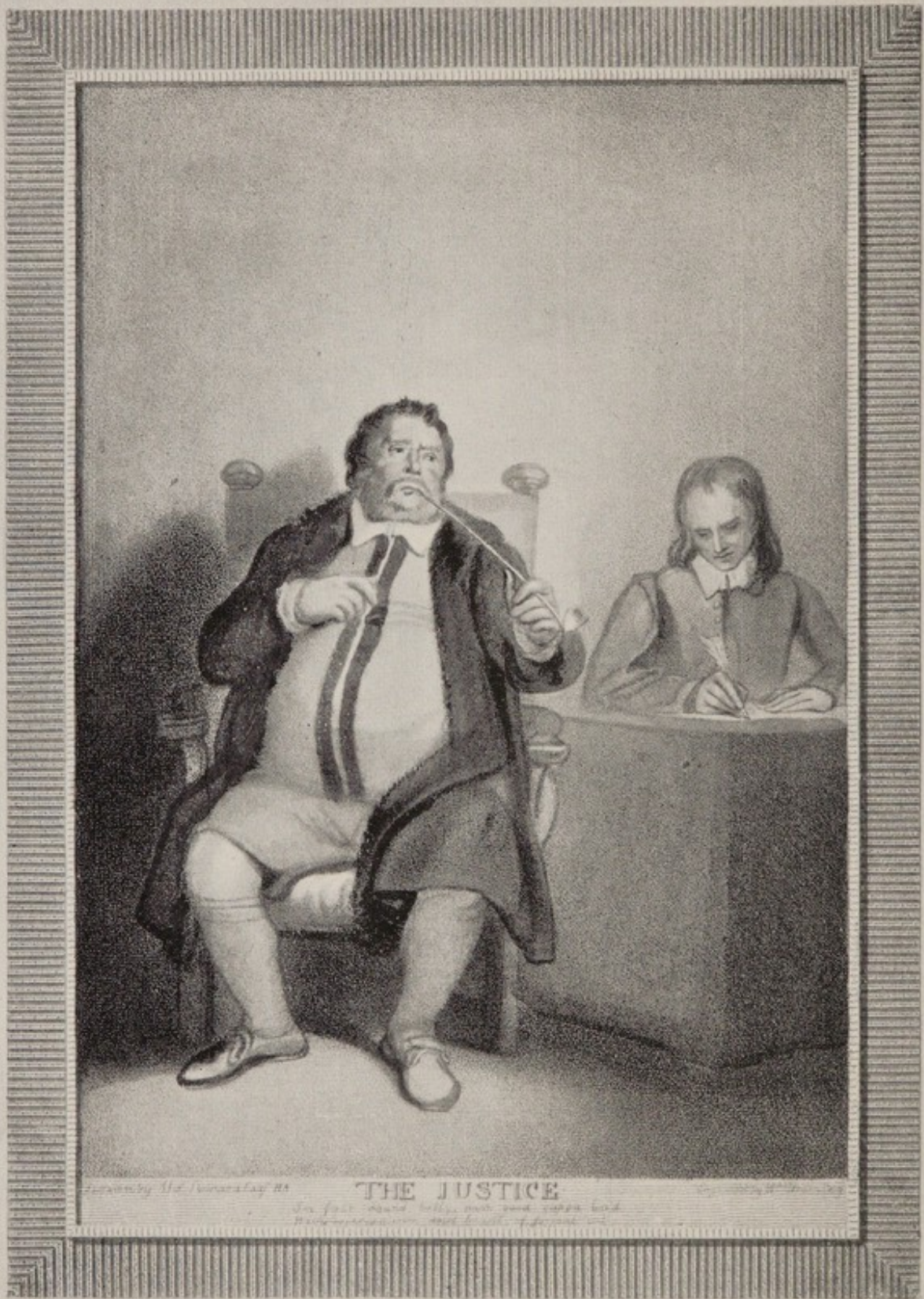
*Oh! how looks I stray when shadows appear
To stand with others, find myself that's private here
The year's first fulling, long since wash'd away
And each little, and each great, is gone*

*How longy and how slow my fingers felt
To bring with flowers, all fresh, to my soul's rest
But, hark! — the time the end of which I meet
Has pass'd! My name long and best stand*

From a Poem by Augustus Maffei on the subject of Lady Macbeth

Published by H. Colburn, No. 7, Strand, London.

Engraving by P. ...



One of the Plates from
SHAKESPEARE'S SEVEN AGES OF MAN.
Designed by Stothard and Engraved and Printed in Colours,
See Item No. 1033.

- 722 **SHIRLEY** (William). **Edward, The Black Prince;** or, the Battle of Poitiers: An Historical Tragedy. Attempted after the Manner of Shakespear.

8vo, *new boards.* London, 1750.

10s 6d

- 723 **SPECIMEN (A) of a Commentary of Shakespear,** containing I. Notes on As You Like It. II. An Attempt to Explain and Illustrate Various Passages, on a New Principle of Criticism, derived from Mr. Locke's Doctrine of the Association of Ideas.

8vo, *original boards, uncut.* London, 1794.

8s 6d

- 724 **SPOUTER'S COMPANION,** or Theatrical Remembrancer, containing a select collection of the most esteemed Prologues and Epilogues, which have been spoken by the most celebrated Performers, etc.

Frontispiece of Garrick as a Drunken Sailor.

Small 8vo, *half calf.* London, circa 1770.

£1 1s

*** Comprises Prologue written and spoken by Garrick to "Much Ado About Nothing," also Prologues or Epilogues to "Good Natur'd Man," "She Stoops to Conquer," "Hour Before Marriage," "Double Valet," etc.

- 725 **THE STRATFORD JUBILEE.** A New Comedy of Two Acts as it has been lately exhibited at Stratford upon Avon, with great applause, to which is prefixed Scrubb's Trip to the Jubilee.

FIRST EDITION. 8vo, *sewn.* London, 1769.

£4 4s

*** By Francis Gentleman, actor of repute, as well as a dramatist. In this piece he ridicules Garrick, although the next year he dedicates to him his "Dramatic Censor."

- 726 **THEATRICAL MONOPOLY;** Being an Address to the Public on the present alarming Coalition of the Managers of the Winter Theatres.

32 pp., 8vo, *sewn.* London, 1779.

£1 5s

*** Dedicated to George Colman.

An attack against the various Actor-Managers. In the course of the pamphlet Shakespeare and the Elizabethan stage is referred to considerably.

- 726a **THESAURUS DRAMATICUS.** Containing all the Celebrated Passages, Soliloquies, Similes, Descriptions, and Other Poetical Beauties in the Body of English Plays, Antient and Modern, Digested under Proper Topics; With the Names of the Plays, and their Authors, referr'd to in the Margin.

2 vols., small 8vo, *with frontispiece to each volume. Original calf.*

London, 1724.

£1 5s

*** Contains quotations from Shakespeare's Plays of:—

Antony and Cleopatra.	Much Ado About Nothing.
All's Well that Ends Well.	Macbeth.
As You Like It.	Measure for Measure.
Coriolanus.	Midsummer Night's Dream.
Cymbeline.	Merchant of Venice.
Hamlet, Prince of Denmark.	Othello.
Julius Cæsar.	Romeo and Juliet.
King Lear.	Troilus and Cressida.
King Henry IV.	Tempest.
King Henry V.	Twelfth Night.
King Henry VI.	Timon of Athens.
King Henry VIII.	Two Gentlemen of Verona.
King John.	Titus Andronicus.
King Richard II.	Winter's Tale.
King Richard III.	

- 726b **TYRWHITT** (Thomas). **Observations and Conjectures upon some passages of Shakespeare.**

8vo, *new boards. Oxford, At the Clarendon Press, 1766.* £1 1s

- 727 **WALDRON** (F. G.). **Free Reflections on Miscellaneous Papers and Legal Instruments,** Under the Hand and Seal of William Shakespeare, in the Possession of Samuel Ireland, of Norfolk-Street. To which are added, Extracts from an unpublished MS. Play, called The Virgin Queen. Written by, or in imitation of, Shakespeare.

55 pp., 8vo, *sewn. London, 1796.*

£2 10s

- 728 **WARNER** (Richard). **A Letter to David Garrick, Esq.** Concerning A Glossary to The Plays of Shakespeare, On a more extensive Plan than has hitherto appeared. To which is annexed A Specimen.

110 pp., 8vo, *sewn.*

London, Printed for the Author, 1768.

£2 10s

- 729 **WHALLEY** (Peter). **An Enquiry into the Learning of Shakespeare**, with Remarks on several passages of his Plays, in a Conversation between Eugenius and Neander.
8vo, *half calf gilt*. London, 1748. **10s 6d**

- 730 **WHATELY** (Thomas). **Remarks on Some of the Characters of Shakespeare**.
82 pp., 8vo, *sewn*. London, 1785. **£1 10s**

- 731 **WHINCOP** (Thomas). **Scanderbeg**: or, Love and Liberty. A Tragedy. To which are added a list of all the dramatic Authors with some Account of their lives; and of all the Dramatic Pieces ever published in the English language to the year 1747.
Illustrated with Frontispiece and five plates.
FIRST EDITION. 8vo, *original calf*. London, 1747. **£1 10s**

*** The second portion, "List of all the Dramatic Authors," is illustrated with numerous small oval miniature portraits engraved from Copper-plates, including one of Shakespeare, with an Account of him and his works. This "List" is attributed to John Mottley, of "Joe Miller" celebrity.

- 732 **WILKINSON** (Tate). **Memoirs of his Own Life**, by Tate Wilkinson, patentee of the Theatres Royal, York and Hull. 4 vols.

The Wandering Patentee; or, a History of the Yorkshire Theatres from 1770 to the present time; interspersed with Anecdotes respecting most of the performers in the three Kingdoms from 1765 to 1795. 4 vols.

Together 8 vols., *new half calf, gilt backs*.

York, Printed for the Author, 1790-1795. **£4 15s**

*** Materials will be found in this work towards a compilement of a general history of the English Stage.

- 733 **THE WONDERFULL SECRETS OF STAGE TRICK; or A Peep Behind the Curtain.**

60 pp., 8vo, *unbound*.

London, Printed for the Author, 1794. **£1 5s**

*** "Being a sort of Curtain Lecture, in which Stage Trick is proved to be the mere invention of the moderns, and to have had no origin on the Theatres of Greece and Rome; in the course of which are interwoven some new and original anecdotes of Mrs. Siddons, and other celebrated Performers."

Contains many references to Shakespeare.

- 734 **WOODWARD** (George M.). **Familiar Verses, from the Ghost of Willy Shakespeare to Sammy Ireland.** To which is added, Prince Robert; An Ancient Ballad.

16 pp., 8vo, *sewn.* London, 1796.

£2 10s

*** This is a skit on the Ireland forgeries by the celebrated Caricaturist.

ORIGINAL MANUSCRIPT.

“SHAKESPEARE, GREAT IN ERRORS AS IN BEAUTIES.”

- 734a **LECTURES on Belles Lettres and Logic.**

The Original Manuscript of a series of 71 Lectures dealing with Language and Style; Eloquence and Public Speaking; Compositions in Prose and Verse; Logic, etc. They contain numerous references to Shakespeare, long quotations from his works, some well over a page in length, and comments and criticisms on his style.

4 vols., 4to, *contemporary rough calf.* Circa 1780.

£52 10s

*** Numerous references are made to Shakespeare, of which the following are worthy of special note.

“HERE, THEN, IS THE POINT OF VIEW, IN WHICH WE DESCRIBE THE INCOMPARABLE MERIT OF SHAKESPEARE. IN EVERY OTHER ARTICLE, UNLESS IN EXPRESSING THE SENTIMENTS AND LANGUAGE OF NATURE, HE IS ONE OF THE MOST ABSURD WRITERS OF TRAGEDY, WHO EVER ATTEMPTED TO PLEASE AN AUDIENCE. BUT IN EXPRESSING THE SENTIMENTS AND LANGUAGE OF NATURE, HE OUTSHINES ALL THE POETS OF EVERY SPECIES, ANCIENT AND MODERN. I WILL VENTURE TO AFFIRM, THAT THERE ARE MORE JUST COPIES OF THE HUMAN HEART IN HIS WORKS, THAN IN ANY OTHER POET, HOMER HIMSELF NOT EXCEPTED AND THAT IN SPITE OF THE NONSENSE WHICH HIS WORKS CONTAIN, IN SPITE OF THE NUMEROUS AND GROSS ABSURDITIES IN THE CONSTRUCTION OF HIS PLOTS, HE IS JUSTLY ENTITLED TO THE HIGH REPUTATION HE POSSESSES AMONG ALL GOOD JUDGES OF DRAMATIC MERIT.”

“SHAKESPEARE, TOO, IN HIS BEST PLAYS, AND IN THE MOST FINISHED SCENES OF THESE PLAYS, EXCEEDS ALL WRITERS OF HIS OWN LINE, IN SIMPLICITY; AS MUCH AS HE DOES IN THE LANGUAGE OF PASSION.”

“THE WORKS OF SHAKESPEARE, HOOKER, MELVIL AND THE TRANSLATORS OF THE BIBLE, HAVE SCARCELY BEEN EQUALLED FOR GOOD STYLE, BY ANY PRODUCTIONS OF THE LAST CENTURY; AND IN POINT OF GRAMMATICAL CORRECTNESS, HAVE NOT YET BEEN OFTEN SURPASSED.”

SEVERAL OF THE LECTURES ARE DEVOTED TO THE STUDY OF DRAMATIC POETRY, AND REPEATED REFERENCES ARE MADE TO SHAKESPEARE, OTWAY, ROWE, BACON, CONGREVE, ADDISON AND THE ANCIENTS.

PART IX.

THE SHAKESPEAREAN CRITICS OF THE
XIXth AND XXth CENTURIES.

- 735 **ACHESON** (Arthur). **Shakespeare's Sonnet Story 1592-1598:** Restoring the Sonnets written to the Earl of Southampton to their original books and correlating them with personal phases of the Plays of the Sonnet period; with documentary evidence identifying Mistress Davenant as the Dark Lady.

With an Appendix including a Monograph on the Crosse Inn and the Tavern of Oxford by E. Thurlow Leeds, F.S.A.

Thick 8vo, buckram. London, 1922. **£1 10s**

- 735a **ACTORS BY DAYLIGHT; or, Pencilings in the Pit.** Containing correct Memoirs of upwards of forty of the most celebrated London Performers, Original Tales, Poetry, and Criticisms; The whole forming a faithful account of the London Stage for the last Twelve Months.

Set of 55 Numbers, all published.

ACTORS BY GASLIGHT; or, "Boz" in the Boxes.

Set of 36 Numbers, all published.

Illustrated with woodcut Portraits of various Actors and Actresses.

Bound in one volume. 8vo, half morocco, gilt, g. e. 1838. **£3 10s**

*** Each number at the top first page has a Shakespearean, or other, quotation. The numbers deal largely with Shakespearean performances to the year 1838.

- 735b **AHNE** (W. A.). **Shakespeare-Blüthen.**

8vo, wrappers. Prague, 1864.

6s

- 736 **AICARD** (J.). **La Comédie Française à Londres. Molière à Shakespeare.** Prologue en vers. With a literal translation.

8vo, original wrappers. Paris, 1879.

£1 1s

Presentation copy, with inscription by the Author.

- 737 **AIKEN** (Lucy). **Memoirs of the Court of Queen Elizabeth.**
With portrait.
 2 vols., 8vo, *full calf gilt, g. e.* London, 1819. **£2 2s**
 *** This copy belonged to William Beckford, of Fonthill, and author of *Vathek*, and contains 9 pp. MS. Notes in his hand-writing.
 An article on Shakespeare occurs in Vol. II.
- 738 **ALLEGRO.** Falstaff (Estudio Critico).
 8vo, *original wrappers.* Madrid, 1894. **6s**
- 739 **ARROWSMITH** (W. R.). **Shakespeare's Editors and Commentators.**
 8vo, *paper covers.* London, 1865. **7s 6d**
- 740 **BARALLAT Y FALGUERA** (C.). **Shakespeare y Moratin ante la Fosa y traduccion Catalana de un Cuadro de Shakespeare.** Memoria leida en la Real Academia de Buenas Letras.
 Roy. 8vo, *original wrappers.* Barcelona, 1896. **5s**
- 740a **BARRETTI.** **Discorso sopra Shakespeare ed il Sig di Voltaire.** Versione dal Franchese di G. Pozzoli.
 8vo, *boards.* Milan, 1820. **10s 6d**
- PRESENTATION COPY FROM SWINBURNE.
- 741 **BARTLETT** (John). **A New and Complete Concordance,** or Verbal Index to Words, Phrases, & Passages in the Dramatic Works of **Shakespeare.** With a Supplementary Concordance to the Poems.
 Thick 4to, *original half roxburgh.* London, 1894. **£5 5s**
 *** Presentation Copy from Swinburne to his life-long friend, Walter Theodore Watts, with inscription by the Poet on fly-leaf, "Walter Theodore Watts from Algernon Charles Swinburne, October 25th 1894."
- 742 **BECKET** (Andrew). **Shakspeare's Himself Again;** or, The Language of the Poet Asserted; being a full but dispassionate examen of the Readings and Interpretations of the Several Editors. The whole comprised in a series of Notes, sixteen hundred in number, and further Illustrative of the more difficult Passages of his Plays,—To the various editions of which the present volumes form a complete and necessary supplement. Two vols. in one. 8vo, *contemporary half calf.* London, 1815. **15s**
- 743 **BITTER** (C. H.). **Ueber Cervinus Haendel und Shakespeare.**
 8vo, *boards, original wrappers preserved.* Berlin, 1869. **6s 6d**

- 744 **BOHN** (Henry G.). **The Biography and Bibliography of Shakespeare.**
Portrait of Shakespeare, and numerous plates.
 Thick small 4to, *original cloth.*
Privately Printed for Members of the Philobiblion Society, 1863.
£2 2s
 *** Presentation Copy to Frederick Locker, Author of the celebrated poem, from the compiler H. G. Bohn, with inscription on fly-leaf; and with Frederick Locker's "Jester" book-plate inside cover.
- 745 **BOOTH** (William Stone). **The Droeshout Portrait of William Shakespeare, an Experiment in identification.**
With 31 illustrations.
 Imperial 8vo, *boards.* Boston, 1911. **8s 6d**
 *** Presentation Copy from the Editor, with inscription on fly-leaf.
- PRESENTATION COPY AND ONE OF FIVE ISSUED.
- 746 **BRITTON** (John). **Remarks on the Life and Writings of William Shakespeare,** with a list of Essays and dissertations on his Dramatic Writings, etc.
Extra Illustrated by the Author Himself, with a series of woodcut illustrations, consisting of 3 portraits of Shakespeare, the Seven Ages, Shakespeare's Birthplace, etc.
 A Large and Thick Paper Copy. 8vo, *contemporary binding of calf gilt, m. e.* London, 1814. **£15 15s**
 *** Presentation Copy from the Author to the Earl of Essex, with manuscript on fly-leaf, and below the following note by the Author.
 "Only 5 copies of this have been printed. I.B."
 On the front cover, in gold, is the coroneted cipher of the Earl of Essex.
- 747 **BROWN** (C. A.). **Shakespeare's Autobiographical Poems,** being his Sonnets clearly developed, with his Character drawn chiefly from his Works.
 Post 8vo, *half calf, m. e.* London, 1838. **8s 6d**
- 748 **BUCHNER** (A.). **Hamlet le Danois.**
 8vo, *original wrappers.* Paris, 1878. **7s 6d**
 From the library of Don A. Canovas del Castillo, with his engraved book-plate.
- 749 **CAMPBELL** (John, Lord). **Shakespeare's Legal Acquirements considered.** In a letter to J. Payne Collier.
 Small 8vo, *full calf gilt.* London, 1859. **8s 6d**
- 749a **CANNING** (Hon. Albert S. G.). **Thoughts on Shakespeare's Historical Plays.**
 8vo, *original cloth.* London, 1884. **7s 6d**

- 750 **CAPELL** (Edward). *Catalogue of the Shakespeare Books Presented by Edward Capell to the Library of Trinity College in Cambridge, compiled by W. W. Greg.*
8vo, *original cloth, uncut.* Cambridge, 1903. **10s 6d**
- 751 **CARLISLE** (Frederick Howard, Earl of). **Thoughts Upon the Present Condition of the Stage,** and Upon the Construction of a New Theatre.
A New Edition, with additions.
59 pp., 8vo, *new boards.* London, 1809. **10s 6d**
*** Dedicated to Mrs. Siddons.
Shakespeare and Garrick are referred to throughout the pamphlet.
- 752 **GARTWRIGHT** (Robert). **Papers on Shakspeare.**
8vo, *paper covers.* London, 1877. **7s 6d**
- 753 **CASATI** (G.). **Shakespeare Ovvero il Sogno d'una Notte d'estate.** Ballo in tre parti del coreografo G. Casati.
8vo, *original wrappers.* Milan, 1864. **16s**
The above is a ballet which is not founded on Shakespeare's *Midsummer Night's Dream*, but on the comic opera of Rosier and de Leuven, which deals with Falstaff, Lord Latimer, Queen Elizabeth, and William Shakespeare.
- 753a **CLEMENT** (F.) et **LAROUSSE** (P.). **Dictionnaire Lyrique** ou Histoire des Opéras contenant l'analyse et la nomenclature de tous les opéras et opéras-comiques représentés en France et à l'étranger depuis l'origine de ce genre d'ouvrages jusqu'à nos jours.
8vo, *original wrappers.* Paris (1870). **£1 5s**
Containing a bibliographical description of all Shakespeare's plays, adapted as operas, including *Othello*, *Hamlet*, *Midsummer Night's Dream*, *Romeo and Juliet*, the *Tempest*, *Merchant of Venice*, *Richard III.*, *Julius Cæsar*, etc., etc.
- 753b **CLEMENT** (K. J.). **Shakespeare's Sturm.** Historisch beleuchtet.
8vo, *wrappers.* Leipzig, 1846. **6s**
Most interesting account of the English historical sources, including those of New England, Virginia, and the Armada, which Shakespeare makes use of in "*The Tempest*."
- 754 **COHN** (Albert). **Englische Komödianten in Köln (1592-1656).**
32 pp., 8vo, *wrappers.* 1886. **6s**
- 755 ——— **Shakespeare-Bibliographie 1879-1893.**
Six Parts complete, and privately printed from the *Shakespeare Jahr Buch.*
8vo, *original wrappers.* 1880 to 1893. **10s 6d**
*** The first part is a presentation copy from Albert Cohn to F. G. Fleay.

Cohn (Albert)—*continued.*

- 756 ——— **Shakespeare in Germany in the Sixteenth and Seventeenth Centuries;** An Account of English Actors in Germany and the Netherlands and of the Plays performed by them during the same period.
With two plates of facsimiles.
 4to, *original cloth.* London, 1865. **£1 5s**
 *** F. G. Fleay's copy with some marginal notes by him.
- 757 **COLERIDGE** (S. T.). **Notes and Lectures upon Shakespeare** and some of the Old Poets and Dramatists with other Literary Remains. Edited by Mrs. H. N. Coleridge.
 2 vols., 12mo, *original cloth.* London, 1849. **15s**
- 758 **COLLIER** (J. Payne). **A Bibliographical and Critical Account of the Rarest Books in the English Language,** Alphabetically arranged, which, during the last fifty years have come under the observation of J. Payne Collier.
 2 vols., thick 8vo, *original cloth.* London, 1865. **£3 10s**
 *** Contains long descriptions of some rare Shakespeare books.
- 759 ——— **Farther Particulars Regarding Shakespeare and His Works.** In a Letter to The Rev. Joseph Hunter.
 Small 8vo, *full morocco gilt, g. e.* London, 1839. **£1 10s**
- 760 ——— **New Facts Regarding the Life of Shakespeare.** In a Letter to Thomas Amyot, Esq., Treasurer of the Society of Antiquaries.
 Small 8vo, *full morocco gilt, g. e.* London, 1835. **£1 10s**
- 761 ——— **New Particulars Regarding the Works of Shakespeare.** In a Letter to The Rev. A. Dyce.
 Small 8vo, *full morocco gilt, g. e.* London, 1836. **£1 10s**
- 762 ——— **Notes and Emendations to the Text of Shakespeare's Plays,** from Early Manuscript Corrections in A Copy of The Folio, 1632. Forming a supplement volume to the Works of Shakespeare by the same editor.
 8vo, *original cloth.* London, 1853. **7s 6d**
- 763 **COLLINS** (Wilkie). **Mr. Wray's Cash-Box;** or, The Mask and the Mystery. A Christmas Sketch.
Frontispiece. FIRST EDITION. 12mo, *original cloth.*
 London: 1852. **£1 5s**
 *** This story is about Shakespeare's Death Mask, and the means taken by the stone-mason to sell the casts.
 (For one of these Death Masks, see item No. 1036.)

- 764 **CONRAD (H.). Baudissin als Uebersetzer Shakespeares.**
8vo. *Brunswick*, 1905. **2s 6d**
- 765 ——— **Ein Mann aus dem Volk über Shakespeare.**
8vo, *Sd.* *Berlin*, 1911. **2s 6d**
- 766 ——— **Einen neuer Revision der Schlegelschen Shakespeare-übersetzung.**
8vo, *Sd.* *Berlin*, 1903. **2s 6d**
- 767 ——— **F. Vischer und Dorothea Tieck als Macbeth-Uebersetzer.**
8vo, *wrappers.* *Brunskick*, *circa* 1900. **2s 6d**
- 768 ——— **Grundsätze und Vorschläge zur Verbesserung des Schlegel'schen Shakespeare-Textes.**
Two parts. 8vo. *Berlin*, 1902-3. **2s**
- 769 ——— **Kennen wir Shakespeares Entwicklungsgang?**
8vo, *Sd.* *Berlin*, 1905. **5s**
Presentation copy, with autograph dedication from the author.
- 770 ——— **Murray's New English Dictionary und die Shakespeare-interpretation.**
8vo. *Berlin*, 1908. **2s**
- 771 ——— **Professor Brandl, der Vorstand der Shakespeare-Gesellschaft und meine Revision der Oechelhäuserschen Volksausgabe des Schlegel-Tieckschen Shakespeare-Textes.**
8vo. *Königsberg i. Pr.*, 1909. **2s 6d**
- 772 ——— **Shakesperes Ewiges Leben.** Zur dreihundert Jährischen Wiederkehr seines Todestages.
8vo, *Sd.* *Berlin*, 1916. **2s 6d**
- 773 **CONSIDERATIONS ON THE PAST AND PRESENT STATE OF THE STAGE;** With reference to the late contests at Covent Garden; To which is added, A Plan for a New Theatre for the Purpose of Hearing Plays.
58 pp., 8vo, *new boards.* *London*, 1809. **12s 6d**

*** Shakespeare is mentioned in the pamphlet.

- 774 **CORSON** (Hiram). **Jottings on the Text of Hamlet** (First Folio versus "Cambridge" Edition).

34 pp., 8vo, *original wrappers*. Ithaca, 1874.

10s 6d

*** One of 200 copies privately printed.

Presentation copy from the Author to the New Shakespeare Society.

PRESENTATION COPY.

- 775 **COWDEN-CLARKE** (Charles and Mary). **The Shakespeare Key:** unlocking the treasures of his style, elucidating the peculiarities of his construction, and displaying the beauties of his expression; forming a companion to "The Complete Concordance to Shakespeare."

Thick 8vo, *original cloth*. London, 1879.

£4 4s

*** Presentation Copy, with the following Autograph Inscription pasted inside cover:

"Presented to Alexander Main, 'Our Shakespearian Son' (with tender memories of him who delighted thus to style his young friend, highly esteemed though personally unknown) by Mary Cowden Clarke. May, 1879."

- 776 **COWDEN-CLARKE** (Mrs.). **The Complete Concordance to Shakspeare**, being a verbal Index to all the passages in the dramatic Works of the Poet.

Royal 8vo, *half morocco gilt, uncut, t. e. g.* London, 1845. £2 5s

*** Bound from the original parts, with the wrappers in.

- 777 **COWDEN-CLARKE** (Mary). **The Girlhood of Shakespeare's Heroines** in a Series of Fifteen Tales.

3 vols., square 12mo, *original cloth, g. e.* London, 1850. 10s 6d

- 778 **COWDEN-CLARKE** (Mrs.) **Honey from the Weed.** Verses.

FIRST EDITION. 8vo, *cloth*. London, 1881.

15s

Presentation Copy, with inscription:—

"To 'Our Shakespearian Son,' Alexander Main, with the cordial regard of Mary Cowden-Clarke. July, 1881."

- 779 **CUNNINGHAM** (Peter). **Extracts from the Accounts of the Revels at Court**, in the Reigns of Queen Elizabeth and King James I., from the Original Office Books of the Masters and Yeomen. With an Introduction and Notes.

8vo, *original cloth*. London, 1842.

8s 6d

PRESENTATION COPY.

780 **CUNNINGHAM** (Peter). **Handbook for London, Past and Present.**

Presentation copy from Peter Cunningham to John Payne Collier, with the following inscription on half-title of volume I. :—

“From Peter Cunningham to John Payne Collier, in remembrance of many happy hours spent two centuries and a half ago, on The Bankside in Southwark and in Holywell Lane, Shoreditch. 16 June, 1849.”

2 vols., post 8vo, *half morocco gilt, g. e.* London, 1849. **£4 15s**

In volume I. are many interesting marginal notes that Peter Cunningham has written for Collier. At the reference to the Bankside, Southwark, Cunningham writes:—

“Various other Actors lived and died in Holywell Street, this makes it not unlikely that Shakespeare lived in St. Helens.”

At the page described “The Globe Theatre” :—

“See an account of Materials conveyed from Shoreditch to the Bankside for the Globe in S.S. Papers, vol. II.”

Other marginal notes in the volume are:—

“The boy child of Edward Shakespeare buried here. Edward Shakespeare was called a player, who was he?”

Also inserted is a receipt for J. Payne Collier's subscription of membership to the Shakespeare Society. Dated 1853. Signed by Peter Cunningham as Treasurer.

781 **DANIEL** (George). **Catalogue of the Most Valuable, Interesting, and Highly Important Library of the late George Daniel, Esq., of Canonbury,** together with his Collection of Original Drawings and Engraved Portraits of Distinguished Actors and Actresses, etc.—Sold by Messrs. Sotheby, Wilkinson & Hodge, July, 1864.

Imperial 8vo, *full calf.*

£1 5s

*** This copy has the prices and names of purchasers attached.

It is interesting to note that Daniel's copy of the First Folio sold for 682 guineas, bought by Miss Burdett Coutts. This was sold at the Coutts Sale at Sotheby's in May, 1922, for £8,600. His Second Folio sold for £148, the Third Folio for £46, and the Fourth Folio for £21 10s. He further possessed most of the Early Quartos, etc.

782 **DANIEL** (P. A.). **Notes and Conjectural Emendations of certain Doubtful Passages in Shakespeare's Plays.**

Post 8vo, *original cloth.* London, 1870.

7s 6d

*** Presentation copy to:—

“F. G. Fleay M.A.
with the Author's kind regards.”

- 782a **DAVIES** (Thomas). **Memoirs of the Life of David Garrick**, interspersed with Characters and Anecdotes of his Theatrical Contemporaries.

2 vols., small 8vo, *calf.* *Dublin*, 1780. **15s**

*** From the Library of Viscount Wolseley, Field-Marshal of England, with his large Armorial Bookplate in each volume.
Garrick's Life deals very largely with his Shakespearean performances.

- 783 **DEFENCE OF THE PROFESSION OF AN ACTOR**; Being an Historical Detail and View of the Honors Bestowed upon Actors and Actresses, from the remotest period to the decline of the Professional Character in England.

42 pp., 8vo, *unbound.* *London*, 1810. **£1 5s**

*** Shakespeare and Ben Jonson are referred to in the text.

- 784 **DEPOIN** (J.). **L'Enigme Shakespearienne.** Les Deux William; Shakespeare et Stanley.

With facsimile of a Letter to William, Earl of Derby, and other documents.

4to, *boards.* *Paris*, 1919. **£1 5s**

*** Presentation copy from the Author, J. Depoin, with inscription on top of title. Only one hundred copies privately issued.

This was written to prove that William Shakespeare and William, Earl of Derby, were one and the same person.

- 785 **DEIGHTON** (K.). **The Old Dramatists Conjectural Readings** On the Texts of Marston; Beaumont and Fletcher; Peele; Marlowe Chapman; Heywood; Greene Middleton; Dekker; Webster.

8vo, *original cloth.* *Westminster*, 1896. **7s 6d**

*** Presentation copy to F. G. Fleay from the Author.

Fleay has made numerous notes throughout the volume.

WITH AUTOGRAPH LETTERS INSERTED.

- 786 **DE MANNE.** **Galerie Historique des Comediens de la Troupe de Talma.** Notices sur les Principaux Sociétaires de la Comedie Française, depuis 1789 jusqu' aux trente premières années de ce siècle.

With numerous portraits etched by F. Hillemacher.

Unique Copy, *having inserted 17 autograph letters of the Comediens of Talma's Troupe, including Talma himself, 3 of Mme. Mars, Saint-Prix, Michelot, Monrose, Joanny, and others.*

8vo, *half morocco.* *Lyons*, 1866. **£15 15s**

Among the parts created by Talma's actors were Flavia in Ducis' version of Romeo and Juliet, the Count of Kent, in Ducis' version of King Lear, Duncan in Ducis' version of Macbeth, Volumnius in La Harpe's Coriolanus, Regane in Ducis' version of King Lear, Octavia in Marmontel's Cleopatra, Cornwall in Ducis' King Lear, Tullus in La Harpe's Coriolanus, Macbeth. Talma himself created the part of Shakespeare in "Shakespeare Amoureux."

EXTRA ILLUSTRATED.

786a **DORAN** (Dr. F. S. A.). "**Their Majesties' Servants.**" Annals of the English Stage from Thomas Betterton to Edmund Kean.

AN UNIQUE COPY, INLAID THROUGHOUT AND EXTENDED TO 6 VOLS., BY THE INSERTION OF 622 FINELY ENGRAVED PORTRAITS OF THE EMINENT CHARACTERS MENTIONED THEREIN.

6 vols., thick royal 4to, *full red morocco extra, gilt leaves.*

London, 1864.

£47 10s

Containing the following portraits:—

- | | |
|--|---------------------------------|
| Betterton (Thomas). | Shakespeare. |
| Henry VI. | Henry VIII. |
| Mary I. | Richard III. |
| Queen Elizabeth. | William Cecil. |
| Taylor (John). | Prynne. |
| Carew (Thomas). | Cartwright (William). |
| Rich (Henry). | Cromwell. |
| Beaumont (Francis). | Wren. |
| Gwynn (Eleanor). | Anspach (Margravine). |
| Barbara (Duchess of Cleveland). | James II. |
| Tudor (Margaret). | Herbert (Philip). |
| Congreve. | Barrow. |
| Sharp (Granville). | Braganza (Catherine of). |
| Gay. | Vandyck (Sir Anthony). |
| Wolsey. | Reynolds (Sir Joshua). |
| Behn (Aphra). | Butler (Samuel). |
| Villiers. | Sheffield (John). |
| Johnson. | Baxter (Richard). |
| Voltaire. | Scott (Sir Walter). |
| Shadwell (Thomas). | Sheridan. |
| Withers (George). | Phillips (Catherine). |
| Cutts (John, Lord). | Kemble (Charles). |
| De Foe (Daniel). | Bentley. |
| Younge (Miss). | Armstrong (John). |
| Lewis (Mrs. Lee). | Aaron Hill. |
| Ralmer (R.). | Warton (T.). |
| Sophia Charlotte (Queen of Great Britain). | Mead (Richard). |
| Handel. | Louis XVIII. |
| Whitefield (George). | Hogarth. |
| Whitehead (Paul). | Storace (Miss). |
| Murphy (Arthur). | Yates (Mrs.). |
| Ramsay (Allan). | Francis (Sir Philip). |
| Sackville. | Glover (Richard). |
| Churchill (Charles). | Garrick (David). |
| Kelly. | Abington (Mrs.). |
| Henderson. | Hoole (John). |
| Pope (Miss). | Williams (Sir Charles Hanbury). |
| Chudleigh (Miss). | Barré (Col. Isaac). |
| Hoare (Prince). | Foote (Samuel). |
| Hopkins (Miss P.). | Farren (Miss). |
| Fitzherbert (Mrs.). | Nelson. |
| Siddons (Mrs.). | Byron. |
| | Canning (Rt. Hon. George). |

Doran (Dr. F. S. A.)—*continued.*

Young (Edward).
 Macready (William Charles).
 Lawrence (Sir Thomas).
 Woodward.
 Durer (A.).
 Hamilton (Mrs. Elizabeth).
 Pizarro (Francisco).
 Lennox (Charles).
 Salvator Rosa.
 Holman.
 Matthews (Charles).
 Duncan (Miss).
 Brunton (Miss).
 Fawcett.
 Buckstone (J. B.).
 Porter (Anna Maria).
 Sharp (Louisa).
 Reeve (J.).
 Blanchard (E. Walker).

Campbell (T.).
 Adolphus (John).
 O'Neill (Miss).
 Betty (W. H. W.).
 Pitt (William).
 O'Keefe (John).
 Bland (Mrs.).
 Shenstone.
 Mattocks (Mrs.).
 Jordan (Mrs.).
 Liston.
 Young (C.).
 Glover (Mrs.).
 Catalani (Angelica).
 Kean (Edmund).
 Kelly (Miss F. H.).
 West (Mrs. W.).
 Price (Charles).
 Tree (Miss Ellen).
 Jones (Mrs. C.).

&c.,

&c.,

&c.

- 787 **DOUCE** (Francis). **Illustrations of Shakespeare, and of Ancient Manners;** With Dissertations of the Clowns and Fools of Shakespeare; on the Collection of Popular Tales Entitled *Gesta Romanorum*; and on the English Morris Dance.

The Engravings on wood by J. Berryman.

2 vols., 8vo, *contemporary full russia.* London, 1807.

£1

- 788 **DRAKE** (Nathan). **Literary Hours;** or, Sketches, Critical, Narrative, and Poetical. 3 vols. 1820.

Evenings in Autumn; a Series of Essays, Narrative and Miscellaneous. 2 vols. 1822.

Noontide Leisure; or, Sketches in Summer, Outlines from Nature and Imagination, and including A Tale of the Days of Shakspeare. 2 vols. 1824.

Together 7 vols., post 8vo. *Fine set in contemporary polished calf gilt, g. e.* London, 1820-24. **£2 2s**

*** In "Literary Hours," there are 21 references to Shakespeare.

"Noontide Leisure" is dedicated to "the Lovers of Shakespeare," and includes "a narrative whose primary object has been to unfold its Author's conception of the moral and domestic feelings of the Bard of Avon."

Drake (Nathan)—*continued.*

- 789 ——— **Shakespeare and His Times:** including the Biography of the Poet; Criticisms on his Genius and Writings; a New Chronology of his Plays; a Disquisition of the Object of his Sonnets; and a History of the Manners, Customs, and Amusements, Superstitions, Poetry, and Elegant Literature of his Age.

Illustrated with the Bust Portrait of Shakespeare, and the plate of Autographs.

2 vols, 4to, *original calf.* London: 1817.

£3 10s

- 789a **DRAMATIC ENTERTAINMENTS. The Series of Dramatic Entertainments** performed by Royal Command, before Her Majesty the Queen, His Royal Highness Prince Albert, the Royal Family, and the Court, at Windsor Castle. 1848-9.

Printed verbatim from the authorised versions.

With fac-similes of the Bills of Performance, and a corrected List of the Royal Personages and the Nobility and Gentry present on each occasion.

Edited by Benjamin Webster.

4to, *original cloth, morocco back, g. e.* London, N.D. (1850). £2 10s

*** The performance at Windsor included "Merchant of Venice" and "Hamlet."

- 790 **DUVAL. Shakespeare enamorado,** comedia en un acto, traducida al Castellano por Don Ventura de la Vega.

12mo, *original wrappers.* Madrid, 1831.

£1 5s

- 791 **DYCE** (Rev. Alexander). **A Few Notes on Shakespeare;** With occasional remarks on the emendations of the Manuscript-corrector in Mr. Collier's copy of the Folio 1632.

8vo, *original cloth.* London, 1853.

10s 6d

- 792 ——— **Remarks on Mr. J. P. Collier's and Mr. C. Knight's Editions of Shakespeare.**

8vo, *original cloth.* London, 1844.

10s 6d

- 793 ——— **Strictures on Mr. Collier's New Edition of Shakespeare, 1858.**

8vo, *original cloth.* London, 1859.

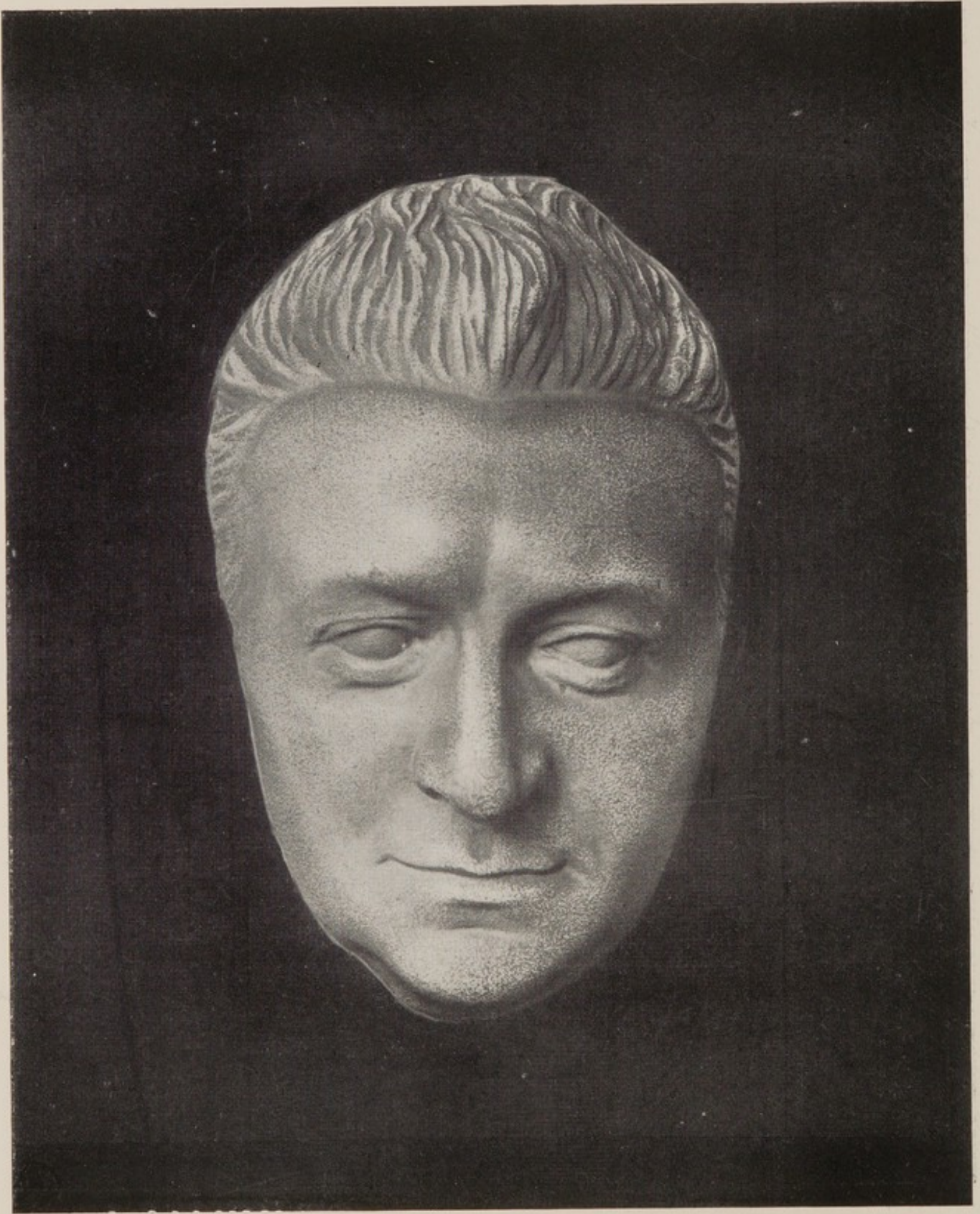
10s 6d

PLATE LI.



SHAKESPEARE'S DEATH MASK FROM THE STRATFORD MONUMENT.
See Item No. 1036.

PLATE LII.



DAVID GARRICK'S DEATH MASK.
See Item No. 1037.

- 794 **EGAN** (Pierce). **The Life of An Actor.** The Poetical Description by T. Greenwood.
Embellished in colours with 27 Characteristic Scenes by Theodore Lane; Enriched also with several original designs on wood, executed by Mr. Thompson.
 FIRST EDITION. Royal 8vo, *contemporary calf.*
London, 1825. **£14 14s**
- *** This book contains much matter relating to Shakespearean performances. It is dedicated to Edmund Kean. No less than ten of the coloured plates have Shakespearean quotations.
- 795 **ELIZABETHAN SONGS in Honour of Love and Beautie.** Collected and Illustrated by Edmund H. Garrett with an Introduction by Andrew Lang.
 Royal 8vo, *original vellum binding, t. e. g.* *London, 1891.* **£1 1s**
 *** One of 225 copies printed on Japan Paper.
 Comprises Songs by Shakespeare, Beaumont and Fletcher, Robert Greene, Samuel Daniel, Michael Drayton, Robert Herrick, Ben Jonson, etc.
- 796 **ENGLAND'S BARDS, 1864; or, The Three Poems** which were awarded the One Hundred Guineas offered as prizes in the Advertisement "**Ho! for a Shakespeare!**" which appeared about the time of Shakespeare's Tercentenary Anniversary.
 16 pp., 8vo, *unbound.* *London, 1864.* **7s 6d**
- 797 **ELLIS** (George). **Specimens of Early English Metrical Romances,** chiefly written during the early part of The Fourteenth Century; To which is prefixed An Historical Introduction, intended to illustrate the rise and progress of romantic composition in France and England.
 3 vols. *London, 1805.*
Specimens of the Early English Poets, To which is prefixed An Historical Sketch of the rise and progress of the English Poetry and Language.
 3 vols. *London, 1811.*
 Together 6 vols., post 8vo, *contemporary calf, gilt.*
London, 1805-1811. **£2 2s**
 *** In the second work there is a section on William Shakespeare.
- 798 **ESCHENBURG** (J. J.). **Ueber W. Shakespeare.**
 FIRST EDITION. (No portrait). 8vo, *original half calf.*
Zürich, 1787. **10s 6d**
 Interesting volume by one of Shakespeare's first translators. Extracts are given from Shakespeare both in English and translation.

- 799 **ESTEBANEZ (J.). Un Drama Nuevo.** Drama en tres actos.
8vo, *wrappers*. Madrid, 1886. **10s 6d**

This interesting drama, which introduces Shakespeare, Yorick, Alice, Edmond, Walton and the author and takes place in the year 1505 (?), was translated into English and published a few years ago by the Hispanic Society of America.

- 800 **EXTRACTS from the Hawthornden Manuscripts;** and Notes by William Drummond, of Conversations with Ben Jonson at Hawthornden, January, 1619. Reprinted from the *Archaeologia Scotica*.
4to, *half morocco, original wrappers bound in, uncut, t. e. g.*
Edinburgh, 1831-32. **15s**

*** Only a few copies privately printed.

This was a presentation copy from Alex. Dyce to Mitford.

THE ORIGINAL MANUSCRIPT.

- 801 **FLEAY (F. G.). Annals of the Career of Nathaniel Field.**
The Original Manuscript written on 10½ folio leaves, signed and dated at end "F. G. Fleay, London, November, 1888." **£21**

*** This apparently was an article Fleay contributed to one of the German Shakespeare Societies. Nathaniel Field was one of Shakespeare's Actors and one of the principal comedians of the "Children of the Queen's Revels."

THE ORIGINAL MANUSCRIPT.

- 802 ——— **"Annals of Shakespeare's Fellows." Article II. "Robert Armin."**

The Original Manuscript on 4 large 4to leaves, signed at end.

£7 10s

*** One of a series of Articles, contributed by Fleay to the "Library."

PROOF SHEETS.

- 803 ——— **A Biographical Chronicle of the English Drama. 1559-1642.**

A COMPLETE SET OF THE CORRECTED PROOF SHEETS. WITH AN ENORMOUS NUMBER OF ALTERATIONS AND ADDITIONS by Mr. F. G. Fleay.

£42

- 804 ——— **A Biographical Chronicle of the English Drama. 1559-1642.**

2 vols., 8vo, *sewn*. London, 1891.

£7 10s

*** The final proof sheets arranged in book form with numerous corrections by F. G. Fleay.

Fleay (F. G.)—*continued.*

- 805 ——— **A Chronicle History of the Life and Work of William Shakespeare**, Player, Poet, and Playmaker.
With two etched illustrations.
 8vo, original half roxburghe, uncut, t. e. g.
 London, Nimmo, 1886. £2 10s

CORRECTED PROOF SHEETS.

- 806 ——— **A Chronicle History of the London Stage. 1559-1642.**
 A MOST REMARKABLE SERIES OF CORRECTED PROOF SHEETS, as follows:—
- (1) THE FIRST CORRECTED PROOF SHEETS. The entire book in galley form of this most important work, filled with alterations and corrections and additional matter by the Author, F. G. Fleay.
- (2) THE SECOND CORRECTED PROOF SHEETS. The entire book in galley form, most profusely altered and added to by the Author, F. G. Fleay.
- (3) THE THIRD CORRECTED PROOF SHEETS. The entire book, in page form, with many alterations by the Author, F. G. Fleay.
- (4) THE FINAL PROOF SHEETS IN BOOK FORM, with very numerous alterations by the Author, F. G. Fleay.
- Together the Four Collections. £63

*** "Mr. Fleay's 'History of the London Stage' is facile princeps. It is the best, most critical, and most complete monograph on this special section of Shakespearian study that has yet been given to the world, and it is difficult to see how it can ever be superseded."—(Manchester Guardian).

- 807 ——— **Davenant's Macbeth and Shakespeare's Witches.**
 16 pp., 8vo. *Circa* 1880. 7s 6d
- *** The Author's (F. G. Fleay) own copy.

THE ORIGINAL MANUSCRIPT.

- 808 ——— **"Elizabethan Drama Versus Victorian."** A Report of a lecture on the causes of the literary inferiority of the Modern Drama to that of the Marlow-Shakespearian-Fletcher period which Mr. Fleay gave before the Alpha Social Branch.
- This Report is in Mr. Fleay's Autograph, and was written by him for insertion in one of the learned Societies' publications.
- 4 pp., 4to. £5 5s

Fleay (F. G.)—*continued.*

THE PROOF SHEETS.

809 ——— **Gentle Will, Our Fellow.**

The complete set of the Proof Sheets of this series of **Articles** contributed to "Poet Lore" printed on one side of each page, and with corrections by the Author. **£15**

*** We cannot find that this most interesting life of Shakespeare has been published in book form.

810 ——— **Historical Allusions in Sundry English Poets.** (Chaucer and Gascoigne).

14 pp., 8vo, *original wrappers.* Circa 1881.

5s

811 ——— **On the Actor Lists, 1578-1642.**

40 pp., 8vo, *original wrappers.*

London, Printed for private circulation, 1881.

7s 6d

812 ——— **On the Actor Lists, 1578-1642.**

8vo, *original wrappers.*

London, Printed for private circulation, 1881.

£2 2s

*** The Author, F. G. Fleay's own copy with a large number of additions, corrections and alterations in pencil and ink on the margins, etc., and endorsed on the cover "Working Copy."

813 ——— **On the History of Theatres in London.** From their first opening in 1576 to their closing in 1642.

20 pp., 8vo, *original wrappers.*

London, Printed for private circulation, 1882.

7s 6d

THE ORIGINAL MANUSCRIPT.

814 ——— **Queen Elizabeth, Croydon & The Drama,** a paper read at the Annual Meeting of the Balham Archaeological Society, 1897-8.

The Original Manuscript extending to 34 pp., 4to. Signed at end.

£25

*** A very interesting and descriptive account of the plays performed before Elizabeth at her Palace of "Nonesuch" at Croydon. In this paper Fleay largely treats of Shakespeare and Ben Jonson.

815 ——— **Queen Elizabeth, Croydon, and the Drama.**

16 pp., 8vo London, 1898.

10s 6d

Fleay (F. G.)—*continued.*

816 ——— **Shakespeare and Puritanism.**

9 pp., 8vo. *Circa* 1880.

7s 6d

817 ——— **Some Folk-Lore from Chaucer.**

28 pp., 8vo, *original wrappers.* *Privately Printed*, 1880.

5s

*** In this Article is a chapter on Shakespeare's "Troilus and Cressida."

CORRECTED PROOF SHEETS.

818 ——— **Who Wrote Henry VI.**

The Proof Sheets of this Article written by F. G. Fleay probably for Macmillan's Magazine.

13 pp., small 4to, with numerous corrections, alterations and additional MS. Notes on the margins. *Wrappers.* 1875. **£7 10s**

819 **FOOT** (J. F.). **A General Review of the Management of Thomas Beaumont**, Alias, Capt. ——— Lessee of the Theatre Royal, Glasgow, from the commencement of the present Season, to the appointment of the New Acting-Manager. To which is added, A Faithful Account of The Mode Adopted by The Manager's Friends in Suppressing "A Reply to All Facts." With remarks on the alleged interposition of the Committee of Proprietors.

47 pp., 8vo, *new boards.* *Glasgow.*

12s 6d

*** Several Shakespearean performances are mentioned, such as "The Winter's Tale," "As You Like It," etc.

820 **THE FOOTSTEPS OF SHAKSPERE;** or, a Ramble with the Early Dramatists, containing much new and interesting information respecting Shakspeare, Lyly, Marlowe, Greene, and others.

Small 8vo. *London*, 1862.

7s 6d

821 **FRENCH** (George Russell). **Shakespeariana Genealogica.**

Thick 8vo, *original cloth.* *London*, 1869.

10s 6d

822 **FURNIVALL** (Dr. F. J.). **An English Miscellany;** Presented to Dr. Furnivall in honour of his seventy-fifth Birthday.

Portrait. 8vo, *original cloth.*

Oxford, Clarendon Press: 1901.

12s 6d

Contains:—

Shakespeare and the Elizabethan Playgoer, by Sidney Lee.

The Authorship of the Early "Hamlet" by M. W. MacCallum.

Shakespeare's "King John" and "The Troublesome Raigne" by G. C. Moore Smith.

Etc., etc.

- 823 **FURNIVALL** (Dr. F. J.). **Frederick James Furnivall; A Volume of Personal Record.**
Portrait. 8vo, *original cloth, uncut.* London, 1911. **7s 6d**
 *** Dr. Furnivall was the founder of the New Shakespeare Society.
- 824 **GERVINUS** (G. G.). **Haendel und Shakespeare.** Zur Aesthetik der Tonkunst.
 8vo, *boards.* Leipzig, 1868. **7s 6d**
- 825 ——— **Shakespeare Commentaries.** Translated under the Author's Superintendence by F. E. Bunnett.
 2 vols., 8vo, *original cloth.* London, 1863. **18s**
- 826 **GILLILAND** (Thomas). **A Dramatic Synopsis,** Containing An Essay on the Political and Moral Use of a Theatre; Involving Remarks on the Dramatic Writers of the present day, and Strictures on Performers of the Two Theatres.
 146 pp., 8vo, *unbound.* London, 1804. **£1 5s**
 *** Deals very largely with Shakespeare's performances such as Kemble in "Hamlet."
- 827 **COLLANCZ** (Prof. Israel). **A Book of Homage to Shakespeare.**
Illustrated with 5 portraits of Shakespeare, 3 other plates, and 2 pages of facsimile.
 4to, *original buckram, t. e. g.* London: 1916. **18s**
 *** Contains contributions by: Thomas Hardy, Austin Dobson, Laurence Binyon, John Drinkwater, John Galsworthy, Edmund Gosse, W. B. Squire, Sir Sidney Lee, Alfred Noyes, Sir Israel Gollancz, Sir Henry Newbolt, Rudyard Kipling, and others.
- 828 **GOOGE** (Barnabe). **The Popish Kingdom; or Reigne of Antichrist.** Written in Latin Verse; by Thomas Naogeorgus, and Englyshed by Barnabe Googe, 1570, with a brief Memoir of his Life, by Robert Charles Hope, Peterhouse, Cambridge.
 Small 4to, *boards, uncut.* London, 1880. **£1 5s**
 *** Reprint of the edition of 1570, of which only one perfect copy is known to exist. Only 300 copies of this edition were issued. This curious work deals with old English Customs, Observances, Ceremonies and Sports, and contains many passages of Shakespeare.
- 829 **GREEN** (Henry). **Shakespeare and the Emblem Writers;** an exposition of their similarities of thought and expression, preceded by a view of emblem-literature down to A.D. 1616. *Illustrated.*
 Royal 8vo, *original cloth gilt, uncut.* London, 1870. **£1 5s**

- 830 **CRINDON** (Leo. H.). **The Shakspeare Flora**, a Guide to all the principal passages in which mention is made of Trees, Plants, Flowers, and Vegetable Productions, with comments and botanical particulars.
Illustrated.
Small 4to, *half morocco*, t. e. g. *Manchester*, 1883. **12s 6d**
- 831 **HALL** (H. T.). **Shakesperean Fly-Leaves and Jottings**, a new and enlarged Edition.
Small 8vo. *London*, 1871. **7s 6d**
- 832 ——— **Shakspeare's Plays**; the separate edition of, with the alterations done by various hands.
8vo, *paper covers*. *London*, 1880. **6s**
- 833 ——— **Shaksperean Statistics**; a new and enlarged edition.
8vo, *paper covers*. *Cambridge*, 1874. **6s**
- 834 **HALLIWELL** (J. O.). **A Descriptive Calendar of the Ancient Manuscripts and Records** in the possession of the Corporation of Stratford-upon-Avon; including notices of Shakespeare and his Family, and of several Persons connected with the Poet.
Thick folio, *original half roan*.
London, Privately Printed, 1863. **£5 5s**
Only 75 copies were printed.
*** This book formed a supplementary volume to Halliwell Phillipp's Monumental Edition of Shakespeare.
- 835 ——— **A Fragment of Mr. J. O. Halliwell's Illustrations of "The Life of Shakespeare."**
14 pp., folio.
Privately Printed for Presents Only. *London*, 1874. **£1 1s**
*** Only 50 Copies were printed. This is No. 40, and is a presentation one from Halliwell-Phillipps to J. W. Hales.
- 836 ——— **An Introduction to Shakespeare's Midsummer Night's Dream.**
8vo, *original half roxburgh*. *London*, 1841. **10s 6d**
*** Presentation Copy with inscription on the fly-leaf:—
"Lady Molyneux
From the Author."
- 837 ——— **The Life of William Shakespeare**, including many particulars respecting the Poet and his Family, never before published.
Illustrated. 8vo, *original cloth, uncut*. *London*, 1848. **12s 6d**

Halliwell (J. O.)—*continued.*

- 838 ——— **A List of Works**, illustrative of the Life and Writings of Shakespeare; the History of Stratford-on-Avon, and the rise and progress of the early English Drama.
 Post 8vo, *original cloth, uncut.*
Printed for a very Limited and Private Circulation. 1867. **12s 6d**
- 839 ——— **The Marriage of Wit and Wisdom**, An Ancient Interlude. To which are added Illustrations of Shakespeare and The Early English Drama.
 8vo, *original cloth.* London, 1846. **7s 6d**
- 840 ——— **Memoranda on the Tragedy of Hamlet.**
 Royal 8vo, *original cloth.* London, 1879. **15s**
 *** Presentation Copy from Halliwell-Phillipps to Allan Park Paton, the Shakespearean Editor, with inscription on half-title, also with Allan Park Paton's Autograph on title-page.
- 841 ——— **New Lamps or Old?** A Few Additional Words on the Momentous Question Respecting the E and the A in the name of Our National Dramatist.
 Second Edition. Crown 8vo, *original wrappers.*
 Brighton, 1880. **6s 6d**
- 842 ——— **Outlines of the Life of Shakespeare.** Second Edition.
 Thick 8vo, *original cloth, uncut.* London, 1882. **10s 6d**
- PRESENTATION COPY.
- 843 ——— **Ditto.** Sixth Edition.
 2 vols., royal 8vo, *cloth.* London, 1886. WITH AUTOGRAPH
 PRESENTATION INSCRIPTION. **£4 4s**
 Presentation copy to Swinburne of the sixth edition of the "Outlines," with similar autograph inscription.
- 844 ——— **Selected Notes Upon Shakespeare's Tragedy of Antony and Cleopatra.**
 Small 4to, *original cloth.*
 London: Printed for the Author, 1868. **10s 6d**
 *** From the Library of the Shakespeare Critic, Allan Park Paton, nephew of the celebrated Artist, Sir Noel Paton.
 With Allan Park Paton's Autograph on title-page.

- 845 **HAZLITT** (William). **Lectures chiefly on the Dramatic Literature of the Age of Elizabeth.** Delivered at the Surrey Institution.
8vo. London, 1820.

Characters of Shakespear's Plays.

8vo. London, 1817.

Together 2 vols., 8vo, *full morocco gilt.*

London, 1817-20.

£1 5s

- 846 ——— **Lectures on the English Poets.** Delivered at the Surrey Institution.

FIRST EDITION. 8vo, *original boards, uncut.* London, 1818. 15s

*** Contains lectures on Chaucer and Spenser, Shakespeare and Milton, Dryden and Pope, etc., etc.

- 846a **HOLZAMER** (J.). **The Origin and Progress of King Lear's Madness.**
4to. *Sd. Prague*, 1855. 5s

PRESENTATION COPY FROM SWINBURNE.

- 847 **HUCO** (Victor). **William Shakespeare.**

FIRST EDITION. Royal 8vo, *half morocco, uncut, t. e. g.*

Paris, 1864.

£5 15s

*** Presentation Copy from A. C. Swinburne, with inscription by him on half-title:—
"Walter Theodore Watts, from his affectionate friend Algernon Ch. Swinburne."

- 848 **HUNTER** (Joseph). **New Illustrations of the Life, Studies and Writings of Shakespeare,** supplementary to all the Editions.

2 vols., 8vo, *original boards, uncut.* London, 1845. 18s

- 849 **INGLEBY** (C. M.). **Shakespeare and The Enclosure of Common Fields at Welcombe,** Being A Fragment of the Private Diary of Thomas Greene, town clerk of Stratford-upon-Avon, 1614-1617. Edited With an Introduction and Notes, by C. M. Ingleby.

Large 4to, *original cloth.*

Birmingham, *Privately Printed*, 1885.

12s 6d

- 850 ——— **Shakespeare Hermeneutics, or The Still Lion,** Being an Essay towards the Restoration of Shakespeare's Text.

Small 4to, *original boards, uncut.* London, 1875.

8s 6d

- 851 **INGLEBY** (C. M.). **Shakespeare's Centurie of Prayse;** Being Materials for a History of Opinion on Shakespeare and his Works, A.D., 1591-1693. Second Edition, Revised, with many Additions, by Lucy Toulmin Smith.
A Large Paper Copy. 4to, *half roxburgh*. London, 1879. **£2 10s**
*** The Rev. F. G. Fleay's copy. Inserted is a note from Ingleby to him mentioning that only 26 copies were issued on large paper. Fleay has made sundry notes throughout the volume.
- 852 ——— **Shakespeare's Cymbeline;** The Text Revised and Annotated. 4to, *original cloth, uncut*. London, 1886. **8s 6d**
- 853 ——— **Shakespeare the Man and the Book;** Being a collection of Occasional Papers on the Bard and his Writings. 2 vols., small 4to, *original boards, uncut*. London, 1877. **12s 6d**
- 854 ——— **Was Thomas Lodge an Actor?**
An Exposition Touching the Social Status of the Playwright in the time of Queen Elizabeth. 16 pp., and *folding plate*. Small folio. London, *Printed for the Author*, 1868. **10s 6d**
*** Presentation Copy from the Author to the Rev. F. G. Fleay.
- 855 **IRELAND** (William Henry). **The Confessions of William Henry Ireland.** Containing the particulars of his fabrication of the Shakspeare Manuscripts; together with Anecdotes and Opinions (Hitherto unpublished) of many distinguished persons in the Literary, Political, and Theatrical World. 8vo, *boards*. London, 1805. **10s 6d**
- 856 ——— **Rhapsodies.** FIRST EDITION. 8vo, *original boards, uncut*. London, 1803. **7s 6d**
- 857 **JACKSON** (Z.). **Shakspeare's Genius Justified:** Being Restorations and Illustrations of Seven Hundred Passages in Shakspeare's Plays: which have afforded abundant scope for critical animadversion; and hitherto held at defiance the penetration of all Shakspeare's commentators. 8vo, *original boards*. London: *for John Major*. 1819. **12s 6d**
- 858 **KATALOG** der Bibliothek der deutschen Shakspearegesellschaft. 8vo, *boards*. Weimar, 1900. **5s**

- 859 **KEMBLE (J. P.). Macbeth, and King Richard the Third;** An Essay, in Answer to Remarks on some of the Characters of Shakespeare.
Post 8vo, *contemporary calf*. London, 1817. **10s 6d**
- 860 **KEMBLE & COOKE; or, A Critical Review** of a Pamphlet Published under the Title of Remarks on Character of Richard the Third, as Played by Cooke & Kemble. With other Critical Remarks on the Performances of these two Gentlemen.
8vo, 53 pp., *sewn*. London, Printed for the Author, 1801. **£1 1s**
- 861 ——— **Remarks on the Character of Richard the Third;** as Played by Cooke and Kemble.
The Second Edition, Revised and Corrected.
8vo, 53 pp., *sewn*. London, 1801. **£1 1s**
- 862 **KILKENNY. The Private Theatre of Kilkenny,** with Introductory Observations on other Private Theatres in Ireland, before it was opened.
Illustrated with portraits of Grattan, Thomas Moore, Mr. Jas. Corry, Mr. Rich. Power, "Apollo" Crampton (brother of Sir W. Crampton), Sir W. Wrixon Becher, Mr. Bushe, Miss Waldstein, Lady Becher, and others.
4to, *original calf*.
Privately Printed by Mr. Richard Power, 1825. **£9 9s**
- *** Presentation copy with inscription on title-page:—
"To the Right Hon:
The Lord Plunket
&c., &c., &c.
From an obliged
and grateful Friend."
- This volume contains the Plays originally performed at this private Theatre, from the first session in 1802 to 1819.
- Among the Plays performed are the following:—
- | | |
|---------------|---------------------|
| Coriolanus. | Macbeth. |
| Cymbeline. | Merchant of Venice. |
| Hamlet. | Othello. |
| Henry IV. | Richard III. |
| Julius Cæsar. | Romeo and Juliet. |
| King John. | As you Like It. |
| | Etc., etc., |

and in each case is given the full cast, the Epilogue or Prologue, and various critical remarks.

- 863 **KNORTZ** (Karl). **Hamlet and Faust.**
8vo, *original wrappers.* Zürich, 1888. **3s 6d**
- 864 **LANDOR** (W. S.). **Citation and Examination of William Shakespeare,**
Euseby Treen Joseph Carnaby and Silas Gough, Clerk; before the wor-
shipful Sir Thomas Lucy, Knight, Touching Deer-Stealing. On the
9th day of September in the year of Grace 1582 now first published from
original papers. To which is added A Conference of Master Edmund
Spenser, a gentleman of note with the Earl of Essex, Touching the
state of Ireland A.D. 1595.
FIRST EDITION. 8vo, *original boards, uncut.* **£5 5s**
- 865 **LANGTON** (Clare). **The Light of Shakespeare.** Passages illustrative of
the Higher Teaching of Shakespeare's Dramas.
Small 8vo. London, 1897. **6s**
- 866 **LEVINSTEIN** (S.). **Faust und Hamlet.** Blätter an Varnhagen von Ense
zu seinem Siebenzigsten Geburtstage.
8vo, *Sd.* Berlin, 1855. **7s 6d**
- 867 **LAMARTINE** (A. de). **Shakspeare et son oeuvre.**
8vo, *original wrappers.* Paris, 1865. **7s 6d**
- 868 **LEE** (Sir Sidney). **A Life of William Shakespeare.**
Third Revised Edition with Portraits, Facsimiles, and a New Pre-
face.
Thick 8vo, *original cloth.* London, 1922. **15s**
*** In this new edition the author has corrected errors in the text, and has added
fresh information. He deals with the results of recent research in regard to
Shakespeare's handwriting, and with the theory put forward, that he used a peculiar
style of punctuation in order to emphasize the pauses or stresses he wished the
actor to observe in speaking the lines.
- 869 **LORENZO y d'Ayot.** Shakespeare, Lord Byron, y Chateaubriand, como
modelos de la Juventud literaria.
8vo, *Sd.* Madrid, 1886. **10s 6d**
- 870 **MARSHALL** (Frank A.). **A Study of Hamlet.**
Royal 8vo, *original cloth.* London, 1875. **£2 10s**
*** Presentation Copy from the Author, with inscription:—
"To Algernon Charles Swinburne, with regards from the Author."

871 **MARTIN** (Lady Helena Faucit). **A Set of her Privately Printed Pamphlets on Shakespearian Women.**

Forming 7 vols., 8vo, *original wrappers*. "For strictly Private Circulation." 1880-90. **£6 6s**

*** Only a very few copies of each printed. These are all Presentation Copies to Professor and Mrs. Adams from Helena Faucit Martin. The first and last volumes have inserted a sheet of Helena Faucit Martin's note paper with inscription, and four of the other volumes have each Presentation Inscriptions written on the fly-leaf.

The Volumes comprise:—

On Ophelia and Portia. 1880.	On Rosalind. 1884.
On Desdemona. 1881.	On Beatrice. 1885.
On Imogen. 1882.	On Hermione. 1890.
On Juliet. 1882.	

872 ——— **On Desdemona: On Imogen: On Beatrice: On Rosalind: On Portia: On Juliet.**

Together 6 vols., post 8vo, *original wrappers, uncut*.

For Strictly Private Circulation, 1880-5. **£2 12s 6d**

873 **MARTIN** (Sir Theodore). **Essays on the Drama.** Both Series.

2 vols., 8vo, *original cloth, uncut*.

London, Printed for Private Circulation, 1874-89. **£2 2s**

With autograph of John Stuart Blackie (translator of *Homer, Faust, Dramas of Æschylus, etc.*) in each volume.

Contents:—Acting as One of the Fine Arts—Shakespeare and his latest Interpreters—Prometheus: a Dramatic Fragment, by Goethe—Plays, Players, and Critics—The Drama in London—David Garrick—Macready—Theatrical Reform—The "Merchant of Venice" at the Lyceum—The English Stage—Shakespeare or Bacon?—Ben Jonson's Scurrilous Sonnet on Shakespeare—A Baconian on Shakespeare's Women.

874 **MASSEY** (Gerald). **The Secret Drama of Shakspeare's Sonnets.**

Thick small 4to, *original buckram*.

London, Privately Printed, 1888. **£3 10s**

*** Only 100 Copies Issued, and these for Subscribers.

875 **MELIAN LAFINUR** (Luis). **Las Mujeres de Shakespeare con una introduccion de José Sienra Carranza.**

8vo, *original wrappers*. *Montivideo*, 1884. **8s 6d**

- 876 **MORGANN** (Maurice). **An Essay on the Dramatic Character of Sir John Falstaff.**

8vo, *calf*. London, 1820.

17s 6d

*** An effort to whitewash Falstaff's character and courage. "Forms a more honourable monument to the memory of Shakespeare than any which has been reared to him by the united labours of his commentators."—Dr. Symmons.

- 877 **MUNTADAS** (J. F.). **Discurso sobre Shakspeare y Calderon.** Pronunciado en la Universidad de Madrid.

8vo, *original wrappers*. Madrid, 1849.

10s 6d

- 878 **NARES** (Robert). **A Glossary;** or, Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, &c., which have been thought to require Illustration, in the Works of English Authors, particularly Shakespeare, and his Contemporaries.

4to, *original calf*. London, 1822.

15s

- 879 **NORTH'S PLUTARCH**, containing the Lives of Caius Marcius Coriolanus, Julius Caesar, Marcus Antonius and Marcus Brutus, as Sources to Shakespeare's Tragedies, Coriolanus, Julius Caesar, Antony and Cleopatra and partly to Hamlet and Timon of Athens. Photolithographed in the size of the original edition of 1595.

With preface, notes comparing the text of the editions of 1579, 1595, and 1603, and reference-notes to the text of the tragedies of Shakespeare. Edited by F. A. Leo.

Folio, *original cloth, uncut*. London, 1878.

15s

- 880 **THE O—POEIID, A Satire.** By A Mad Bull.

16 pp., 8vo, *new boards*. London, 1810.

10s 6d

*** A Poem against the new prices. Juliet and Desdemonas are referred to in the Poem.

- 880a **PAINTER** (William). **The Palace of Pleasure.** Elizabethan Versions of Italian and French Novels from Boccaccio, Bandello, Cinthio, Straparola, Queen Margaret of Navarre, and others. Done into English by William Painter; now again edited for the fourth time by Joseph Jacobs.

3 vols., 4to, *original cloth*. London, David Nutt, 1890. £6 15s

*** This was originally printed in 1566-67. Shakespeare and other Elizabethan dramatists were indebted to this work for their plots. It includes Boccaccio's story, "Giletta of Narbona" (a source of "All's Well"); also Porto's "History of Rhomeo and Julietta," and tales from Bandello.

- 881 **PAR** (Anfòs). **Conferencia** "Shakespeare" & "Poemes epics de Shakespeare" (el Forçament de Lucreça). In Catalan.
 Contained in XXV Conferencies donades a la Associació Wagneriana (1902-1906).
 Royal 8vo, *original wrappers*. *Barcelona*, 1908. **10s 6d**
 Together with the original invitation programmes to the two Shakespeare lectures.
- 882 ——— **El forçament de Lucreca (1594)**. Lecture (in Catalan) on Shakespeare's Rape of Lucrece.
 The original manuscript of a lecture in Catalan, which was delivered by the author at the Wagnerian Association of Barcelona, on the 20th of June, 1906. **£6 15s**
- 883 ——— **Shakespeare Lecture** (in Catalan).
 (I.) Shakespeare and Wagner; the Shakespearian Conception; the intrinsic difference between Shakespeare and Wagner.
 (II.) The work of Shakespeare (the scenes, the personages, the language).
 The original manuscript of a lecture in Catalan, which was delivered by the author at the Wagnerian Association of Barcelona, on the 16th of May, 1904. **£6 15s**
- 884 ——— **Vida de Guillem Shakespeare** segons les mellors biografies Angleses y compte habur dels darrers documents desarxivats.
 4to, *original wrappers*. *Barcelona*, 1916. **7s 6d**
 The only Life of Shakespeare in Catalan.
- 885 **A PEEP into the Theatre-Royal, Manchester**; With some Remarks on the Merits and Demerits of the Performers.
 Second Edition with Additions. 36 pp., 8vo, *unbound*.
Manchester, 1800. **18s**
 *** Shakespeare and Shakespearian performances are referred to in the text.
- 886 **PEREIRA** (A. J.). **Shakspeare-Calderon**. Notas e indicaciones para un Paralelo entre ambos autores.
 8vo, *original wrappers*. *Lugo*, 1881. **7s 6d**
- 887 **PEREZ GALDOS** (B.). **La Casa de Shakespeare**. (A visit to Stratford-on-Avon).
 8vo, *wrappers*. *Barcelona*, about 1890. **6s**
- 888 **PHIPSON** (E.). **The Animal Lore of Shakespeare's Time**, including Quadrupeds, Birds, Reptiles, Fish and Insects.
Frontispiece. Thick post 8vo, *cloth*. *London*, 1883. **8s 6d**
 With bookplate of the late Baroness Burdett Coutts.

- 889 **PROCEEDINGS of the Sheffield Shakespeare Club**, from its commencement in 1819, to January, 1829; by a Member of the Club; Sheffield. Printed for the Editor, 1829. Moncrieff (W. T.) Excursion to Stratford-upon-Avon; together with a compendious Life of Shakespeare, copious extracts from the Shakespearian Album; Account of the far-famed Jubilee; Catalogue of the Shakspeare Relics, &c. Front. Leamington, 1824; in 1 vol., post 8vo, *half calf neat*. **£3 18s**

Two very uncommon Shakespearean pieces.

- 890 **THE REBELLION; or, All in the Wrong.** A Serio-Comic Hurly-Burly, in Scenes, as it was performed for Two Months at the New Theatre Royal, Covent-Garden, by His Majesty's Servants, The Players, and His Liege Subjects, The Public. To which is added, A Poetical Diver-tisement, concluding with A Panoramic View of the New Theatre, in Prose.

With engraved Portrait of Kemble.

128 pp., 8vo, *new boards*. London, 1809.

15s

*** Deals with the O.P. Riots.

Shakespeare is mentioned, and quotations are given from "Macbeth," etc.

- 890a **REGIS (G.). Shakespeare Almanach.**

8vo, *boards*. Berlin, 1836.

7s 6d

Contains Shakespeare's lyrical poems, including the sonnets in translation, together with an introduction to them, also a translation of the "Passionate Pilgrim," and notes to it, etc.

- 891 **ROBERT (Mme. C.). Guillermo Shakspeare**, novella traducida al Español por F.

3 vols. in 1, 12mo, *calf*. Malaga, 1845.

£1 10s

- 892 **ROSIER DE LEUVEU. El Sueño de una Noche de Verano.** Opera comica, en tres actos. Libremente traducida al Castellano por Don Patricio de la Escosura, y puesta en musica por D. J. Gastambide.

8vo, *original wrappers*. Madrid, 1853.

15s

This comic opera introduces Wm. Shakespeare, Sir John Falstaff, Queen Elizabeth, Lord Arthur Latimer, etc.

- 893 **ROSSI (Ernesto). Discorso Improvvisato nell' Ateneo di Barcellona la sera di Lunedì 3 del Mese di Agosto del 1868, sopra el teatro di Shakspeare, especialmente sopra la tragedia Hamlet, sua interpretazione, sua ezequción.** (In Italian and Spanish).

8vo, *original wrappers*. Bilbao, 1869.

7s 6d

- 894 **RUSHTON** (William Lowes). **Shakespeare an Archer.**
Frontispiece. 8vo, cloth. London, 1897. 6s
- 895 **SHAKESPEARE and BEHMEN.** **The Real Religion of Shakespeare,**
 also an Essay on Prospero and his Philosophy, to which is added a
 Lecture concerning Jacob Behmen, in which that Celebrated Mystic
 is considered from the point of view of the "New Church." Written by
 Alfred Roffe.
 Small 4to, *half calf. London, Privately Printed, 1872. £3 10s*
 *** One of 20 Copies only printed.
- 896 **SHAKESPEARE AND THE BIBLE.** **Shakespeare,** A Reading from the
 Merchant of Venice, Shakespeariana Sonnets with their scriptural har-
 monies interpreted by Charles Ellis.
Portrait. Crown 8vo, original covers. £1 10s
 Presentation copy to Sir Squire B. Bancroft, with inscription on half-title by the
 author:—
 "Sir Squire B. Bancroft
 from the Author, 26th July 1897.
 C.E. 1818."
- 897 **SHAKESPEARE AND MUSIC.** **A Musical Triad from Shakespeare.**
 The Clown in Twelfth Night; Autolycus; The Lord of Amiens. Also
 Shakespeare upon Art and Nature. To which is added Old English
 Singers, and Mr. Bowman—Actor, Singer, and Ringer! Written by
 Alfred Roffe.
 Small 4to, *half calf. London: Privately Printed. 1872. £3 10s*
 *** One of 20 copies only issued.
- 897a **SHAKESPEARE'S ENGLAND.** **An Account of the Life & Manners of
 his Age.**
With numerous full-page plates, and illustrations in the text.
 2 vols., 8vo, *original cloth. Oxford, Clarendon Press, 1917. £2 2s*
 *** "The purpose of this book is to describe the habits of the English people during
 Shakespeare's lifetime. The attempt would be worth making even if Shakespeare
 had never lived. It has been made in the belief that an understanding of the world
 he lived in, is a step to the understanding of Shakespeare. Language is, no doubt,
 a great preservative, and Shakespeare speaks directly every day to many people
 who never trouble themselves with the changes that have come over England since
 he was buried at Stratford. Nevertheless, they would understand him better if
 they knew more of his surroundings and of the audience that he addressed. Half
 the errors and fantasies of popular Shakespeare criticism find their opportunity
 in indifference to these matters, or in ignorance of them."—(Preface).

PRESENTATION COPY TO SWINBURNE.

- 898 "**SHAKESPEARE'S EUROPE, Unpublished Chapters of Fynes Moryson's Itinerary.**" With an introduction by Charles Hughes.
Royal 8vo, *original binding*. London, 1903. **£3 3s**
With Autograph Presentation Inscription:—
"To Algernon Charles Swinburne. The greatest living writer of English, who has shewn himself a true Englishman, from the Editor of these writings of an Elizabethan now first printed. Charles Hughes. Kersal. Manchester, March, 1903."
- 899 **SHAKESPEARE'S JEST BOOK. A Hundred Mery Talys**, from the only perfect copy known, edited, with Introduction and Notes by Dr. Herman Oesterley.
12mo, *original half roxburghe*. London, 1866. **8s 6d**
- 900 **SHAKESPEARE JEST-BOOKS. Reprints** of the early and very rare jest-books supposed to have been used by Shakespeare. Containing, A Hundred Mery Talys; Mery Tales and Quicke Answeres; Merie Tales of Skelton; Jestes of Scogin; Sackfull of Newes, &c., &c.
Edited, with Introduction and Notes, by W. Carew Hazlitt.
2 vols., small 8vo, *half roan, uncut*. London, 1864. **14s**
- 901 **SHAKESPEARE LIBRARY. A Collection of the Plays**, Romances, Novels, Poems and Histories, employed by Shakespeare in the composition of his Works, with Introductions and Notes by W. C. Hazlitt.
6 vols., 12mo, *half morocco gilt, contents lettered, uncut, t. e. g.*
London, 1875. **£7 10s**
- 902 ——— Second Edition, carefully revised and greatly enlarged.
6 vols., 12mo, *original half cloth, uncut*. London, 1875. **£4 4s**
- 903 ——— **Shakespeare Library.** 6 vols. 1875.
Fairy Tales, Legends and Romances illustrating Shakespeare, edited by W. C. Hazlitt. 1875.
Cunningham (A.). Traditional Tales of the English and Scottish Peasantry. 1874.
Brathwait (R.). Barnabæ Itinerarium, edited by J. Haslewood, revised by W. C. Hazlitt. 1876.
Ritson (J.). Ancient Songs and Ballads, revised by W. C. Hazlitt. 1877.
Together 10 vols., 12mo, *in the original half cloth, uncut*.
London, 1874-7. **£6 18s**

904 **DIE SHAKESPEARE LITERATUR IN DEUTSCHLAND.**

8vo, boards. Cassel, 1852.

10s 6d

The above is a complete catalogue of all translations of Shakespeare's works in single plays that appeared in Germany, all commentaries, etc., from 1762 to the end of 1851.

905 **SHAKESPEARE MEMORIAL LIBRARY CATALOGUE.** By J. D. Mullins.

First Part. English Editions of the separate Plays, and of the Poems.

Second Part. Works on, or illustrative of, Shakespeare and his times.

Together 2 vols., 8vo, half roxburgh.

Birmingham, 1873 and 1876.

£1 1s

*** Presentation copies to Rev. F. G. Fleay from the Birmingham Free Libraries Committee.

906 ——— **Ditto.**

First Part. English Editions of Shakespeare's Works.

8vo, half roxburgh. Birmingham, 1872.

7s 6d

*** Presentation copy from the Editor to the Rev. F. G. Fleay.

906a **SHAKESPEAREANA. A Catalogue of Shakespeareana;** with a Prefatory Essay by Sidney Lee.

2 vols., 4to, original buckram.

London, Printed for Presentation Only, at the Chiswick Press, 1899.

£7 10s

*** Only 100 copies printed.

"The Shakespeareana which are catalogued may help to illustrate the wide field which is open to a Shakespearean collector to occupy. Books of the kind enumerated are indispensable to the liberal-minded student of Shakespearean and of Elizabethan literature. It is only when he handles such volumes in the form that their authors first gave them to the world that the book-lover can satisfactorily realize the genuine flavour of their literary work. Some of these works are accessible in modern reprints, but a full and intelligent understanding is only to be secured by access to the original editions. First editions of sixteenth and seventeenth century literature are becoming daily more difficult of acquisition throughout the world. It is reserved for very few to form at the present day a library of first editions, especially in fine condition, of those sixteenth and seventeenth century books which offer help in the interpretation and right appreciation of the achievement of Shakespeare, the greatest poet of the world. Other considerations apart, years of patient labour and exceptional concentration of effort are needful to the attainment of any triumphant results in these difficult fields of exploration. In view of all the obstacles that have to be surmounted, success in the formation of such a library confers high honour on him who achieves it."—(Sir Sidney Lee's Preface).

- 906b **THE SHAKSPEAREAN MISCELLANY:** Containing a Collection of Scarce and Valuable Tracts: Biographical Anecdotes of Theatrical Performers: With portraits of Ancient and Modern Actors: (of many of whom there are no prints extant): Scarce and Original Poetry: and Curious Remains of Antiquity.

A Concise History of the Early English Stage.

Printed chiefly from Manuscripts, in the possession of, and with occasional Notes by F. G. Waldron.

With 10 engraved portraits.

4to, *original boards, uncut.* London, 1802.

£4 4s

- 907 **SHAKESPEARIANA from Its Commencement in November, 1883, to December, 1887.** Four years.

In the original Monthly Parts as issued. Roy. 8vo.

Philadelphia, 1883-1887.

£2 2s

*** A monthly magazine containing Shakespearian notes and queries, notices of the drama, Shakespeare societies and reviews.

- 908 **SHAKESPEARIANA for 1889.**

The twelve monthly numbers. Roy. 8vo, *original wrappers as issued.*

10s

- 908a **SIMPSON** (Richard). **The School of Shakspeare.** With Introductions and Notes, and an Account of Robert Greene, his Prose Works, and his quarrels with Shakspeare.

2 vols., post 8vo, *original cloth.* London, 1878.

12s 6d

- 909 **SIDDONS** (Mrs.). **Mrs. Galindo's Letter to Mrs. Siddons;** Being a circumstantial Detail of Mrs. Siddons's Life for the last seven years; With several of her Letters.

80 pp., 8vo, *new boards.*

London, Printed for the Authoress, 1809.

10s 6d

*** Mrs. Galindo was an Actress who accused Mrs. Siddons of improper intimacy with Mr. G.

In the pamphlet Shakespeare's Hamlet and Lady Macbeth are mentioned.

- 910 **SINGER** (Samuel Weller). **The Text of Shakespeare Vindicated** from the Interpolations and Corruptions Advocated by John Payne Collier, in his Notes and Emendations.

8vo, *original cloth.* London, 1853.

7s 6d

911 **SOLBRIG (C. F.). Almanach der Parodien und Travestien.***With engraved frontispiece after Ramberg.*

8vo, original boards. Leipzig, 1816.

£1 10s

Contains the monologue from Hamlet, after Schlegel's translation, and on the opposite pages a travesty of the Hamlet monologue.

It also contains, in German, "To be or not to be." from Hamlet, together with a travesty of the same.

912 **STRATTER (T.). Die Komposition von Shakespeares Romeo und Julia.**

8vo, boards. Bonn, 1861.

5s

913 **STRYIENSKI (C.). Notes philologiques et littéraires sur Hamlet.**

8vo, original wrappers. Havre, 1886.

7s 6d

Presentation copy, with signed inscription from the author to M. Gaston Paris, of the Institut.

914 **SWINBURNE (A. C.). The Age of Shakespeare.**

FIRST EDITION. Crown 8vo, original cloth, uncut, t. e. g.

London, 1908.

£18 18s

*** Presentation Copy with inscription in the Author's handwriting on half-title:—

"Theresa Watts,

with kind regards from

A. C. Swinburne."

915 ——— **Essay in defence of his attitude towards English literature.****Autograph Manuscript**, comprising 7 pp., folio. Circa 1880.

£62 10s

Of considerable Shakespearean interest; also dealing with Shelley, Byron, Carlyle, Coleridge and Wordsworth. The manuscript commences:—

"I have had the honour to be assailed with some vehemence for the disrespect shown in my occasional reference to writers whose ability no rational man could be supposed capable of denying. . . . We may heartily appreciate, we may cordially admire, the literary & personal energies of such writers as Byron & Carlyle: but we must recognise that the man who sees a great poet in the histrionic rhapsodist to whom all great poetry was hateful. . . . I cannot echo the jeer or the lament of Byron, when the finger of his scorn was pointed at Shakespeare, or at Milton, & the utterance of his regret for our barbarous violation of rules observed by such superior poets as Alfieri & Voltaire was intensified by the rage of egotism & influenced by the virulence of envy: I cannot clap or rub my hands with Carlyle over the atrocities inflicted by William of Normandy upon Englishmen, by Nicholas of Russia upon Poles. I am so much a pedant as to prefer Hamlet to Childe Harold, & so much a reactionary as to prefer the teaching of Areopagitica to the teaching of Latter day Pamphlets. . . . I cannot avoid the inference that the critic who places Byron above Shelley & Wordsworth above Coleridge is something not himself, something shall we say definable as a strain of tenderness for unrighteousness in criticism & inconsistent with righteousness in poetry. Be that as it may, the value & authority of Shelley's critical opinion may be gauged by the conclusive evidence of this damning fact—that he could trace no sign of Shakespeare's hand in the style of the Two Noble Kinsmen: a play in which the master's peculiar touch is as unmistakable by any competent reader as it is in Pericles: or, for that

(Continued over)

Swinburne (A. C.): Essay—continued.

matter, as it is in Hamlet. The man who could venture to say 'I do not believe Shakespeare wrote a word of it,' is simply out of court as a judge of composition or of style. To acknowledge this is no more inconsistent with appreciation of Shelley's greatness than it is inconsistent with appreciation of another great poet's pre-eminence to recognise that Coleridge was one of the most untrustworthy of verbal critics—that some of the various emendations or suggestions in his notes on the text of Shakespeare & others are on a level with the worst ever proposed by the most presumptuous futility of the most preposterous among commentators." Etc.

*** The manuscript is evidently the original draft which Swinburne afterwards used for the Preface of his "Miscellanies" in 1886. It is in effect a reply by him to those critics who had received adversely the attitude he had adopted towards the works and opinions of Byron and Carlyle.

916 ——— **Essay on John Webster.**

The Signed Autograph Manuscript, written for "*The Age of Shakespeare.*"

Comprising some 44 pp., folio. Circa 1885-6.

Handsomely bound in full levant morocco, lettered on side and back.

£185

The complete original manuscript for the Essay which first appeared in "*The Nineteenth Century,*" June, 1886, and afterwards published by Swinburne in "*The Age of Shakespeare.*"

Webster evinced such command of tragic art and intensity as Shakespeare alone among Englishmen has surpassed. Burbage himself acted in Webster's famous plays of "*The White Devil*" and "*The Duchess of Malfi.*"

Swinburne in the opening of his manuscript classes Shakespeare and Webster together as the greatest of their age.

"There were many poets in the age of Shakespeare who made us think, as we read them, that the characters in their plays could not have spoken more beautifully, more powerfully, more effectively, under the circumstances imagined for the occasion of their utterance: there are only two who make us feel that the words assigned to the creatures of their genius are the very words they must have said, the only words they could have said, the actual words they assuredly did say. Mere literary power, mere poetic beauty, mere charm of passionate or pathetic fancy, we find in varying degrees dispersed among them all alike; but the crowning gift of imagination, the power to make us realise that thus & not otherwise it was, that thus & not otherwise it must have been, was given—except by exceptional fits & starts—to none of the poets of their time but only to Shakespeare & Webster.

"Webster it may be said, was but as it were a limb of Shakespeare; but that limb, it might be replied, was the right arm. 'The Kingly-crowned head, the vigilant eye,' whose empire of thought & whose reach of vision no other man's faculty has ever been found competent to match, are Shakespeare's alone for ever; but the force of hand, the fire of heart, the fervour of pity, the sympathy of passion, not poetic & theatric merely, but actual & immediate, are qualities in which the lesser poet is not less certainly or less unmistakably pre-eminent than the greater. And there is no third to be set beside them: not even if we turn from their contemporaries to Shelley himself. All that Beatrice says in '*The Cenci*' is beautiful & conceivable & admirable: but unless we expect her exquisite last words—& even they are more beautiful than inevitable—we shall hardly find what we find in *King Lear* & *The White Devil*, *Othello*, & *The Duchess of Malfy*; the tone of convincing reality, the note, as a critic of our own day might call it, of certitude."

Swinburne (A. C.)—continued.

917 ——— **A Critical Monograph on Thomas Nabbes**, the dramatist.

The Autograph Manuscript Signed, not yet published except as a privately printed pamphlet. Comprising 7 pp., 4to, *circa* 1900.

Also the Excessively Rare Privately Printed Pamphlet of the above Essay (of which only 20 copies were issued).

14 pp., small 8vo, *original wrappers*, 1914.

Together, *handsomely bound in full levant morocco, lettered on side and back.* **£80**

The complete manuscript of this yet unpublished Essay by Swinburne, together with the rare pamphlet, printed by the owner of the copyright.

This manuscript was written by Swinburne about the year 1900, and was intended by him to form a chapter in the second Series of "The Age of Shakespeare."

918 ——— **Essay on Philip Massinger.**

The Autograph Manuscript signed, contained on 44 pp., folio; and accompanied by the printed excerpt from "*The Fortnightly Review*," July, 1889, in which it was first printed.

Handsomely bound in full levant morocco extra, lettered on side and back. Folio. **£150**

The complete manuscript of this most important critical work on Massinger, the great contemporary and rival of Shakespeare, and son of the man who was the confidential house-steward of the 2nd Earl of Pembroke, patron and friend of the latter. Massinger in the masterly working-out of his plots, and in his insight into stage requirements has hardly an equal among his contemporaries either at home or abroad.

In discussing Massinger as a dramatist, Swinburne at the same time discusses and compares him with Shakespeare and the other dramatists of his age; and considers whether Massinger ought or ought not to take precedence, as a dramatic poet, of Jonson, Beaumont, and Fletcher—and therefore of all other imaginable rivals in the race for the first seat beneath Shakespeare's.

920 ——— **Prologue to "A Very Woman,"** a play by Massinger.

The Autograph Manuscript.

Comprising 28 lines on 1½ pp., 8vo. *Circa* 1904. **£32**

Published by Swinburne in "A Channel Passage," 1904.

"Swift music made of passion's changeful power,
Sweet as the change that leaves the world in flower
When spring laughs winter down to deathward rang
From grave and gracious lips that smiled and sang.
When Massinger, too wise for kings to hear
And learn of him truth, wisdom, faith, or fear,
Gave all his gentler heart to love's light lore,
What grief might brood and scorn breed wrath no more.

Ere fades the sovereign sound of song that rang.
As though the sun to match the sea's tune sang.
When noon from dawn took life and light, and time
Shone, seeing how Shakespeare made the world sublime,
Ere sinks the wind whose breath was heaven's and days,
The sunset's witness gives the sundawn praise."

Swinburne (A. C.)—*continued.*

921 ——— **Prologue to "The Broken Heart,"** a tragedy by John Ford.

The Autograph Manuscript.

Comprising 40 lines on 2 pp., 8vo. *Circa* 1904.

£35

Published by Swinburne in "A Channel Passage," 1904. It makes important references to Shakespeare.

"The mightiest choir of song that memory bears
Gave England voice for fifty lustrous years.
Sunrise and thunder fired and shook the skies
That saw the sun-god Marlowe's opening eyes.
The morn's own music, answered of the sea,
Spake, when his living lips bade Shakespeare be,
And England, made by Shakespeare's quickening breath
Divine and deathless even till life be death.

That day was clouding toward a stormlit close
When Ford's red sphere upon the twilight rose.
Sublime with stars and sunset fire, the sky
Glowed as though day, nigh dead, should never die.

Terror twin-born with pity kissed and thrilled
The lips that Shakespeare's word or Webster's filled:
Here both, cast out, fell silent: pity shrank,
Rebuked, and terror, spirit-stricken, sank:
The soul assailed arose afar above
All reach of all but only death and love."

922 ——— **Prologue to "The Duchess of Malfy."**

The Autograph corrected printed proof, as prepared for insertion in
"The Nineteenth Century."

Comprising 36 lines on 2 pp., 8vo. (1898).

£12 10s

An interesting Swinburne item, it contains two important autograph corrections by him in the text, also two cancelled names written by him in the margin. "The Duchess of Malfy" was one of Webster's famous Italian tragedies.

"When Shakespeare soared from life to death, above
All praise, all adoration, save of love
As here on earth above all men he stood
That were or are or shall be—great and good.

His word, who sang as never man may sing
And spake as never voice of man may ring
Nor fruitless fell, as seed on sterile ways,
But brought forth increase even to Shakespeare's praise.

Endure with England's, yea, with Shakespeare's name."

Swinburne (A. C.)—*continued.*

923 ——— **Prologue to "The Spanish Gypsy."**

The Autograph Manuscript Poem.

Comprising some 40 lines on 2 full pp., 4to. *Circa* 1904. **£52**

The complete manuscript of a poem by Swinburne on the famous play by the Elizabethan dramatists Middleton and Rowley. It was printed by the poet in his volume "A Channel Passage and Other Poems."

The poem is of the great Elizabethan interest, dealing with England's freedom from the yoke of Spain, and speaking of Shakespeare and Cervantes as the two glorious names of the period.

"Even he whose name above all names on earth
Crowns England queen by grace of Shakespeare's birth
Might scarce have scorned to smile in God's wise down
And gild with praise from heaven an earthlier crown.
And he whose hand bade live down lengthening years
Quixote, a name lit up with smiles and tears.

Times change, and fame is fitful as the sea:
But sunset bids not darkness always be,
And still some light from Shakespeare and the sun
Burns back the cloud that masks not Middleton
With strong swift strokes of love and wrath he drew
Shakespearean London's loud and lusty crew.

All English-hearted, all his heart arose
To scourge with scorn his England's cowering foes." Etc.

924 ——— **Essay on the Poetical and Dramatic Works of George Chapman.**

The Autograph Manuscript.

Comprising over 130 pp., folio, *and bound in full morocco extra.*

1874-5.

£285

*** The long and complete manuscript of his important work on George Chapman, the famous Elizabethan dramatist, translator of Homer and the "Rival Poet," of Shakespeare's "Sonnets." It extends to over 130 pages folio, and contains many autograph corrections and interlineations in the text. The "Essay" was published by Swinburne in book form in 1875.

Chapman was born in 1557 between Spencer and Shakespeare, before the first dawn of English tragedy with the morning star of Marlowe. A few months after Marlowe's birth in 1564 his great rival Shakespeare was in the world; ten years further and Ben Jonson had followed, Chapman was twenty-five years older than Fletcher, and twenty-seven years older than Beaumont. All these "immortals" he outlived on earth, with the single exception of Jonson, who survived him by three years.

In dealing with Chapman the author also graphically treats of his great contemporaries, including Shakespeare, the shining luminaries of the "Golden Age" of English dramatic literature.

Swinburne (A. C.)—*continued.*

925 ——— **A Study in Shakespeare.**

FIRST EDITION. Post 8vo, *original cloth.* London, 1880. **18s**

PRESENTATION COPY.

926 ——— **A Study in Shakespeare.**

FIRST EDITION. Post 8vo, *original cloth.* London, 1880. **£14 14s**

*** A Presentation Copy with signed Autograph Inscription by the Author (the name of the recipient erased).

927 **SYMONDS** (J. A.). **Shakspeare's Predecessors in the English Drama.**

FIRST EDITION. Thick 8vo, *original cloth.* London, 1884. **£3 3s**

928 **THEATRICAL TAXATION;** which embraces reflections on the State of Property in the Theatre-Royal, Covent Garden, and the Engagement of Madame Catalani; also, An Analysis of the grounds upon which the proprietors have been induced to raise the prices of admission to the Pit and Boxes of that Theatre.

22 pp., 8vo, *new boards.* London, 1809. **8s 6d**

*** A defence of the new prices. The author attributes much of the opposition to Taylor, the lessee of the Opera House, who was annoyed at the engagement of Catalani at Covent Garden.

929 **THE THESPIAD.** (A Poem).

50 pp., 8vo, *new boards.* London, 1809. **10s 6d**

*** Poetical criticisms on Mrs. Siddons, Kemble, Cooke, Pope, etc.

929a **THIMM** (Franz). **Shakspeariana from 1564 to 1864:** an Account of the Shakspearian Literature of England, Germany and France during Three Centuries, with Bibliographical Introductions.

8vo, *cloth.* London, 1865. **6s**

930 **THOMS** (William J.). **A Collection of Early Prose Romances.**

3 vols., small 8vo, *half morocco gilt, uncut, t. e. g.*

London, 1828. **£3 15s**

931 **TRAHNDORFF** (Professor). **Über den Orestes der alten Tragödie und den Hamlet des Shakespeare.**

4to, *Sd.* Berlin, 1833. **7s 6d**

- 932 **UNIVERSAL SONGSTER (The) or Museum of Mirth:** forming the most complete, extensive and valuable collection of Ancient and Modern Songs in the English Language.

With an etched frontispiece to each volume, a plate of portraits, and numerous woodcuts by Geo. and Rob. Cruikshank.

FIRST EDITION. 3 vols., royal 8vo, *uncut, half morocco gilt, t. e. g.*
London, 1828. **£3 3s**

*** Many of the Songs are by Shakespeare and of Shakespearean interest, including "The Cuckoo," "Hey Nonny," "The Ousel Cock," "Hark! the Lark," "Tell me where is Fancy bred," "Sigh no more Ladies," "The Horn, the Horn, the Lusty Horn," "As it fell upon a day," "It was a Lordling's Daughter," and "Under the Greenwood Tree." Those of Shakespearean interest include skits on Hamlet by T. Hook, on Macbeth by Lawler, and "Ye Warwickshire Lads and Ye Lasses" by David Garrick, in which he deals with Shakespeare as bard, wit, wag, and thief. Also a skit by Collins on "The Seven Ages of Man."

- 933 **WARD** (Rev. John, Vicar of Stratford-on-Avon). **Diary** extending from 1648 to 1679, printed from the original MSS., edited by C. Severn.

8vo, *original cloth, uncut.* *London, 1839.* **£1 16s**

The Rev. John Ward was appointed to the Vicarage of Stratford-on-Avon in 1662. The "Shakespeare" entries appear to have been made in 1663; the diary ends in 1679, and Ward died in 1681. The entries were on pp. 183-4.

- 934 **WEBB** (J. Stenson). **The Shakespeare Reference-Book;** being Some Quotations from Shakespeare's Plays.

Small 8vo. *London, 1898.* **6s**

- 935 **WILKES** (Geo.). **Shakespeare from an American point of View;** including an Inquiry as to his Religious Faith, and his Knowledge of Law: with the Baconian theory considered.

Thick 8vo, *cloth.* *London, 1877.* **8s 6d**

- 936 [**WILLIAMS** (R. F.).] **The Youth of Shakspeare.**

FIRST EDITION. 3 vols., post 8vo, *original boards, uncut.*

London, 1839. **£1 10s**

- 936a **WILSON** (Christopher). **Shakespeare and Music.**
 Crown 8vo, *original cloth.*
London, "The Stage" Office, 1922. **7s 6d**
- 937 **WILSON** (John). **Shakespeariana.** Catalogue of all the books, pamphlets, etc., relating to Shakespeare, to which are sub-joined an account of the early quarto edition of the great dramatist's plays and poems.
 8vo, *original boards.* *London, 1827.* **10s 6d**
 Large Paper copy.
- 938 **ZIEGLER** (F. W.). **Hamlets Charakter nach psychologischen und physiologischen Grundsätzen. durch alle Gefühle und Leidenschaften zergliedert.**
 8vo, *original wrappers.* *Vienna, Privately printed, 1820.* **£1 10s**
 The author was an actor at the Imperial Theatre, Vienna.
- 939 **ZUMEL** (Enrique). **Guillermo Shakespeare,** drama en cuatro actos en verso.
 8vo. *Granada, 1853.* **£1 1s**
 The characters in this play are William Shakespeare, Robert Green, Marlow, Middleton, etc.



PART X.

AUTOGRAPH LETTERS OF
SHAKESPEAREAN CRITICS AND ACTORS.

A PARAPHRASE OF BASSANIO AND SHYLOCK.

940 **AYTOUN** (William E.). *Poet.* Wrote "*Lays of the Scottish Cavaliers.*"

Autograph Poem entitled "**Prime Tariff Beef.**" Comprising 14
lines on 1 page, 4to. **£2 10s**

A poetic attack on Sir Robert Peel and his "*Tariff Beef,*" written round Bassanio and Shylock of Shakespeare's "*Merchant of Venice.*"

*Not all the ducats that Bassanio brought
Could tempt old Shylock to forego his right
For blood than gold was dearer to his sight
And Christian flesh with keenest zest he sought.*

*These were dark times—but had he lived to-day
Beneath our modern Doge, Sir Robert Peel,
Bassanio might have found a better way
To thaw the Hebrew's heart tho' hard as steel,
And so have spared Antonio all his grief
By offering in exchange a stone of Tariff Beef."*

941 **BENEDICT** (Sir Julius). *Eminent Musical Composer.*

Autograph Letter Signed to Sir William Flower. 3 pp., 8vo.
Carlisle, 22nd October, 1884. **£2 10s**

Regretting his inability to attend a performance held at the Shakespeare Theatre at Stratford.

" I am due very early on Saturday the 1 Nov. in London, that I must leave either immediately after the performance, should there be a night train from Stratford or the first thing on the following morning, This would I apprehend cause you so much trouble, that I trust you will allow me to avail myself of your invitation on some future period. . . .

" I spoke to Mr. Faulkner Leigh on the subject of the delay you complain of, but he asserts that the Bills & Announcements have been sent to Stratford not later than Saturday last to the Shakesperian Theatre." Etc.

- 942 **BULLEN** (Arthur Henry). *Edited Elizabethan Dramatists, Lyrics, etc. Founded the Shakespeare Head Press, Stratford-on-Avon.*

Autograph Letter Signed to F. G. Fleay, the Shakesperean scholar and editor. 2 pp., oblong 8vo. London, 6th March, 1907. **£2 5s**

"I will look up the passages of *Two Noble Kinsmen*. . . .

"There are things in '*The Two Noble Kinsmen*' that are in Shakespeare's most pregnant manner. On that point, I do not venture to trust my own judgment, which nothing has shaken or will shake. With every regard to Beaumont I hold it to be quite impossible (my ear could not go on deceiving me for upwards of thirty years) that he could have written the great passages in this play."

- 943 ——— **Autograph Letter Signed** to the same. 2 pp., 8vo. Stratford on Avon, 7th April, 1905. **£1 10s**

". . . . On the Continent the '*Stratford Town Shakespeare*' is being regarded very seriously. Among the latest subscribers are the German Empress, the Grand Duke of Hesse, the Grand Duke of Baden . . . the President of the Swiss Confederation, &c. . . .

"Our third volume will be ready in a few days. Meanwhile I am printing the first edition of the sonnets ever issued from the poet's native town—merely a plain text."

- 944 ——— **Autograph Letter Signed** to the same. 1 page, 4to. Stratford on Avon, 27th August, 1906. **£2 2s**

"It makes me shudder to see you bracket *Fair Emm* and *The Birth of Merlin* with the *Two Noble Kinsmen*. That such noble poetry as the *Invocation to Mars* could be attributed to any other hand than Shakespeare's passes my comprehension. To suppose that Massinger could have written it seems to me a violent absurdity. When you say that the *Two Noble Kinsmen* has been 'shown to be by other hands' you are misusing language and weakening your own authority."

COMPARING "ROMEO AND JULIET" WITH METASTASIO'S "GIUSTINO."

- 945 **BURNEY** (Dr. Charles). *Musician and Author. Father of Mme. d'Arblay, the famous Diarist.*

A lengthy **Autograph Letter Signed** to I. C. Walker, of Dublin. 3 pp., 4to. Chelsea College, 9th October, 1793. **£10 10s**

A very lengthy letter of great interest concerning Metastasio the Italian poet and dramatist, in the course of which he compares that poet's tragedy "*Giustino*" with Shakespeare's "*Romeo & Juliet*."

After dealing with the life of Metastasio, Burney continues as to his works:—

"As to critical remarks on his Dramas, as Lyrical compositions, I must boldly speak my own Sentiments. Those of Caliabigi, Eximino, Alguiotti, Arteaga, Signorilli, Planelli, &c., have their several merits, but made critics having a very superficial knowledge of Music & its powers. Their remarks and decisions are frequently ill-founded, and discover courage than judgment or good taste. Luckily, I have been passionately acquainted with most of Metastasio's musical correspondents, as well as with the works of all those composers who first set his Operas to Music: and as I shall speak of his dramas chronologically, there will be an opportunity for anecdotes & characters of these Composers & their genius & style.

"I must not here omit to thank you for your communication in the letter with which you favoured me July 4th, particularly for the critical description on the analo-

Burney (Dr. Charles)—*continued.*

gig (I will not call it by so harsh a name as plagiarism) pointed out in a Scene of the *Demetrio of Metastasio*, and some sentiments in *Prior's Henry & Emma*. *Metastasio* was never able to read English, and I know of no French or Italian translation of *Prior's* works. I have the 1st Folio Edit. The subscription book, which was published in 1718—and *Demetrio* in 1731. Indeed *Madlle. Martinetz*, in whose Family the Poet long lived, had studied our language, and was able to explain our authors to him; but *Demetrio* was written before she was born. It is natural for men of Genius & sensibility to think alike in similar circumstances & situations.

“In the IV. Act of *Metastasio's Tragedy of Giustino*, written at the age of 14, there is a very strong resemblance of an affecting event in *Shakespear's Romeo & Juliet*, when one lover supposing the other dead, drinks poison; which had but just been swallowed, when the other revives. Thus *Sophia* in *Metastasio's* drama, supposing *Justin* to have been irrevocably drowned, takes a fatal draught; but is soon after informed that he is revived. This, if a young Englishman had written the Tragedy in question, wd with great appearance of reason have been called a plagiarism: but a child who, in all probability, had never heard the name of *Shakespeare* or known that such a tragedy as *Romeo & Juliet* existed, might certainly be allowed to have come honestly by the Thought.”

“A HEAD OF HAIRE FOR MRS. MOUNTFORD IN HAMLET.”

946 **CIBBER** (Colley). *Actor and Dramatist.*

Document Signed, being a Property Bill certified by him, also by **Barton Booth and Robert Wilks** as joint managers of *Drury Lane Theatre*, in respect of *Mrs. Cuthburt's* account for “*A head of haire for Mrs. Mountford in Hamlet, 2/6,*” supplied by her. 1 page, small 4to. 23rd April, 1714. **£3 15s**

In addition to the signatures, Colley Cibber has written certifying the amount to be paid

ON THE ENGLISH STAGE.

947 **DENNIS** (John). *Critic and Dramatist. Satirised by Pope.*

An important **Autograph Letter Signed** to *Henry Davenant*. 1 full page, 4to. London, 20th March, 1706. **£13 10s**

An important and excessively rare autograph letter concerning a book he had written against some new Operas about to be put on the English stage.

“You will receive together with this a little book which I have writt against the new operas which some people are endeavouring to produce upon the English stage. I had not deferred writing soe long if I had not staid till this essay was printed, the publishing of which has been retarded by accidents of which it is needlesse to give an account here. I am at present in a little hurry or else I could send you a long account of some alterations and resolutions that have happened in the pleasures of this wicked town since I wrote to you last, which was about this time twelvemonth. I presume if that letter had come to your hands, you would have answered it before now.”

*** *Dennis* was associated in London with *Dryden*, *Congreve*, *Wycherly*, *Sotherne*, *Garth*, and others. He inherited a certain fortune, but lived in the main by his pen. He was ridiculed by *Swift*, *Theobald*, and *Pope*. In 1711 *Dennis* published *Letters on the Genius and Writings of Shakespeare*. *Pope* attacked him coarsely in his “*Narrative of D. Robert Norris, concerning the strange and deplorable Frenzy of John Dennis, an officer in the Custom House,*” July 30, 1713. In 1719 *Dennis* published an attack on *Steele*. He died in great poverty.

"MERRY WIVES OF WINDSOR."

948 **DICKENS** (Charles).

Autograph Letter Signed. 2 full pages, 8vo, addressed to Charles M. Evans, Devonshire Terrace, 17th June, 1848. **£31 10s**

*** A most interesting letter concerning his performance of "*Merry Wives of Windsor*," and making arrangements for assigning the various Characters, and the difficulty he had in finding suitable persons for "*Nym*" and "*Bardolph*."

" I think—that if you look at my rough draught again, you will find that Mr. Cole is down for *Nym*, and nobody for *Bardolph*. My brother Augustus does not come this second time, and the truth is, I really don't know at this moment who will play *Bardolph*. Mr. Cole has done so, as yet, but I think he will prefer *Nym*, as he once expostulated with me very plaintively, on the subject of wearing *Bardolph's* red nose.

"The Company dine here today in a body; and I will then settle these points, and write to you by Monday morning's post.

"The Page and John Rugby, we have never 'billed' in the country, as they are generally done by local satellites. . . ."

The year this letter was written was the year in which the Committee had been formed for the purchase and preservation of Shakespeare's house at Stratford, and Dickens took on these amateur theatricals so as to obtain contributions towards the endowment of the curatorship proposed to be held by J. S. Knowles. The endowment was, however, abandoned upon the town and council of Stratford finally taking charge of the house.

Foster writes that:—

"Dickens threw himself into the scheme with all his old energy; and prefatory mention may be made of our difficulty in selection of a suitable play to alternate with our old Ben Jonson. . . . Choice was at last made of Shakespeare's '*Merry Wives*,' in which Lemon played *Falstaff*, I (Foster) took again the jealous husband as in Jonson's play, and Dickens was *Justice Shallow*. . . . We had for our Dame Quickly the lady to whom the world owes incomparably the best Concordance to Shakespeare that has ever been published, Mrs. Cowden Clarke. The success was undoubtedly very great. At Manchester, Liverpool, and Edinburgh there were single representations; but Birmingham and Glasgow had each two nights, and two were given at the Haymarket, on one of which the Queen and Prince were present. The gross receipts from the nine performances, before the necessary large deductions for London and local charges, were two thousand five hundred and fifty-one pounds and eight-pence. The first representation was in London on the 15th of April, the last in Glasgow on the 20th of July, and everywhere Dickens was the leading figure. In the enjoyment as in the labour he was first. His animal spirits, unresting and supreme, were the attraction of rehearsal at morning, and of the stage at night. At the quiet early dinner, and the more jovial unrestrained supper, where all engaged were assembled daily, his was the brightest face, the lightest step, the pleasantest word. There seemed to be no rest needed for that wonderful vitality."

DICKENS ON FECHTER'S HAMLET.

949 ——— **Autograph Letter Signed** to Bernal Osborne. 2 pp., 8vo. Gads Hill Place, 1st June, 1864. **£31 10s**

A very interesting letter in which he refers to Fechter's appearance as Hamlet.

"Fechter's *Hamlet* has some excellent things in it. The dressing is remarkably picturesque original and good. He generally comes down to me on Sundays when I am at home, and I count upon your trying the *Falstaff* Gin Punch in his Company. He is a capital fellow, and an anti-Humbug, which is much the same thing." Etc.

950 **DICKENS** (Charles).

Autograph Letter Signed to Sir Wm. Flower. 1 page, 8vo. Gloucester Place, 2nd April, 1864. **£10 10s**

Concerning the Tercentenary of Shakespeare at Stratford.

"I beg to inform you that I have received no authority from Mr. Fechter to make any communication respecting him to the Stratford Committee."

951 **DUBOIS** (Edward). *Wit and Man of Letters. Shakespearean Critic and Author. Edited the "European Magazine."*

Critical notes on the text in the "Trade Edition of Shakespeare, 1793," and on Johnson's "*Lives of the Poets.*" Contained on some 18 pp., folio. Circa 1793-4. **£35**

Evidently the original fair copy made for Dubois from his rough draft which was probably then destroyed. It deals with some thirty of Shakespeare's plays, also with Johnson's "*Lives of the Poets,*" six pages of the manuscript being devoted to the latter.

952 **DYCE** (Alexander). *Scholar. Published edition of Shakespeare. Edited works of Middleton, Beaumont and Fletcher, Marlowe, etc.*

Autograph Letter Signed to W. B. Morgan. 1 page, 4to. N.D. **13s 6d**

"I regret that I can give you no further information concerning Middleton, than is to be found in the *Prolegomena to Shakespeare, the Biogr: Dram: & the last edition of Dodsley's Old Plays.*"

953 **FAUCIT** (Helena, Lady Martin). *Shakespearean Actress. Married Sir Theodore Martin.*

Autograph Letter Signed to Lewis S. Wingfield, actor, writer and painter. 4 pp., 8vo. Higher Broughton, October 6th, 1879. **11s 6d**

" . . . I am so sorry that I could be of so little use at rehearsals. We shou'd all have been so much better at a second performance. . . .

"Last April at the opening of the Stratford Theatre I had a 'taste' of the Lady's maid airs, but I am amazed they should have been shewn on this occasion." Etc

TO DAVID GARRICK.

954 **FOOTE** (Samuel). *Actor and Dramatist.*

Autograph Letter Signed to David Garrick. 4 pp., 4to. N.D. (Circa 1766). **£10 10s**

Written to Garrick, and referring to the loss of his leg.

"We were greivously dissapointed at not seeing you in your way to Bath, but we shall not so readily forgive (if we happen to be here) your neglecting us at your return. . . .

"I saw by the papers that the ingenious Mr. Smith the *Æsopus* of Court Garden had advertised my piece of the *Commissary* for his benefit, reduc'd into two Acts. . . . I could not help thinking that doing it at all at this very particular time was a little unkind, but that copying my works at the same time that I was loseing my limbs was rather inhuman, I have remonstrated to Mr. Beard and I believe with some warmth, intimating that if my poetical limbs wanted amputation the professors of his house were the very last people that I should choose for my surgeons." Etc.

- 955
- GARRICK**
- (Mrs. Eva M.).
- Wife of David Garrick, the Actor.*

Autograph Letter Signed to Mrs. Anderson. 1 page, small 8vo.
January 31st (1818). **£1 1s**

"I did not return from Hampton till last night, when I found your letter and your disappointment, as well as mine; but all that can be done another time, shall be done by me with pleasure."

- 956
- IRELAND**
- (William Henry).
- Forger of Shakespeare Manuscript.*

Autograph Letter Signed to Lewis Pocock. 2 pp., 4to. 26th
December, 1832. **£2 2s**

" . . . I believe the *Shakespeare Illustrated* contains the very scarce portrait of my father from the private plate etched by himself. It is an oval, his hand holding up a cloak. I mention this circumstance as the head in question is a fine likeness of my poor father & will at once substantiate the following; namely, an old picture of N. Samuel Ireland by Sir Joshua Reynolds, size of life down to the middle with his hand on a folio volume." Etc.

"MUCH ADO ABOUT NOTHING."

- 957
- KEAN**
- (Charles J.).
- Famous Shakespearean Actor.*

Autograph Letter Signed to Buchanan, newspaper Editor of Edinburgh. 4 pp., 8vo. Bath, 13th January, 1843. **£2 10s**

Concerning his performance of Shakespeare's "*Much Ado about Nothing*," and intention to produce it at Edinburgh.

"I sent you last night a Bath paper, containing an article on our *Benedick and Beatrice* which I wish you would insert in the *Mercury* or *Courant*, or both, to prepare the Edinburgh folk for it. I really expect it will make a great hit, if so, I shall be almost persuaded to do it in London for my Benefit next season at the Haymarket. . . . Not a soul even wrote to me a single word of enquiry or sympathy when poor Ellen was confined with her mishap.

"Miller & Scott surprised me most, particularly the Professor who had attended her and known me so long—but the World, the World!

"We are doing excellently well here—and on Monday we begin six nights work in Bristol, & then proceed to Exeter & Plymouth." Etc.

- 958 ———
- Autograph Letter Signed**
- to the same. 4 pp., 8vo. 23rd April, 1855.
- £3 10s**

A fine letter on his forthcoming "*Henry VIII.*"

" . . . I am now engaged from eleven till four daily rehearsing *Henry 8th*, which combined with six nights acting during the week leaves me little time for recreation. . . .

"I have been suffering dreadfully from gout in my left hand and have been obliged to act *Louis XI* with my arm in a sling during the past week.

"My wife re-appears after her long illness as *Queen Katherine* and I anticipate we shall have a great success. It will be the most gorgeous piece we have ever done and the scene at *York House* which ends the first Act, will surpass anything produced at any European Theatre.

"I am very nervous about Mrs. Kean, for she is weak and unstrung, and her reception is certain to be something so wonderful that I fear the consequence on her shaken system." Etc.

Kean (Charles J.)—*continued.*

- 959 ——— **Autograph Letter Signed.** 1 page, 8vo. Upper Hyde Park Street, 16th July, 1856. **12s 6d**

"Should you feel disposed to witness our Winters Tale it will afford me great pleasure to forward you a P. Box ticket." Etc.

- 960 ——— **Autograph Letter Signed** to George Godwin. 2 pp., 8vo. 14th March, 1857. **£1 1s**

Thanking him for his aid in the production of Richard II.

" I am truly sensitive of the advantages I derive from the co-operation of distinguished men. . . .

"Everybody appears to consider this play the greatest hit I have yet made. I hope it will prove so." Etc.

"RICHARD THE SECOND."

- 961 ——— **Autograph Letter Signed** to Lady Sydney Morgan, the Novelist. 2 pp., 8vo. May 11th, 1857. **£1 10s**

Regretting his inability to accept an invitation.

" But, alas! I have Richard the Second before me in the evening and am consequently obliged to keep mind & body in a perfectly quiescent state. . . . Some ten or fifteen years ago I might have ventured to accept so kind an invitation, but now poor King Richard would deserve deposition indeed in the eyes of the public if he were to indulge in such happiness before he assumes his tinsel crown." Etc.

- 962 ——— A lengthy **Autograph Letter Signed** to Buchanan, the Scotch newspaper editor. 6 pp., 8vo. Edinburgh, 13th March, 1861. **£4 10s**

Concerning attacks on himself personally and his Shakespearean productions, by (Sir) Theodore Martin, Macready, "Punch," Shirley Brooks, and others.

" I hope and trust that you will write the notices upon us, at any rate the most important characters such as Louis XI, Hamlet and Richard III.

"By-the-bye, the mention of the last-named part puts me in mind to ask if you have read the attack on me (for I can call it by no other name) in the Scotsman.

"It was written, I understand, by an Englishman of the name of Rowe. But the feeling here is that it has been done under the influence of Theodore Martin.

"As far as theatrical matters, can, now-a-days, cause any excitement, this notice has certainly caused many expressions of indignation, for Richd. really made quite a hit last Saturday. It is strange how I have been persecuted all my life by an enemy who leaves no stones unturned to do me injury. In early life it was the Macready clique, now it is Punch and its outsiders. Half those London Correspondents are concentrated in the single person of Shirley Brooks . . . and yet this man is under pecuniary obligations to me. . . .

"How full of briars is this working-day world." Etc.

963 **KEAN** (Edmund).

Autograph Letter Signed to S. Whitbread, Esq., of the Drury Lane Theatre. 1 $\frac{1}{4}$ pp., 4to. Cecil Street, 26th February, 1814. **£9 10s**

An early letter, written just a month after his engagement by the Drury Lane Theatre, expressing his thanks for a present from the Sub-Committee of the Theatre, given him in appreciation of his brilliant acting as Shylock in the "*Merchant of Venice*." He likewise consents to an extension of his engagement.

"I accept the present inclosed . . . with great gratitude & respect, as well their liberal offer of the increase of salary, & I most willingly extend my engagement to the period of 5 years, upon the terms mentioned in your letter. In both instances the conduct of the Subcommittee have surpassed any expectation which the success attendant on my efforts could have induced me to form." Etc.

964 ——— **Autograph Letter Signed** to H. Lee of the Theatre, Dorchester. 1 page, 4to. 9th March, 1814. Autograph address and wax seal on fly-leaf. **£5 5s**

Written just after his engagement at Drury Lane Theatre, when he made a triumphant appearance as "*Shylock*." The letter is addressed to the Manager of the Dorchester Theatre where he had recently been acting.

"I am like you hurried to death and can scarce find time to pen a Syllable. I am sorry your proposals did not reach me sooner, as I am now particularly engaged on a visit to Mr. Grenfell for the whole of Passion Week. Am engaged in Dublin instantly I can get released this season.

"My best respects to the whole Company." Etc.

965 ——— **Autograph Letter Signed** to R. W. Elliston, at the Theatre Royal, Drury Lane. 2 pp., 4to. Edinburgh, 1st October (1819). Autograph address, wax seal and franking signature on fly-leaf. **£8 10s**

A fine letter of particular Theatrical interest, concerning trouble between himself and Elliston; the writer quotes his famous character of Shylock, saying "*it is my determination to demand to the LETTER the fulfillment of my BOND.*"

" . . . I had conceived, that you individually did not esteem my services to the Theatre, of that consequence which you have evinced. . . . I have been perhaps taught to believe this, and under that impression judged it advisable for both our sakes to break the contract, paying the conditional forfeiture. You must be aware that my articles will interfere considerably with your arrangements, and I must still state (which I hope you will not take offensively) that it is my determination to demand to the letter the fulfillment of my bond. How far this may affect you with other talent you can alone determine.

"I can only say that if circumstances or design had placed the veil of prejudice before my eyes, your apparent candour and flattering anxiety for my return, has entirely removed it."

966 **KEAN** (Mary). *Wife of Edmund Kean the Actor.*

Autograph Letter Signed to Miss Jane Porter. 3 pp., 4to. 7th February, 1818. Autograph address on reverse. **£2 10s**

A long and important letter as to her husband acting in various plays; mentioning Byron's "*The Bride of Abydos*," also "*Barbarosa*"; and Miss Porter's forthcoming play "*Switzerland*." In concluding Mrs. Kean writes:—

" . . . Think of poor '*Richard of York*' being put down for such language as the '*Bride of Abydos*'; it is the Spectacle that pleases all ranks, they understand it better than the beautiful language of Shakespear!!!" Etc.

967 **KEMBLE** (John Philip). *Shakespearean Actor. Brother of Mrs. Siddons.*

Autograph Letter Signed to J. C. Walker, the Irish Antiquary and Author. 2 full pages, 4to. Dublin, 14th June, 1809. Autograph address and wax seal on reverse. **£5 5s**

Mentioning Shakespeare's "*Timon*," and as to the uses, etc., of the ancient theatrical stage.

" . . . I am, my dear Sir, obliged to leave Dublin at day-break tomorrow; and I leave it with all the regret that can be felt by one who hopes he has taste enough to know the value of commendation from an Author who dares in these times to avow his admiration of the severe Muse that inspired Shakespeare's *Timon*. I wanted too to ask you twenty things about difficulties in Dante, and to tell you, and prove to you, that I was mistaken in the passage we read together in the *Georgicks*—go over it again, and, I think, you will agree with me that is a Temple to Augustus, and not a Theatre, he is talking of;—in one word as I am convinced that the boasted ancient stage with its Musick, its dances, its masks, &c., &c., &c., was in the representation very unnatural (I mean exaggerated beyond all possibility of its being affecting), so all that belongs to its mechanicks is equally unintelligible to our modern possible taste." Etc.

"CORIOLANUS."

968 **LE KAIN** (Henri Louis). *French Tragedian.*

Autograph Letter Signed. 2 pp., 8vo. Paris, 1st October, 1776. With translation. **£3 3s**

Mentioning the playing of Shakespeare's "*Coriolanus*" at a French theatre; also referring to Voltaire.

(Trans.):—"It is intended to play at Marseilles a tragedy suitable for that place. . . . The theatre was then occupied with the tragedy of *Coriolanus* and that circumstance has not a little contributed to the toleration of my delay and the reply of M. de Segur has entirely justified it; our interests are always in good hands. I have often had proof of it. . . . I await the return of Mde de Saint Julien to know exactly how M. de Voltaire will have broached the negotiation for your journey to Russia." Etc.

969 **MACLISE** (Daniel). *Historical Painter.*

Autograph Letter Signed to Mrs. Hall. 4 pp., 8vo. Russell Place. N.D. **£3 3s**

Discussing a proposal that he should paint a picture of Shakespeare at the tomb of Spenser.

"I beg to thank you for your . . . suggestion of a new subject for a picture about Shakespeare. The situation of *Sweet Will*, *Rare Ben* and their Contemporaries at the Tomb of Spenser, and in Westminster Abbey would of itself create an interest that would compensate for the poorest pictorial treatment.

"I have my doubts whether I am the man to cope with it, it is scarcely in my genre; but we will see—sometime—if no one else steps in. . . .

"I am fatigued to death with picture painting—my eyes are literally worn out—and my hair falling out." Etc.

*** On Spenser's death his hearse was attended by Shakespeare, Ben Jonson and other of his contemporary poets, to Westminster Abbey, and mournful elegies and poems written by them, together with the pens that wrote them, were thrown into his tomb.

970 **MALONE** (Edmund). *Shakespearean Scholar, Critic and Author.*

Autograph Letter Signed to his publisher. 1 full page, 4to.
Queen Anne Street, 28th September, 1790. **£3 10s**

Concerning the portrait to be used for his edition of "*Shakespeare.*"

"I think I some time ago mentioned to you that I had got a portrait of Shakespeare engraved by Mr. Hall for the large octavo edition, from the Duke of Chandos's picture; but I imagine it has escaped your memory, for I see in a note to one of the sheets of the first volumes printed at your house, that the old head is spoken of, as to be prefixed. I suppose this note, which applied to Mr. Steeven's former edition, has been suffered to remain inadvertently." Etc.

971 **MASON** (William). *Poet. Biographer of Gray.*

Autograph Letter Signed to Edmund Malone. 3 full pages, 4to.
Aston, 26th May, 1792. **£10 10s**

After discussing a portrait of Milton over which there was some controversy and with which Sir Joshua Reynolds was connected, Mason continues at considerable length respecting the text of Warburton's and Malone's editions of Shakespeare, also as to a scurrilous attack made on Malone by a critic.

"I have for many years neglected to examine the various editions of Shakespeare, wch. have been published since Warburton's. I must therefore take shame to myself, when I own, that I have not seen more of your edition than a general turning over of some of its volumes has given me, wch. however has convinced me, that you have taken such very minute accurate & laudable pains in restoring the text, that, I think, you might well have spared yourself the trouble of taking notice of so poor an antagonist as you have, in the Pamphlet you have done me the honour to send me, & to whom I think, you have given more than ample confutation. . . . I neither know nor wish to know his name. I should (were I you) have contented myself with calling him in Shakespeare phrase

A Captious & unteemable Sieve.

But here, you see, I adopt a reading, wch. you have discarded & for this reason. To teem or team (I know not wch is the right spelling) is a northern verb used for pouring one thing thro another, or into another. . . . And tho I cannot in Alls well that ends well find the passage & therefore am ignorant of the context, yet the Epithet Captious leads me to think that Shakespeare meant to say, that the person spoken to was so captious, that he would let nothing pass, like a sieve of too close a fabric or texture. I by no means however wish you to adopt either of these readings in your next edition." Etc.

ON SIR FRANCIS BACON, ETC.

- 972 **MASSEY** (Gerald). *Man of Letters and Socialist. The "Felix Holt, Radical," of George Eliot's book.*

Autograph Letter Signed to W. Hepworth Dixon, the Historian. 1 $\frac{3}{4}$ pp., folio. Rickmansworth, April 22nd (1862). **£1 1s**

A lengthy impetuous letter on various matters, in which he compliments Dixon on his Baconian researches and his book on the subject.

"I send you a little bit more of minor Minstrelsy. The books will not make much more. . . . I should like to see 'Puck on Pegasus.' . . .

"I see the Battle has begun around your book in the Edinburgh. . . .

"It seems to me that you ought ultimately to do for Bacon what Masson is doing with Milton, using this as the pith. What a field of cloth of gold you have compared with Masson! One feels that almost all History is full of interstices. The dark spots on the sun which we want to see thro' and which are to be seen thro' yet. For example how much we want to know what men like Raleigh are doing when their lives lie apart as well as when in contact with the life of Bacon." Etc.

ON RICHARD TARLTON.

- 973 **MATTHEWS** (Charles, the Elder). *Comedian.*

Autograph Manuscript giving a biographical sketch of Richard Tarlton, the famous comedian of Queen Elizabeth's reign. Comprising some 20 lines on 1 page, small oblong folio. N.D. **£2 2s**

Giving a short but very interesting anecdotal account of this Elizabethan comedian, contemporary of Shakespeare. It mentions by name Allen and Burbage.

"AS YOU LIKE IT."

- 973a **MESSAGER** (André). *Musical Composer, Author of "La Basoche," etc.*

Autograph Letter Signed to M. Alfred Olivet. 2 pp., 8vo. Paris, 21st March, 1891. **£1 5s**

"You ask me if I am working at something. I am just composing a lyric comedy in three acts for the 'Opéra Comique.' The libretto is by Louis Legendre and is entitled 'Rosalinde,' and taken from Shakespeare's comedy, 'As You Like It.'

"The piece will be entirely musical, that is to say, without any dialogue, and differing somewhat I believe from the form of comic opera, as was 'La Basoche.'"

THE DUKE OF REICHSTADT'S SCHOOL EXERCISE
ON SHAKESPEARE.

- 974 **NAPOLEON II.** *King of Rome and Duc de Reichstadt. Son of Napoleon I.*

Autograph Manuscript comprising translations into Italian made by him of two letters from Voltaire (one on Shakespeare) and a letter of the King of Prussia to Voltaire. Together on 6 pp., 4to. Circa 1831. **£21**

A most interesting and exceedingly rare specimen of the autograph manuscript, evidently a School exercise, of the ill-fated young King of Rome.

In the first letter Voltaire deals with Shakespeare and discusses at considerable length the alleged coarseness of his language; referring to Corneille and Racine in connection with same. The translation into Italian of this letter occupies 2 $\frac{1}{4}$ pp. 4to.

"CYMBELINE."

975 **PINERO** (Sir Arthur W.). *Dramatist.*

Autograph Letter Signed to Bram Stoker of the Lyceum Theatre.
2 pp., 8vo. Hamilton Terrace, 17th September, 1896. **15s**

"Pray tell Irving that I thank him warmly for his great kindness. From my heart, I wish success to Cymbeline. . . . I, with many others, esteem it a sufficient privilege to be on the first night list of the Lyceum." Etc.

976 **ROSSETTI** (Dante Gabriel). *Poet and Painter.*

Autograph Letter Signed to Wm. Davies, the Poet. 4 pp., 8vo.
19th February, 1879. **£7 10s**

Discussing Shakespeare's "Hamlet," and Keats' Poems.

"Hamlet to hand. It is full of admirable points, but on seeing it I am led to wonder that I should have mistakenly fixed on a subject which can develop so limited a side of the artists gift. . . .

"Nor do I think the 2 Keats poems are the best for the purpose after all. I think perhaps my first notion of 'As you Like it' may have been the most appropriate among Shakespeare's plays. The forest life, deer &c. would afford material. . . .

"I would like to have . . . the 2 Keats sets paying of course the same. But if not then the Tempest you speak of, & the Isabella. The Tempest should be very good. Perhaps in the Hamlet the first for composition is the last of all, where the movement gives a full chance. Excellent are the expressions of the King & Queen upon the play, & many others." Etc.

977 **SCHMIDT** (Alexander). *German Professor, and Shakespearean Scholar*
Published a Shakespere-Lexicon.

Autograph Letter Signed to F. G. Fleay, author of a "Life of Shakespeare." 1½ pp., 8vo. Koenigsberg, 2nd August, 1874. **£1 10s**

"I give you my best thanks for your kind opinion about my Shakespeare-Lexicon, and the valuable help which you have given me to improve it as much as possible . . . I shall do all I can to profit by your observations for a second edition, though I fear that the most important of them will only find place in a table of Additions and Corrections.

"Your letter . . . was the first proof that my Lexicon has been taken notice of in England." Etc.

978 **SCHROEDER** (Friedrich Ludwig). *The most famous actor and actor manager in Germany of the 18th Century. Born 1744, died 1816.*

Autograph Letter Signed on 1 sheet of paper, undated. (Circa 1778). **£10 10s**

Translation reads as follows:—

“ My chest is so bad, my dear Professor, that it is impossible for me to play the part of ‘ Lear,’ although I would much desire to obtain your applause in this rôle. It is my only wish to obtain the satisfaction of men of your stamp in the execution of my difficult profession.

“ I beg you to be satisfied with my ‘ Hamlet ’ next Monday which I will play as well as I can owing to the circumstances of my ill health. . . .”

Since his earliest youth Schroeder had been impressed by Wieland's translation of Shakespeare. Schroeder's greatest merit was the introduction of Shakespeare to the German stage. On the 20th September, 1766, Hamlet was played first, and it was that evening which decided the fate of the Shakespearean drama on the German stage. All former efforts to introduce Shakespeare had failed because of the clumsiness of the adaptors and of the insufficiency of the actors. With Schroeder the acting was placed on a very high level.

With this performance the German stage was free for Shakespeare. In the following three months, in Hamburg alone, Hamlet was played thirteen times, and from that town the drama went triumphantly throughout the towns in Germany.

On the 27th October, 1776, Schroeder first played Othello, on the 7th of November, 1777, the Merchant of Venice, on the 15th of December, Measure for Measure, on the 17th of July, 1778, King Lear, on the 17th of November, Richard II., 2nd of December, Henry IV., on the 21st of June, 1779, Macbeth.

In the space of a little less than three years the dramatic repertoire had been enriched by no less than eight great dramas, of which six have remained permanently on the board.

979 **SIDDONS** (Mrs. Sarah). *Famous Actress.*

Autograph Letter Signed to John Taylor. 3½ pp., 4to. Nuneham, June 26th. N.Y. **£4 10s**

A very charming letter in which she refers to her attempts at modelling; also speaks most appreciably of Mrs. Damer. She further quotes from Shakespeare's "As You Like It"; and apropos of Nuneham and its beauties, mentions Mr. Combes and his "River Thames."

“ You have added to the list of your Correspondents the dullest matter of fact Letter-writer that can be imagined, fortunately for you, however, I am a very indolent one—one alas! ‘ That cannot so much as a blossom yield in lieu of all thy care and husbandry.’”

“ I am in no danger of being too much occupied by my ‘ favourite clay ’ for it is not arrived. How provoking are vexations, particularly as I am dying to attempt a bust of my sweet little George and his holidays will be over I fear before I am able to finish it. . . . Mr. Coomb is at Lord Harcourts. I understand he is writing a History of the Thames, and his Lordship's house is the present seat of his observations.” Etc.

Siddons (Mrs. S.)—*continued.*

QUOTING "HAMLET" WITH REFERENCE TO HER RETIREMENT FROM THE STAGE.

980 ——— **Autograph Letter Signed** to the same. 2 pp., 4to. Westbourne Farm, Paddington, 18th June, 1812. **£10 10s**

In which she quotes from Shakespeare's "*Hamlet*," apropos of a final leave-taking from the stage, she giving her farewell performance as Lady Macbeth that year.

" How delightful it is to me to obey your wishes. Our friend Chappell is I hope accommodated to his satisfaction, and as we both remember well that he never was any admirer of mine he will probably see me take my leave without much of the regret which some few at least I do believe will feel upon that occasion.

" I am free to confess it will to me be awful and affecting to know one is doing the most indifferent thing for the last time. . . . in this case I own 'the healthful tone of resolution is sickled o'er with the pale cast of thought.'

" I feel as if my foot were now on the first round of the ladder which reaches to another world, give me good prayers my dear friend to help me on my way thither."

981 **SWINBURNE** (Algernon Charles).

A lengthy **Autograph Letter Signed** to his friend Watts Dunton. 12 pp., 8vo. Holmwood, 22nd June, 1879. **£11 10s**

A lengthy letter of great interest, referring to Shakespeare; also expressing his disgust for professional literary ladies and discussing Thackeray in connection therewith; and on other important matters.

" As to my MSS. & proofs, the unfinished article on the sham Shakespearian play of K. Edw. III. was assuredly left in the drawer of the table I mentioned together with 'Capell's Prolusions,' & in that book a small slip of paper containing notes for the said article. Till I have these by me, I can make no way at all. . . .

" You will think it vulgar to express contempt & disgust for professional literary ladies, may I ask your opinion as to both parties in the late case concerning an alleged libel in 'Truth' if it be vulgar (as you seem to think) to keep aloof from & look down on them, vulgar I must be content to remain. Thackeray indeed could not pretend to despise them without justly incurring the reproach of vulgarity: for he had long been of their tribe, witness his 'Yellowplush Papers' & 'Miscellanies.' With me, I would beg leave to submit, the case is somewhat different & I therefore retain in this matter the right of a gentleman which Thackeray had forfeited." Etc., etc.

982 ——— **Autograph Note** probably intended to form part of a letter to the Press, denouncing the proposal to erect a Statue of Shakespeare at Stratford-on-Avon. ½-page, 4to. N.D. **£10 10s**

Written in a bitter sarcastic style.

" Let him defile the birthplace of Burns, if the Scotch will allow him; let him pollute the birthplace of Longfellow, if the Yankees see no objection. But if he proposes to contaminate with the outrage of his intrusion of Shakespeare, let the disgust & indignation of all Englishmen send him flying with a single kick to—Malebolge." Etc.

Swinburne (A. C.)—*continued.*

SHAKESPEARE AND TENNYSON.

983 ——— A lengthy **Autograph Letter Signed** to "*My dear Brown*" (Ford Madox Brown). 5½ pp., 8vo. Shiplake, 1st August (1875). **£10 10s**

Complaining of the "*Everlasting Female*," who worried him with requests for permission to use his poems and referring to Tennyson in connection therewith; further speaking highly of the Poet Laureate's last play (Queen Mary); and (apropos of Brown's painting of "*Cordelia at the bedside of Lear*") commenting on the parentage of Cordelia and quoting from "*King Lear*" in support thereof.

" I have determined to take the general advice of my friends and follow the example of Tennyson (than whom I am only less pestered on the same score) by referring from hence forward all such applications to my publisher, whom I shall empower to grant permission to publish the music to which any words of mine may have been set on the payment of whatever sum he thinks adequate.

" Year after year I am inundated with applications of this kind from unknown quarters, especially from 'the Everlasting Female' (for whom vide Blake passion) uttering incessantly the same modest request to be allowed to turn a penny or make an effect at my expense. Now really I am very indifferent to the honour of being set to music by the first comer and sung to all the pianos of the Daughters of Albion if they want to publish they must pay, as they do in the Laureate's case. What do you think of his play? I think the Queen's song one of his sweetest. . . .

" I was shocked to see in Wm. Rossetti's note in the Academy on your pictures from *Lear* a singular oversight, wh. I thought of writing to point out, in the suggestion that Cordelia was born of a different mother from her sisters! He must have forgotten one of the finest bits of a transcendant scene where Kent says:—

" It is the stars,
The stars above us, govern our conditions;
Else one self mate and mate could not beget
Such different issues. (Act IV. Sc. 3)." Etc.

*** The song of Tennyson's referred to is "*Hapless doom of woman, happy in betrothing.*"

SHAKESPEARE AND TENNYSON.
A HUMOROUS SATIRE.

984 ——— **Autograph Letter Signed** to the Editor of the "*Nineteenth Century*." 1 page, folio. N.D. (29th November, 1887).

Autograph MS. accompanying the above and entitled "*Dethroning Tennyson*," and being a suggestion that Darwin wrote Tennyson's poems, **in satire of the claim that Bacon wrote Shakespeare's Plays.** 4 pp., folio. Dated from "*Hanwell*," 29th November, 1887.

Together 5 pp. folio.

£75

Both the letter and the manuscript were printed in the "*Nineteenth Century*" for January, 1888, an excerpt from which accompanies. The whole thing was a joke on Swinburne's part; a suggestion that Darwin wrote Tennyson's poems, in satire of the claim that Bacon wrote Shakespeare's plays.

The manuscript itself is not quite complete, lacking the concluding portion.

Swinburne (A. C.)—*continued.*

- 985 ——— **Unpublished Autograph Note** on Shakespeare and the Shakesperean Stage. Comprising 11 lines on 1 page, 4to. **£10 10s**

An unpublished note by Swinburne, comparing (comparatively) "*The Duke of Milan*," "*Love's Sacrifice*," and "*Othello*." Also comparing "*the worst offences of the Shakesperian Stage*" with "*the frutescent poeticales of contemporary Paris—the hog Zola and the hog-louse Maupassant*."

- 986 **SYMONDS** (John Addington). *Famous Author and Translator.* Wrote "*History of the Italian Renaissance*."

Autograph Letter Signed to Mr. Ellis. 3 pp., 4to. Davos Platz, August 30th, 1887. **£6 6s**

A most important letter on his copy for Webster and Tavenour, and Introduction for Webster; also critically discussing a selection of Heywood's plays.

"I am sending by this post, in three parcels, the complete copy for 'Webster and Tavenour.' My introduction: three plays of Webster: two of Tavenour.

"If you want the introduction lengthened, I will add matter upon Webster in the proofs. . . .

"Heywood. I have also attended to Heywood by the light of your postcard. But I must at once inform you that I cannot undertake to edit ten plays of him with the care I have bestowed on Webster and Tavenour.

"I agreed to furnish an introduction and a selection for one volume. You now want two volumes; and five at least of the plays will have to be printed from roughly modernized texts. To make myself responsible for editing and annotating these ten plays is not in my bargain, especially as I find that the work I have undertaken for Webster and Tavenour will be very ill paid." Etc., etc.

- 987 ——— A lengthy **Autograph Letter Signed** to A. C. Swinburne. 8 full pages, 8vo. Clifton, 8th December, 1872. **£6 10s**

A very fine and lengthy letter concerning some Elizabethan plays and dramatists; also on his own poems and asking Swinburne for his opinion of them.

"I am looking forward with impatience to the edition of Chapman you told me of. I have no doubt but that your introduction will be a most precious contribution to the criticism of Elizabethan literature—as the *Essay on Ford* is now. . . .

"I do not think, when we were talking at Oxford about *Arden of Feversham*, that we touched on *The Yorkshire Tragedy*. I wonder what your view of it is—whether you ascribe it to Heywood. The diabolical possession of man is well done & there are some fine dramatic touches. . . .

"My reverence for your dramatic faculty is so deep that I am going to trespass upon your courtesy in a matter, wh. though it is important to me, will only be irksome probably to you: I am in fact sending you some poems of mine, wh. I have put in print. . . . Few have seen them. I sent Walt Whitman the one called '*Love & Death*,' & he graciously accepted it as a tribute to the author of *Calamus*." Etc., etc.

Symonds (J. A.)—*continued.*

- 988 ——— **Autograph Letter Signed** to T. Hall Caine. 4 pp., 8vo. Davos Platz, 2nd December, 1881. **£7 10s**

Discussing the English and Italian Sonnet, mentioning the Shakespearean in connection therewith.

“ I fully concur with the views you set forth—especially with your vindication of the independence of the English Sonnet, & with what you say about the recent expansion of the English Sonnet.

“ I would only remark that, historically speaking, from the time of Wyat our poets did certainly aim at making a Sonnet something analogous to the Italian Sonnet in form. They were conscious of Italian models, however much they varied them. This justifies the old way of putting the matter, viz.: That the English Sonnet is an exotic from Italy which has been so acclimatized as to have assumed new habit in the locality of its transplantation. . . .

“ Some of La Casa’s very first & nearly all of Berni’s, some of Ariosto’s are written in one single paragraph. Even Petrarch varies both his metrical form and his method of distributing the thought over the double sections. . . .

“ For my part I have ever regarded the Shakesperian & Italian as two separate instruments, designed for different but equally effective uses.” Etc.

- 989 ——— **Autograph Letter Signed** to A. C. Swinburne. 3½ pp., 8vo. Davos Platz, 25th January, 1884. **£7 7s**

Referring to Swinburne’s “*Study of Shakespeare*,” also as to the correct spelling of Shakespeare’s name; and on other interesting matters.

“ I wish to announce to you a book of my own on the early Dramatists, a copy of which has I hope now reached you. Your own most admirable ‘*Study of Shakespear*’ was so often in my hands during the composition of this volume, & I found myself so often in agreement with you, that I should have felt it wrong not to bring the book before your notice.

“ Do you think me guilty of spelling Shakespere’s name in deference to the new Sh. socy. I have done so for the last twenty years on the understanding that it was upon the whole the most authentic mode of writing the name, i.e., the one wh. has the most authority.” Etc.

- 990 ——— **Autograph Letter Signed** to Mr. Ellis. 4 pp., 8vo. Davos Platz, August 22nd, 1887. **£6 6s**

Concerning a series of plays for a new volume he was about to publish. Mentioning Shakespeare in connection with “*The Rape of Lucrece*.”

“ On looking into Heywood to-day, I find that it will cost me very little trouble to get the Introduction ready.

“ I enclose a list of plays. Counting Edward IV. & Fair Maid of the West as 4, I have suggested 12 plays. Should that number be too large, it seems to me that Edward IV. could best be sacrificed. I should be sorry to omit Love’s Mistress for many reasons, & mainly because it displays a curious form (Midas & Apuleius) & illustrates the habit of supplying a drama with a running criticism. The Rape of Lucrece has also special claims, for its analogy with Shakespeare’s poem.” Etc.

TERCENTENARY OF SHAKESPEARE'S BIRTH.

990a **TENNYSON** (Alfred, Lord): *Poet Laureate.*

Autograph Letter Signed to Mrs. Flower, wife of Sir William Flower. 2 pp., 8vo. Freshwater, 16th April, 1864. **£10 10s**

Referring to the tercentenary of Shakespeare at Stratford, which he would not attend as he never "*mingled with pomp, pageant or festival.*"

"*Three hundred thanks to yourself & your husband for your hospitable invitation to the Tercentenary at Stratford.*

"*If I ever mingled with pomp, pageant or festival I would come to yours, not only to do homage to the Manes of Shakespeare, but in memory of old days spent with kind friends in your neighbourhood.*" Etc.

991 ——— **Autograph Letter Signed** to Sir William Flower. 1 page, 8vo. Eaton Square, 7th April, 1878. **£3 3s**

"*All thanks . . . for the honour you do me in drinking my health at your Stratford celebrations, but as I have always consistently declined to attend public dinners, permit me to do so in this instance likewise.*"

992 **TERRY** (Daniel). *Actor and Playwright.*

Autograph Letter Signed. 2½ pp., 4to. 28th November, 1827. **£1 2s 6d**

Concerning the proposed production of a dramatic piece by his correspondent.

"*. . . were it Shakesperian—don't fear to tax our theatrical assistance in nursing & decorating your Bantling, if it command adoption, & do not too anxiously care for its literary merits, that common & strong interest that wins its ways into the ordinary & common sympathies of so common & mixed an audience as ours is worth all the literary excellence of a Jonson & an Addison combined.*" Etc.

993 **WALPOLE** (Horace).

Autograph Letter Signed to Dr. Lort the antiquary. 3 pp., 4to.
Strawberry Hill, 26th July, 1788. **£13 10s**

Important letter referring to the "*Royal and Noble Authors*"; also to his printing press and his printing of Gray's "*Odes*"; likewise discussing the possibility of Catherine Parr or Catherine of Aragon being the author of certain Works, and mentioning Shakespeare in connection therewith.

" The original fact was, that having erected a press and printed Mr. Gray's *Odes*, I was impatient to print, & having had some Idea of such a Catalogue for which I had collected a few notes, I set myself to composing it, but with such rapidity, that I completed the Work in five months. . . .

" Another fact which is true; that is, that when I have printed anything, I discharge my head of it, knowing whither I can have resource if I want it, & this is so much my case, that I have often been questioned about facts in my *Anecdotes of Painting*, & have not remembered that such facts were there—nor do I mention this with shame, for what have I written, that was much worth remembering, even by myself?

" I believed the doubtful Works were Catherine Parr's for two reasons; one, because it is certain she was an Authoress, & I do not recollect that Catherine of Arragon was, but from the ascription of that doubtfull piece to her; & when the one Catherine was an Authoress & both lived at the same time, it would not be extraordinary in that inaccurate age that they should have been confounded. . . . I think I recollect that Cath. Parr was jealous of her last husband for the Princess Elizabeth. . . . The first Catherine being a Spaniard, tho long naturalised here inclines me to doubt her having written in English, tho Shakespeare had cause enough to suppose she talked English readily. Tho Lady Tyrwhit might not present the book to Elizabeth when a Prisoner in the Tower, is it at all improbable that she might offer it to her Majesty at the Tower, whence I think she proceeded on her accession." Etc., etc.

994 ——— **Autograph Letter Signed.** 2 pp., small 4to. Park Place,
September 27th, 1795. **£6 5s**

Making reference to Ireland's Shakespeare forgeries; etc.

" I am going through your *Environs* again, & have atchieved a volume & half—but I must tell you, that, as I foresaw, they are a source of grievance to me, by specifying so many articles of my collection, & several that are never shown to miscellaneous customers. Nay, last week one company brought the volume with them, & besides wanting to see various invisible particulars, it made them loiter so long by referring to your text, that I thought the Housekeeper, with her own additional clack, would never have rid the house of them.

" I am not surprised at any new lie that Ireland tacks to his legend; were he to coin himself into a grandson of Shakespear, with his ignorance of all probabilities it would be but an addition to his bederoll of incredibilities." Etc.

ATTACKING GARRICK.

- 995 **WALPOLE** (Sir Edward). *Brother of Horace Walpole, afterwards 4th Lord Orford.*

Autograph Letter Signed to his brother Horace Walpole. 2 pp., 4to. (18th September, 1777).

With **Poem of 12 lines** (in text of letter) attacking David Garrick.

Autograph address and fine wax seal on fly-leaf. **£7 10s**

On the jealousy between Garrick and the young rising actor, Henderson, and expressing his support for the latter. Walpole attacks Garrick for his vanity and pride.

"It is well for Roscius [Garrick] that I cant write better, for I love him not; and am a Volunteer in Henderson's cause, because of the manifold sins of Roscius against him; and indeed against every man that might prove some check upon his enormous vanity and pride, by any degree of rivalship and the favour of the town. . . ."

"If Roscius gets hold of them [the lines] he'll trim my jacket for me for he can write." Etc.

*"A murmuring voice at dead of night
Cried Henderson had murder'd sleep,
Proud of his guilt he courts the light
And bids the stricken deer go weep.*

*"The tragick fiction of the Stage
Where, Roscius, thine was sovereign art,
Is chang'd to real gall and rage:
You now act no fictitious part." Etc.*

- 996 ——— **Autograph Letter Signed** to the same. 1 page, 4to. 20th September, 1777. With autograph address and fine wax seal on fly-leaf. **£2 2s**

Referring to some verses he had written attacking David Garrick in connection with Henderson, and expressing his pleasure at Horace Walpole's appreciation of them.

"I have my wish in your liking my verses.

"I applied to you as a proper judge for your No as much as your Aye, and I am glad of your advice in respect to a little deliberation in shewing 'em. It would be very unwise not to pass by a hornet's nest, mean you never so well to your friend.

"I have given no copy but to yourself and shall not give another. I am fully satisfied that you like them. . . . Nature never made me a poet, and no man ever made himself one."

997 **WARTON** (Thomas the Younger). *Historian of English Poetry. Attacked the Chatterton forgeries. Poet Laureate.*

Autograph Letter Signed to Edward Malone, the Shakespearean Scholar and Critic. 2 pp., 4to. 18th December, 1789. **18s**

Evidently concerning work he was doing for Malone's edition of Shakespeare, published the following year.

"I have been attending all this day officially on College business. Tomorrow the transcript shall be made I would have put a young man to work today, but I must superintend all the while he is writing."

"HENRY VIII."

998 **WILKS** (Robert). *Actor.*

Document Signed being a Property Bill certified by him **and Barton Booth** in respect of Mrs. Cutburt's account for "*Imbroadering and putting on Jewells for Mrs. Oldfield for Anna Bullen—7s. 6d.*" 1 page, small oblong 8vo. 29th January, 1713. **£3 10s**

In respect of the performance of Shakespeare's "*Henry VIII.*" at Drury Lane Theatre.



PART XI.

SHAKESPEARE IN PICTORIAL ART.

(PORTRAITS, SCENES AND VIEWS.)

999 **BOYDELL GALLERY.** A Collection of prints from Pictures painted for the purpose of illustrating the Dramatic Works of Shakespeare.

The Complete Set of 100 large and very fine plates, including portraits of Shakespeare, George III. and Queen Charlotte, together with the Seven Ages. All brilliant impressions engraved by P. Simon, Schiavonetti, Bartolozzi, P. W. Tomkins, B. Smith, etc., after Smirke, Sir Joshua Reynolds, F. Wheatley, W. Hamilton, J. Downman, The Rev. W. Peters, A. Kauffman, etc.

2 vols. in 1, royal folio, half morocco gilt, g. e.

London, J. & J. Boydell, 1803.

£45

1000 **BUNBURY (Henry).** The Set of Twenty Plates (with two extra ones), illustrative of Various Interesting Scenes in the Plays of Shakespeare, engraved by Bartolozzi, Tomkins, Cheeseman, Meadows, &c., &c., from the designs of the late Henry Bunbury, Esq.

The Complete Set of these large stipple engravings, all brilliant impressions, **two extra ones being proofs before all letters.**

Large folio, half morocco. London, 1792.

£10 10s

The plates comprise:—

Sir Andrew Aguecheek, Sir Toby Belch and the Clown.	Falstaff playing the Prince, the Prince playing the King.
Prospero disarming Ferdinand.	Falstaff with Hotspur on his back.
Launce.	Falstaff at Justice Shallow's Mustering his Recruits.
Falstaff's Escape.	Falstaff reproved by King Henry.
Falstaff at Hern's Oak.	Fluellen making Pistol eat the leek.
Dogbery and Verges with the Watch.	Dick the Butcher and Smith the Weaver seizing the Clerk of Chatham.
Jaques discovered by the Duke.	The Supposed Death of Imogen.
Rosalind, Celia and Touchstone.	Romeo and Juliet.
Helena in the Dress of a Pilgrim.	Measure for Measure.
Taming the Shrew.	
Florizel and Autolycus.	
Macbeth and the Murderers.	

- 1001 **CYMBELINE.** Act I. Scene II.
TEMPEST. Act I. Scene I.
 Pair of stipple engravings by **Burke** after **Hamilton** and **B. Smith** after **G. Romney.**
 Size $17\frac{3}{4}$ by $23\frac{1}{2}$ inches, with margins.
Brilliantly printed in colours. The pair, **£17 17s**
- 1002 **DERBY (Elizabeth Farren, Countess of, 1759-1829, Famous Actress).**
 When Miss Farren; as **Hermione in Winters Tale.**
 Full length standing, right arm on cabinet.
 Mezzotint by **E. Fisher** after **J. Zoffany.**
 Size 23 by 16 inches, with margins. 1781. **£8 8s**
- 1003 **GARRICK (David, 1716-1779). As Hamlet.**
 Three-quarter length, standing, black suit and ruffles, both hands raised before him, embattlements of castle behind.
 Mezzotint by **J. McArdell** after **B. Wilson.**
 Size $16\frac{1}{2}$ by 13 inches, with margins. 1754. **£3 3s**
- 1004 ——— **Another Portrait.** As Steward of the Stratford Jubilee, Sept., 1769.
 Half length, seated at table, almost profile, wig, looking at medalion of Shakespeare held by right hand, left hand holding wand.
 Mezzotint by **J. Saunders** after **B. Vr. Gucht.**
 Size $13\frac{1}{8}$ by $11\frac{1}{4}$ inches, with inscription margin. 1773. **£3 10s**
- 1005 ——— **Another Portrait.**
 Three-quarter length, seated, holding a book inscribed "Macbeth."
 Mezzotint by **W. Dickinson** after **R. E. Pine.**
 Size $13\frac{3}{8}$ by 11 inches, with inscription margin. 1778. **£4 10s**
- 1006 ——— **Another Portrait. As Richard III.**
 Full length, holding drawn sword.
 Mezzotint by **J. Dixon** after **N. Dance.**
 Size $24\frac{1}{2}$ by $15\frac{5}{8}$ inches, with margins. 1772.
 Proof impression with artists' names, etc., in scratched letters.
£15 15s

- 1007 **FORTY ILLUSTRATIONS to the Plays and Poems of Shakespeare;**
after designs by Wilkie, Smirke, Wright, Stephanoff and Corbould.
Enclosed in royal 8vo portfolio. London, n.d., circa 1840. **18s**
- 1008 **GOETTINGEN TASCHENKALENDAR VOM JAHR 1788.**
With 12 full-length costume plates, and 12 plates by Chodowiecki
for **Shakespeare's "Tempest."**
12mo, original wrappers. Goettingen, 1788. **£1 10s**
- 1009 ——— **Taschenkalender vom Jahr 1787.**
With 22 full-length costume plates and 12 plates engraved by
Chodowiecki for **Shakespeare's "Merry Wives of Windsor."**
12mo, original wrappers. Goettingen, 1787. **£1 10s**
- 1010 **HAMLET. Series of 17 Original Drawings illustrating Hamlet,** most
beautifully executed in pencil, by W. M. Anderson.
Average size, 9 by 6½ inches.
Oblong folio. 1848. **£7 10s**
- Comprising:—
- (1.) Title-page.
 - (2.) "Now the King drinks to Hamlet." Act V., Sc. II.
 - (3.) "To be, or, not to be, that is the question." Act III., Sc. I.
 - (4.) "How now! a rat? Dead, for a ducat, dead!" Act III., Sc. IV.
 - (5.) "No—Up, sword: and know thou a more horrid hent." Act III., Sc. III.
 - (6.) "Swear by his sword!" Act I., Sc. V.
 - (7.) "Give order that these bodies high on a stage be placed to the view." Act V., Sc. II.
 - (8.) "Thus was I, sleeping, by a brother's hand of life, of crown, of queen, at once despatched." Act I., Sc. V.
 - (9.) "Alas, poor Yorick!" Act V., Sc. I.
 - (10.) Oph. "Where is the beautecus majesty of Denmark?" Act IV., Sc. V.
 - (11.) "The point evenenomed too!—Then, venom, to thy work." Act V., Sc. II.
 - (12.) Queen. "Whereon do you look?"
Hamlet. "On him! on him!—Look you, how pale he glares!" Act III., Sc. IV.
 - (13.) "—unhand me, gentlemen,
By heaven, I'll make a ghost of him that lets me." Act I., Sc. IV.
 - (14.) Ham. "Will you play upon this pipe?"
Guil. "My Lord, I cannot." Act III., Sc. II.
 - (15.) "He poisons him i' the garden, for his estate." Act III., Sc. II.
 - (16.) "I pr'y thee take thy fingers from my throat;
For though I am not splenetic and rash,
Yet have I in me something dangerous,
Which let thy wisdom fear—hold off thy hand." Act V., Sc. I.
 - (17.) "Here's to thy health." Act V.

1011 **HAMLET ON TOUR.**

Full length, an actor, in dressing room, throwing cloak over shoulder, a man seated on floor painting his legs, call-boy at door.

Very clever original wash drawing heightened with white, by **Fred Barnard.**

Size 19½ by 13 inches. Signed F. G., '93.

£8 8s

1012 **HARDING (S.). Shakespeare Illustrated by an Assemblage of Portraits and Views** appropriated to the whole Suite of our Author's Historical Dramas. To which are added Portraits of Actors, Editors, etc.

Nearly 150 fine stipple portraits of Shakespearean Characters, etc., and views of Sites referred to in the Plays.

Large Paper Copy, with Brilliant Impressions of the Plates.

Folio, contemporary straight grain crimson morocco, gold lines and ornaments on sides and back, g. e. London, 1793. £7 15s

1013 **THE INFANT SHAKESPEARE.**

An infant caressed by two female figures (Tragedy and Comedy).

Oval stipple by **Caroline Watson** after **Romney.**

Size 11½ by 9 inches. 1809.

£1 10s

The figure of Comedy is presumed to be a portrait of Lady Hamilton.

1013a **IRELAND (Samuel). Picturesque Views of the Upper, or Warwickshire Avon,** from its source at Naseby to its junction with the Severn at Tewkesbury, 'with observations on the Public Buildings, and other works of art in its vicinity.

Large Paper Copy, with most brilliant impression of the beautiful stipple engravings by Burney and Samuel Ireland.

Folio, contemporary full calf binding. London, 1795. £1 10s

The frontispiece depicts Shakespeare seated on the banks of the Avon with a Lyre, with "Nature listening and wondering at the work herself had made."

The Views comprise:—

Kitchen of Shakespeare's House.
New Place, &c.
Clopton House.
House at Shottery.
Stratford Church.
Shakespeare's Monument.
Portrait of John Coombe, Esq.

Stratford Jubilee.
Stratford Bridge.
Warwick Town, &c.
Warwick Castle, from the Bridge.
Charlecot House.
Portrait of Sir Thomas Lucy.
Etc., etc.

1014 **IRELAND'S SHAKESPERIAN FORGERIES.**

The Oaken Chest or The Gold Mines of Ireland, a Farce "the Earth hath Bubbles as the Water has and these are them" Shakespere.

Interior, Saml. Ireland handing out Deeds, MSS., &c., from an old chest lettered W. S. and holding in his right hand "A Lock of my Dear William's Hair," Portrait of "Shakespeare and Anna Hatherrewaye," etc., on wall. Satirical verses under.

Size 15 by 17½ inches. 1794.

£2 10s

1015 **IRVING** (Sir Henry). **Portrait.**

Three-quarter length, standing in profile to left.

Engraving by **T. Oldham Barlow** after **Millais**.

Size 18 by 13 inches, with margins. 1885.

Remarque proof with Shakesperean quotation "All the World's a Stage."

Signed by Millais and Sir Henry Irving.

£5 5s

1016 ——— **Ditto.**

Open letter proof impression. **With autograph inscription** "An ill favoured thing but mine own. Yours sincerely, Henry Irving."

£4 4s

1017 ——— **Another Portrait. As Hamlet.**

Three-quarter length standing. After **E. Long**.

Size 19½ by 14 inches, with margins.

Presentation impression with inscription in the autograph of Sir Henry Irving.

£5 5s

1018 **KEAN** (Edmund, 1787-1833). Famous Actor. **As Richard III.**

Whole length standing, arms folded.

Mezzotint by **Chas. Turner** after **J. J. Halls**.

Size 23½ by 13¾ inches, with margins. 1814.

£5 5s

Kean (Edmund)—*continued*.

- 1019 ——— **Another Portrait.** "The Theatrical Atlas."
 Full length, standing, as Richard III. on a volume lettered "Shakespeare," supporting a large building, "Whitbread's Entire," on his back; above figures of Fame.
 Caricature in colours by **C. Cruikshank.**
 Size 14 by 10 inches, with margins. 1814. **£12 12s**
- 1020 ——— **Ditto.** Another impression slightly cut. **£6 6s**
- 1021 **THE NYMPH OF IMMORTALITY, attended by the Loves Crowning the Bust of Shakespeare.**
 Oval stipple engraving by **Bartolozzi** after **C. B. Cipriani.**
 Size 12 by 9 $\frac{3}{4}$ inches, with margins. 1784.
Very fine open letter proof impression in red.
 (SEE ILLUSTRATION, PLATE No. XLVII.) **£15 15s**
- 1022 **RICHARD III. and the Ghosts!**
 Chamberlain in the costume of Richard III. seated on a bed looking at a number of heads, "Free Trade," "Socialism," "Old Age Pensions," etc.
 Clever original pencil drawing by **E. T. Reed.**
 Size 7 $\frac{1}{2}$ by 8 $\frac{3}{4}$ inches. Signed. **£4 4s**
- E. T. Reed was appointed to Staff of Punch, 1890, and was Parliamentary Caricaturist to Punch, 1894-1912.

ONE OF GEORGE ROMNEY'S ORIGINAL SKETCH BOOKS.

- 1023 **ROMNEY** (George). **An Original Sketch Book**, containing upwards of 80 original Drawing Sketches made while engaged upon his celebrated Painting for the Boydell Shakespeare Gallery of the "**Infant Shakespeare**," consisting of rough sketches made while working out his conception of the subject.
 Oblong 8vo, original rough sheep. 1791. **£85**
- Four of the pages are filled with memoranda in Romney's hand on the "Art of Painting," etc.
- Inside the front cover is an interesting note, "Coach. 864, payd^d 16 shillings to Greenwich" with date July 19, 1791. On that date it is recorded in Romney's Life that he dined at Greenwich.

1024 **SHAKESPEARE** (William). **Portrait.**

Half length in oval, emblems below.

Line by **J. Houbraken.**

Size $14\frac{1}{4}$ by 9 inches, with margins. 1743.

Brilliant proof before letters. Very rare in this state.

(SEE ILLUSTRATION, PLATE No. XLVIII.)

£18 18s

1025 ——— **Another Portrait.**

In oval, short half length.

Mezzotint by **W. H. Simmons** from the Chandos portrait.

Size $14\frac{3}{4}$ by $11\frac{3}{4}$ inches, with margins.

Proof before all letters.

£4 4s

1026 ——— **Another Portrait.**

Aged 47. Three-quarter length, standing, right arm resting on skull on table.

Mezzotint. Proof on India paper.

£2 2s

PRINTED IN COLOURS.

1027 **SHAKESPEARE'S TOMB.**

Female figure in classical draperies, dropping flowers on a tomb; rocks and trees.

Oval stipple by **Bartolozzi** after **Kauffman.**

Size 13 by $10\frac{1}{2}$ inches, with margins. 1782.

Printed in colours.

(SEE ILLUSTRATION, PLATE No. XLIX.)

£24

1028 **SHAKESPEARE'S LONDON. View of London in 1647.**

With scale of references to places and buildings of interest under.

Line engraving by **R. Benning.**

Size $10\frac{1}{2}$ by 19 inches, with margins.

10s 6d

1029 ——— **Ditto.**

Panoramic View from the Tower to Whitehall, with references to principal buildings, etc., of interest. Above 9 views of interior and exterior of St. Paul's Cathedral and "The Planographie of the Cathedrall Church of St. Paules." Verses in Latin and English.

Engraved in line by **D. Loggan, D. King, delin.** 1658.

Size 15 by 18 inches.

£6 18s

- 1030 **SIDDONS** (Mrs.). Famous Tragic Actress. **Portrait as "Hermione,"**
Winter's Tale, Act 5th, Scene 3rd.
Engraving **printed in colours** by **P. Roberts** after **George Hounsom**.
Size 13 by 10 inches, with margins. **£10 10s**
- 1031 **SMITH** (Wm., 1730-1819). Actor. **Portrait.** In the character of
Iachimo in Cymbeline, Act II., Scene III.
Mezzotint by and after **W. Lawrenson**.
Size 19 $\frac{3}{8}$ by 14 $\frac{7}{8}$ inches, with inscription margin only. 1772.
£2 10s
- 1032 **WOODWARD** (Henry, 1714-1777). Actor. **Portrait.** In the character
of **Petruchio in the "Taming of the Shrew."**
Mezzotint by **J. R. Smith** after **P. Vandergucht**.
Size 13 $\frac{3}{4}$ by 10 $\frac{3}{4}$ inches, inscription margin only. 1774.
Proof impression with inscription in etched letters. **£3 12s 6d**
- 1033 **STOTHARD** (T.). **Shakspeare's Seven Ages of Man: Illustrated.**
The Complete Set of 8 Stipple Engravings by **Bromley** from
designs by **T. Stothard**.
Most beautiful Impressions printed in Colours. Complete with the
descriptive text.
Folio, contemporary morocco, g. e. London, 1799.
(SEE ILLUSTRATION, PLATE No. L.) **£24**
Comprising:—
Engraved Title-page. The Soldier.
The Infant. The Justice.
The School-boy. Pantaloon.
The Lover. Second Childishness.
*** Exceedingly scarce, printed in colours.
- 1034 **ABINGTON** (Mrs., 1731-1815). **Portrait.** As **Thalia**, crowning the
bust of Shakespeare.
Stipple by **F. Bartolozzi** after **R. Cosway**.
Size 9 $\frac{1}{4}$ by 7 $\frac{1}{4}$ inches, with margins. 1783.
Fine impression in red. **£7 10s**
- 1034a ——— **Ditto.** Another impression. **£5 15s**
- 1035 **SHAKESPEARE IN PICTORIAL ART.** Text by Malcolm C. Salaman.
Edited by Charles Holme.
With 150 illustrations (some in colours) of Shakespearean Scenes
as depicted by famous artists.
Imperial 8vo, original cloth, uncut, t. e. g.
London, "The Studio," 1916. **10s 6d**

PART XII.

SHAKESPEAREAN MISCELLANEA.

1036 **SHAKESPEARE'S DEATH MASK:** taken from the Stratford Bust.

Moulded in plaster, and mounted on a slab of black marble.

(SEE ILLUSTRATION, PLATE No. LI.).

£52 10s

*** THIS IS ONE OF THE "MASKS" OF SHAKESPEARE REFERRED TO BY WILKIE COLLINS IN HIS NOVEL, "MR. WRAY'S CASH-BOX" (PUBLISHED IN 1852), IN THE PREFACE OF WHICH HE WRITES:—

"It may possibly happen that some of the readers of this story have in their possession a plaster "mask"—or, face and forehead—of Shakespeare, which is a cast from the celebrated Stratford bust. These casts were first offered for sale not very long since. The circumstances under which the original mould was taken, I heard thus related by a friend (now no more), to whose affectionate remembrance of me I am indebted for the specimen of the mask which I now possess.

"A stone-mason at Stratford-upon-Avon was employed, a few years ago, to make repairs in the church. While thus engaged, he managed—as he thought, unsuspected—to take a mould from the Shakespeare bust. What he had done was found out, however; and he was forthwith threatened, by the authorities having care of the bust, with the severest pains and penalties of the law—though for what especial offence was not specified. The poor man was so frightened at these menaces, that he packed up his tools at once, and, taking the mould with him, left Stratford. Having afterwards stated his case to persons competent to advise him, he was told that he need fear no penalty whatever, and that if he thought he could dispose of them, he might make as many casts as he pleased, and offer them for sale anywhere. He took the advice, placed his masks neatly on slabs of black marble, and sold them, not only in England, but in America also. It should be added, that this stone-mason had been always remarkable for his extraordinary reverence of Shakespeare, which he carried to such an extent, as to assure the friend from whom I derived the information here given, that if (as a widower) he ever married again, it should be only when he could meet with a woman who was a lineal descendant of William Shakespeare!"

1037 **GARRICK'S DEATH MASK.**

Moulded in plaster, and mounted on a slab of black marble. (As the companion to the Shakespeare Mask).

(SEE ILLUSTRATION, PLATE No. LII.).

£25

1038 **SHAKESPEARE** (Boydell Medal).

Rare Silver Medal of Shakesperean interest, struck by Boydell in connection with the publication of his "Shakespeare."

Obverse depicts Shakespeare seated between the Dramatic Muse and the Genius of Painting, with inscription below, "*He was a man, take him for all in all, I shall not look upon his like again.*"

Reverse: Presentation inscription to the subscribers to the "*Great National Edition of that Immortal Poet.*"

Presented to George Granville Leveson Gower, Earl Gower, 2nd Marquis of Stafford, and afterwards Duke of Sutherland, and with his name engraved round edge. **£3 13s**

In fine condition, it measures about 5½ inches in circumference.

1039 ——— (Boydell Medal).

Rare Silver Medal of Shakesperean interest, struck by Boydell in connection with the publication of his "*Shakespeare.*"

Obverse depicts Shakespeare seated between the Dramatic Muse and the Genius of Painting, with inscription below "*He was a man, take him for all in all, I shall not look upon his like again.*"

Reverse: Presentation inscription to the Subscribers to the "*Great National Edition of that Immortal Poet.*" **£3 3s**

The medal measures over 5½ inches in circumference, and has a small ring attached.

1040 ——— **A Similar Silver Medal** presented to Richard Milles, and with his name engraved round edge. **£3 3s**

In fine condition.

1041 **COLLECTION of upwards of 100 Playbills, all of Shakesperean Plays performed at the Theatre-Royal, Bath, from 1803-1839. £10 10s**

Comprising:—

HAMLET.	RICHARD THE SECOND.
OTHELLO.	MERCHANT OF VENICE
AS YOU LIKE IT.	JULIUS CÆSAR.
THE TWELFTH NIGHT.	KING LEAR.
CYMBELINE.	KING HENRY VIII.
MACBETH.	ALL'S WELL THAT ENDS WELL.
MUCH ADO ABOUT NOTHING.	ROMEO AND JULIET.
KING HENRY IV	TAMING OF THE SHREW.
THE TEMPEST.	MIDSUMMER NIGHT'S DREAM.
CORIOLANUS.	RICHARD THE THIRD.
WINTER'S TALE.	

1042 **PLAY BILL. Shakspeare's Midsummer Night's Dream**, played at the New Theatre Royal, Bath, September 5th, 6th, 7th, 1863. **10s 6d**

An interesting and very early bill with Miss Ellen Terry in the cast as Titania, Queen of the Fairies, when fifteen years of age.

INDEX.

- Abbot (E. A.) Francis Bacon 249A
 Abington (Mrs.) Portraits 1034, 1034A
 Acheson (A.) Shakespeare's Sonnet Story...
 735
 Actors by Daylight, &c. 735A
 Agrippa 386
 Ahne (W. A.) Shakespeare-Blüthen ... 735B
 Aicard (J.) Moliere a Shakespeare 736
 Alabaster (Wm.) Autograph Verse Signed
 299
 Albertus Magnus de Secretis Mulierum 387
 Alfonso V. of Aragon. Letter Signed ... 252
 Allegro, Falstaff 738
 Amadis de Gaul, Trésor de tous les livres
 388
 Amman (Jost) Costume 389
 Anne of Denmark, Letter Signed and Sub-
 scribed 300
 Ariosto, Orlando Furioso 390
 Arne (Dr.) An Ode, with Music composed
 by 663
 Arrowsmith (W. R.) Shakespeare's Editors,
 etc. 739
 Arthur III., Document Signed 253
 Ascham (Roger) The Scholemaster ... 391-92
 Ayscough (Rev. Saml.) An Index—Shakes-
 peare 664
 Aytoun (Wm.) Autograph Poem 940
 Bacon (Sir F.) Essays, Works, etc. ... 236-46
 Bacon (Roger) Mirror of Alchimy 393
 Baillet (A.) Jugemens des Savans sur les
 principaux ouvrages des auteurs ... 394
 Baker (Geo.) Oleum Magistrale 395
 Baker (Sir R.) Kings of England; Theatrum
 Redivivum 396-97
 Baldwin (W.) Myrrou for Magistrates 398
 Bale (J.) Englyshe Votaryes 399
 Banks (J.) Vertue Betray'd 400
 Barallat y Falguera (C.) Shakespeare y
 Moratin, etc. 740
 Barretti, Shakespeare ed il Sig di Voltaire
 740A
 Bartlett (J.) Concordance 741
 Bayly (Lewis) Practise of Pietie 401
 Beaumont & Fletcher, Works, etc. ... 402-4
 Becket (A.) Shakespeare's Himself Again...
 742
 Bedford (A.) Serious Remonstrance ... 665
 Bedford (J.) (Autograph) Quittance Signed
 254
 Benedict (Sir Julius) Autograph 941
 Bernier de la Brousse, Les Oeuvres Poet-
 iques 405
 Betterton (Thos.) Life 666
 Bibles, 1560, 1568 406-07
 Bitter (C. H.) Gervinus Haendel & Shakes-
 peare 743
 Boccaccio (G.) Il Decamerone; Filocopo...
 408-09
 Bodenham (J.) Garden of Muses 410
 Boethius (H.) Scotorum Historiæ 411
 Bohn (Hy. G.) Biography & Bibliography
 of Shakespeare 744
 Booth (Wm. Stone) Droeshout 745
 Bostock (R.) Phisicke 412
 Boswell (J.) Samuel Johnson 667-68
 Bouistau (P.) Historias Tragicas ex-
 emplares 413
 Boydell (J.) Catalogue of Pictures 669
 Boydell Gallery 999
 Braithwaite (R.) Barnaby; Roman Em-
 perors 414-14A
 Brewer (Thos.) Knot of Fooles 415
 Britton (John) Remarks on Life, etc., Wm.
 Shakespeare 746
 Brome (Richd.) Antipodes 416
 Brown (C. A.) Shakespeare's Autobiog-
 raphical Poems 747
 Brunswick-Luneberg (A.) Gustavi Seleni
 Cryptomenytices 247
 Bruscabille, Oeuvres contenant fantasies
 417
 Bryan (Sir Francis) Document Signed...255
 Buchner (A.) Hamlet 748
 Buck (G.) Richard the Third 418
 Bulenger (J. C.) Theatro Ludisque, etc...419
 Bullen (A. H.) Autographs 942-44
 Bunbury (Hy.) Engravings 1000
 Burghley (Wm. Cecil) Autographs ...301-04
 Burney (Dr. Chas.) Autograph 945
 Burton (Robt.) Anatomy of Melancholy 420
 Butts (Thos.) MS. Commonplace Book—
 Poetical Pieces 256
 Cæsar 421
 Calvi (F. de) Larrons 422
 Camden (Wm.) Britain; Remaines concern-
 ing Britain 423-24
 Campbell (J.) Shakespeare's Legal Acquire-
 ments 749
 Candid & Impartial Strictures 670

INDEX—Continued.

- Canning (A. G. S.) Thoughts on Shakespeare 749A
 Capel (E.) Notes; Prolusions; Catalogue...
 671-672, 750
 Carleton (Geo.) Remembrance 425
 Carlisle (F. H.) Thoughts on Present Con-
 dition of Stage 751
 Cartwright (Robt.) Papers on Shakespeare
 752
 Cartwright (Wm.) Comedies, etc. 426
 Casati (G.) Shakespeare 753
 Castiglione (Baldassare) Autograph 305
 Cellius & Schickhart Von Herrenberg.
 Hertzog zu Wurtemberg 427-28
 Chalmers (Geo.) Supplemental Apology 673
 Chatel (Tanneguy du) Document Signed...
 257
 Chaucer (G.) Works 429-31
 Charles I., Tragedie 602
 Chettle (Hy.) England's Mourning Gar-
 ment 432
 Chetwood (W. R.) General History of Stage
 674
 Cinthio (G.) Hecatommithi 432A
 Cibber (Colley) Document Signed 946
 Clement (K. J.) Shakespeare's Sturm 753B
 Clement & Larousse, Dictionnaire 753A
 Clowes (Wm.) Profitable & Necessarie Booke
 433
 Cohn (Albert) Englische Komödianten;
 Bibliographie, etc. 754-56
 Coke (Sir Edward) Autographs 306-09
 Coleridge (S. T.) Notes & Lectures ... 757
 Collier (J. Payne) Various 758-62
 Collier, Controversy 435-436
 Collins (Wilkie) Mr. Wray's Cash-box ... 763
 Commynes, Memoirs 437
 Conrad (H.) Various 764-72
 Considerations on the Past and Present
 state of the Stage 773
 Constable (Cuthbert) MS. 675
 Const-Thoonende Juwell 438
 Consummation; or the Rape of Adonis ... 676
 Contareno (Caspar) Republic Venetorum...
 439
 Cooke and Kemble, Critical Review, etc. ...
 860-861
 Copley (Anthony) Wits, Fits, and Fancies
 440
 Corson (Hiram) Jottings 774
 Cotgrave (R.) Dictionarie 441
 Cotton (Charles) Scarronnides 442
 Cowden-Clarke (Chas. & Mary) Shakespeare
 Key; Concordance; Girlhood of Shakes-
 peare's Heroines, etc. 775-78
 Cowell (John) Interpreter 442A
 Cowley (A.) Guardian; Poems 443-444
 Cranmer (Thos.) Autograph Signature 258
 Crowne (J.) Thyestes 445
 Cunningham (Peter) Extracts 779-80
 Cymbeline & Tempest, Stipple Engravings
 1001
 Cyrano de Bergerac, Oeuvres 446-7
 D'Alencon (Francois de Valois) Autographs
 310-11
 Daniel (G.) Catalogue of Library 781
 Daniel (P. A.) Notes, etc., in Shakespeare
 Plays 782
 Daniel (S.) Works 448
 Darcie (A.) Annales 449
 Darrell (J.) True Narration 450
 Davenant (Sir Wm.) Gondibert; The Just
 Italian 451-52
 Davies (Thos.) Phillip Massinger · David
 Garrick 677, 782A
 Davison (Wm.) Autograph 312
 Defence of the Profession of an Actor...783
 Deighton (K.) Old Dramatists Conjectural
 Readings 785
 Dekker (Thos.) Magnificent Entertainment
 453
 De Mann, Talma's Actors 786
 Denham (Sir John) Poems and Translations
 454
 Dennis (John) Usefulness of the Stage...
 455, 678
 ——— Autograph 947
 Depoin (J.) L'Enigme Shakespearienne 784
 Derby (Elizabeth Farren) Mezzotint ... 1002
 Derrick (Sam.) General View of the Stage
 680
 Dibdin (Charles) Overture, Songs, etc....679
 Dickens (Charles) Autographs 948-950
 Dodd (Wm.) Beauties of Shakespeare; The
 Visitor 681-683
 Dedypoll (Doctor) The Wisdom of 456
 Donne (John) Poems 457
 Doran (Dr. F.S.A.) Annals of the English
 Stage 786A
 Douce (F.) Illustrations of Shakespeare 787
 Drake (Jas.) Historia Anglo Scotica 684
 Drake (Nathan) Literary Hours; Shakes-
 peare and his Times 788-789
 Dramatic Entertainments 789A
 Dramata Sacra 458
 Drayton (M.) Poems 459
 Dryden (John) An Evening's Love; Con-
 quest of Granada; Vindication of the
 Parallel, etc. 460-464
 Du Bartas, Divine Weekes and Workes 465
 Du Bois (Edward) Critical Notes 951
 Dudley (Sir H. B. and Lady) Modern
 Characters 685

INDEX—Continued.

- Dugdale (Wm.) Antiquities of Warwickshire 466
 ——— Autographs 313-314
 Duncombe (J.) Dramatic Tales 131
 Durning-Lawrence (Sir Edwin) Bacon is Shakespeare 250
 Duval, Shakespeare enamorado 790
 Dyce (Rev. Alex.) Notes; Remarks; Strictures 791-793
 ——— Autograph 952
 Edward III. (Autograph) Royal Letters Patent 259
 Edward IV. (Autograph) D.S. 260
 Edwards (Thos.) Canons of Criticism...686-88
 Egan (Pierce) Life of an Actor 794
 Elizabeth (Queen) Autographs 315-20, 261-62
 Elizabethan Lord Mayors of London. Autograph Signatures 353
 Elizabethan Songs 795
 Elizabethan Statesmen 321-23
 Ellis (George) Early English Metrical Romances 797
 Emblems 617-662
 England's Bards 796
 Eschenburg (J. J.) Shakespeare 798
 Essay on the Writings, etc., of Shakespeare 690
 Essex (Robt. Devereux) Autographs ... 325-27
 Estebanez (J.) Drama Nuevo 799
 Extracts from the Hawthornden MSS...800
 Farmer (Richd.) On the Learning of Shakespeare 691-2
 Farnaby (Thos.) Florilegium Epigrammatum Graecorum 248
 Fastolf (Sir John) (Autograph) D.S. ... 263
 Faucit (Helena) A.L.S.; On Shakespearean Women; On Desdemona 953, 871-2
 Felton (S.) Imperfect Hints 693
 Ferne (John) Blazon of Centrie 467
 Fleay (F. G.) Various Works 801-818
 Fletcher (Phineas) The Locusts; The Purple Island 468-469
 Flitcroft (H.) Theatrical Entertainments... 694
 Florio (John) Second Frutes, etc. ... 470-1
 Foot (J. F.) General Review—Thomas Beaumont 819
 Foote (Samuel) Letter to D. Garrick ... 695
 ——— Autograph Letter Signed 954
 Footsteps of Shakespere 820
 Fougasses (Thos. de) General History of Venice 472
 Francis I., Autographs 264-269
 French (Geo. Russell) Shakespeariana Genealogica 821
 Frobisher (Martin) Navigazione 473
 Froissart (J.) Chronicles; Epitome...474-76
 Fuller (Thos.) Worthies of England ... 477
 Furnivall (Dr. F.) English Miscellany 822-823
 Gardiner (Stephen) Autographs ... 270-273
 Garnier (Robt.) Tragédies 478
 Garrick (D.) Letters; An Ode 696-697
 ——— Portraits 1003-1006
 ——— Death Mask 1037
 Garrick (Mrs. Eva) Auto. Letter Signed... 955
 Gayton (E.) Pleasant Notes upon Don Quixot 479
 Gentilis (Robt.) Alcibiades and Coriolanus 480
 Gervinus (G. G.) Handel and Shakespeare 824-825
 Gesta Romanorum 481
 Gilliland (Thos.) Dramatic Synopsis 826
 Goettingen Taschenkalender 1008-1009
 Gollancz (Prof. Israel) Homage to Shakespeare 827
 Googe (B.) Popish Kingdom 828
 Gottsched (J. C.) Versuch einer Kritischen Dichtkunst Durchgehends, etc., etc...698
 Gout (Manuscript on) 482
 Gower (J.) Confessio Amantis—MS. ... 483
 Green (Hy.) Shakespeare and the Emblem Writers 829
 Greene (Robt.) Friers Bacon and Bungay... 484
 Gresham (Sir Thos.) Autographs ... 328-330
 Griffith (R.) Prologues and Epilogues ... 132
 Grindon (L. H.) The Shakespeare Flora... 830
 Guarini (G. Batista) Autographs ... 331-332
 Guazzo (Steeven) Civile Conversation ... 485
 Guillim (John) Heraldrie 486
 Hakluyt (Richard) Principal Navigations, etc. 487
 Hall (H. T.) Shakespearean Fly-Leaves; Plays; Statistics 831-833
 Halle (Ed.) Families of Lancaster and York 488
 Halliwell (J. O.) Various Works ... 834-844
 Hamer (Sir Thos.) Remarks on Hamlet 699
 Hamlet Drawings 1010
 ——— On Tour 1011
 Harding (S.) Shakespeare Illustrated...1012
 Harington (Sir John) Metamorphosis of Ajax 489
 Havard (W.) Charles 1st. 700
 Hawkins (Sir John) Document Signed, etc. 333
 Hayward (Sir John) King Henry IV. ... 490
 Hazlitt (Wm.) Lectures 845-847
 Heath (B. B.) Revisal of Shakespeare's Text 701
 Heliodorus, 1605 491

INDEX—*Continued.*

- Henderson (John) Character of Hamlet; Life, &c., of Henderson 702-703
- Henry III. (King of England) Royal Grants 274-275
- Henry III. (King of France) Autograph 276
- Henry IV. Autograph (Document on vellum) 277
- Henry V. Autographs 278-279
- Henry VI. Autograph (Document on vellum) 280
- Henry VII. Autographs (Documents signed) 281-283
- Henry VIII. Autographs (Documents signed) 284-288
- Hentzner (P.) *Itinerarium Germaniæ*...492
- Herbert (Ed.) Autographs 334-335
- Heylyn (P.) *St. George of Cappadocia*...493
- Heywood (Thos.) *Merlin; Rape of Lucrece* 494-496
- Hobbes (Thos.) Autograph 336
- Holinshed (R.) *Chronicles of England, &c.* 497
- Holt (John) *Attempt to Rescue—W. Shakespeare* 704
- Holzamer (J.) *Origin, &c., of King Lear's Madness* 846A
- Howard (Katherine) Letter signed 337
- Howell (J.) *Epistolæ Ho-Elianæ* 498
- Hrosvita, Opera 499
- Hugo (Victor) *Wm. Shakespeare* 847
- Hunter (Joseph) *New Illustrations of Life of Shakespeare* 848
- Hutton (Matthew) Letter signed 338
- Illustrations to the Plays and Poems of Shakespeare* 1007
- Imperatorum and Caesarum Vitæ* 500
- Ingleby (C. M.) *Various* 849-856
- Ireland (Saml.) *Views of Upper Avon*...1013A
- Ireland Forgeries 705
- Engraving 1014
- Ireland (Wm. Hy.) *Confessions* 855
- Autograph 956
- Irving (Sir Henry) *Portraits* 1015-1017
- Jackson (G.) *Shakespeare's Genius Justified* 857
- Jacob (Giles) 706
- James I., *Works* 501
- *Letters and Documents signed* ... 339-348
- Jannotius (D.) *De Republicæ Venetorum*... 502
- Jean D'Arras, *Histori Od'Geschicht, &c.*...503
- Joecher (C. G.) *Compendioses gelehrten-Lexicon* 707
- Johnson (Capt. Charles) *Highwaymen* ... 503A
- Johnson (Dr. S.) *Dictionary* 708
- Jonson (Ben) *Works* 504
- Justice of the Peace 505
- Katalog der Bibliothek der deutschen Shakespearegesellschaft 858
- Kean (Chas. J.) *Autographs* 957-962
- Kean (Edmund) *Autographs* 963-965
- Kean (Edmund) *Portraits* 1018-1019
- Kean (Mary) *Autograph* 966
- Kemble (J. P.) *Macbeth Reconsidered; Macbeth* 709, 859
- *Autographs* 967
- Kemble and Cook, *Critical Review*...860-861
- Kenrick (W.) *Falstaff's Wedding, &c.* 710-711A
- Kilkenny, Theatre 862
- Knolles (Richd.) *Historie of the Turkes* ... 506
- Knortz (Karl) *Hamlet and Faust* 863
- Krantzius (Albert) *Chronica Regnorum* ... 507
- Lamartine (A. de) *Shakespeare et son oeuvre* 867
- Lamb (Charles and Mary) *Tales from Shakespeare* 133-133A, 229
- Lambarde (W.) *Kent* 508, 509
- Landor (W. S.) *Citation of Shakespeare* ... 864
- Langbaine (Gerard) *English Dramatic Poets* 510, 511
- Langton (Clare) *The Light of Shakespeare*... 865
- Larousse (and Clement) *Dictionnaire* ... 753A
- Lectures on Belles Lettres. MS.* 734A
- Lee (Nat.) *Cæsar Borgia; Lucius Junius Brutus* 512, 513
- Lee (Sir S.) *Life of Shakespeare* 868
- Leicester (Robt. Dudley) *Autographs* 349-352
- Le Kain (Henri Louis) *Autographs* 968
- Leonico (Angelo) *L'Amore di Trolio et Griselda* 514
- Levinstein (S.) *Faust and Hamlet* 866
- Lithgow (Wm.) *Total Discourse* 515
- Livy, *Roman Historie* 517
- London (Elizabethan Lord Mayors of) *Autograph Signatures* 353
- Lopez (Dr. Rodrigo) *True Report* 516
- Lorenzo y d'Ayot, *Shakespeare, &c.* ... 869
- Louis XI., *Documents and Letters signed*... 289-291
- Lylie (John) *Euphues* 518
- Macauley (Miss) *Tales of the Drama* ... 134
- Maclise (Daniel) *Autograph Letter Signed*... 969
- Magnus (Olaus) *Historia dell genti*...519, 520
- Malone (Ed.) *Autograph Letter Signed*...970
- Mantuanus (B.) *Opera* 521
- Manwood (J.) *Treatise and Discourse* ... 522
- Mardones (S.) *Ilustracion y Defensa* ... 523

INDEX—Continued.

- Marmion (S.) *The Antiquary* 524
 Marsh (Hy., Editor) *The Wits* 522A
 Marshall (F. A.) *Study of Hamlet* 870
 Marston (J.) *Histrio-Matrix* 525
 Martin (Lady Helena Faucit) ... 871, 872, 953
 Martin (Sir Theodore) *Shakespeare or Bacon?*; *Essays* 251, 873
 Marvell (Andrew) *The Rehearsal transpos'd* 526, 527
 Mary I. (Queen of England) *Letter Subscribed and Signed* 355
 Mary Stuart (Queen of Scots) *Letter Signed* 356
 Mason (Geo.) *Collection of English Words*... 712
 Mason (Wm.) *Autograph Letter Signed*...971
 Massey (Gerald) *Secret Drama of Shakespeare's Sonnets* 874
 ——— *Autograph Letter Signed* 972
 Massinger (Philip) *Great Duke of Florence; The Picture; &c.* 528-530
 Matthews (Chas., the Elder) *Autograph MS.* 973
 Melian Lafinur (L.) *Mejeres de Shakespeare* 875
 Melton (J.) *A Six-folde Politician* 531
 Merlin and Arthur 533
 Middleton and Rowley, *Changeling* ... 532
Mirroure for Magistrates 534
 Messenger (A.) *Autograph Letter Signed* ... 973A
 Montagu (Mrs.) *Writings and Genius of Shakespeare* 713
 Montemayor, Diana 535
 More (Thos.) *Utopia* 536, 537
 Morgann (Maurice) *Dramatic Character of Falstaff* 876
 Morley (Thos.) *Plain and Easie Introduction to Practical Musicke* 538
 Moryson (Fynes) *An Itinerary* 540
 Muntadas (J. F.) *Discurso sobro Shakespeare y Calderon* 877
 Napoleon II. (King of Rome) *Autograph MS.* 974
 Nares (Robt.) *A Glossary* 878
 Nash (Thos.) *A Countercuffe* 541
 Naunton (Sir Robt.) *MSS.* 542, 543
 Nevill (Alex.) *De furoribus Norfolciensium* 544
 Newcastle (Duchess of) *Plays* 545
 Norfolk (Thos. Howard) *Document Signed* 357
 North (Ed. North) *Document Signed* ... 358
 North (Roger) *Autograph Letter Signed*...359
 North's *Plutarch* 879
 Northampton (Hy. Howard) *Letter Signed, &c.* 360
 Nossiter (Miss) *Letter* 714
 Nottingham (Chas. Howard) *Letter Signed; Doc. Signed* 361, 362
 Occasional Paper 547
 O Poeiad, *A Satire* 880
 Oxford (John de Vere) *Document Signed* ... 292
 Ovid, *Metamorphoses* 546
 Painter (Wm.) *The Palace of Pleasure* ... 880A
 Par (Anfòs) *Conferencia; El forcament de Lucreca; Shakespeare Lecture; &c.* ... 881-884
 Parker (Matthew) *Letter Signed and Subscribed* 363
 Parkinson (John) *Theatrum Botanicum* ... 548-549
 Parsons, *Leycester's Commonwealth* ... 550
 Pasillo primero y segundo de la Comedia "Los Aspides de Cleopatra" 716
 Peep into the Theatre-Royal, Manchester... 885
 Penn (J.) *Letters on the Drama* 715
 Pepys (Samuel) *Memoirs* 551
 Pereira (A. J.) *Shakespeare-Calderon*... 886
 Perez Galdos (B.) *La Casa de Shakespeare* 887
 Pettie (Geo.) *A Petite Pallace* 552
 Peucer (Caspar) *Autograph Letter Signed* 365
 Philips (Ambrose) *Distrest Mother* 553
 Phillip II. (King of Spain) *Letter Signed and Subscribed* 366, 367
 Phipson (E.) *Animal Lore of Shakespeare*... 888
 Pinero (Sir A. W.) *Autograph Letter Signed* 975
 Play Bills 1041, 1042
 Plutarch 554
 Poems and Lampoons 434
 Poole (J.) *English Parnassus* 555
 Preston (Thos.) *Cambises* 556
 Primaudaye (Peter de la) *French Academie* 556A
 Proceedings of the Sheffield Shakespeare Club 889
 Prynne (Wm.) *Defence of Stage Plays* ... 557
 Pulci (Luca) *Ciriffo Calvaneo* 558
 Purcell (Hy.) *Orpheus Britannicus* 559
 Purchas (Saml.) *Hakluytus Posthumous*... 560, 561
 Rabelais (F.) *Oeuvres* 562
 Rainoldes (J.) *Th' overthrow of Stage-Playes* 563
 Raleigh (Sir W.) *History of the World* ... 564

INDEX—Continued.

- Randolph (R.) *The Jealous Lovers* 565
 Randolph (Thos.) *Poems* 566
 Ratisbon 567
 Ratschky (J. F.) *Gedichte* 716A
 Rebellion (The) 890
 Regis (G.) *Shakespeare Almanach* 890A
 Richard II. (K. of England) 568
 ——— Document of this Reign 293
 Richard III. and the Ghosts (Pencil Drawing) 1022
 Richard III., Letter Subscribed and Signed 294
 Ritson (J.) *The Quip Modest* 718
 Robért (Mme. C.) *Guillermo Shakspeare*...891
 Rohan (Catherine de Parthenay) Autograph Letter Signed 368
 Romney (Geo.) *Sketch Book* 1023
 Rosier de Leuveu 892
 Rossetti (D. G.) Autograph Letter Signed... 976
 Rossi (E.) *Discorso* 893
 Rowe (N.) *Ambitious Stepmother* 569
 ——— Remarks on Tragedy of Lady Jane Gray 717
 Rushton (Wm. L.) *Shakespeare an Archer* 894
 Rymer (Thos.) *Short View of Tragedy*...570
 Saint-Disdier, *La Ville ét la Republique* ... 571
 Saint Evremond (C.) *Oeuvres Meslees* ... 572
 Salisbury Comedians 718A
 Salisbury (Robt. Cecil) Autographs ... 369-371
 Salisbury (William Cecil) Autographs ... 372, 373
 Sansovino (F.) *Cento Novelle Scelte* ... 573
 Sardina Mimoso (Juan) *Relacion de la Real Tragicomedia* 574
 Saxo-Grammaticus, *Danica Historia* ... 575
 Scenario (Philander, King of Thrace) ... 576
 Schickhart von Herrenberg and Cellius (E. R. H.) *Hertzog zu Wurtemberg* ... 427-428
 Schmidt (Alex.) Autograph Letter Signed... 977
 Schroeder (Fredrich L.) Autograph Letter Signed 978
 Scot (Thos.) *Vox Coeli* 249
 Scot (Reginald) *Discoverie of Witchcraft* ... 577, 578
 Selden (J.) *Discourse of Jno. Selden; Titles of Honour; &c.* 579-581
 Seneca, *Tragedies* 582
 Settle (E.) *Empress of Morocco* 583
 Shakespeare (Wm.) *Compendious Examination* 719
 Shakespeare (Boydell Medals) 1038-1040
 Shakespeare, Specimen of Commentary of... 723
 Shakespeare's Death Mask 1036
 Shakespeare's England 897A
 Shakespeare's Europe 898
 Shakespeare's Garland 720
 Shakespeare Jest Books 899, 900
 Shakespeare Library 901-903
 Shakespeare Literatur in Deutschland...904
 Shakespeare's London, Engravings ... 1028, 1029
 Shakespeare Memorial Library Catalogue ... 905, 906
 Shakespeareana Catalogue 906A
 Shakespearean Miscellany 906B
 Shakespeareana 907, 908
 Shakespeare, Portraits 1013, 1024-1026
 Shakespeare in Pictorial Art 1035
 Shakespeare's Tomb 1027
 SHAKESPEARE'S WORKS. Collected Editions:—
First Folio, 1623 (See under Separate Plays) 1
Facsimile of First Folio Edition.
 Douce (1807) 22
 Lee, 1902 44
Second Folio, 1632.
 Allot 3, 4
 Aspley Imprint 2
Fourth Folio, 1685.
 Herringman, &c. 6, 6A
 Knight's Imprint 5, 5A
 Edinburgh Folio, 1901 43
 Facsimiles of First Four Folios, Methuen, 1904-10 45
 Allot (Second Folio) 3, 4
 American (First) Edition, 1795-6 19A
 Aspley Imprint (Second Folio), 1632 2
 Birmingham, 1768 15
 Cambridge, 1893-5 42A
 Chalmer's, 1805; 1847 20, 21, 32
 Collier (J. Payne, Editor), 1844-53; 1878 ... 31, 39, 40
 Diamond Edition, Pickering, 1825 26, 27
 Douce (Editor), *Facsimile of First Folio Edition* (1807) 22
 Dowden (Editor), (From Text of Delius) 1882 41
 Dublin, 1771 17
 Edinburgh, 1883 42
 Furness (H. Howard) *New Variorum Edition*, 1918 47
 Halliwell-Phillips, 1853-65 34
 Hanmer's First Edition, 1743-4 12A
 Henley's (Editor) *Edinboro' Folio*, 1901... 43

INDEX—*Continued.*

SHAKESPEARE'S WORKS *continued.*

Johnson (Samuel, Editor), 1765	13
Herringman, &c. (Fourth Folio), 1865...	6, 6A
Knight's Imprint (Fourth Folio), 1865...	5, 5A
Knight's Pictorial Edition, 1840	30
Lee's Facsimile of First Folio Edition, 1902	44
London, 1773-7	18
Malone's Variorum Edition, 1821	24, 25
Methuen's Facsimiles of the First Four Folios, 1904-10	45
New Variorum Edition, Ed. by H. Howard Furness, 1918	47
Pickering, 1826	28
Pickering's Diamond Edition, 1825 ...	26, 27
Pope, Editor, 1723-5	10
Reed, 1809	23
Renaissance Edition, 1907-10	46
Rowe, 1709; 1714	7, 8, 9
Schlegel-Tieck (German Trans.) 1825-33...	176
Singer (S. Weller), 1856; 1868...35, 37, 38	
Staunton (Howard), 1864	36
Steevens, 1766; 1793	14, 19
Theobald (Editor), 1733	11, 12
Valpy (Editor), 1832-34	29
Variorum Edition, 1821 (Malone)...24, 25	
Velasco y Rogas	228
Wieland's (German Trans.), 1762-66...174	
Wright's Cambridge Shakespeare, 1893-5	42A
SHAKESPEARE. Dramatic Tales from:—	
Eschenburg (German Trans.), 1778-83 ...	175
Duncombe Dramatic Tales, c. 1820 ...	131
Shakespeare Facsimiles	130
(See also under Facsimiles First Folio, &c.)	22, 44, 45
SHAKESPEARE'S POEMS AND SONNETS:—	
(Capel, Editor, 1775)	51
Cotes, 1640	48
Ellis (Editor), 1893	55
Other Editions (circa 1730); 1744; (circa 1800)	49, 50, 52
Sonnets, 1791; 1859; c. 1880; 1903; 1912; 1922	51A, 53, 54, 56, 140, 181K
<i>Rape of Lucrece.</i>	
Doves Press, 1915	57
Kasprowicz (Polish Trans.), 1922 ...	181L
<i>Venus and Adonis.</i>	
Dove's Press, 1912	58
German Trans., 1783	177

SHAKESPEARE'S WORKS. Separate Plays:—

All's Well That Ends Well (1623)	1E
Anthony and Cleopatra, 1734; 1758; 1912; 1875; (c. 1900)	59, 59A, 60, 152, 181B
As You Like It, (c. 1787); 1890; 1913; 1825	61, 61A, 62, 233
Cleopatra, 1898	182
Coriolanus, 1914; 1917; (N.D.)...63, 141, 153	
Cymbeline, 1734; 1896	64, 65
Double Falsehood, 1728	129
Hamlet, 1676; 1789; 1832; 1860; 1879; 1886; 1909; 1922; 1859; 1880; 1886; 1782; 1800; 1806; 1867; 1876; 1814; (1866); (1880); 1889; 1921; 1798; 1856; 1872; 1873; (1875)	66-74, 151-155, 161-165, 178, 180, 180A, 181M, 183, 187
Julius Cæsar (1623); 1711; 1734; 1913; 1909; 1920; 1829; (1900); 1841	1H, 75- 77, 142, 143, 178c, 180B, 181c, 188
King Henry IV., 1734; 1785; 1734; 1922...	78-79, 144
King Henry V., (1859); 1887	80, 81
King Henry VIII., 1758; 1786; (c1787): (1855)	82-83
King John, 1863	189
King Lear, (1623); 1605; 1734; (c 1787); 1885; 1910; 1912; 1779; 1843; 1913 ...	1J, 84-86, 137, 138, 166, 180, 190
King Richard II., (1623); 1857; (1857); 1887	1F, 87-89
King Richard III., 1734; 1787; 1814; (1883); 1896; 1852; 1872; 1853; 1882; 1883 90-93, 158, 159, 191, 192	
Lochrine, 1734	94
Macbeth, 1695; 1734; 1786; 1908; 1917; 1790; (1900); 1818; 1838; 1849; 1857; 1881; 1813	95-96A, 139, 145, 156, 181D, 181E, 195-198, 234
Measure for Measure, (1623); 1790...A1, 167	
Merchant of Venice, (1623); 1600; 1701; 1787; 1879; 1918; 1922; (1890); 1888; 1905; (1875); 1881; 1915	1D, 97-100, 135, 146, 181P, 199-201
Merry Wives of Windsor, 1787; 1886...	101-102A
Midsummer Night's Dream, (1623); 1600; (1856); 1888; 1908; 1895; 1818; (1900); 1898	1C, 103-106, 148, 180D, 181F... 202
Much Ado About Nothing, (1623); 1882; 1886	1B, 107, 108
Othello, 1687; 1895; 1883; 1899; 1841; 1874; (1820); 1823; 1900; 1921; 1815; 1817; 1821; 1827; 1831; 1851; 1869; 1883; 1909; 1913... 109, 136, 147, 157, 168, 178A, 181, 181A, 181G, 181N, 203-213	

INDEX—Continued.

SHAKESPEARE'S WORKS. Separate Plays—*cont.*
 Pericles, 1734; 1865 110-112
 Romeo and Juliet, 1637; 1780; 1784;
 (c. 1787); 1874-75; 1875; 1882; 1887; 1818;
 (c. 1840); (c. 1867); (c. 1900); 1820;
 1828; 1836; 1849; 1858; 1875; 1876; 1894;
 1913 113-118, 169-171, 181H, 214-223
 Sir John Oldcastle, 1600 119
 Taming of the Shrew, (1623); 1756; 1922;
 1790; 1895; 1896; 1897; 1913 1E, 119A,
 149, 172, 224-227
 Tempest (The), 1676; 1690; (1787); (1850);
 (1900) 120-121B, 173, 181J
 Thomas, Lord Cromwell, 1734 122
 Timon of Athens, (1623); 1860 ... 1G, 160
 Titus Andronicus, (1885) 123
 Twelfth Night, 1787; 1884; 1922; 1825 ...
 124-125, 150, 235
 Winter's Tale (The), (1856) 127
 Yorkshire Tragedy, 1734 128
 Shakespeare and Behmen 895
 Shakespeare and the Bible 896
 Shakespeare and Music 897
 Shepheard's Kalendar (The) 584
 Sherlock (Rev. M.) Fragment on Shakes-
 peare 721
 Shipman (Tho.) Carolina 585
 Shirley (Wm.) Edward, the Black Prince...
 722
 Simpson (R.) School of Shakespeare ... 908A
 Siddons (Mrs.) Mrs. Galindo's Letter ... 909
 ——— Autographs 979-980
 ——— Portrait 1030
 Sidney (Sir Philip) Countess of Pembroke's
 Arcadia 585A-587
 Singer (Saml. Weller) Text of Shakespeare
 Vindicated 910
 Smith (Wm.) Portrait 1031
 Solbrig (C. F.) Almanach 911
 Somerset (Edmund Beaufort) Document
 Signed 295
 Somerset (Frances Carr.) Autograph ... 374
 Spenser (Edmund) Faerie Queene ... 588-589
 Spouter's Companion 724
 Stafford (Wm.) Compendious Examination
 590
 Stephen (Hy.) World of Wonders 591
 Storer (Thos.) Thomas Wolsey Cardinal...
 592
 Stothard (T.) Shakespeare's Seven Ages of
 Man 1033
 Stow (John) The Annales 593-594
 Straparola da Caravaggio (G. F.) Piacevolis-
 sime Notti 595
 Stratford Jubilee 725

Stratton (T.) Die Komposition von Shakes-
 peare's Romeo and Juliet 912
 Stryienski (C.) Notes Philologiques 913
 Suckling (Sir John) Fragmenta Aurea ... 596
 Suffolk (Charles Brandon) Letter Signed...296
 Suffolk (Lord Thos. Howard) Letter Signed...
 375
 Swinburne (A. C.) The Age of Shakespeare;
 Essays; etc., etc. 914, 925-6
 ——— Autograph MSS. Letters, etc. ... 915-
 924, 981-985
 Symonds (J. A.) Shakespeare's Predecessors
 927
 ——— Autographs 986-990
 Tasso (T.) Godfrey of Bulloigne 597-598
 Tennyson (Alfred, Lord) Autographs ... 990-
 991
 Terentius, Comoediæ 599
 Terence in English, Fabulæ 600
 Terry (Daniel) Autograph 992
 Theatrical Monopoly 726
 Theatrical Taxation 928
 Thesaurus Dramaticus 726A
 Thespiad (A Poem) 929
 Thimm (F.) Shakespeareana 929A
 Thomas (W.) Historie of Italye 601
 Thoms (Wm. J.) Collection of Early Prose
 Romances 930
 Thorpe (W. S.) Hidden Lives of Shakespeare
 and Bacon 251A
 Trhndorff (Professor) Uber den Orestes der
 alten Tragödie 931
 Throckmorton (Sir Nicholas) Letter Signed
 376
 Tyrwhitt (Thos.) Observations and Conjec-
 tures upon some passages of Shakespeare
 726B
 Universal Songster (The) 932
 Vecellio (Cesare) Costume 603
 Venner (Tho.) Via Recta ad Vitam Longam
 604
 Vere (Sir Horace) Auto. Letter Signed, etc.
 377-378
 Verstegan (R.) Restitution of Decayed In-
 telligence 605
 Virgil, The Thirteene Bookes of Aeneidos...
 606
 Waldron (F. G.) Free Reflection 727
 Waller (Edmund) Autograph 397
 Walpole (Horace) Autographs 993-994
 Walpole (Sir Edward) Autographs ... 995-996
 Walsingham (Sir Francis) Letters Signed...
 380-382
 Ward (Rev. John) Diary 933
 Warner (Richard) Letter to David Garrick
 728

INDEX—*Continued.*

- | | | | |
|--|---------|--|--------------|
| Warton (Thomas, the Younger) Autograph
Letter Signed | 997 | Williams (R. F.) The Youth of Shakespeare | 936 |
| Warwick (Ambrose Dudley) Autograph
Signatures | 383-384 | Wilson (C.) Shakespeare and Music ... | 936A |
| Weaver (T.) Plantagenets Tragicall Story... | 607 | Wilson (John) Cheerful Ayres and Ballads;
Shakesperiana | 937, 611-612 |
| Webb (J. Stenson) Shakespeare Reference
Book | 934 | Wilson (Thos.) The Arte of Rhetorique; A
Discourse | 613-613A |
| Weever (John) Ancient Funerall Monu-
ments | 608 | Winstanley (Wm.) Lives of the most Fam-
ous Poets | 614 |
| West (Wm.) First Part of Simboleography | 609 | Withals (J.) Dictionarie | 615 |
| Whalley (Peter) Enquiry into the Learning
of Shakespeare | 729 | Wonderful Secrets of Stage Trick | 733 |
| Whatey (Thos.) Remarks on some of the
Characters of Shakespeare | 730 | Worcester (Thos. Percy) Document Signed... | 297 |
| Whincop (Thos.) Scanderbeg | 731 | Wotton (Sir Hy.) Reliquiæ Wottonianæ... | 616 |
| Whitlock (Richard) Zootomia | 610 | Woodward (Geo. M.) Familiar Verses ... | 734 |
| Wilkes (Geo.) Shakespeare from an Ameri-
can point of view | 935 | Woodward (Henry) Portrait | 1032 |
| Wilkinson (Tate) Memoirs | 732 | Wright (Thos.) Passions of the Minde in
General | 616A |
| Wilks (Robt.) Document Signed | 998 | York (Richard Plantagenet) Letter Signed... | 298 |
| | | Ziegler (F. W.) Hamlets Character | 938 |
| | | Zumel (Enrique) Guillermo Shakespeare... | 939 |

CURRENT CATALOGUES.

We publish a monthly classified list of current literature, containing most publications issued in Great Britain.

This is sent out regularly, free of charge, to any client interested, but only on application.

Cat. No.	387.—Books and Engravings illustrating the Evolution of the Airship and the Aeroplane, Part I.	1,494 Items.
„	402.—Incunabula (Books Printed before 1501)	763 „
„	404.—Illuminated Manuscripts & Miniatures (European & Oriental)	339 „
„	407.—Bookbindings (Historical and Decorative)	461 „
„	413.—Australasia, China, Japan, India, Africa, Turkey, Palestine ...	597 „
„	418.—French Literature, including Manuscripts, Illustrated Books, Armorial Bindings	1,193 „
„	419.—Judaica and Hebraica (Manuscripts and Early Printed Books illustrative of the History, Martyrdom and Literature of the Jews)	362 „
„	420.—Engravings and Etchings	718 „
„	422-423.—English Literature, 15th to 18th Century	2,304 „
„	424.—Standard Authors, Library Sets, etc.	1,821 „
„	425.—Autograph Letters and MSS. (Summer, 1922)	1,008 „
„	426.—Early Works on Medicine, Alchemy, Witchcraft, etc.	614 „
„	427.—Autograph Letters and MSS. (Autumn, 1922)	1,017 „
„	428 & 431.—English Literature of the 19th and 20th Centuries. Two Parts	3,490 „
„	429 & 432.—Bibliotheca Americana et Philippina. Parts I. & II. ...	1,722 „
„	430.—Engravings and Etchings	628 „
„	433.—Autograph Letters and MSS. (Christmas, 1922)	856 „
„	434.—Shakespeare and Shakespeareana	1,042 „
„	435.—Books and Engravings illustrating the Evolution of the Airship and the Aeroplane, Part II.	

IN THE PRESS.

„	436.—Books on the Fine Arts	
„	437.—Literary Manuscripts by English Authors	

Customers' "Wants" searched for and reported free of charge.

Orders through an Agent should be duplicated direct, thus ensuring same receiving immediate attention.

Clients having no further use for this Catalogue would greatly oblige by passing it on to some friend likely to be interested.

No. 434

SHAKESPEARE
AND
SHAKESPEAREANA

A Catalogue issued in Commemoration
OF THE
TERCENTENARY
OF THE
FIRST FOLIO SHAKESPEARE
A.D. 1623—1923

MAGGS BROS.
34 & 35, CONDUIT ST.
New Bond St., London, W.