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English Literature
to the
Death of Dryden

The 937th Caxton Head Catalogue



LONDON

*To be Sold by James Tregaskis
& Son, At the Sign of the Caxton
Head, 66, Great Russell St., W.C.1
1927.*

¶ Some recent Caxton Head Catalogues which are still to be had.

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SEE NO. 457. VAUGHAN.

This does not show the full margins, which measure $5\frac{1}{2}$ by $3\frac{3}{4}$ in.

English Literature to the Death of Dryden

The 937th Caxton Head Catalogue



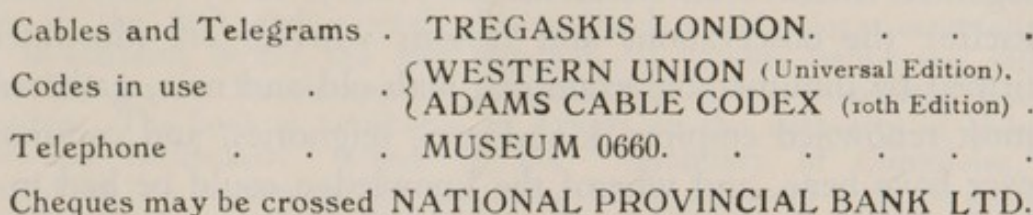
LONDON

*To be Sold by James Tregaskis
& Son, At the Sign of the Caxton
Head, 66, Great Russell St., W.C.1*

1927.

*Every item has been collated with
care, and is therefore guaranteed
perfect, unless the contrary be
indicated.*

CAXTON HEAD CATALOGUE No. 937



Cheques may be crossed NATIONAL PROVINCIAL BANK LTD.

I ALEMAN (Mateo) THE ROGUE: or the life of Guzman de Alfarache.

[*John Haviland*] for *Edward Blount*: London 1623

** The device is that of John Haviland. Verses by Ben Jonson.

Bound with: ALEMAN (Mateo) THE ROGUE: or the second part of the life of Guzman de Alfarache.

G. E. [*?George Eld*] for *Edward Blount*: London 1623

Some leaves soiled and cleaned, 2 vol. in 1, modern vellum, with Arms on side, r.e. £12 15 0.

* Esdaile 8, Wood III 53, BMC 28, Harris 3.

FIRST EDITION (second issue, variety b) of the first English translation, by James Mabbe, of this famous picaresque novel. The first Spanish edition appeared in 1599. Mr. Esdaile describes (erroneously) the issues of 1622 and 1623 as separate editions; they are both made up of the same sheets: in the correct differentiation is

- (1) First issue, with title dated 1622.
- (2) Second issue, exactly the same setting, except the last cipher of the date, where a "3" is substituted for the "2." Of the second issue there are two varieties (a) with a headline, *De epistola*, on * 2 b (b) without it.

This copy is taller than that in the British Museum, measuring in height 185 mm—the B.M. copy measures 174 mm. James Mabbe (1572-1642?), Spanish scholar, born in Surrey, matriculated at Magdalen College, Oxford: adopted the pseudonym of "Don Diego Puede-Ser" (James May-be), translated *Celestina* and the *Exemplary novels* of Cervantes.

2 AMOURS. THE AMOURS OF THE ENGLISH GALLANTRY in Several
Historical Poems. 16mo, slightly cut into and stained, half russia, gilt.

£25 0 0

For Simon Neale: London 1675

**. Bindley and Heber copy. RARE. NOT IN WATT OR BRITISH MUSEUM.

3 ARISTOTLE. POLITIQUES, or discourses of government. Translated out of Greeke into French, with expositions taken out of the best authours, specially out of Aristotle himselfe, and out of Plato, conferred together where occasion of matter treated of by them both doth offer itselfe: the observations and reasons whereof are illustrated and confirmed by innumerable examples, both old and new, gathered out of the most renowned empires, kingdomes, seignories, and commonweals that ever have bene, and wherof the knowledge could be had in writing, or by faythfull report, concerning the beginning, proceeding, and excellencie of civile government. By Loys Le Roy, called Regius. Translated out of French into English. [*Device: McKerrow 309.*] Folio, a few leaves slightly frayed or stained, old calf, gilt back. £7 0 0

Adam Islip: London 1598

** Second edition of the FIRST ENGLISH TRANSLATION. Watt 430. CONTENTS: TRADE ("Of artificiall getting by way of exchange: and of the invention of money"); Education ("That children must be taught four things, viz., Grammar, the art of exercise, musicke, and painting"); Music ("Of musicke by way of disputation, and how children should learne it").

4 [ARNOLD (Richard, *d.* 1521?)] CHRONICLE. Sm. folio (9 $\frac{3}{8}$ by 7 in.), second edition, **black letter**, double columns, woodcut initials, signatures, without page numerals, polished dark brown crushed morocco, gilt edges and inside of boards, g.e. by DE COVERLEY; FINE COPY, with the bookplate of Clarence S. Bemens. £45 0 0

Without name of printer, place or date [Peter Treveris:

Southwark. About 1521]

** Collation: A4 leaves, B8 leaves, C4 leaves, B4 leaves, C—E in eights, F—V in sixes, R8 leaves, S—V in sixes (A1 and V6, blanks, are lacking in this copy). Description: A1: *blank (lacking)*; A2a: In this boke is contained ye names of the baylyfs Custose mayers and the refs of ye cyte of london from the tyme of kynge Richard the fyrst and also the artycles of ye Chartour and lybartyes of the same Cyte And of the chartour and lybartyes of England with other dyvers maters good and necessary for euery cytezen to vnderstand and knowe. Whiche ben shewed in chapyters after the fourme of this kalendyr folowyng; N6a—O2b: *the ballad of the Nut Brown Maid.*

This copy has in addition to the leaves belonging to this edition the leaves containing The Nut Brown Maid, inserted from the first edition. The Hazlitt and Huth copies were without the first and last blank leaves and the copy described by Lowndes without the last; the Huth copy appears to have lacked the whole of sheet "S." In this edition the list of Sheriffs is carried down to 12 Henry VIII. The date is fixed with a reasonable degree of certainty by a paragraph which occurs at the end of the list of Sheriffs (Signature C4 recto, at foot) to the effect that "This yere galy halfpens was banysshed out of england," also "one Luther was accowntyd an eretick," and his "bokes burnyd" on "the xii day of Maij." NOT IN SAYLE. Warton describes this remarkable book as "perhaps the most heterogeneous and multifarious miscellany that ever existed," the first part deals with the municipal antiquities of the city of London; then follows a curious assortment of information on cookery, ink, gunpowder, brewing, soap making, commerce, etc.,

ARNOLD (RICHARD)—*continued.*

together with the famous ballad of the *Nut Brown Maid*: this ballad made its first appearance in Arnold's Chronicle (though why nobody knows): it is wedged between the tolls payable by English merchants selling wares to Antwerp and the differences between the English and Flemish currencies. The fact that there are considerable textual differences between the ballad as it appears in the first and second edition, renders this copy especially valuable, as it contains both: the two together, of course, being the sole authorities for the text. Douce appears to think that it was translated from a German source. The book is attributed to Arnold on the authority of Bale, Pitts, Stowe and Holinshed. Stowe in his "Summary of Chronicles," describes Arnold as "a citizen of London, who, being inflamed with fervente love of good learninge travailed very studiously therein, and principally in observing matters worthy to be remembered of the posteritye; he noted the charters, liberties, lawes, constitucions and customes of the cities of London. He lived in the year 1519." According to Jaggard in this work is to be found the source of "Melancholy Jaques's" reflections on the "Seven Ages of Man" (As You Like It, II, 7): the passage is to be found on signature L2 verso: "The vii ages of man lyuyng in ye worlde. The fyrst age is infancie and lastyth from the byrth vnto vii yere of age. The ii is chyldhod and enduryth vnto xv yere age. The iii age is adolescencye and enduryth vnto xxv yere age. The iiij age is youthe and enduryth vnto xxxvi yere age. The v age is manhod and enduryth vnto l yere age. The vi age is lasteth vnto lxx yere age. The vii age of man is crepyll and enduryth vnto dethe." Jaggard, *Bib. of Shakespeare*, p. 8. Hazlitt, *Collections and Notes*, I, p. 12. Huth Auction Catalogue, No. 276. Lowndes, p. 72. Collier, *Rarest Books in the English Language*, I, p. 30. Douce, Edition of "Arnold," p. v. Allibone, p. 69. D.N.B., I, p. 583.

5 [ARROWSMITH (—)] THE REFORMATION: A Comedy. Sm. 4to, half calf, t.e.g., FINE COPY. £5 5 0

For William Cademan: London 1673

.. FIRST EDITION. Downes says of this play: "The Reformation in the play being the reverse to the laws of morality and virtue, it quickly made its exit." In part this comedy appears like a second *Rehearsal* against Dryden. At p. 47 occurs the following contribution to Shakespearian criticism:—"There are many pretenders, but you see how few succeed; and but in two or three of this [Italian] nation, as *Tasso*, *Ariosto*, and *Guarini*, that write indifferently well, the rest must not be named for Poesy: we have some three or four, as *Fletcher*, *Johnson*, *Shakespear*, *Davenant*, that have scribbled themselves into the bulk of follies [? folios] and are admired to, but ne're knew the laws of heroick or dramatick poesy, nor faith to write true English neither." Hazlitt, *Play Collector's Manual*, p. 191.

6 ASCHAM (Roger) FAMILIARIUM EPISTOLARUM LIBRI TRES, magna orationis elegantia conscripti. Quorum primo praefigitur elegantissima epistola de imitatione oratoria. Huc accesserunt ejusdem pauca quaedam poemata omnia in studiosorum gratiam collecta, et nunc primum aedita studio et labore Eduardi Grantae, Scholae Westmon. Moderatoris. Addita est in fine ejusdam Ed. Gr. oratio de vita et obitu Rogeri Aschami, ac ejus dictionis elegantia, cum adhortatione ad adolescentulos. 12mo, 12 ll., 160 ll., 38 ll., contemporary calf, with the book-plate of Sir Joseph Copley, Bart., and original blank Y2. £15 0 0

FIRST EDITION.

For Francis Celdock: London 1576

BACON (FRANCIS, VISCOUNT ST. ALBANS).

7 INSTAURATIO MAGNA [NOVUM ORGANUM.] [Preface. Dedication to James I. Parasceve ad Historiam Naturalem et Experimentalem. Catalogus Historiarum Particularium, Secundum Capita.] Folio (10½ by 7 in.), fine engraved title-page of a ship in full sail between two pillars by SIMON PASS [for facsimile see Steeves, Plate at p. 62], woodcut ornaments and large pictorial initials, printed in Italic letter, WITH THE BLANK LEAF, c4, red polished levant morocco, 2-line fillet borders on sides, enclosing a line panel, decorated with dots at regular intervals, and inside another 2-line fillet panel, back with raised bands and similar panels, the whole in blind, lettered on back in gold, gilt edges and inside of boards, g.e., by SANGORSKI AND SUTCLIFFE. A VERY BEAUTIFUL COPY. £45 0 0 John Bill: London 1620

** FIRST EDITION. Steeves, *Francis Bacon*, pp. 54, 206, 208, and 213. Tatham, *Chart and Scale of Truth*, Vol. I, p. 353. "Aristotle locked up the temple of knowledge and threw away the key, which, in the absurd and superstitious veneration of his authority, was lost for ages; it was found at last by a native of our own country (the author of the *Novum Organum*), whose name as a philosopher, and particularly as a logician, does more honour to England than his did to Stagyra: who threw open the prison in which Science had been held captive, and once more set her free; and who with bold and virtuous sacrilege tore the laurel from that dark and deified philosopher, which he had so long and so injuriously worn." The engraved title-page to this book is of great interest to the Shakespeare-Bacon theorists, as the coincidence of the following passage from "Love's Labour Lost" (Act V, Scene 2) will show:—

"Beroune. Abate throw at *Novum*, and the whole world againe,
Cannot pricke out five such, take each one in's vaine.
King. The ship is under saile, and here she coms amain."

8 [ADVANCEMENT OF LEARNING.] Historia vitae et mortis. . . . quae est *Instaurationis Magnae* pars tertia. 12mo, with blank leaves for Aa4 and Cc6, old calf. £32 0 0

John Haviland for Mathew Lowndes: London 1623

** FIRST EDITION. Watt 60x. COLLATION: A—F f^s = 3 ff + 454 pp. SEE REPRODUCTION ON PAGE 5.

9 [ADVANCEMENT OF LEARNING.] Two books of the proficiencie and advancement of learning. Sm. 4to, old half calf, FINE COPY. £10 0 0
For William Washington: London 1629

** COLLATION: A—Tt⁴ = [2] + 335 + [1] pp.

DESCRIPTION: A1a: THE / Two Bookes of Sr / FRANCIS BACON. / Of the Proficiencie and Aduance- / ment of Learning, DIVINE / and HVMANE. / To the KING. / [Rule] / [Device: McKerrow 269] / [Rule] / LONDON: / Printed for William Washington, and are / to be sold at his shop in S. Dunstanes / Church-yard. 1629; A1b: [Blank]; Pp. 1-335: [Text]; Tt4b: [Blank].

The first sketch of the *Advancement of learning*.

CONTENTS: Clinical observation (in medicine): comparative anatomy: etc. Lowndes p. 94; Steeves, *Francis Bacon*, p. 58.

FRANCISCI
BARONIS
DE
VERVLAMIO,
VICE-COMITIS

SANCTI ALBANI,

Historia Vitæ & Mortis.

SIVE,
TITVLVS SECVNDVS
in Historiâ Naturali & Experimental
ad condendam Philosophiam:

Quæ est
INSTAVRATIONIS MAGNÆ
PARS TERTIA.



LONDINI,
In Officina IO. HAVI AND, impensis
MATTHÆI LOWNES. 1623.

BACON (FRANCIS)—*continued*.

IO [THE ADVANCEMENT, etc.] Two books, etc. [*Another edition*.]
Sm. 4to, title soiled and backed, a few side notes shaved, modern sheep.
£3 5 0 J. L. [*John Lichfield*] for Thomas Huggins: Oxford 1633

*. COLLATION: AS No. 9. DESCRIPTION: A1a: THE TWO / BOOKES
OF / Sr FRANCIS BACON, / OF / THE PROFICIENCE / and Advancement
of Learning, / DIVINE and HVMANE. / [Rule] / To the KING / [Rule] /
[Woodcut] / OXFORD, / Printed by I. L. Printer to the Vniversity, for /
Thomas Huggins, 1633. / With permission of B. Fisher; A1b: [Blank]; Pp.
1-335: [Text]; Tt4b: [Blank].

A close reprint of the edition of 1629. Hazlitt quotes an edition of the same date, but printed by "L. L."

Lowndes p. 94; Steeves p. 58; Madan, *Early Oxford press*, p. 164, No. 3.

II [ADVANCEMENT OF LEARNING.] Of the advancement or proficiency of learning, or the partitions of sciences. IX bookes. [First part of the *Instauratio Magna*.] Folio, portrait and engraved title by MARSHALL, contemporary calf, FINE UNPRESSED COPY, SOME EDGES ROUGH. £15 0 0 Leonard Lichfield for Robert Young and Edward Forrest: Oxford 1640

*. FIRST EDITION of the FIRST ENGLISH TRANSLATION of the first part of the Advancement of learning.

We have examined six copies of this book, two in our possession (T1, the present copy, T2, another copy) and four in the British Museum Library.

We have noticed the following variations between these copies:—

- (1) Errata, 8 lines (C1, B3, B4).
- (2) Errata, 7 lines (C2, B1, B2).
- (3) Colophon dated 1639 (B2).
- (4) Colophon dated 1640 (C1, C2, B1, B3, B4).
- (5) P. 7, l. 24, "forget" (B2, B3).
- (6) P. 7, l. 24, "forget" (C1, C2, B1, B4).
- (7) P. 90 as "80" (C1, B2, B4).
- (8) P. 90 correct (C2, B1, B3).
- (9) P. 97 as "185" (C1, B1, B4).
- (10) P. 97 correct (C2, B2, B3).
- (11) OO2b numbered "292" (C1, B4).
- (12) OO2b correctly numbered "220" (C2, B1, B2, B3).
- (13) OO3a numbered "293" (C1, B4).
- (14) OO3a correctly numbered "221" (C2, B1, B2, B3).
- (15) pp. 426, 427 as "430," "431" (C2, B1).
- (16) pp. 426, 427 correct (C1, B2, B3, B4).

With regard to the first and second points, the additional line of errata is not caused by an addition to the text but to a re-setting in a different sized type; we are not able to say which of these settings is the earlier.

BACON (FRANCIS)—*continued*.

12 CERTAINE CONSIDERATIONS touching the better Pacification, and Edification of the Church of England. Sm. 4to ($7\frac{1}{8}$ by $5\frac{1}{4}$), LARGE PAPER (?), dentelle ornament on title-page, woodcut ornaments and initials, with original blank at end, calf roxburghe. FINE LARGE CLEAN COPY, IN UNPRESSED STATE. £25 0 0

For Henry Tomes: [London 1604 (?)]

**. Sayle, 3221. McKerrow, Dict. of Printers, 266-267. We give the date as given in the British Museum General Catalogue. The earliest edition known to Lowndes and Halkett and Laing.

13 CERTAINE MISCELLANY WORKS . . . Published by William Rawley, D.D., one of his Majesties Chaplaines. 4to, original calf re-backed, Chippendale Bookplate of Rev. S. Harper, LARGE COPY. £5 15 0

J. Haviland for H. Robinson: London 1629

**. FIRST EDITION. This copy was sold by the British Museum as a duplicate in 1769. The four tracts included in the volume each with a separate title are:—Considerations touching a Warre with Spaine.—An Advertisement touching an Holy Warre.—An Offer to King James of a Digest to be made of the Lawes of England.—The History of the Reigne of King Henry the Eighth.

14 THE HISTORIE OF THE RAIGNE OF KING HENRY THE SEVENTH. Written by the Right Honourable Francis, Lord Verulam, Viscount St. Alban. Sm. folio (17 by 7 in.), portrait of Henry VII by PAYNE, elaborate woodcut title, modern polished calf, FINE COPY. £15 0 0

Matthew Lownes and William Barret: London 1622

**. FIRST EDITION.

15 THE HISTORIE OF THE RAIGNE OF KING HENRY THE SEVENTH. Folio ($10\frac{3}{8}$ by $7\frac{3}{8}$ in.), portrait of King Henry by John Payne (slightly repaired in margin), title enclosed by woodcut border, of pillows, etc., decorated by festoons of grapes, woodcut ornaments and initial letters, name on title-page, calf (rebacked). £7 10 0

W. Stansby for Matthew Lownes and William Barret: London 1622

FIRST EDITION.

**. Grolier Club Collations, No. 16 [6] + 248 pp. Dedicated to Charles, Prince of Wales, afterwards Charles I. With the bookplates of General, the Honourable Robert Taylor and the Marquis of Headfort.

16 THE HISTORY OF THE REIGNS OF HENRY VII, HENRY VIII, EDWARD VI, AND QUEEN MARY. The first by Viscount St. Alban, the other three by Francis Godwin, Bishop of Hereford. Folio, oval portrait of Bacon, *act.* 66, half calf, with bookplate by Spencer Walpole. £1 10 0

G. G. for R. Scot and others: London 1676

**. An admirable series of Tudor biographies, here published collectively for the first time.

17 [BAKER (Thomas, fl. 1700-1709)] THE HEAD OF THE NILE : or the Turnings and Windings of the Factions since [Sixteen hundred and] Sixty, in a dialogue between Whigg and Barnaby. 4to, 41 pp., wrapper, cobb boards, RARE. £2 5 0 Walter Davis: London 1681

*. Halkett and Laing (1076) quote from Wood. Not in D.N.B., Lowndes, Watt, or B.M. Gen. Cat.

18 BARCLAY (Alexander) HERE BEGYNNETH THE ECLOGUES [I—III] OF ALEXANDER BARCLAY, priest, whereof the first thre conteineth the miseries of courtiers (*sic*) and courtes of all princes in generall. The mattier (*sic*) whereof was translated into Englyshe by the saied Alexander in forme of dialoges, out of a book named in Latin, Miserie Curialium, compiled by Eneas Silvius, poete and oratour, which after was pope of Rome, and named Pius [ii.]. In the whiche the interloquutors be, Cornix and Coridon. 4to (7 $\frac{1}{16}$ by 5 $\frac{3}{8}$ in.), (A-O4, P2, **black letter**, title within woodcut border, dark polished calf. £105 0 0
Humphrey Powell: London [about 1548]

*. Corser, *Collectanea Anglo-Poetica*, Vol. I, pp. 170-172: "EXTREMELY RARE EDITION. . . . Although professed to be translated from the *Miseriae curialium* of Eneas Sylvius, they are more of the nature of paraphrases, and contain certain very large additions by the author, interesting chiefly for the accounts which they give of the manners and customs of those times." Brant, *Ship of Fools*, Trans. by A. Barclay. Edinb., 1874, Vol. I, pp. xevii-cix. *A bibliog. Cat. of Barclay's Works*, No. III d. Handlist of English Printers: H. Powell. Not in Hazlitt; or Palmer, *Catalogue of English poetry*.

19 BARCLAY (John) THE MIRROUR OF MINDS, or Barclay's *Icon animarum*, Englished by T[homas] M[ay]. 16mo, with the blank leaf P6, some lower edges uncut, slightly soiled, some leaves slightly defective, a few ms. notes, new polished calf, r.e. £10 0 0

John Norton for Thomas Walkley: London 1631

*. FIRST EDITION of May's translation. D.N.B. xiii, p. 144, No. 5. Chapter 9 treats of "Turkes and Jewes."

20 B[ARON] (Robert) MIRZA: a Tragedie. 12mo, a few headlines very slightly cut into, morocco gilt, g.e., by RIVIERE. £9 0 0

For Humphrey Moseley and T. Dring: London [1642]

FIRST EDITION.

*. Robert Baron has acquired the reputation of being the cleverest plagiarist of his century: this is his best known work, which is to a great extent modelled on Ben Jonson's *Catiline*, the similarity between the ghost of Emirhamze Mirza and that of Sylla being particularly striking. In the preface the author himself remarks on the similarity between his own play and Denham's "Sophy," but says that he had completed three acts before he saw it. The two plays are both based on a story in Sir Thomas Herbert's *Travels*. In spite of the extensive borrowings from Ben Jonson, there are many good lines which

BARON (ROBERT)—*continued*.

have not yet been traced to any other writer. The author adds over one hundred pages of notes. The play is undated, but Denham's *Sophy* was published in 1642, and Charles I, to whom it is dedicated, was beheaded in 1649; the Hoe Catalogue assigns it to the year 1642.

Langbaine, p. 12. D.N.B., I, 1191. Halliwell, *Dict. of Plays*, p. 171. Hoe Cat., I, 193.

21 BARREY (Lord or Ludowick) RAM-ALLEY or Merry Trickes. A Comedy. Divers times here-to-fore acted by the Children of the Kings Revels. Small 4to, some leaves slightly browned and mended, polished morocco roxburghe. £52 0 0

John Norton for Robert Wilson: London 1636

*. Ingleby ("Shakespeare's Centurie of Prayse," p. 95) gives several parallel passages from *Romeo and Juliet*. Fleay ("Shakespeare Manual," p. 19) says that this "play is one continuous parody of Shakespeare," and that it contains, besides the *Romeo and Juliet* allusions, references to *Hamlet*, *Othello*, *Much Ado about Nothing*, and others.

22 BARCKLEY (Sir Richard) A DISCOURSE OF THE FELICITIE OF MAN, or his Summum bonum. Sm. 4to, printer's woodcut device on title (McKerrow, 112 b.), with the rare woodcut device of the author on leaf before the title (otherwise blank) and inscribed *Florescit funere Fama*. A similar device is on the last page, but inscribed *Feliciter Infelix* with the monogram R.B.; this last device is repeated on Sig. A4; original sheep, sound copy. £7 10 0

[James Roberts] for William Ponsonby: London 1603

*. The Retrospective Review says of this work: "A garner filled with the most amusing and best histories and little narrations told in the author's own words and occasionally enlarged, but in perfect keeping and consistency." Contains, p. 25, the story as in the Induction to Shakespeare's "Taming of the Shrew." At p. 38 is the story of Lucretia and Tarquin.

23 BAYLEY (Lewis, Bishop of Bangor) YR YMARFER O DDUIOLDEB yn cyfarwyddo dyn i rodio fel y rhyngo ef fodd Duw . . . Gyfuth wyd . . . o waith Row Vaughan. . . . Y pedwaredd argraphiad yn Gmyraeg. 12mo, contemporary sheep. VERY RARE. £7 10 0

Thomas Jones: Shrewsbury [c. 1700]

*. Not in Rowlands or Cardiff Cat. Cooke and Bailey in *Bibliographer* III, 63, and V, 7. The *Practice of piety* was, with the *Whole duty of man* the most popular manual of devotion of the seventeenth century. Bunyan, referring to this book, and Dent's *Plain man's pathway to heaven*, says: "In these two books I should sometimes read with her [Mrs. Bunyan], wherein I also found some things that were somewhat pleasing to me." A lady in Farquhar's *Constant couple*, surveying her "captives," represents a colonel courting her "out of the *Practice of piety*; therefore is a hypocrite." Wolcot ("Peter Pindar") represents Whitbread as bribing voters with "Bunyan's" and "Practices of piety." The book was translated into French (1625), German (1629), Polish (1647) and North American Indian (1665).

24 BEAUMONT (Francis) and FLETCHER (John) A KING AND NO KING, acted at the Black-Fryars, by his Majesties Seruants. And now the third time Printed, according to the true Copies. Written by Francis Beaumont and Iohn Fletcher, Gent. Sm. 4to, red polished French morocco, double gold lines on sides, inside gold dentelles, name and date 1716 written on title, a few words missed in printing on Gr verso, has the blank leaf before title, FINE AND LARGE COPY. £9 0 0

Printed by A. M. for Richard Hawkins, and are to be sold at his Shop in Chancerie Lane, neere Serjeants inn 1631

*. A—M, in fours. Greg. Handlist of Plays, p. 7. For comparisons with parts of Coriolanus, see Furnivall's Allusions to Shakespeare, pp. 61-2. Not in Sayle U.L.C.

25 BEAUMONT (Francis) and FLETCHER (John) TWO NOBLE KINSMEN. Sm. 4to, imprint cut into, modern red levant morocco, gilt. £220 0 0 *Thomas Cotes for John Waterson: London 1634*

*. FIRST EDITION. COLLATION: [A]¹, B—M⁴ N¹ = [2] + 88 + [1] pp. DESCRIPTION: [A]1a: THE / TWO / NOBLE / KINSMEN: / Presented at the Blackfriars / by the Kings Maiesties servants /, with great applause: / [Rule] / written by the memorable worthies / of their time: / Mr. John Fletcher, and / Mr. William Shakespeare. / Gent. / [Rule] / [Device: McKerrow 283] / [Rule] / Printed at London by Tho. Cotes, for John Waterson: / and are to be sold at the signe of the Crowne / in Pauls Church-yard, 1634; (Facsimile of title: Wise I, p. 24); [A]1b: PROLOGVE; Pp. 1-88: [Text]; N1a: EPILOGVE; N1b: [Blank].

Lowndes p. 2304; Allibone p. 2007; Wise: *Ashley Lib. Cat.* I, p. 23; D.N.B. xvii, p. 1318; Hazlitt: *Hdbk.* p. 204, No. 7; Greg: *Hdlist of plays*, p. 9; Hazlitt: *Play Coll. Man*, p. 241; Baker: *Biog. Dram.*, iv, p. 347; Jaggard: *Shakesp. Bib.*, p. 485; Brit. Mus. Cat. Extract: *Shakespeare*, 181; Brit. Mus. First Folio Exhib. Cat., p. 51, No. 13. Furnivall: *300 fresh allusions to Shakesp.*, p. 314.

We follow Dr. Greg and Mr. Wise in assigning this play to Beaumont and Fletcher. It is highly probable that traces of Shakespeare's work are to be found in it. The plot is from Chaucer's *Palamon and Arcite*.

A copy of this play was shewn in the British Museum Shakespeare Exhibition of 1923.

SEE REPRODUCTION ON PAGE 11.

26 BEAUMONT (Francis) and FLETCHER (John) WIT WITHOUT MONEY. A Comedie, as it hath beene Presented with good Applause at the private house in Drurie Lane by Her Majestie's Servants. Small 4to (7½ by 5½ in.), polished calf, gold lines on sides and back, inside gold dentelles, g.e., by DE COVERLEY. £12 10 0

Printed by Thomas Cotes for Andrew Crooke and William Cooke: London 1639

*. FIRST EDITION. Baker, *Biog. Dramat.*, p. 414: "This comedy is a

THE TWO NOBLE KINSMEN:

Presented at the Blackfriars
by the Kings Maiesties servants,
with great applause:

Written by the memorable Worthies
of their time;

{ Mr. John Fletcher, and } Gent.
{ Mr. William Shakspeare. }



Printed at London by Tho. Cotes, for John Waterfon:
and are to be sold at the signe of the Crowne
in Dunst Church-yard. 1624.

BEAUMONT AND FLETCHER—*continued*.

very entertaining one, and is among the number of few pieces written by these authors, which, within these last forty years, were represented on the London stages. The scene of it lies in London. The character of Valentine, who renounces all patrimony, and resolves to live by his wit, is whimsical, yet spirited and pleasing; as also that of the widow, who is won by the bluntness and open sincerity of his behaviour. There is likewise true humour in several of the inferior characters." The names of the authors misprinted "Beaumont" and "Flecher."

27 BEAUMONT (Francis) and FLETCHER (John) THE MAIDS TRAGEDY, As it hath been divers times Acted at the Black-Friers, by the King's Majesties Servants. The sixth Impression, Revised, Corrected exactly by the Original. Small 4to, WOODCUT ON TITLE (*see note*), new calf roxburghe, soiled, and the corners a trifle worn. £1 17 6
For William Leake: London 1650

*. Pollard, *Old Picture Books* (chapter on woodcuts in English plays before 1660), pp. 192-3, with a facsimile of the woodcut in the present play. It shows the fight between Aspatia and Amintor. Baker, *Biog. Dramat.*, p. 10: "This play is an exceedingly good one, and has always met with approbation."

28 BEAUMONT (Francis) and FLETCHER (John) COMEDIES AND TRAGEDIES. Written by Francis Beaumont and John Fletcher, Gentlemen. Never printed before And now published by the Authors' Originall Copies. Folio, engraved portrait by MARSHALL. New plain polished calf, very fine copy. £120 0 0

*Printed by Humphrey Robinson and for Humphrey Moseley:
London, 1647 (—1652)*

*. FIRST EDITION. WITH THE WORKS IS BOUND AN UNCUT COPY OF THE FIRST EDITION OF "THE WILD-GOOSE CHASE," which is, from a bibliographical point of view, a separate work, but as it supplements the plays printed in 1647, it is sometimes found attached to them. We are unable to trace the existence of another uncut copy. The title is as follows: "THE WILD-GOOSE CHASE, a Comedie, as it hath been acted with singular applause at Black-Friers: Being the Noble, Last, and onely Remaines of those Incomparable Drammatists, Francis Beaumont and John Fletcher, Gents. . . Humphrey Moseley: London 1652."

¶ The *Comedies and Tragedies* are dedicated to the Earl of Pembroke, to whom the first folio of Shakespeare is also dedicated. In the address to Pembroke in the present volume a reference is made to this fact; Shakespeare being referred to as the "Sweet Swan of Avon Shakespear."

29 BEAUMONT (Francis) and FLETCHER (John) FIFTY COMEDIES AND TRAGEDIES. Original calf, repaired. Clean and sound copy. £14 10 0 1679

*. SECOND EDITION, in which 19 plays appear for the first time.

30 BEAUMONT (Francis) and FLETCHER (John) A KING AND NO KING. As it is now acted at the Theatre Royal by His Majesties Servants. 4to, leaf of *The Persons Represented*, wrapper. £2 2 0

Printed by Andr. Clark for William & John Leake 1676

31 BEAUMONT (Francis) and FLETCHER (John) THE PROPHETESS: or the History of Dioclesian, with alterations and additions, after the Manner of an Opera, represented at the Queen's Theatre, By Their Majesties Servants. 4to, wrapper. £2 5 0

Printed by Jacob Tonson 1690

32 BEAUMONT (Francis) and FLETCHER (John) BEGGAR'S BUSH: a comedy. Written by Mr. Francis Beaumont and Mr. John Fletcher. [*Ornament.*] 12mo, some leaves stained, wrapper. £1 5 0

A[aron] Rhames for W[illiam] Smith: Dublin 1724

.. NO OTHER COPY OF THIS EDITION KNOWN.

33 BEAUMONT (Joseph, D.D.) PSYCHE: or Loves Myserie In XX Canto's: Displaying the Intercourse Betwixt Christ and the Soule. Folio (11 $\frac{3}{8}$ by 7 $\frac{3}{8}$ in.), contemporary calf. £6 10 0

John Dawson for George Boddington: London 1648

.. FIRST EDITION. Grolier Club *Collations and Notes*, 36: D.N.B. ii, 61: "The poem represented the soul led by divine grace and her guardian angel through the various temptations and assaults of life into her eternal felicity." Some years after this book was published, Beaumont engaged himself in a long controversy with Dr. Henry More, the Platonist.

This copy contains A₁, a blank leaf.

34 BEHN (Mrs. Aphra, 1640-1689) ABDELAZAR, or the Moor's Revenge. A Tragedy. Sm. 4to, roan roxburghe. £3 5 0

J. Magnes and J. Bentley: London 1677

FIRST EDITION.

.. This play is an alteration of Marlowe's "Lust's Dominion; or, the Lascivious Queen." From this latter Young also conceived his tragedy, "The Revenge"; the death of a father and the loss of a crown being the motives of resentment in both Abdelazer and Zanga. (Vide Hazlitt). "Mrs. Behn has made some considerable changes in the fifth act and improved the whole play. Abdelazer is a striking character; the outlines of Zanga are evidently borrowed from it, etc. Abdelazer's avowal of his guilt in the last scene is an addition by Mrs. Behn." LARGE COPY.

35 BEHN (Mrs. Aphra) ABDELAZAR, or the Moor's Revenge. A Tragedy. Sm. 4to, cobb boards £3 5 0

J. Magnes & J. Bentley: London 1677

36 [BEHN (Aphra, Mrs.)] THE DEBAUCHEE: or, The credulous cuckold, a comedy. Acted at His Highness the Duke of York's Theatre. Licenced, Feb. 23, 1676/7. Roger L'Strange (*sic*). [Books newly printed for James Knapton.] Sm. 4to, slightly discoloured, a few leaves scribbled on, or cut into, a few edges uncut, wrapper. £2 15 0

For John Amery: London 1677

**. FIRST EDITION. Founded on Richard Brome's *Mad couple well matched*. The prologue and epilogue are by Lord Rochester.

37 [BEHN (Mrs. Aphra)] THE ROVER, or, The Banished Cavaliers. As it is acted at His Royal Highness, the Duke's Theatre. 4to (8½ by 6½ in.), red morocco roxburghe, *Hailstone copy*. £3 0 0

John Amery: London 1677

FIRST EDITION.

**. Baker (Biog. Dramat.) opines that the play is "very entertaining, and contains much business, bustle, and intrigue, supported with an infinite deal of sprightliness."

Ashley Library Catalogue, I, 29. This copy is a quarter of an inch taller than the one in the possession of Mr. Wise. Page 5 of the preliminary matter contains a list of books published for John Amery. The "Postscript" on the last leaf deals with the accusation that the play is a garbled version of *Thomaso*.

38 BEHN (Mrs. Aphra) THE FEIGN'D CURTIZANS: or A Night's Intrigue. A Comedy. As it is Acted at the Dukes Theatre. 4to (8½ by 6¼ in.), new boards, buckram back. £6 0 0

Jacob Tonson: London 1679

**. Dedicated (in a most servile manner) to Nell Gwynn. Baker, *Biographia Dramatica*: "This play met with very good success, and was generally esteemed the best she has written." Baker explains the plot of the play, in which two ladies obtain their differently disposed lovers by the same means, namely, by assuming the character of courtesans "being productive of great variety."

39 BEHN (Mrs. Aphra). THE LUCKEY CHANCE: or, An Alderman's Bargain: A Comedy, as it is acted by their Majesty's Servants. Sm. 4to, last leaf mounted on end paper, half calf, from the Britwell Court Library, and with the bookplate of F. A. Mashall. £ 3 15 0

R. H. for W[illiam] Canning: London 1687

40 BERGERAC (Savinien Cyrano de) SATYRICAL CHARACTERS and handsome descriptions in letters, written to several persons of quality. Dedicated to the Duke of Arpaion by Monsieur de Cyrano Bergerac. Translated out of the French by a person of honour [Sir Thomas Saint Serf]. 12mo, a few headlines cut into. Original sheepskin, modern gilt, crest stamped in gold on sides. CLEAN COPY. £26 0 0

For Henry Herringman: London [May] 1658

*. British Museum General Catalogue, "C," vol. 64, p. 182. A note in the Maidment copy attributes this translation to Sir Thomas Saint Serf, the translator of the same author's "World in the Moon."

COLLATION: A—M8. A1 blank. M8 errata leaf. Savinien Cyrano de Bergerac (1619-1655), born in Périgord, a French dramatist and notorious duellist. He served in the French army in his youth. Died in Paris 1655. He is best known from Rostand's famous play. (Thomas: A dictionary of universal biography, vol. I, p. 333, B.M.G.C., lxiv, 181a). The present volume contains, *inter alia*, essays on "My friends the water drinkers," "Witches," "A plagiary," Scarron, "A reader of romances," "Physicians," etc. The crest is not recorded by Davenport: English heraldic book stamps.

41 BLADEN (Martin) SOLON: or, Philosophy no defence against love. A tragi-comedy, with the masque of *Orpheus and Euridice*. Written by Captain Martin Bladen. *Parve, nec invidio sine me, liber, ibis in Urbem*. Ov. de Trist. Sm. 4to, modern cloth boards, roan back (stilted). £2 8 0

For R[ichard] Smith and J[ohn] Nutt:
London 1705

42 BLOUNT (Charles) MISCELLANEOUS WORKS. 12mo, some leaves browned, contemporary sheep. £3 15 0 1695

*. FIRST EDITION. Contains—*inter alia*, "A just vindication of learning, AND OF THE LIBERTY OF THE PRESS."

43 BOCCACCIO (Giovanni) [THE DECAMERON] THE MODELL OF WIT, MIRTH, ELOQUENCE AND CONVERSATION. Framed in Ten Dayes of an hundred curious Pieces by seven Honourable Ladies and three Noble Gentlemen. Preserved to Posterity by the renowned John Boccaccio, the first Refiner of Italian Prose: and now translated into English. (Vol 2. The Decameron containing an hundred pleasant Novells, Wittily discoursed, betweene seven Honourable Ladies and three Noble Gentlemen. The last Five Dayes). 2 vol. in 1, folio, many woodcuts and ornamental initials. Outer margin of title restored, slightly affecting border, one or two tiny rust holes. Volume one contains the blank leaf Nn4. Bound by Bedford in crushed red morocco, triple gold lines on sides; gilt panelled back, inside gold dentelles, g.e. FINE COPY OF AN IMPORTANT BOOK. £40 0 0

Isaac Jaggard: London 1625 (Vol. 2, 1620)

*. Second issue of the first edition of the Decameron in English, the first

BOCCACCIO (GIOVANNI)—*continued*.

issue having both title pages dated 1620. The British Museum does not possess the 1625 issue of Vol. I.

The Grolier Club, in their Collations and Notes 250, only mention in a note the re-issue of Vol. I in 1625, and in their description of the 1620 Vol. II make a curious error in the collation. It is stated that signature P. has only 3 leaves. Both in this copy and in that in the British Museum there are four leaves to that signature. The copy described by the Grolier Club was evidently imperfect and wanted leaf P2.

44 BODLEY (Sir Thomas) BODLEIOMNEMA. Sm. 4to, Arms of Oxford University on title-page, woodcut ornaments, polished calf, FINE COPY. £14 0 0 *Joseph Barnes: Oxford 1613*

** A collection of elegaic verses by members of Merton College, Oxford, on the death of Sir Thomas Bodley.

This copy has the original blank leaf for N4. According to Sayle, the Cambridge University Library only possess a fragment of two leaves of this book.

45 BRATHWAITE (Richard) MERCURIUS BRITANNICUS, or The English Intelligencer. A Tragic-Comedy, at Paris. Acted with great Applause. Sm. 4to, polished morocco, gold lines on sides, inside gold dentelles. £30 0 0 *Printed in the year 1641*

** FIRST EDITION. A—E2 in fours. The title at the beginning of the text is as follows:—The Censure of the Judges; or, The Court Cure. The play relates to the attack by the House of Commons upon those Judges (particularly Justice Hatton and Justice Croke) who supported the ship-money tax of Charles I. The Grolier Club Catalogue is in error in saying that the English edition is without the Epilogue which is present in this copy on the recto of the last leaf. Greg. List of English Plays is only able to quote one copy, that in the British Museum.

46 [BRATHWAITE (Richard)] BARNABY'S JOURNAL, under the names of Mirtilus and Faustulus shadow'd. For the Traveller's Solace lately publish'd to most apt Numbers reduc'd and to the old Tune of Barnaby commonly chanted. By Corymbaeus. Pott 8vo, tree calf gilt, name on title. 15/- *London 1774*

** Written in English and Latin doggerel verse.

47 [BREWER (Anthony)] THE COUNTRIE GIRLE: a comedie. Never printed before. By T. B. Sm. 4to (6½ by 5 in.), title-page and some other leaves cut into at foot, half red roan. £8 10 0

For A. R.: London 1647

** FIRST EDITION. Huth Auct. Cat., No. 993. NOT IN THE ASHLEY LIBRARY OR GOSSE LIBRARY CATALOGUE.

48 [BREWER (Anthony)] LINGUA, or, The Combate of the tongue, and the five sences of superioritie: a pleasant comedie. Sm. 4to (7 $\frac{1}{8}$ by 5 $\frac{1}{4}$ in.), slightly cut at foot, half blue calf. £5 10 0

Augustine Mathewes for Simon Waterson: London 1632

**. W. W. Greg, *List of English Plays*, p. 134. "Tobacco" is personified in this play and takes a prominent part in Act iv, Scene 3.

49 BRIGHT (Timothy) A TREATISE ON MELANCHOLY: containing the causes thereof, and reasons of the strange effects it worketh in our minds and bodies: with the phisicke cure, and spirituall consolation for such as have thereto edjoynd an afflicted conscience. The difference betwixt it, and melancholie with diverse philosophicall discourses touching actions, and affectations of soule, spirit, and body: the particulars whereof are to be seene before the booke. By T. Bright, doctor of phisicke. 12mo, device on title, woodcut initials and ornaments, errata leaf at end, contemporary limp vellum, modern gilt lettering on back.

£28 0 0 *Thomas Vautrollier: London 1586*

**. FIRST EDITION. B.M. Cat. of Eng. Bks., 272. There are two editions of 1586: (1) the above, (2) printed by J. Windet: London; Herbert, *Typ. Antiquities*, 1074.

Carlton, *Timothe Bright*, 51-2: "A comparison of the two works [Bright's *Treatise* and Burton's *Anatomy*] discloses a similarity of plan which can hardly be the result of accident"; 55-57: "Burton refers repeatedly in the course of his *magnum opus* to the *Treatise of Melancholy*, and occasionally quotes from it by way of illustrating his arguments." Mr. Carlton goes on to quote several authorities to prove that Shakespeare was familiar with the *Treatise*, and that traces of its influence are to be found in *Hamlet*: 50: "That Vautrollier's [edition] was the *editio princeps* is shewn by the fact that it contains a leaf of 'Faults escaped in the printing,' the faults being corrected in Windet's edition"; 192-193.

SEE REPRODUCTION PAGE 18.

50 BROME (Alexander, 1620-1666) SONGS AND OTHER POEMS. Sm. 8vo (few headlines and catchwords shaved), portrait of the author by A. Hertochs, and royal crown woodcut on title, old calf, red edges. £20 0 0

Henry Brome: London 1661

**. FIRST EDITION. Besides the rare portrait, this copy has the 4 extra unpagged leaves between pp. 32 and 33, and the additional 8 leaves between pp. 126 and 127. Amongst the commendatory verses are some in dialogue form by Izaak Walton.

51 BROME (Richard) THE ANTIPODIES: A Comedie. Acted in the yeare 1638, by the Queenes Majesties Servants, at Salisbury Court in Fleet-Street. 4to (7 $\frac{3}{8}$ by 5 $\frac{1}{4}$ in.), plain margins of three leaves added, polished calf extra, double gold lines on sides, inside dentelles. LARGE COPY. £18 0 0

Printed by J. Okes for Francis Constable 1640

**. FIRST EDITION. A—L in fours. The author was for some time a

A
TREATISE OF
MELANCHOLIE.

CONTAINING THE CAUSES
thereof, & reasons of the strange effects it worketh
in our minds and bodies: with the phisicke cure, and
spirituall consolation for such as haue thereto ad-
ioyned an afflicted conscience.

*The difference betwixt it, and melancholie with diuerse
philosophicall discourses touching actions, and af-
fections of soule, spirit, and body: the par-
ticulars whereof are to be seene
before the booke.*

By T. Bright Doctor of Phisicke.



Imprinted at London by Thomas Vautrola
lier, dwelling in the Black-
Friars. 1586.

SEE ITEM NO. 49.

BROME (RICHARD)—*continued*.

menial servant to Ben Jonson. At the end is an extraordinary notice in reference to the presentation of the play at the "Cock-pit stage, in the right of my most deserving friend Mr. William Beeston." Not in Sayle, U.L.C.

Greg, "Handlist of Plays," p. 14. Ingleby, "Shakespeare's Centurie of Prayse," p. 225. Allusion to Shakespeare at C2a, line 31:—

"*Let.* I tell thee,
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."

52 BROME (Richard) THE ANTIPODIES. [*Another copy.*] Blue
morocco, gilt. £19 0 0 1640

53 BROME (Richard, *servant to Ben Jonson, d. 1652?*) THE
SPARAGUS GARDEN: a comedie. Acted in the yeare 1635, by the then
Company of Revels, at Salisbury Court. [See facsimile of title: Wise
Ashley Catalogue I. p. 67] Sm. 4to, modern crimson crushed morocco,
gilt. £20 0 0 *John Oakes for Francis Constable: London 1640*

**. FIRST EDITION, FIRST ISSUE. COLLATION: A—L4.

Greg, p. 14. Wise I, p. 66: "First issue with the epilogue printed at the foot of signature A4 recto and repeated at the foot of L4 verso."

Richard Brome (d. 1652?), dramatist; servant to Ben Jonson, whose friendship he afterwards enjoyed; wrote in conjunction with Jonson's eldest son Benjamin, *A fault in friendship*, a comedy, 1623; subsequently wrote plays for the Globe and Blackfriars (King's players), and the Cockpit in Drury Lane and Salisbury Court in Fleet Street (Queen's players), and other theatres; associated with Thomas Heywood in authorship of *Late Lancashire Witches*, printed 1634. His works (twenty four in number) include, *A jovial crew*, acted 1641, printed 1652; *The Northern lass*, printed 1632; *Queen and concubine*, printed in 1659; and *The Queen's exchange*, printed in 1657; some of his plays may be described as comedies of actual life after the model of Jonson, others as romantic comedies. The two species, however, are not strictly kept asunder.

"*The Sparagus Garden*, produced in 1635, seems likewise to have been exceptionally popular (if we are to suppose it to be referred to as 'Tom Hoyden o' Taunton Dean' in the epilogue to the *Court Beggar*, but Halliwell ([*Dictionary of old English plays*] 249) seems to think this a separate play; here it need only be mentioned as an example of the consistent and unredeemed grossness of Brome's 'mirth,' and, (inasmuch as the play has an air of truthfulness about it) as one among the many indications of the fact that in point of morals there was not much to choose between the London world of Charles II's reign and that of his father's." (*Dictionary of National Biography*. Thin Paper Edition II, pp. 1301-1305).

54 BROOKBANK (Joseph) THE WELL-TUNED ORGAN. Sm. 4to (7 $\frac{3}{16}$ by 5 $\frac{9}{16}$ in.), modern red morocco, gilt, FINE LARGE UNPRESSED COPY. £20 0 0 [*Without printer*]: London 1660

*. FIRST EDITION. COLLATION: A2 B—I4 K2; [4] + 67 + [1] pp.

DESCRIPTION: A1a *within double rules*: THE / Well-tuned Organ, / OR, AN / EXERCITATION; / WHEREIN, / This *Question* is fully and / largely discussed, / *whether or no* Instrumental, and Or- / ganical musick be lawful in Holy Publick / ASSEMBLIES? / which *Query* is made good in the *Affirmativ*, / by sufficient *Arguments*; the *Objections* repelled; / and *Directions* given for the safe and profitable / practice thereof. / [Rule] / By the Blessing of God upon the Industry of / Joseph Brookbank, Minister of Gods Holy Word / and Sacraments; Intended for the *Glory of God*, / the *Quiet and Peace of these Nations*. / [Rule] / LONDON, / Printed Anno Domini, 1660; A1b: [blank]; A2a: [Ornament] / TO / The most Pious, Gracious & Illustrious Prince, / CHARLES the Second, / Your Gracious Maiesties / most faithful Subject, / Joseph Brook Bank. / London, Aug. / 24, 1660; B1a—K2a (pp. 1-67): [Text]; K2b: [Advertisement and errata.]

Hazlitt II, p. 63; Wood III, col. 541. The present copy is larger than that in the British Museum, which measures 7 $\frac{1}{8}$ by 5 $\frac{7}{16}$ inches.

Dictionary of National Biography, Epitome, p. 149: Joseph Brookbank, Brooksbanke or Brookesbanke (born in 1612), minister and schoolmaster; B.A., Brasenose College, Oxford; minister of West Wycombe, Buckinghamshire; minister and schoolmaster in Jerusalem Court, 1654; published educational and religious works.

55 BROWNE (Thomas, *Knight*) WORKS. Folio, engraved portrait of the author by WHITE, title in red and black, old calf, a clean and unpressed copy, with the ex-libris of the Duke of Kent. £6 10 0

Tho. Besset [etc.]: London 1686

*. FIRST COLLECTED EDITION. This (first) edition contains, together with the Miscellany Tracts, edited by Tenison, all Browne's works which had appeared during his lifetime.

56 BROWN (Thomas, *Knight*) WORKS. [*Another copy.*] Half calf. £4 0 0 1686

57 BROWNE (Thomas, *Knight*). CHRISTIAN MORALS. . . . Published . . . by John Jeffery, D.D., Arch-Deacon of Norwich. 16mo, original panelled calf. £3 0 0

University Press for Cornelius Crownfield [etc.]: Cambridge 1716

*. FIRST EDITION. D.N.B. III, p. 70.

58 [BRYDGES (Grey, Baron Chandos)] HORAE SUBSECIVAE. Observations and Discoveries. 8vo, contemporary calf with the large stamp impressed in gold of the Bridgewater Crest on sides, below being the letters F. B., *i.e.*, Frances Countess of Bridgewater, the wife of the first Earl of Bridgewater of the second creation, RARE AND INTERESTING PROVENANCE. £10 15 0 *Edward Blount: London 1620*

*. A manuscript note on the fly-leaf reads: "The never-to-be-forgotten Legacy of the Right honorable truly noble and vertuous matron, the Lady ffancis Countesse of Bridgewater." The Countess (1583-1636) was the daughter of the Earl of Derby.

59 BUC (Sir George, *d.* 1623) THE GREAT PLANTAGENET. Or a Continued Succession of that Royall Names, from Henry the Second, to our Sacred Sovereigne King Charles. By Geo. Buck, Gent. 4to, leaf before title, recto blank, and cut of the Royal Arms on verso, russia, gold lines on sides and back. Narcissus Luttrell's copy, with price "4d." £25 0 0 *Nicholas and John Okes: London 1635*

*. Collation A—G4 (last blank wanting). Grolier Club Cat. 114. The work is a second edition of Buc's "Daphnis Polystephanos" of 1605. The Grolier Club says: "The present volume shows so many changes from the last one described [*i.e.*, 'Daphnis,' etc.] as to make it doubtful whether to call it a second edition or an entirely new poem. . . . The whole poem is re-written and considerably altered. It is not known who is responsible for these alterations, but the fact that the death of James I (1625) is alluded to in the forty-fifth stanza would conclusively prove that they were not the work of Sir George Buck [or Buc], who died in 1623." The Eclogue between Damaetas and Silenus has a separate title.

60 [BUCHANAN (George)] TYRANICALL GOVERNMENT ANATOMISED: or, A Discourse concerning Evil Councillors. Being the Life and Death of John the Baptist. And Presented to the Kings most Excellent Majesty by the Author. 4to, a few leaves cut into, autograph of John Clarke at foot of title and picturesque seventeenth century writing on last page, polished calf, inside gold dentelles, RARE. £24 0 0

Printed for John Field: London 1642 [-3]

*. A—C in fours, D two leaves. The Latin original of this was written by Buchanan while at Bordeaux in order to turn the students' attention to classical models. It was published in this country in 1578. This translation, which has been attributed to Milton by Peck, 1740, Begley and others was printed by order of the House of Commons, the order being printed on the title-page; the order, however, does not appear in the printed Journals. It was evidently intended as a warning to Charles I, and appears to be aimed at the Queen. Buchanan left England as a fugitive Catholic in 1636, and on his examination by the Inquisition referred to this drama as a proof of his orthodoxy. There is no doubt that the play refers to affairs in England, and that by John the Baptist, Buchanan meant Sir Thomas More, Herodias stands for Anne Bullen, and Herod to a sound Catholic would typify Henry VIII.

61 [BURTON (Robert)] THE ANATOMY OF MELANCHOLY, what it is, With all the Kinds, Causes, Symptomes, Prognostickes, & seuerall Cures of it. Folio, engraved title with portrait, device at end [McKerrow 408], contemporary calf, repaired. £6 0 0

John Lichfield for Henry Cripps: Oxford 1632

*. Madan, Oxford, 162.

62 BUTLER (Samuel, 1612-1680) HUDIBRAS. THE FIRST PART. Written in the time of the late Wars, **the First Issue of the Genuine Edition.** 8vo. London. Printed by J. G. for Richard Marriott, under Saint Dunstan's Church in Fleet Street, 1663.—HUDIBRAS. THE SECOND PART. By the Author of the First. **First Genuine Issue.** 8vo. London: Printed by T. R. for John Martyn and James Allestry at the Bell in St. Paul's Church Yard, 1664.—HUDIBRAS. THE THIRD AND LAST PART. Written by the Authour of the First and Second Parts. **First Genuine Issue.** 8vo. London: Printed for Simon Miller, at the Sign of the Star at the West End of St. Paul's, 1678. 3 vol., uniformly bound in dark olive crushed levant morocco extra, line borders, inside gold borders, g.e. by RIVIERE, VERY FINE COPY FROM EDWARD HUTH COLLECTION. £42 0 0

*. These Three Parts are FINE COPIES OF THE RARE GENUINE FIRST ISSUES OF THE FIRST EDITIONS OF HUDIBRAS, having the lines of Errata at the end of each volume. A reference to the Rosierucians at p. 41 of Part I and one of the characters of Canto 3 of Part II is Sidrophel the Rosierucian.

63 [C. (S.)] THE ART OF COMPLAISANCE, or the means to oblige in conversation. [Quotation and ornament.] 16mo, old sheep, repaired. £2 5 0

For John Starkey: London 1673

*. Collation: A⁶ B—H¹² g⁶.

64 CAEDMON. PARAPHRASIS POETICA GENESIOS ac praecipuarum sacrae paginae historiarum, abhine annos MLXX. Anglo-Saxonice conscripta, et nunc primum edita a Francisco Junio, F. F. Sm. 4to, Anglo-Saxon letter, contemporary calf, 2 line gold fillet borders on sides, back in compartments with floral ornaments, FINE COPY. £6 10 0

Christopher Cunradi: Amsterdam 1655

*. THE FIRST ISSUE OF THE FIRST EDITION of any portion of the reputed works of Caedmon. The second issue consists of the sheets of this edition issued with a new title-page by James Fletcher, Oxford, in 1752. The manuscript from which this text is printed is in the Bodleian Library, and dates back to the tenth century. The first part, which is all that was printed on this occasion, contains paraphrases of portions of the books of Genesis, Exodus and Daniel. The attribution of these poems to Caedmon—the manuscript being

CAEDMON—*continued*.

anonymous—is due chiefly to the fact that they correspond exactly to Bede's account of Caedmon's literary productions. Modern scholars, however, do not believe that all the poems in this manuscript are of common authorship. Not the least interesting aspect of Caedmon is the fact that there is strong ground for believing that Milton was under this poet's influence. The Dictionary of National Biography says: "No discussion of the Bodleian manuscript would be complete without some reference to the interesting question of the influence which it is supposed to have exercised upon Milton in the composition of *Paradise lost*. The resemblances in matter and expression between some passages of Milton's poem and the Anglo-Saxon 'Genesis' are so remarkable that it is difficult to regard them as fortuitous."

65 CAMUS (Jean Pierre) ADMIRABLE EVENTS: Selected out of Four Bookes by J. P. Camus. Together with the Morall Relations, written by the same Author, and translated into English by S. Du Verger. Sm. 4to, title in ornamental border, with THE FIRST BLANK LEAF, cobb boards. £8 0 0

T. Harper for A. Roper: London 1639

.. FIRST ISSUE OF THE FIRST EDITION. Esdaile English Tales and Romances, p. 27, quotes a copy corresponding to this in the Bodleian Lib. A copy with a different imprint exists in the Univ. Lib., Camb. No copy in the British Museum. There was a copy of this rare book in the Britwell Collection lacking the blank leaf A₁; copies, such as the present, containing it, are seldom met with.

66 [CAREW (Thomas)] COELUM BRITANICUM. (*sic*). A Masque at White-hall in the Banqueting-House, on Shrove-Tuesday-Night, the 18, of February, 1633. 4to, A VERY FINE COPY OF CAREW'S MOST IMPORTANT PLAY, calf roxburghe. £36 0 0

Thomas Walkley: London 1634

.. FIRST EDITION. Halkett & Laing 421; Lowndes 372; Greg "Masques," p. 3; Hazlitt, p. 75.

67 CAREW (Thomas) POEMS. Small 8vo, eighteenth century calf, gilt back. £10 5 0

I. D. for Thomas Walkley: London 1642

.. SECOND EDITION. The D.N.B. observes that his verses are "melodious and highly polished, though characterised by the usual conceits and affectations of his time."

68 CARLELL (Lodowick) THE PASSIONATE LOVERS, a Tragi-Comedy. The first and second parts. Twice presented before the King and Queen's Majesties at Somerset-House, and very often at the Private House in Black-Friars, with great Applause. Written by Lodowick Carlell, Gent. Sm. 8vo (A₃—in fours; B-L in eights, A₁ and L₈ are blank, wanting), some leaves little soiled, mottled calf by BAYNTUN, RARE. £14 0 0

Humphrey Moseley: London 1655

.. FIRST EDITION. This edition and a quarto were published in 1655. The quarto was printed from the same type as this octavo, but it was of course reimposed: Dedicated to the illustrious Princess Mary, Duchess of Richmond and Lenox.

69 [CARTWRIGHT (William)] THE ROYALL SLAVE. A Tragi-Comedy, Presented to the King and Queen by the Students of Christ-Church in Oxford, August 30, 1636. Presented since to both their Majesties at Hampton Court by the Kings Servants. Sm. 4to, wrapper. £25 0 0
W. Turner for T. Robinson: Oxford 1639

**. FIRST EDITION. Greg Handlist of English Plays, p. 17. Not in Sayle U.L.C.

70 CARYLL (John) SIR SALOMON: or the cautious coxcomb: a Comedy. As it is acted at His Royal Highness the Duke of York's Theatre. [Translated and adapted by John Caryll.] [Ornament.] Sm. 4to, slightly soiled and frayed, blue cloth, gilt. £3 3 0

Henry Herringman: London 1671

**. FIRST EDITION. COLLATION: A² B—N⁴ (N⁴, a blank leaf). Not in Lowndes.

An adaptation of *L'école des femmes* of Molière. The play had a run of twelve days. (Hazlitt: *A manual for the collector of old English plays*, p. 213).

71 CHAPMAN (George) CAESAR AND POMPEY: a Roman tragedy, declaring their Warres. [See Ashley Lib. Cat., plate facing p. 180.] Sm. 4to (7 $\frac{3}{8}$ by 4 $\frac{3}{16}$ in.), half red morocco, woodcut initial letters and ornaments; FINE COPY. £35 0 0

Thomas Harper for Godfrey Edmondson and Thomas Alchorne: London 1631

**. FIRST EDITION. Ashley Library Cat., Vol. I, pp. 178-179. This copy is considerably larger than the Ashley, which measures 7 by 5 $\frac{3}{8}$ inches.

72 CHAPMAN (George) THE TRAGEDY OF ALPHONSUS, Emperour of Germany, as it hath been very often acted (with great applause) at the Privat house in Black Friars by his late Maiesties Servants. 4to (8 $\frac{1}{4}$ by 6 $\frac{1}{4}$ in.), red morocco, roxburghe, VERY LARGE COPY, EXCESSIVELY RARE IN THIS STATE. £28 0 0
Humphrey Moseley: London 1654

**. FIRST EDITION. A, 2 leaves; B—K in fours. Greg, "List of English Plays" 21 suggests "more probably by George Peele."

73 CHAMBERLAYNE (William, 1619-1689) PHARONNIDA: A Heroick Poem. With fine Portrait by HERTOCHS. Sm. 4to, polished red levant morocco extra, g.e. £12 0 0

Robert Clavell: London 1659

**. FIRST EDITION. A—R in eights, A—N in eights. In the dedication to Sir William Portman, Baronet, Chamberlayne observes: "Animated by

CHAMBERLAIN (WILLIAM)—*continued*.

your late Candid Reception of my more youthful labours, whose humble flights having your name to beautifie their Front, past the publick view unsullied by the Cloudy Aspect of the most Critick Spectator; I have once more," etc. The only known work by the same writer to which this passage can point is his "Love's Victory," a play, printed in 4to, 1658. See Corser's "Collectanea," vol. ii, pages 275-80. Rare.

74 CHARLES (Duke of Mantua) THE LOVES OF CHARLES, DUKE OF MANTUA, and of Margaret, Countess of Rovera [a romance.] 12mo, plain calf; first leaf blank, A FINE COPY. £14 0 0

For Henry Herringman: [London] 1669

*. FIRST EDITION. Esdaile, *Tales and Romances*, p. 184.

75 [CHARLETON (Walter) and PUTEANUS (Erycius)] THE EPHESIAN AND CIMMERIAN MATRONS: two notable examples of the power of love and wit. 12mo, frontispiece, folio N₃ supplied from a slightly shorter copy, contemporary calf. £18 10 0

For Henry Herringman [London] 1668

*. COLLATION: 1 leaf, A—M^s N⁴, frontispiece. This copy lacks N₄, a blank leaf. N_{1b}-N_{3b}: "Some books printed for Henry Herringman." The first edition appeared in 1651 or 1652 (Lowndes, p. 422). Other editions, 1653, 1658 (Robert Watt; *Bibliotheca Britannica*, col. 216g.) 1659. "Ephesian matron" only (Arundell Esdaile: *A list of English tales*, p. 184). Part II has a separate title-page: "The Cimmerian matron, to which is added, the Mysteries and miracles of love. By P.M., Gent." The story known as the "Ephesian Matron" is supposed to have been one of the lost Milesian Tales. The earliest extant version is to be found in the *Satiricon* of Petronius, chapters 111 and 112. It is, perhaps, one of the most widely diffused stories in the history of fiction: after Petronius we find it in the "Seven wise masters," in the fabliau, *De la femme qui se fit putain sur la fosse de son mari*, in the *Cento novelle antiche* (No. 56), in Sercambi (November 16), Annibale Compeggi, and Eustazio Manfredi, in St. Evremond's *Oeuvres meslées*, Brinon's *Tragicomedy*, in "The widow's tears," La Fontaine, Voltaire's *Zadig* (ch. 2), John of Salisbury's *De nugis curialium*, and lastly was made the subject of an opera, by Isaac Bickerstaffe in the eighteenth century, (Edward Griesbach: *Die Wanderung der Novelle von der treulosen Wittwe durch die Weltliteratur*; John Colin Dunlop: *History of prose fiction*, 1888, vol. 1, pp. 94-96), it is also said to have been common all over China (De Halde: *General history of China*, 1736, vol. 3, pp. 134-155). The outline of the story is as follows: A lady of Ephesus, on the death of her husband, not contented with the usual demonstrations of grief, descended with the corpse into the vault in which it was interred, resolving to perish there with sorrow. But at length a common soldier who had been appointed to watch the bodies of malefactors crucified in the vicinity, lest they should be taken down by their relations, perceiving a light descended into the vault, and soon persuaded the lady to live. That very night, in her funeral garments, and by the grave of her husband, she proved complaisant to her new and unknown lover. In the meanwhile one of the corpses, which the soldier had been set to guard, had been stolen, and the lady, to save her new swain from punishment, proposed that her husband's corpse should take the place of the criminal's. (Dunlop 94, 95).

76 CHAUCER (Geoffrey, 1328?-1400) THE WORKES OF GEFFRAY CHAUCER NEWLY PRINTED, with dyuers workes which were neuer in print before: As in the table more playnly dothe appere. Cum priuilegio. Folio (12 by 7 $\frac{5}{8}$ in.), title within woodcut border of architectural design, with a medallion portrait at top, printed double columns in **black letter**, woodcuts of speakers to the Knight's and Squire's Tale, ornamental woodcut initial letters, two leaves slightly defective, and some contemporary MS. notes, old calf (repaired), with the bookplate of the Honourable William Howard. £75 0 0

[At end] *Imprynted at London by Robert Toye, dwellyng in Paules churche yard at the sygne of the Bell [about 1545]*

*. Collation: A. 8 leaves; B—V in sixes; X, 4 leaves; Aa—Zz; Aaa—Qqq, in sixes (Qqq6, a blank, lacking in this copy. Description: A1a, *Title-page*; A1b—A2b, *To the kynges hyghnesse, my most gracious soueraygne lorde Henry the eight*; A2b—A3a (signed A2), *A table of all the names of the workes containned in this volume*; A3a—A3b, *Eight goodly questyons, with their aunswers*; A3b—A4a (signed A3) *To the kynges most noble grace and to the lordes and knyghtes of the garter*; A4a—X4a, *The Caunterbury tales*; X4b, *blank*; Aa1a, *a fresh title-page*; *The Romant of the Rose, with woodcut border of general title-page repeated*; Aa1b, *blank*; Aa2a—Gg3a, *Text*; Gg3a—Oo5b, *Troylus and Creseyde*; Oo5b—Pp1b, *The testament of Creseyde*; Pp1b—Pp3a, *Here foloweth the complaynt of Creseyde*; Pp3a—Rr4a, *The legende of good women*; Rr4a—Rr4b, *A goodly balade of Chaucer*; Rr4b—Zz1a, *Boecius de consolacione philosophie*; Zz1a—Aaa1b, *The dreame of Chaucer*; Aaa1b—Aaa5b, *The assemble of Fcules*; Aaa5b—Bbb1a, *The Floure of Curtesye*; Bbb1a—Bbb1b, *How pytie is deade*; Bbb1b—Bbb6a, *La belle dame sans mercy*; Bbb6b—Ccc2a, *Of Quene Annelida and false Arcite*; Ccc2b—Ccc6b, *The assemble of ladyes*; Ccc6b—Eee3b, *The conclusyons of the Astrolabye*; Eee3b—Fff1a, *The complaynt of the blacke knyght*; Fff1a—Fff2a, *A prayse of women*; Fff2a—Ggg6b, *The house of fame*; Ggg6b—Nnn3a, *The Testament of Love*; Nnn3a—Ooo1a, *lamentacion of Mary Magdaleyne*; Ooo1a—Ooo4a, *The Remedy of Love*; Ooo4a—Ooo6b, *The Complaynte of Mars and Venus*; Ooo6b—Ppp3a, *Here after foloweth the letter of Cupide*; Ppp3a—Ppp4a, *A balade in comendacion of our Lady*; Ppp4b—Ppp6b, *John Gower vnto the worthy and noble kynge Henry the fourth*; Ppp6b—Qqq2b, *Of the Cuckowe and the Nyghtyngale*; Qqq2b—Qqq3b, *Scogan vnto the lordes and gentylmen of the kynges house*; Qqq3b, *Good counsayle of Chaucer*; Qqq3b—Qqq5b, *Balade of the vyllage without payntyng*; Qqq5b, *Epitaphium Galfridi Chaucer, per poetam lauretum Stephanum Surigonum Mediolanensem in decretis licentiatum*.

Third collected edition. The Grolier Club collation is B—X in fours, whereas this copy is as stated above (B—V6 X4). As the two collations agree in all other respects there is little doubt that the Grolier Club description is inaccurate. This edition appears with four different imprints in the colophon—Toye, Kele, Bonham and Petit—and seems to have been their joint undertaking. It was formerly considered to have been printed prior to John Reynes's edition of 1542, and in some catalogues has been confounded with that edition, though really differing very widely from it; the best recent authorities, among them the late Henry Bradshaw, of Cambridge University Library, place this edition between the editions of 1542 and 1561. The Bibliotheca Anglo-Poetica

CHAUCER—*continued*.

describes it as "a well printed volume, and profusely decorated with ornamented capitals, many of which are executed with considerable taste."

Shakespeare's debt to Chaucer is well known: without noticing the doubtful cases we have the following poems by Chaucer (or attributed to him in this volume) which have influenced the dramatist. "Troilus" (plot of "Troilus and Cressida"). "The Testament of Creseyde" (alluded to in "Henry V"), the "Knight's Tale" (for some elements in the Theseus-Hippolyta plot of "A Midsummer Night's Dream"), and a reference to the "House of Fame."

77 [CHAUCER (Geoffrey)] AMORUM TROILI ET CRESEIDAE Libri duo priores. Sm. 4to (7 $\frac{3}{16}$ by 5 $\frac{7}{16}$ in.), title within architectural woodcut border, device [not in McKerrow], printed in Italic and **black letter**, sheep. £4 10 0 *John Lichfield: Oxford 1635*

*. Madan, *The Early Oxford Press*, p. 183, No. 3. "This appears to be by far the earliest translation of any part of Chaucer into another language."

78 CHURCHYARD (Thomas) THE WORTHINESS OF WALES. Sm. 4to, **black letter**, blank corner of N₃ repaired, old green morocco, gilt by Faulkner, with his ticket, FINE COPY. £225 0 0

George Robinson for Thomas Cadman: London 1587

*. FIRST EDITION. COLLATION: *4 A² B—N⁴. DESCRIPTION: *1a: THE / Worthines / of Wales: / Wherein are more then a thousand seuerall things / rehearsed: some set out in prose to the pleasure of the / Reader, and with such varietie of verse for the / beautifying of the Book, as no doubt shal / delight thousands to vnderstand. / Which worke is enterlarded with many wonders and right strange / matter to consider of: All the which labour and deuice is / drawne forth and set out by Thomas Church- / yard, to the glorie of God, and honour of / his Prince and Countrey. / [Ornament] / ¶ Imprinted at London, by G. / Robinson, for Thomas Cadman. / 1587; *1b: [Blank]; *2a—*4b: To the Queenes / most Excellent Maiestie, Elizabeth, / . . . Thomas Churchyard; A1a—A2b: To every loving and / friendly Reader; B1a—N4a: [Text]; N4b: [Churchyard's Coat of Arms].

Hazlitt, *Handbook*, p. 108, No. 33. Hazlitt's collation is inaccurate.

SEE REPRODUCTION PAGE 28.

79 CIBBER (Colley, 1671-1757) LOVE'S LAST SHIFT; or the Fool in Fashion. A Comedy. As it is Acted at the Theatre Royal by His Majesty's Servants. 4to, roan roxburghe. £4 0 0

H. Rhodes, R. Parker, and S. Briscoe: London 1696

*. FIRST EDITION OF CIBBER'S FIRST PLAY. A₄+B₂+C—N₄. Baker, *Biog. Dramat.*, p. 395: "As it was the first attempt this gentleman made as an author, so was the performance of the part of Sir Novelty Fashion in it the means of establishing his reputation as an actor, in both which lights he for many years afterwards continued a glittering ornament to the English stage." Lord Dorset said that "for a young fellow to show himself such an actor and author in one day was extraordinary."

THE Worthines of Wales:

*Wherein are more then a thousand severall things
rehearsed : some set out in prose to the pleasure of the
Reader , and with such varietie of verse for the
beautifying of the Book, as no doubt shal
delight thousands to vnderstand.*

*Which worke is enterlarded with many wonders and right strange
matter to consider of: All the which labour and deuice is
drawne forth and set out by Thomas Church-
yard, to the glorie of God, and honour of
his Prince and Countrey.*



Imprinted at London, by G.
Robinson, for Thomas Cadman.

1587.

SEE ITEM NO. 78.

80 CLELAND (James) A MONVMENT OF MORTALITIE vpon the Death and Fvnerals of the Gracious Prince LODOVICK, late Duke of Richmond and Lenox, Earl of New-castle, and Darnley, &c., Knight of the Noble Order of the Garter, Lord High Steward to the King's most Excellent Majesties most Honourable Household, etc. Sm. 4to, wants engraving, hand-dyed calf roxburghe, *very fine copy*, RARE. £12 0 0
Printed by William Stansby for Ralph Hounthwaite: London 1624

.. ORIGINAL EDITION. Not in Sayle, U.L.C.

81 [CLEVELAND (John)] THE IDOL OF THE CLOVVNES, or, Insurrection of Wat and Tyler, with his fellow Kings of the Commons [etc.] 12mo, (140 by 85 mm.), old calf. £4 0 0 *London 1654*

.. FIRST EDITION. Grolier Club Collations, 1775 (with facsimiles of title-page). Smith, Bibliotheca Cantiana, 325. Not in Watt. There were three editions in the same year, of which this (according to the Grolier Club) is the first. The Woodhouse copy sold for £5 7s. 6d.

82 CLEVELAND (John) WORKS, containing his Poems, Orations, Epistles, Collected into One Volume, with the Life of the Author. 8vo, engraved portrait inserted, old calf, rebaked. £3 10 0

R. Holt for Obadiah Blagrove: London 1687

.. Grolier Club Collns. and Notes. 182; Lowndes, 480. On the last leaf (at the end of the list of books sold by Obadiah Blagrove) is "An Advertisement of a most excellent Water for the Preservation of the Eyes." sold by Blagrove at 1s. per bottle. It is said that the Water enabled a Bishop to read without glasses a 90 years of age.

83 CONGREVE (William, 1670-1729) THE DOUBLE DEALER, a Comedy. Acted at the Theatre Royal, By Their Majesties Servants. 4to, full polished calf, triple gold lines on sides, gilt back, inside gold dentelles, g.e. by BROCA. A FINE COPY. £6 15 0

Jacob Tonson: London 1694

.. FIRST EDITION. A+a+B-L₄. Baker, *Biog. Dramat.*, p. 172: "This is the second play the author wrote: the characters of it are strongly drawn, the wit is genuine and original, the plot finely laid, and the conduct inimitable." Our authority goes on to relate that the play did not meet with the success it deserved. It has, however, survived as one of Congreve's best works, and was altered by Kemble at the end of the eighteenth century.

The book contains over three pages of verses by *Dryden* "To my Dear Friend Mr. Congreve, call'd The Double Dealer," in which Congreve is compared with Shakespeare.

84 CONGREVE (William) THE OLD BATCHELOUR, a Comedy. As it is Acted at the Theatre Royal, by Their Majesties Servants. 4to, roan roxburghe. £2 0 0 *Peter Buck: London 1694*

.. A-H₄.

85 CONGREVE (William) A PINDARIQUE ODE humbly offer'd to the King on his taking Namure. Folio, half polished sheep. £1 5 0

.. FIRST EDITION.

Jacob Tonson: London 1695

86 CONGREVE (William) THE BIRTH OF THE MUSE. A Poem. To the Right Honourable Charles Montague, Chancellor of the Exchequer, &c. Sm. folio, 16 ll., wrappers. £3 17 6

Jacob Tonson: London 1698

.. FIRST EDITION. RARE. Not in D.N.B., Lowndes, Locker, Grant. Charles Montague appointed Congreve "commissioner for licensing hackney coaches" on 12th July, 1695, which post he held until Dec., 1705.

87 CORY (John) THE METAMORPHOSIS: or, the Old Lover outwitted. A Farce. As it is now Acted at the New Theatre in Lincolns-Inn-Fields. Written originally by the famous Molière. 4to, some leaves browned, wrapper. £2 10 0

Bernard Lintott: London 1704

.. A—H in fours. There is very little of Molière in this play except a portion of the plot.

88 COSTLIE WHORE (The) A COMICALL HISTRIE Acted by the companie of the Revels. Sm. 4to, some leaves slightly cut into, blue half calf. £18 0 0

Augustine Mathewes for William Sheares, and

Hugh Perrie: London 1633

.. FIRST ISSUE OF THE FIRST EDITION. Not in Halkett & Laing. Lowndes (p. 530); Greg, List of Masques, p. 59; Greg, Handlist of Plays, p. 137. A—H4 (A, blank, lacking). This rare first issue is not in the British Museum, which has the two later varieties. The first issue reads "Histrie" on title, and Hugh Perrie's name appears in the imprint; in the second, "Historie" is inserted in place of "Histrie"; and the third variety does not have Hugh Perrie's name, in addition to the above correction. The connection of the names of Sheares and Perrie appears to have been unknown to Plomer, and is exceedingly rare. The work was published from Britaine's Burse, where, according to Plomer, Sheares began to publish in 1635, and this, therefore, is one of the first books from that house.

89 [COTTON (Charles)] SCARRONIDES: or Virgile travestie: a mock poem. 12mo, 2 parts in one volume, contemporary panelled calf, g.e., with the Sheppard book stamp on flyleaf. FINE COPY. £6 5 0

E. Cotes for Henry Brome: London 1664-1665

.. FIRST EDITION.

90 COWLEY (Abraham, 1618-1667) POEMATATA LATINA. Portrait by W. Faithorne, brilliant impression. 8vo, hand-stained calf, from the libraries of R. Towneley, with armorial bookplate and Joseph Knight, with bookplate by W. Bell Scott, and Knight's writing above. A FINE COPY. £1 18 0

T. Roycroft: Londoni 1668

.. FIRST EDITION.

91 COWLEY (Abraham) THE WORKS OF MR. ABRAHAM COWLEY. Consisting of Those which were formerly Printed and Those which he Designed for the Press, now published out of the author's original copies. Small folio (11½ by 7 in.), engraved portrait of Cowley by FAITHORNE, contemporary calf; a clean and unpressed copy. £3 0 0

Printed by J. M. for Henry Herringman: London 1669

*. On the death of Cowley the work of revising all the printed works and collecting all the papers was put in the hands of Sprat, who prefixes an account of the author. The portrait by Faithorne is often lacking.

Cowley is, happily, more favoured to-day than in the time of Lamb, who writes in a letter to Coleridge: "In all our comparisons of taste, I do not know whether I have ever heard your opinion of a poet very dear to me, though now out of fashion—Cowley."

91a [CRASHAW (Richard)] DUCIS EBORACENSIS FASCIAE a musis Cantabrigiensibus raptim contextae. Sm. 4to, calf, date on title "14 Oct. 1633." £18 0 0 *Th. Buck and R. Daniel: Cambridge 1633*

*. Pp. 50-51 contain a composition by Richard Crashaw, the poet, and p. 78 a set of elegiacs by Edward King, the subject of Milton's *Lycidas*. Crashaw's earliest printed contribution to literature appeared in 1632; this is his second. His earliest separately published work came out in 1634.

92 CROUCH (Humphrey) THE HEROICK HISTORY OF GUY EARL OF WARICK. Sm. 4to, numerous crude woodcuts, many leaves repaired, small portions of text in facsimile, crimson morocco, gilt, g.e., by F. Bedford. £34 0 0 *For Edward Brewster: London 1671*

*. COLLATION: A—C⁴.

DESCRIPTION: A1a: THE HEROICK / HISTORY / OF / GUY Earl of Warwick. / Written by HUMPHREY CROUCH / [Woodcut] / LONDON, Printed for Edward Brewster, 1671; A1b: blank; A2a [Ornament] / THE / Heroick History / OF / Guy Earl of Warwick. / [etc.]; C3b, line 7: FINIS, C4a: [Ornaments] / Books newly Printed for Edward Brewster, at / the Crane in St. Pauls Churchyard, 1671; C4b: woodcut.

EXCEEDINGLY RARE: Not in the British Museum, Esdaile, or Hazlitt.

Humphrey Crouch, or Crowch (fl 1635-1671) ballad writer and pamphleteer.

93 [CROUCH (John)] A MIXT POEM, partly historicall, partly panegyricall, upon the Happy Return of His Sacred Majesty Charls the Second, and his Illustrious Brothers, the Dukes of York and Glocester, with Honourable Reflections upon some State Martyrs, and the Renowned Generall, not forgetting the Rump and its Appurtenances. By J. C. Gent. Sm. 4to, some leaves cut into, half sprinkled calf, gilt. 15/-

For Thomas Betterton: London 1660

*. FIRST EDITION. Hazlitt, Hdbk., p. 132, No. 2. D.N.B., v. p. 234, remarks that "Thomas Betterton" is very likely identical with the famous actor: Plomer omits him.

94 CROWNE (John) SIR COURTLY NICE: or, It cannot be. A comedy. As it is acted by His Majesties servants. Written by Mr. Crown. Sm. 4to, some pages cut into or discoloured, wrapper. £5 0 0

H[enry] H[ills], Jun[ior] for R[ichard] Bentley and
Jos[eph] Hindmarsh: London 1685

**. FIRST EDITION. "The plot and part of the play is taken from a Spanish comedy called: *No puede ser*; or, *It cannot be*, and a comedy called *Tarugo's Wiles* [by Sir Thomas St. Serfe]. The song of *Stop-Thief* is a translation or rather a paraphrase of Mascarille's *Au Voleur*, in Molière's *Précieuses ridicules*" (Baker, *Biog. Dram.*, 1812, Vol. IV., pp. 274-275).

95 [CURIO (Coelius Secundus)] PASQUINE IN A TRANCE. A christian and learned dialogue (contayning wonderfull and most strange newes out of heaven, purgatorie and hell) wherein, besydes Christes truth playnely set forth, ye shall also finde a nombre of pleasaunt hystories, discovering all the crafty conveyances of Antichrist, whereunto are added certayne questions then put forth by Pasquine, to have bene disputed in the Councell of Trent. Turned out of the Italian . . . by W. P. [with verses by Bernard Garter.] Sm. 4to, printed chiefly in black letter, fine large woodcut initials, title slightly soiled and repaired, one leaf in facsimile, modern calf. £6 0 0

William Seres: London [c. 1566]

**. FIRST EDITION. Entered at Stationer's Hall 1565-6. An attack on the monastic system, celibacy, confession, free will, etc.

96 D. (J.) THE KNAVE IN GRAINE, new vampt, a witty comedy, acted at the *Fortune* many dayes together with great applause. Sm. 4to, modern calf gilt. £20 0 0

J. O. [?John Okes] for John Nicholson: London 1640

**. FIRST EDITION. COLLATION: [A]² B—L⁴ M². DESCRIPTION: [A] 1a: The Knave in Graine, / New Vampt. / A witty Comedy, Acted / at the *Fortune* many dayes to- / gether with great / Applause. / [Rule] / Written by J. D. Gent. / [Rule] / [Device: McKerrow 269] / [Rule] LONDON: / Printed by J. O. and are to be sold by / John Nicholson at his Shop under / St. Martins Church neare / Ludgate, 1640; [A] 1b: [Blank]; [A] 2a: [Ornaments] / To the Generous Reader; [A] 2b: [Ornament] / The Actors Names; B1a—M2b: [Text].

Greg, p. 137. "The incident of Julio cheating his drunken guests is repeated by Head in his *English Rogue*, part III., Ch. 13; and that of his cheating the countryman of the piece of gold, is in the *Account of the hard frost of 1684*, 8vo, p. 41. But, contrary to the usual custom, these writers have taken those incidents from the play, instead of the play being founded on their writings." (Hazlitt: *Play Collector's Manual*, p. 126.)

97 DABORN (Robert) A CHRISTIAN TURN'D TURKE: or, The Tragicall Lives and Deaths of the two Famous Pyrates, Ward and Dan-siker. Sm. 4to, green straight-grain morocco, gold-tooled, original blank leaf before title, device on title [McKerrow 215, but without the initials.] £42 0 0 Printed by for (sic) William Barrenger: London 1612

.. FIRST EDITION. Greg, Plays, p. 25. Sayle 3643. B.M. Cat. of Eng. Bks. to 1640, p. 441. This is one of the class of Elizabethan play which, like "Arden of Feversham," deals with current events.

98 DALLINGTON (Robert, Knight) APHORISMES CIVILL AND MILITARIE: amplified with authorities, and exemplified with historie out of the first quarterne of Fr[ancesco] Guicciardine. Folio, device of Richard Field on title, and portrait of Charles, Prince of Wales (afterwards Charles I) on the reverse, printed in Roman and Italic letter, wood-cut ornaments and initial letters.

[Richard Field] for Erward Blount: London 1613
Bound with: DALLINGTON (R.) A BRIEFE INFERENCE UPON GUICCIARDINE'S DIGRESSION, in the fourth part of the first quarterne of his historie: forbidden the impression and effaced out of the originall by the Inquisition. Device of R. Field on title. Ibid 1613
2 parts in 1 vol., folio original limp vellum, slightly repaired, FINE COPY. £6 15 0

.. FIRST EDITION. Short Title Cat. 6197. McKerrow, *Devices* 222. B.M. Cat. Portraits I. 383, 21. Cockle 84: "A book of precepts drawn up, in the first instance, for the instruction of Henry, Prince of Wales, of whose household Dallington was a member." Not in Sayle.

99 DANIEL (Samuel, 1562-1619) CERTAINE SMALL POEMS lately printed: with the Tragedie of Philotas. Written by Samvel Daniel. Carmen amat, quisquis carmine digna gerit [scroll ornament.] 12mo (5½ by 3⅞ in.), of *Philotas* and the Short Poems; a few headlines slightly cut into, dark blue crushed morocco, gilt 3-line fillet borders, with acorn corner ornaments, back gilt tooled with raised bands, gilt 2-line fillets on edges of boards and inside dentelles, g.e. by W. Pratt; FINE COPY, with THOMAS GAISFORD's bookplate. £50 0 0

At London, Printed by G. Eld for Simon Waterson, 1605

.. FIRST EDITION. Collation: A—H, A—F in eights (M8 and A1 and 2, and F7 and 8, are blanks, of which this copy has all except H8). This is the third collected edition of Daniel's poems. The Grolier copy lacked the two blank leaves at the end. This copy differs from the Grolier copy in having the two blank leaves preceding the *Philotas* without the signatures A1 and A2 marked.

The *Philotas*, which occurs here for the first time, is drawn from Quintus

DANIEL (SAMUEL)—*continued*.

Curtius, Justin and Plutarch's Life of Alexander. This play excited groundless suspicions at court. Philotas suffered from treasonable conspiracy against Alexander the Great, and Daniel shewed some sympathy for him. Court quidnuncs suggested that the late Earl of Essex was represented under the disguise of Philotas, and the writer apologised for his rebellion. Daniel reasonably urged that the first three acts had been read by the Master of the Revels and Lord Mountjoy before Essex was in trouble.

The Epistle prefixed to *Philotas* contains some lines of unusual personal interest:

"And therefore since I haue out liud the date
Of former grace, acceptance, and delight,
I would my lines late-borne beyond the fate
Of her spent line, had never come to light.
So had I not bene tax'd for wishing well
Nor now mistaken by the censuring stage
Nor, in my fame and reputation fell.
Which I esteeme more then what all the age
Or th' earth can giue. But yeares hath don this wrong,
To make me write too much, and live too long."

Grolier Club Collations. *Langland to Wither*, No. 61. Dict. of Nat. Biog. (Thin Paper), Vol. 5, p. 477. Collier, *Bib. Acc. of the Rarest Bks. in the Eng. Lang.*, Vol. 1, p. 177. NOT IN PALMER, CAT. OF ENG. POETRY.

100 [DANIEL (Samuel)] HENRY FREDERICK, Prince of Wales. THE ORDER AND SOLEMNITIE OF THE CREATION OF THE HIGH AND MIGHTIE PRINCE HENRIE, eldest sonne to our sacred soveraigne, Prince of Wales, Duke of Cornewall, Earle of Chester, etc., as it was celebrated in the Parliament house, on Munday the fourth of Junne last past. Together with the ceremonies of the Knights of the Bath, and other matters of speciall regard, incident to the same. Whereunto is annexed the royall maske [*Tethys' Festival*, by SAMUEL DANIEL], presented by the queene and her ladies, on Wednesday at night following. Sm. 4to, A-F, in fours, (this copy lacks A1, a blank). Calf roxburghe. £85 0 0

For John Budge [London] 1610

** Dictionary of National Biography, Vol. 5, pp. 478-479: "This piece [*Tethys' Festival*], unlike Daniel's other pieces, WAS NEVER REPUBLISHED, and is the RAREST OF ALL HIS WORKS." Not in Watt.

101 D[ANIEL] (S[amuel]). THE COLLECTION OF THE HISTORY OF ENGLAND. Folio, privilege leaf with woodcut Royal Arms, title within elaborate woodcut border of formal design, woodcut ornaments and initials, old calf. £2 5 0 For Simon Waterson: London 1626

** D.N.B., V., 478. The privilege leaf is of considerable interest. There seems to have been some doubt as to the share of the profit due to Daniel. He was therefore granted sole copyright for ten years, at the Queen's request, under whose patronage the work was produced.

102 DARE (Josiah) COUNSELLOR MANNERS HIS LAST LEGACY TO HIS SON: Enriched and Embellished with Grave Adviso's, Pat Histories, and Ingenious Proverbs, Apologues, and Apophthegms. Sm. 8vo, purple calf. £3 15 0
Edward Gough: London 1673

103 DAVENANT (Sir William, 1606-1668) THE IUST ITALIAN. Lately presented at the priuate house in Blacke Friers, by his Maiesties Seruants. Sm. 4to, polished French red morocco, double gold lines on sides, inside gold dentelles, FINE COPY. £21 0 0

Printed by Thomas Harper for Iohn Waterson and are to be sold at the signe of the Crowne, in Paules Church yard 1630

*. FIRST EDITION. A—K, in fours. Greg, Handlist of Plays, p. 28. Not in Sayle, U.L.C.

104 DAVENANT (Sir William) THE PLATONICK LOVERS. A Tragæcomedy. Presented at the private House in the Black-Fryers. By his Majesties Servants. The Authour William D'Avenant, Servant to his Majestie. Sm. 4to, red polished French morocco, double gold lines on sides, inside gold dentelles, some catch-words and signatures shaved, FINE CLEAN COPY. £12 0 0

Printed for Richard Meighen, next to the Middle Temple in Fleet-street 1636

*. FIRST EDITION. A, three leaves; A—K, in fours; L, one leaf. Greg, Handlist of Plays, p. 28. Schelling, Eliz. Drama, II., 347. "This play has been well described as 'a drama of love debate.'" The action "proceeds by means of a series of subtle and 'ingenious disputations for and against fruition of love in marriage.'" Douce's Illustrations of Shakespeare, II., 70. Not in Sayle, U.L.C.

105 DAVENANT (Sir William) GONDIBERT: An heroick poem. 16mo, device on title-page, printer's ornaments, old calf gilt. £5 0 0

For John Holden: London 1651

*. SECOND EDITION. With the blank leaf, V8 and the errata leaf, which was lacking in the Huth copy.

The *Cambridge History of English Literature* informs us that "in his epistle to Hobbes, D'Avenant elaborately explained his theory of poetry, his choice of the epic form, and his conduct of the various parts of the poem. . . . The compliments paid to it by Hobbes, in a letter which contains much sound criticism, flattered it excessively." "D'Avenant's long preface to *Gondibert* ([written in] 1650) is a dilution of the aesthetic theory of Hobbes."

Hunter quotes this poem as evidence of the popularity of *Romeo and Juliet*, since there are scenes laid at Verona, and one of the characters is named Tybalt.

Included in the preliminary matter are complimentary verses by Waller and Cowley, and Thomas Hobbes's answer to Sir William D'Avenant's preface to *Gondibert*.

106 DAVENANT (Sir William) TWO EXCELLENT PLAYS: The Wits, A Comedy: The Platonic Lovers, a Tragi-Comedie. Both presented at the Private House in Black-Friers, By his Majesties Servants. Sm. 8vo, some headlines shaved, old half calf. £2 5 0

G. Bedel & T. Collins: London 1665

.. Lowndes 596. Hazlitt Hand Book, p. 141.

107 DAVENANT (Sir William) WORKS. Folio, portrait of the author by FAITHORNE, a few leaves slightly soiled, original calf, repaired. £8 10 0

T. N. for Henry Herringman: London 1673

.. FIRST EDITION. Furnivall: Some 300 Fresh Allusions to Shakespeare, p. 208. "The Law against Lovers," a combination of the plots of Shakespeare's "Much Ado about Nothing" and "Measure for Measure," is printed here for the first time. At page 218 of the poems will be found the well-known ode "in Remembrance of Master William Shakespire" (*sic*). It has been well said that Davenant links up the Elizabethan to the Restoration Drama. His earlier play, according to Lowndes, was published in 1629.

108 DAVENPORT (Robert, fl. 1623) THE CITY NIGHT-CAP: or, Crede quod habes, et habes. A Tragi-Comedy. As it was Acted with great Applause by Her Majesties Servants, at the Phoenix in Drury Lane. Sm. 4to, title in ornamental border, slightly shaved, as are also a few head-lines, calf, roxburghe. £15 0 0

J. Cottrel for S. Speed: London 1661

.. FIRST EDITION. A—H in fours. Greg, Handlist of English Plays, p. 30, first and only edition. Schelling, *Eliz. Drama*, suggests that this play is based on the *Curious Impertinent* in *Don Quixote*, on a story in the *Decameron* and the brothel scene in Shakespeare's *Pericles*. Little is known about the author except that he was writing about 1625-30. None of his plays, however, are known to have been published in his lifetime.

109 DAVENPORT (Robert) THE CITY NIGHT-CAP. [*Another copy.*] Polished calf, double gold lines on sides, inside gold dentelles. FINE COPY. £20 0 0

1661

110 [DAY (John)] THE ILE OF GVLLS. As it hath been often acted in the Black Fryers, by the Children of the Revels. Sm. 4to (7½ by 5¼ in.), one or two catchwords cut into, device on title, polished calf extra, double gold lines on sides, inside dentelles. £18 0 0

Printed for William Sheares, at the Harrow in Brittaines Bursse 1633

.. A—H in fours. A rare play, founded on Sidney's *Arcadia*. Not in Sayle, U.L.C.

111 DELAUNE (Henry) PATRICON DORON. Or, a Legacy to his Sons. Being a Miscellany of Precepts; Theological, Moral, Political, Oeconomical. Digested into Seven Centuries of Quadrins. Sm. 8vo, some headlines slightly shaved, sound binding of polished russia, blind borders on sides, blind-tooled back, inside gold borders, g.e., by CHARLES SMITH. £5 10 0 *A. M. for Henry Seile: London 1657*

*. Not in Grolier Club Catal. The work, which consists of seven hundred verses of four lines each, is a metrical paraphrase of King James's "Basilikon Doron." The author's verses "To the Printer" on leaf before title:—

"Prythee, (good Friend) Be Careful To repress,
From These few Leaves, The Slubb'rings of the Presse.
But if their Fate must bear the Common Crosse:
Let its Errata's, not be Slight: But, Grosse:
For Grosse Mistakes, Few, but will soon Excuse:
And Charge the Printer with'em; Not the Muse.
But Slight Escapes, That slur, or Sound, or Sense:
'Gainst Vulgar Bolts, Have small, or no Defence."

Collation, A—M₈.

112 DENHAM (John) POEMS AND TRANSLATIONS, with the *Sophy*. 12mo, with separate title-page to the *Sophy* and errata leaf, original sheep. £7 0 0 *For H. Herringman: London 1668*

(Second title) *J. M. for H. Herringman: London 1667*

*. FIRST EDITION. The text of "Cooper's Hill" here printed differs much from the editions printed in 1643 and 1650. Huth Library Cat. II. 420. Grolier Club Catalogue 263.

113 DENHAM (Sir John) CATO MAJOR OF OLD AGE: a poem. 12mo, plain calf, a fine copy, with two original blanks at end. £7 10 0

For Henry Herringman: [London] 1669

*. D.N.B., v., p. 779: "Verse translation from Cicero."

114 DILLON (Wentworth, Earl of Roscommon, 1633?-1685) AN ESSAY ON TRANSLATED VERSE. 4to, red and gold boards, vellum back. £1 0 0 *Jacob Tonson: London 1685*

*. "It was my Lord Roscommon's *Essay on Translated Verse*, which made me uneasy till I tried whether or no I was capable of following his rules, and of reducing the speculation into practice."—*Dryden*. To Roscommon's poem are prefixed twelve pages of economiastic verses, three of which are by JOHN DRYDEN, in English, and two in Latin by Charles Dryden. The other panegyrists are Knightly Chetwood (one in Latin and another in English) and John Amherst.

115 D[ONNE] (J[ohn]) POEMS, by J. D., with Elegies on the Author's Death, to which is added divers Copies under his own hand never before in print. Sm. 8vo (5½ by 3½ in.), engraved portrait by Marshall. Fine copy, in old straight-grain red morocco; gold lines on sides and back; coronetted monogram "D" in top panel of back; g.e. £14 0 0 *John Marriot: London 1650*

*. Grolier Club 290.

116 DONNE (John, 1573-1631) LETTERS TO SEVERALL PERSONS OF HONOUR: Written by John Donne, sometime Deane of St. Pauls, London. Published by John Donne, Dr. of the Civill Law. Sm. 4to, brilliant impression of the Portrait by LOMBART, with the blank leaf at end, polished hand-dyed calf extra, autograph of "Amy Crompton her Booke, 1671," on back of title, VERY FINE COPY. £12 0 0

J. Flesher for Richard Marriot: London 1651

.. FIRST EDITION. Dedicated by the editor to Mrs Bridget Dunch. Among Donne's correspondents are Sir Thomas Lucy, Sir Henry Goodeere, Lucy, Countess of Bedford, Sir H. Wotton, etc. Keynes, *Bibl. of Donne*, 55, with six pages of description.

117 DONNE (John) POEMS, etc. . . . with Elegies on the Author's Death. To which is added Divers Copies under his own Hand, never before printed. 12mo (164 by 104 mm.), old calf, with the Fountains Abbey crest (an elephant) in gilt on back. FINE COPY, WITH FIRST AND LAST BLANKS £7 0 0

T. N. [Thomas Newcombe] for Henry Herringman: [London] 1669

.. Keynes, No. 84. With the Amherst book ticket.

118 DRAYTON (Michael) POEMS. 12mo (6 by 3 $\frac{1}{8}$ in.), device [McKerrow 368] on title-page within double rules, woodcut ornaments and initial letters, plain margin of one leaf restored, old calf. £7 0 0

For John Smethwick: London 1610

.. Jaggard, *Bib. of Shakespeare*, p. 84. Ingleby and Furnivall, *Shakespeare Allusions*, passim. Elton, *Michael Drayton*, No. 19D. Anders, *Shakespeare's Books*, p. 102. Grolier Club, *Langland to Wither*, No. 89. Hazlitt, *Collections*, I. 133. Herr Anders quotes Sir Sidney Lee's views regarding the sources of Shakespeare's sonnets: after stating that Shakespeare borrowed freely from contemporary sonneteers the latter says: "To Drayton he was especially indebted." Drayton's Sonnets will be found in this volume placed between "England's Heroical Epistles" and the "Legend of Robert Duke of Normandy." Reference to Jaggard and Ingleby will shew the extent of Drayton's indebtedness to Shakespeare.

119 DRAYTON (Michael). THE HISTORY OF QUEEN MAB.: OF the Court of Fairy. 12mo, wrapper. 18/-

For M. Cooper: London 1751

.. Elton, p. 82. "Reprint of *Nymphidia*."

120 DRAYTON (Michael) WORKS. 4 vol., 8vo, frontispiece, contemporary mottled calf, gold border on sides, gilt backs; A VERY FINE SET. £6 15 0

W. Reeve: London 1753

.. "BEST EDITION."—Lowndes.

121 [DRUE (Thomas)] THE LIFE OF THE DUTCHES OF SUFFOLKE :
as it hath been divers and sundry times acted with good applause. Sm.
4to (7 $\frac{3}{8}$ by 5 $\frac{3}{8}$ in.), some edges rough, with first blank, modern calf, gilt.
FINE LARGE UNPRESSED COPY. £22 0 0

A. M. [? Augustine Mathewes] for Jasper Emery: [London] 1631

*. FIRST EDITION. COLLATION: A—I⁴ (A1 blank). DESCRIPTION: A1 :
[blank]. A2a: THE / LIFE OF / THE / DVTCHES / OF / SVFFOLKE
/ [Rule] / As it hath beene divers and sundry / times acted, with good applause.
/ [Rule] / [Ornament] / [Rule] / Imprinted by A. M. for Jasper Emery; at
the / Flowerdeluce in Paules-Church- / yard, 1631: A2b: *The Actors names*;
A3a—I4a: [Text]; I4b: [blank].

Greg, p. 36. The British Museum copy measures 6 $\frac{7}{8}$ by 5 inches, and is
therefore considerably smaller than the above copy.

Thomas Drue (fl. 1631), dramatist, is the author of an interesting historical
play, *The Life of the Duchess of Suffolk*, 1631, 4to, which has been wrongly
attributed by Langbaine and others to Thomas Heywood. The play was pub-
lished anonymously, but it is assigned to Drue in the Stationer's Registers (under
date 13 Nov., 1629), and in Sir Henry Herbert's Office-Book. (Dictionary of
National Biography, Thin Paper Edition, vi., p. 21.)

122 DRUMMOND (William, of Hawthornden) POLEMO-MIDDINIA,
carmen macaronicum . . . Accessit Jacobi id nomen Quinti,
Regis Scotorum, cantilena rustica, vulgo inscripta, *Christ's kirk on the
green*. Recensuit, notisque illustravit E[dmundus] G[ibson]. Sm. 4to,
somewhat stained, names of *John Brand and John Winter Jones* on title,
old calf. £6 5 0 *Sheldonian Theatre: Oxford* 1691

*. Hazlitt II. 183. D.N.B. VI. 48: "A farcical account of a quarrel
between the tenants of Scot of Scotstarvet and those of his neighbour, Cunning-
ham of Barns." After alluding to the controversy as to the authenticity of this
poem, the D.N.B. adds: "But when in 1711 Bishop Sage and Ruddiman pre-
pared the chief collected edition of Drummond's works in both verse and prose,
this piece was included and its authenticity distinctly asserted in the prefatory
memoir." D.N.B. *Epitome*, 138: Two inscriptions on title, the earlier being the
signature of "John Brand, Linc. Coll., Oxford, 1773." The second signature
is "J. Winter Jones," who was Principal Librarian of the British Museum.

123 DRUMMOND (William). POEMS. Edited with a memoir and
notes by W. C. WARD. 2 vols., sm. 8vo, portrait after Gaywood (1654),
cloth. 7/6 *Lawrence and Bullen: London* 1894

DRYDEN (JOHN, 1631-1700).

124 THE MISTAKEN HUSBAND [by an unknown author, one scene being added by J. Dryden.] Sm. 4to (9½ by 7 in.), modern calf, gilt, UNCUT, FINE LARGE COPY. £18 0 0

For James Magnes and Richard Bentley: London 1675

**. FIRST EDITION. COLLATION: A—K⁴. [8] + 70 + [1] pp. DESCRIPTION: A1a: THE / Mistaken Husband. / A / COMEDIE, / As it is acted by / His MAJESTIES SERVANTS / At the / Theatre-Royall. / [Rule] / By a Person of Quality. / [Rule] / — Haec placuit semel — [Hor.] / [Rule] / LONDON, / Printed for J. Magnes and R. Bentley / in Russel-Street in Coven-Garden near / the Piazza's, Anno Domini, MDCLXXV; A1b: [blank]; A2: [Ornament] / The Bookseller to the Reader. / . . . Your very Humble Servant, R. BENTLEY; A3: [Ornaments] / THE / PROLOGUE; A4a [Blank]; A4b: Actors names; Pp. 1-70: [Text]; K4a: The Epilogue; K4b: [Blank].

Not in Grolier *Dryden Catalogue*.

This copy is one inch taller, and ⅞ inch wider, than the British Museum Copy 643, d. 32.

On p. 13 occurs the following words: "Having three or four knights to wait on me in blew coats, after the old fashion . . . to whom I will allow thirty pounds wages, besides their vales . . . and my footmen ten shillings a week board-wages . . . and two new suits a year."

We also quote the bookseller's preface: "This play was left in Mr. Dryden's hands many years since: the author of it was unknown to him, and returned not to claim it: 'tis therefore to be presumed that he is dead. After twelve years' expectation, Mr. Dryden gave it to the players, having upon perusal of it, found that it deserved a better fate than to be buried in obscurity: I have heard him say that, finding a scene wanting, he supplied it."

125 AURENG-ZEBE: a Tragedy. Acted at the Royal Theatre. Sm. 4to (8½ by 6¼ in.), half brown morocco. £5 10 0

T.N. for Henry Herringman: London 1676

**. FIRST EDITION, FIRST ISSUE. A₄, a₂, B—M₄. Grolier Club, *Dryden Exhibition Catalogue* 49. This copy is distinguished as being of the first issue of the first edition by the following points: (i) Reference to Shakespeare in the Prologue; (ii) Unpagged Epilogue; (iii) Pages 34, 35, 38, 39, misprinted 32, 29, 28, 25 respectively.

126 THE MEDALL. A Satyre against Sedition. By the Authour of *Absalom and Achitophel*. 4to, half polished calf. £5 10 0

Jacob Tonson: London 1682

**. FIRST EDITION. This admirable satirical piece was answered by Shadwell in the "Medal of John Bayes," to which Dryden replied in his famous "Mac Flecknoe." Grolier Club, *Dryden Catalogue* 13, quotes Christie's note on the poem: "The rejection by the London grand jury, on November 24, 1681, of the bill of high treason against Lord Shaftesbury, was celebrated by a medal, having on one side a portrait of Shaftesbury, and on the other a sketch of London. Dryden's satire on it was published in the beginning of March, 1682, within four months of the publication of 'Absalom and Achitophel.'" The Medal was used by Pope as a model for his *Dunciad*.

DRYDEN (JOHN)—*continued*.

127 RELIGIO LAICI: or A Layman's Faith: a poem. Sm. 4to, (8 $\frac{1}{16}$ by 6 $\frac{1}{8}$ in.), second issue, modern roan roxburghe. £4 0 0

For Jacob Tonson: London 1682

**. FIRST EDITION. Wise, Ashley Library Cat., II. 85. In this issue the last line reads: "Tom Sternhold's or Tom Sha - ll's Rhimes will serve," but in the first issue the name "Shadwell" is given in full.

128 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. 4to, modern boards. £4 0 0

J. Tonson: London 1683

**. ORIGINAL EDITION. Title: A—H2, in fours.

129 THE HISTORY OF THE LEAGUE. Written in French by Monsieur [Louis] Maimbourg, [S. J.]. Translated into English . . . by Mr. Dryden. 8vo (8 $\frac{1}{4}$ by 6 $\frac{1}{16}$ in.), *large and thick paper*, frontispiece, old red morocco, gold line and ornamental roll borders, enclosing similar panels decorated with floral ornaments, gold floral ornaments in compartments on back, gilt edges and inside of boards, g.e., *fine copy*. £12 0 0

M. Flesher for Jacob Tonson: London 1684

**. FIRST EDITION. COLLATION: A, a—b⁸ c⁶ B—Kk⁸ Ll⁶ Mm² Aaa—Ttt⁸. xxx⁴. [60] + 966 + 49 + [41] pp. Frontispiece.

DESCRIPTION: A1a: THE / HISTORY / OF THE / LEAGUE / [Rule] / Written in FRENCH / By Monsieur MAIMBOVRG [Rule] / Translated into ENGLISH / **According to His Majesty's Command.** / [Rule] / By Mr. Dryden. / [Rule] / — *neque enim libertas gratior ulla est / quàm sub Rege Pio* — / [Rule] / LONDON, / Printed by M. Flesher, for Jacob Tonson, at the / *Judge's-Head* in Chancery-lane near Fleetstreet. / 1684. [Title surrounded by double rule]; A1b: [Blank]; A2a—a2a: [Double rule] / To / the King. / . . . Sir, / Your Majesty's most humble, / most obedient, and most faithfull / Subject, and Servant / John Dryden; a3a—a6b: [Double rule] / THE / AUTHOUR'S Dedication to the / French King. / . . . Sir, / Your Majesty's most Obedient / and most Faithfull / Subject and Servant / Louis Maimbourg; a7a—b5a: [Double rule] / THE / AUTHOUR'S Advertisement to the / READER; b5b—c6b: [Double rule] / THE / CONTENTS / OF THE / BOOKS; pp. 1—966: [Text]; pp. 1—49: THE / POSTSCRIPT / of the / TRANSLATOR; Sss7b: [Blank]; Sss8a—xxx4b: [Double rule] / THE / TABLE.

Grolier Club 82: does not mention frontispiece. PROVENANCE: Henry B. Wheatley (Bookplate).

DRYDEN (JOHN)—*continued.*

130 THE HISTORY OF THE LEAGUE. [*Another copy.*] (7 $\frac{1}{8}$ by 4 $\frac{5}{8}$ in.), small paper, old calf. £3 0 0 1684

** PROVENANCE: Henry [Grey], Duke of Kent, 1713 (Book-plate: Franks 12828-9) and Thomas Philip [Robinson] Earl de Grey, Wrest Park (Book-plate: Franks 25232).

Henry Grey, Duke of Kent, eleventh Earl of Kent (1664?-1740), grandson of Henry Grey, ninth Earl of Kent, Speaker of the House of Lords; created Duke 1710; a lord justice 1714. (Dictionary of National Biography, Epitome, p. 536.)

130A THE HISTORY OF THE LEAGUE. [*Another copy.*] (6 $\frac{1}{8}$ by 4 $\frac{3}{8}$ in.), old calf. £2 0 0 1684

131 OF DRAMATICK POESIE, *an Essay*. By John Dreyden [*sic*], Servant to His Majesty. Sm. 4to (8 $\frac{1}{2}$ by 6 $\frac{1}{4}$ in.), half brown calf. £2 15 0
Henry Herringman: London 1684

** A—G₄, H₂. Contains numerous references to Shakespeare, Jonson, and other Elizabethan dramatists.

132 THRENODIA AUGUSTANS. A Funeral-Pindarique Poem Sacred to the Happy Memory of King Charles II. 4to, wrappers. £1 5 0
Jacob Tonson: London 1685

** SECOND EDITION. Charles II died on February 6, 1685. The poem was not reprinted until the folio volume of Dryden's poems appeared in 1701. The second edition of this poem should find a place in every Dryden collection, as it shows several important textual variations.

133 AN EVENING'S LOVE: or, the Mock-Astrologer. As it is Acted by Their Majesties Servants. Sm. 4to (8 $\frac{1}{2}$ by 6 $\frac{3}{8}$ in.), half brown morocco. £2 12 0

Printed for Henry Herringman,, and are to be sold by Richard Bentley:
London 1691

** A—K₄. Founded on the *Feint Astrologue*, by the younger Corneille, which is from the *Astrologio Fingido* of Calderon.

134 DON SEBASTIAN, King of Portugal: a tragedy acted at the Theatre Royal. 4to, red roan roxburghe. £1 5 0
Jo. Hindmarsh: London 1692

** A, a, B—P₄. Dr. Johnson observed that this is esteemed the first or second of Dryden's plays. "One of Dryden's best dramas, but too long to be quite successful."—*Grolier Club Dryden Catalogue*, 58.

135 MISCELLANEOUS ESSAYS; by Monsieur St. Evremont. Translated out of the French. With a Character, by a Person of Honour here in England. Continued by Mr. Dryden. Small 8vo, fine copy in original calf. £3 0 0
John Everingham: London 1692
FIRST EDITION.

DRYDEN (JOHN)—*continued.*

136 ELENORA: A PANEGYRICAL POEM: Dedicated to the Memory of the Late Countess of Abingdon. Sm. 4to, unbound, a few leaves frayed.
£3 10 0 *For Jacob Tonson: London 1692*

.. FIRST EDITION. Grolier Club *Dryden Catalogue*, No. 27. †, four leaves; A—C, in fours. Eleonora, Countess of Abingdon, daughter of Sir Henry Lee, baronet, of Ditchley, in Oxfordshire, died May 31, 1691. Her death was very sudden; it happened in the ball-room of her house. Lord Abingdon commissioned Dryden to write an elegy in her memory, and the above poem was the result.

137 DE ARTE GRAPHICA: the Art of Painting. By C. A. DU FRESNOY. Translated into English by Mr. Dryden. Sm. 4to, large paper, frontispiece by GRIBELIN after COOKE, original calf gilt, g.e., corners slightly damaged. £2 10 0

J. Heptinstal for W. Rogers: London 1695

.. FIRST EDITION. [2] (a)—(b2) B—Yy4, Zz2. Grolier Club *Dryden Catalogue*, No. 165. VERY FINE COPY.

138 THE SPANISH FRYAR: or, THE DOUBLE DISCOVERY. Acted by Their Majesties Servants at The Theatre Royal. 4to, red roan roxburghe. £1 5 0 *E. Tonson and Jacob Tonson: London 1695*

.. A—I₄. The D.N.B. refers to this as a "catchpenny production" written in order to catch the taste of the public at the time of the Popish Plot. It attacks the Catholic priesthood bitterly, and, no doubt, owed some of its success to the expression of popular sentiments.

139 OEDIPUS: A TRAGEDY. As it is Acted at His Royal Highness the Duke's Theatre. The Authors, Mr. Dryden and Mr. Lee. 4to. Red roan roxburghe. 10/-

Printed for Tho. Chapman: London [n.d., 1696]

.. THE FIFTH EDITION. A—I₄.

140 FABLES: ANCIENT AND MODERN. Translated into verse from Homer, Ovid, Boccace and Chaucer, with original poems. 8vo, engraved frontispiece by Van der Gucht, new half tree calf. 15/-

Jacob Tonson: London 1713

141 POEMS AND FABLES. To which is prefix'd an account of his life and writings. 2 vol., 8vo, portrait, two leaves slit, not affecting text, contemporary sheep. 15/- *William Smith: Dublin 1753*

DRYDEN (JOHN)—*continued.*

142 THE FABLE OF JOHN DRYDEN, ornamented with engravings from the pencil of the Right Hon. Lady Diana Beauclerc [by Bartolozzi and others]. Folio, numerous plates and vignettes, slightly stained, contemporary red straight-grained morocco, gold two-line fillet borders on sides enclosing an ornamental floral roll, enclosing a gilt single-line panel intersected by a diamond-shaped ornament, back with floral tooling, etc., in compartments, gilt edges and inside of boards, g.e., lined with purple silk. £7 0 0

T. Bensley for J. Edwards and E. Harding: London 1797

143 DU BARTAS (Guillaume de Saluste, Seigneur) DEVINE WEEKES AND WORKES. Translated . . . by Josuah Sylvester. Sm. 4to (8 $\frac{1}{16}$ by 6 $\frac{5}{16}$ in.), large paper, with original blank leaf marked "A"; engraved title-page by C. Swytzer of Zurich, *an arch supported by two pairs of pillars, resting on which are the celestial and terrestrial globes, between which is a medallion shewing the creation of Eve; on the pedestals are views of the temptation of Adam and Eve; and of the Ark resting on the mountain.* Royal Arms at Bia, woodcut ornaments, full-page woodcut of the last Judgment at p. 544; contemporary limp vellum, gold line borders, enclosing gold-line panels with small fleur-de-lis corner ornaments, with gold floral ornament in centre, back with gold lines and small ornaments, g.e.; A MAGNIFICENT COPY IN THE ORIGINAL STATE. £32 10 0 *Humphrey Lowndes: London 1605-1607*

*. FIRST EDITION OF COMPLETE WORK. Hazlitt, *Handbook of Early English Lit.*, p. 171, No. 6 (a). Verses by John Davies of Hereford, Samuel Daniel, Ben Jonson and Beza. At p. 671 a reference to King James's Βασιλικον Δῶρον (here spelt Δῶρον).

144 DUFFETT (Thomas) THE SPANISH ROGUE: As it was acted by his Majesties Servants. Sm. 4to, 4 ll., 72 pp., roan roxburghe. £5 15 0 *For William Cademan: London 1674*

*. FIRST EDITION. In the dedication to Nell Gwynne the author says that he is "the first that has taken the boldness . . . in Print" to tell her that next to her Beauty, her virtue "is the greatest Miracle of the Age."

145 D'URFE (Honoré) ASTREA. A Romance, Written in French and Translated by a Person of Quality. Vol. 1 only, folio, original calf. £2 0 0 *W. N. for Moseley, Dring & Herringman: London 1657*

*. Not in Esdaile, *English Tales and Romances*.

146 D[URFEY (Thomas)] THE PROGRESS OF HONESTY: or, a view of the Court and City. A Pindarique Poem. By T. D. Folio (11 $\frac{7}{8}$ by 7 $\frac{5}{8}$ in.), wrapper. £3 10 0 *Joseph Hindmarsh: London 1681*

147 [D'URFEY (Thomas)] BUTLER'S GHOST: or, Hudibras, the fourth part. With reflections upon these times. 12mo, contemporary sheep. £3 0 0 *For Joseph Hindmarsh: London 1682*

*. FIRST EDITION. 2 ll. of advertisements at end.

148 D'URFEY (Thomas) A FOOL'S PREFERMENT, or the Three Dukes of Dunstable. A Comedy. As it was Acted at the Queen's Theatre in Dorset Gardens, by Their Majesties Servants. Written by Mr. D'Urfey. Together, with all the Songs and Notes to 'em Excellently compos'd by Mr. Henry Purcell, 1688. 4to, title a little damaged, roan roxburghe. £7 0 0

For Jos. Knight and Fra. Saunders: London 1688

*. FIRST EDITION. A—N₄. With the songs and music by Purcell (sigs. M—N₄), which have a separate title, bearing the imprint "Printed by E. Jones for Jos. Knight. . . ." The play is founded on Fletcher's *Noble Gentleman*. At page 43 is a quotation from Richard III.: "A Horse; a Horse; my Kingdom for a Horse."

149 [D'URFEY (Thomas)] COLLIN'S WALK THROUGH LONDON and Westminster, a poem in burlesque. Written by T. D., Gent. [*Quotation*]. Licenced March 27, 1690. Rob. Midgley. 12mo, old writing on title, old sheep, worn. £3 0 0

For Rich[ard] Parker and Abel Roper: London 1690

Lowndes, p. 702.

150 D'URFEY (Thomas) LOVE FOR MONEY: or, the Boarding School. A Comedy. As it was acted at the Theatre Royal. 4to, roan roxburghe. £3 10 0

J. Hindmarsh, Abel Roper, and Randal Taylor: London 1691

*. FIRST EDITION. A—H₄. The plot of this play is original, and was borrowed by Coffey for his farce, *The Boarding School*.

151 D'URFEY (Thomas) NEW OPERAS, with comical stories and poems, . . . never before printed. 8vo, a few leaves inserted, original panelled calf. £3 5 0 *For William Chetwode: London 1721*

*. FIRST EDITION. Watt 324z. CONTENTS: The two queens of Brentford: The Grecian heroine: The Athenian jilt: Ariadne: The plague of impertinence: Socrates and Timandra: Elegies, poems and new songs.

152 [EARLE (John)] MICRO-COSMOGRAPHIE: or a piece of the world characteriz'd; in essayes and character. 16mo, 6 ll., 105, pp., first leaf a blank, marked "A," polished calf. £10 10 0

W. Bentley for W. Shears: London 1650

** Dictionary of National Biography, vol. 6, p. 321: "Every sentence [of the *Microcosmography*] is full of wit and humour. The 'characters' are inimitably drawn, and the sketches throw great light upon the social condition of the time."

153 ELYOT (Sir Thomas) THE BOKE NAMED THE GOUVERNOUR. 12mo (137 by 87 mm.), title within architectural woodcut border, woodcut initials, printed in **black letter**, old calf. FINE COPY. £18 0 0

Thomas Marsh: London 1565

** Hazlitt I., 143. Camb. Hist. of Eng. Lit., III., 21. "It is a lengthy and exhaustive treatise on the education which those who are destined to govern ought to receive."

154 ELYOT (Sir Thomas) BIBLIOTHECA ELIOTAE: Eliotes [Latin-English] Dictionarie, by Thomas Cooper, the third tyme corrected, and with a great number of phrases enriched, as to him that conferreth the other aeditions, it may easely appeare. Folio, title within woodcut border, ornamental woodcut initial letters, printed in **black** and Roman letter, a few manuscript notes in an Elizabethan hand, some leaves slightly stained, half calf, some edges uncut. £9 10 0

The Office of the late Thomas Berthelet: London, November 22, 1559

** Collation: 6ll. unsigned; A-GGgg^s; The sixth unsigned leaf a blank. Third edition, as revised by Thomas Cooper.

Dr. Greg, in his paper on the *Types [etc.] used by Thomas Berthelet* (Bib. Soc. Trans. VIII. 187) facsimiles the large Roman types used for the preface (type 7), which is of a body between Great Primer and English. Dr. Greg does not appear to have known of any book printed in this type after 1554.

155 ERASMUS (D.) THE PRAISE OF FOLIE. Englished by Sir Thomas Choloner, Knight [the elder]. Sm. 4to, **black letter**, title within architectural woodcut border, washed, signatures D2 and 3 misbound, title slightly defective at foot, brown morocco, gilt, g. e. £62 0 0

Thomas Berthelet: London 1549 [at end 1569]

* FIRST ENGLISH TRANSLATION. The date of the colophon is undoubtedly a misprint, as Berthelet died in 1555. There is no copy of this edition in the British Museum. It does not appear to have been pointed out that two distinct editions of this book were printed by Berthelet in 1549, i.e.: (1) with the printer's device on the last page, of which there is a copy in the British Museum, and (2) with the last page blank, as in this copy. If the two editions are examined side by side, it will be seen that they are entirely different in setting.

156 ESTIENNE (Henri) [APOLOGY FOR HERODOTUS. CHAP. I.-XVI.]. Sm. 4to, written in an Elizabethan "English" hand, old calf. £25 10 0 [England, Late 16th or Early 17th Century]

**. UNPUBLISHED ENGLISH TRANSLATION, entirely unrelated to that of Richard Carew, published in 1607 as "A World of Wonders." In the seventeenth century the volume found its way into Scotland, and an owner has provided it with a title page reading "Ane apologie for Herodott"; the book, however, is written throughout in Southern English.

PROVENANCE: Sir William Baird of Newbaith, Bart. (Bookplate. Not in Franks).

157 ETHEREGE (George) SHE WOU'D IF SHE COU'D. A Comedy. Acted at His Highness the Duke of York's Theater. 4to, half calf. £8 10 0 T. N. for H. Herringman: London 1671

**. FIRST EDITION. Baker observes that this play is "undoubtedly a very good one, and at the time it was written was esteemed one of the first rank. Nay, Shadwell declares it to be the best dramatic piece produced from the restoration of the stage to that time."

158 EXCHANGE WARE AT THE SECOND HAND, viz., band, ruffe, and cuffe, lately out, and now newly dearned up. Or a dialogue acted in a shew in the famous University of Cambridge. Sm. 4to, A-C in fours (this copy lacks A1 blank). Calf roxburghe. £26 0 0

W. Stansby for Myles Partrich: London 1615

**. THE SECOND EDITION. Halliwell's reprint, preface: "The first tract [*Exchange ware*] reprinted in the following pages is of considerable value as an illustration of the history of costume, and the dialogue is by no means devoid of humour. The enormous ruffs worn at the commencement of the seventeenth century were formerly objects of severe ridicule. 'It is hard,' says Bulwer, *Pedigree of the English Gallant*, 1653, p. 535, 'to derive the abominable pedigree of cobweb—lawn—yellow—starched ruffs, which so much disfigured our nation, and rendred them so ridiculous and phantasticall: but it is well that fashion died at the gallowes with her who was the supposed inventrix of it.'"

159 FISHER (John, *Bishop of Rochester*, 1459-1535) THIS SERMON FOLOWYNGE was compyled and sayd in the cathedrall chyrche of Saint Poule within ye cyte of London by the ryght reverende fader in god John, bysshop of Rochester, the body being present of the moost famouse prynce, kynge Henry the vii. the xi. day of Maye, the yere of our lorde god Mccccix. whiche sermon was emprynted at the specyall request of ye ryght excellent pryncesse Margarete, moder unto the sayd noble prynce, and Countesse of Rychemonde and Derby. Sm. 4to, 12 leaves, *black letter*, title leaf with large woodcut on recto and the Tudor Arms on verso in excellent facsimile, a small woodcut at beginning of text and Wynkyn de Worde's device (McKerrow 19) at end, full crushed morocco, gilt line inside. £65 0 0 Wynkyn de Worde: London 1509

**. EXCEEDINGLY RARE. The funeral sermon of Henry VII. The woodcut on the title shows the actual scene in St. Paul's, with the uncoffined body of the King lying in state.

160 [FISHER (Payne)] MARSTON-MOOR: sive de obsidione praelioque Eboracensi carmen; cum quibusdam miscellaneis. Opera et studio Pagani Piscatoris elucubratis. [*Fresh title at Lia . . .* Quibus etiam accessit, Threnodia in memoriam Ferd. Fisheri Turmae Equestris praefecti. A Domino Petro de Cardonnel decantata.] Sm. 4to, A, a, B-O₄, P₂ (A₁, marked "A," and K₄ blank], title in red and black, slightly wormed in margin, calf roxburghe. £10 0 0

Thomas Newcombe: London 1650

*. FIRST EDITION. Hazlitt, Handbook, p. 199 and I, 156. Contains complimentary verses by James Howell and others.

161 FLATMAN (Thomas) POEMS AND SONGS. Sm. 8vo (6½ by 4½ in.), some blank margins neatly strengthened, calf, gold lines on sides and back, initial "D" with coronet on back, r.e. £6 10 0

S. and B. G. for Benjamin Took and Jonathan Edwin: London 1674

*. FIRST EDITION. Lacks the blanks. " 'A Thought of Death' (which Pope imitated in 'The Dying Christian to his Soul') and 'Death, A Song,' are singularly impressive; the 'Hymn for the Morning' and 'Another for the Evening' are choice examples of devotional verses; and some of the lighter poems, notably the paraphrases of select odes of Horace, are elegant." D.N.B.

162 [FLATMAN (Thomas)] HERACLITUS RIDENS: or, a Discourse between Jest and Earnest, where many a True Word is Spoken in opposition to all Libellers against the Government. Small folio (12½ by 7¾ in.), contemporary calf. £24 0 0 *For Benjamin Tooke: London 1681-2*

*. THIS IS A VERY FINE AND COMPLETE SET OF EIGHTY-TWO NUMBERS OF THIS PERIODICAL. Each number consists of two sides of a sheet, printed in double columns, and the set runs in weekly numbers from February 1st, 1681, to August 22nd, 1682.

The D.N.B. appears to have had incomplete material when noting the work, for it is mentioned thus: "A satirical tract, 'Heraclitus Ridens,' 1681, has been attributed to Flatman." From this it appears that the writer could not have seen the complete set, for the date "1681" is incorrect, and the eighty-two numbers could hardly be referred to as a tract.

Halkett & Laing mention Flatman as the author, and quote one copy, that in the Bodleian.

In the second number is a Shakespeare allusion (see Ingleby, *A Centurie of Prayse*, p. 388).

163 FLETCHER (John) THE FAITHFVLL SHEPHERDESSE. Sm. 4to, slightly waterstained and lacking last blank, half morocco, with addition. £8 5 0 *A. M. for Richard Meighen: London 1634*

*. THE THIRD EDITION. This play, together with Jonson's *Sad Shepherd*, is usually considered the best example of the pastoral drama in the English language. It was largely influenced by Tasso's *Aminta* and Guarini's *Pastor*

FLETCHER (JOHN)—*continued*.

Fido, and in its turn influenced Milton in his *Comus*, William Browne in his *Britannia's Pastorals* and Killigrew. This edition is preceded by complimentary verses by Francis Beaumont, Nathaniel Field, Ben Jonson, George Chapman and Shackerley Marmion. NOT IN THE BRIT. MUS. CAT. OF ENG. BKS. D.N.B., VII., p. 304. Marks, *English Pastoral Drama*, pp. 16 and 53. Moorman, *Faithful Shepherdess*, p. x.

164 FLETCHER (John) THE CORONATION. A Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by JOHN FLETCHER, Gent. Sm. 4to, blank corner of one leaf mended, half morocco, gilt. £8 0 0

T. Cotes for Andrew Crooke and William Cooke: London 1640

** FIRST EDITION. A 2 leaves, B—K2 in fours. The authorship of this play was later claimed by James Shirley, although Fletcher's name is on the title-

165 FLETCHER (John, 1579-1625) THE NIGHT-WALKER, or the Little Thief. A Comedy, as it was presented by her Majesty's Servants at the Private House in Drury Lane. Sm. 4to, calf, roxburghe. £12 0 0
A. Crook: London 1661

** Collation: A—I in fours. Greg, *Handlist of English Plays*, p. 11. The 2nd quarto. Schelling, *Eliz. Drama*, I., 527. "An intricate yet well-planned comedy of trick and intrigue." Pepys in his *Diary* refers to this play under its sub-title: "So to White Fryars and saw the Little Thiefe which is a very merry and pretty play."

166 FLODDEN FIELD. FLODDAN FIELD IN NINE FITS, being an exact history of that famous memorable battle between English and Scots on Floddan Hill in the time of Henry the Eighth, anno 1513. Worthy the perusal of the English nobility. 16mo, licence leaf repaired, title cut round and mounted, brown morocco gilt. £4 10 0

P. L. for H. B., W. P., and S. H.: London 1664

** Hazlitt, *Hd. Bk.*, 205.

167 FORD (John) LOVES SACRIFICE. A Tragedie received generally well. Acted by the Queenes Majesties Servants at the Phoenix in Drury Lane. Sm. 4to, polished morocco, gold-line border on sides, inside gold dentelles. £34 0 0
Printed by J. B. for Hugh Beeston 1633

** FIRST EDITION. A—L in fours, wanting first and last blanks. Dedicated To my truest friend, my worthiest Kinsman John Ford of Grayes-Inne, Esquire. Ford is considered to be the founder of the analytical school of dramatic literature, and he is spoken of as possessing "wonderful and dangerous powers of analysis and emotional casuistry."

168 FOXE (John) T. (C.) M.A.T.C.C. ΜΑΡΤΥΡΟΛΟΓΙΑ ΑΛΦΑΒΕΤΙΚΗ (*sic*): or, an Alphabetical Martyrology. Containing the Tryals and Dying Expressions of many Martyrs of Note since Christ. Extracted out of Foxe's *Acts and Monuments of the Church*. 16mo (errata leaf torn and repaired). Roan, gilt, g.e., tooled. £1 10 0

169 FRAUNCE (Abraham) THE COUNTESS OF PEMBROKE'S YUY-CHURCH. Containing the affectionate life, and vnfortunate death of Phillis and Amyntas: That in a Pastorall; This in a Funerall: both in English Hexameters. Sm. 4to (7 $\frac{5}{16}$ by 5 $\frac{7}{16}$ in.), pictorial woodcut border to title, containing the figures of Moses and David (4 blocks), ornamental woodcut initials and printer's ornaments, chiefly Roman letter, red polished morocco, fine copy. £70 0 0

Thomas Orwin for William Ponsonby: London 1591

*. FIRST EDITION. Marks.. Pastoral Drama, 153. RARE. Not in Sayle. Eng. Books in the U.L.C. to 1640. At Mla. "The beginning of Heliodorus his Aethiopolical History." M4 errata leaf (reverse blank). The "Pastorall" as far as Act V., Scene 2, is a translation of Tasso's *Aminta*, the "Funerall" a translation of Thomas Watson's Latin poem *Amyntas*. The *Lamentation of Corydon* (L3) is from Virgil. Huth Lib. Cat. 550. The woodcut border to this book is the same as that used in Spenser's *Complaints*. D.N.B. Epitome 609 and vii. 667. Dedicated to Mary, Countess of Pembroke, sister of Sir Philip Sidney (who is referred to at H1 recto) and the "Urania" of Spenser's *Colin Clout*. She suggested to her brother the composition of *Arcadia*. Nash, in his preface to Greene's *Arcadia*, speaks of the excellent translation of Master Thomas Watson's "sugared *Amyntas*" by "sweet Master France." Spenser refers to Watson and Fraunce jointly where he speaks of

"Amyntas' wretched fate,

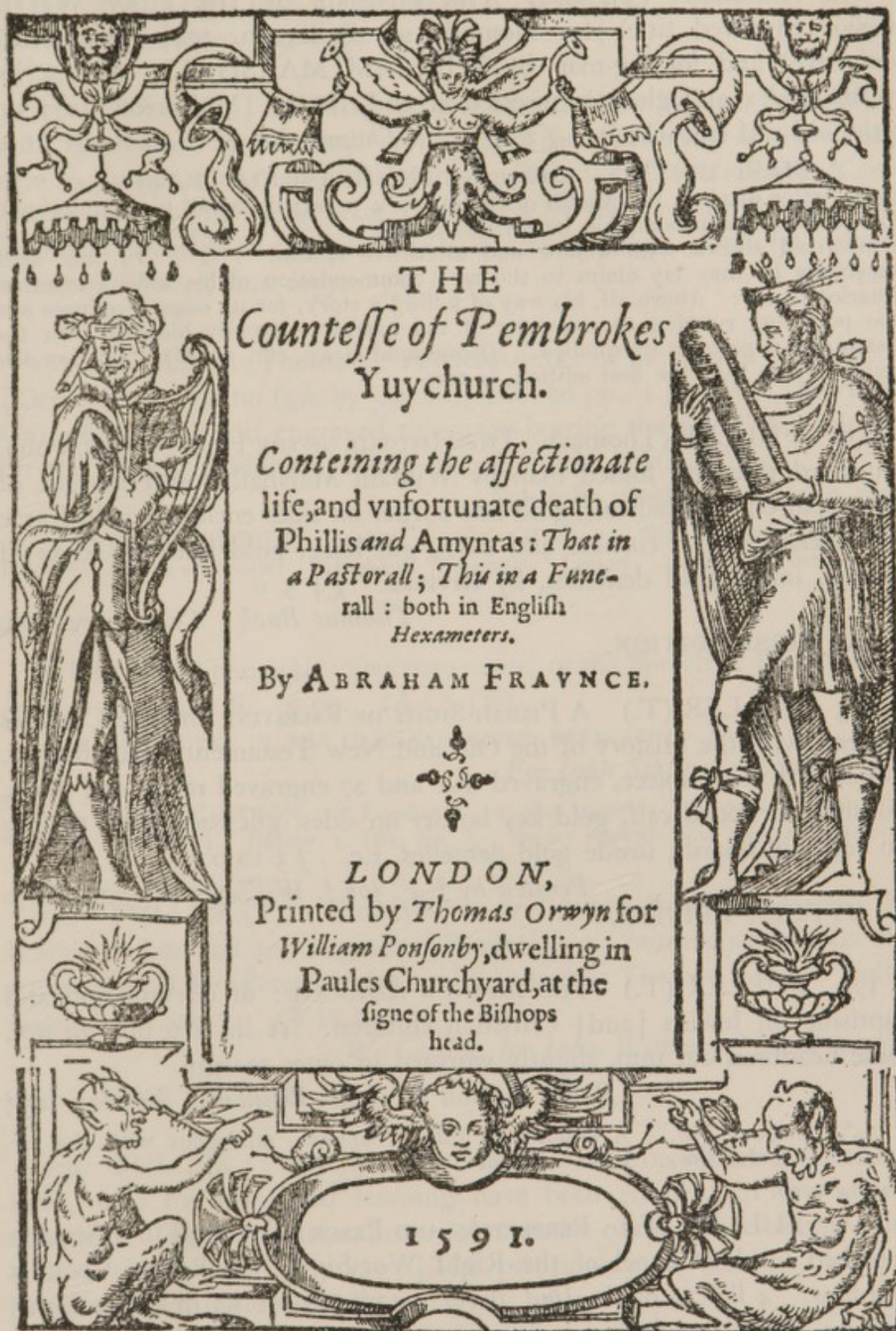
To whom sweet poets's verse hath given endless date."

SEE FACSIMILE TITLE ON OPPOSITE PAGE.

170 FRAUNCE (Abraham) THE COUNTESSE OF PEMBROKE'S EMANUEL. Containing the Natiuity, Passion, Buriall, and Resurrection of Christ: together with certaine Psalmes of Dauid. All in English Hexameters. Sm. 4to (7 $\frac{5}{16}$ by 5 $\frac{7}{16}$ in.), pictorial woodcut border to title, containing the figures of Moses and David (4 blocks), ornamental woodcut initials and ornaments (one of the latter signed "W.D."), Roman letter, red polished morocco, fine copy. £60 0 0

Printed by Thomas Orwyn for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishops head: London 1591

*. FIRST EDITION. Bibliotheca Anglo-Poetica 252. RARE. Not in Sayle. The rare issue with the words "by Thomas Orwyn," which are usually omitted from the imprint (see Huth and Grolier Catalogues). The woodcut border to this book is the same as that used in Spenser's *Complaints*. D.N.B. Epitome 609. Dedicated to Mary, Countess of Pembroke, sister of Sir Philip Sidney, and the "Urania" of Spenser's *Colin Clout*. She suggested to her brother the composition of *Arcadia*.



171 FULLER (Thomas) THE HISTORIE OF THE HOLY WARRE. Folio, engraved title [for facsimile see Bailey, p. 174] (one corner defective) and folding-map by WILLIAM MARSHALL, manuscript verbal index and glossary inserted at end, device [McKerrow 327] on title, old calf (rebacked). £3 10 0 *Thomas Buck: Cambridge 1639*

**. FIRST EDITION. Bailey, pp. 121, 173-180, 714. Bailey says: "No work better displays the wealth of the author's mind; it has all his genuine wit, his peculiar quaintness, his irresistible drollery. . . . Like a magician, he relates old stories with a new and attractive charm. . . . In this work especially he may lay claim to the rare commendation of his ardent admirer, Charles Lamb: 'Above all, his way of telling a story, for its eager liveliness and the perpetual running commentary of the narrator, happily blended with the narration, is perhaps unequalled.' (Rosamund Gray, etc., p. 95)." Bailey also remarks that this, the first edition, is rare.

172 FULLER (Thomas) THE HISTORIE OF THE HOLY WARRE. Folio, engraved title and folded map by William Marshall, lower margin of title repaired, mottled calf, gold line border on sides enclosing gold frame with ornaments at corners and sides, gilt back, gold lines on edges of boards, inside gold dentelles, by RIVIERE. £4 5 0

Thomas Buck: Cambridge 1639

**. FIRST EDITION.

173 FULLER (T.) A PISGAH-SIGHT OF PALESTINE and the Confines thereof, with the History of the Old and New Testament acted thereon. Folio, with frontispiece, engraved title and 27 engraved maps and plans, polished sprinkled calf, gold key border on sides, gilt back, gold tooling on edges of boards, inside gold dentelles, r.e. £3 10 0

Printed by J. F. for J. Williams: London 1650

**. FIRST EDITION.

174 FULLER (T.) THE INFANT'S ADVOCATE: of circumcision and baptisme on Jewish [and] Christian children. 11 ll., 176 pp., 39 pp., some headlines cut into, slightly wormed in outer margin.

Roger Norton for John Williams: London 1653

**. Lowndes 848. A defence of infant baptism, analogous with the circumcision of the Jews. First Edition.

Bound with:

FULLER (T.) PERFECTION AND PEACE: delivered in a Sermon preached in the Chapel of the Right Worshipful Sir Robert Cook at Dyrdans. 4 ll., 24 pp. *Ibid* 1653. 12mo, 2 works in one volume, divinity calf, r.e. £4 5 0

**. Bailey, p. 729, No. 20, quotes an issue in the British Museum dated January 27, 1652, and another issue with the title abridged to: "Delivered in a Sermon by Tho. Fuller, D.D.."

175 FULLER (T.) THE INFANT'S ADVOCATE. [*Another copy.*]
Dark blue morocco, g.e. £2 10 0 1653

176 FULLER (T.) THE HISTORIE OF THE HOLY WARRE. Sm. folio,
with frontispiece by Marshall representing the journeying of the Crusaders to Europe, and map of Palestine (mounted). *Thomas Buck: Cambridge* 1651.—The Holy State [Followed by the Profane State], with engraved title-page and 20 portraits by Marshall, 1663. 2 vol. in 1, russia extra, by Rivière, fine copy. £4 0 0 1651-1663

177 [FULLER (Thomas)] ANTHEOLOGIA: or the Speech of Flowers. [Ornament.] 16mo (5 $\frac{7}{16}$ by 3 $\frac{5}{16}$ in.), 3 ll., 90 pp., 1 bl. l. (1 l., A2, B-F8 G6), g6, a blank leaf engraved title page bearing the title "Anthologia. Or the Speech of Flowers, Partly Moral, Partly Misticall."

For John Stafford: London 1655

.. FIRST EDITION. Hazlitt, I., 174. Bailey, p. 761, No. 6. Bailey considers this work spurious. "London" is spelt "Lonon" in the imprint.

Bound with:

[FULLER (Thomas)] ORNITHO-LOGIE, or the Speech of Birds. 16mo, (5 $\frac{7}{16}$ by 3 $\frac{5}{16}$ in.), 2 ll., 55 pp. (A-C8 D6).

THE TWO WORKS IN THE ORIGINAL SHEEP, REBACKED. £12 0 0

For John Stafford: London 1655

.. FIRST EDITION. "London" in the imprint is spelt without the "d" ("Lonon"). Bailey, p. 761, No. 5. Bailey regards this book as spurious.

178 FULLER (T.) THE APPEAL OF INJURED INNOCENCE: unto the Religious, Learned and Ingenious Reader In a Controversie betwixt the Animadvertor Dr. Peter Heylyn and the Author Thomas Fuller. Folio, original calf, FINE. £8 15 0

W. Godbid for John Williams: London 1659

.. FIRST EDITION.

179 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. [The principality of Wales. Index.] Folio, portrait, old russia gilt, repaired. £12 10 0

J. G. W. L. and W. G. for Thomas Williams: London 1662

.. THE RARE ISSUE OF THE FIRST EDITION. Bailey, *Life of Fuller*, p. 741, No. 38.

There are two issues of this edition, (1) the above, (2) which is very much

FULLER (THOMAS)—*continued*.

commoner, with the title reading, "The history of the worthies of England," omitting the matter following the word "England" in this issue, and omitting the publisher's name in the imprint.

CONTENTS: Attention is paid to the MEDICAL WATERS of each county; also to its MANUFACTURES. The book contains information on fisheries, MEDICINE, chemistry, surgery, PAPERMAKING, diamonds, ALE, tobacco, WINE, CIDER, WILLIAM HARVEY, the discoverer of the circulation of the blood, etc. This copy has an index supplied.

PROVENANCE: British Museum (stamp and duplicate stamp).

180 GAYTON (Edmund, 1608-1666) PLEASANT NOTES UPON DON QUIXOT. Folio (10 $\frac{9}{16}$ by 6 $\frac{7}{8}$ in.), new half calf. FINE COPY. £5 15 0
William Hunt: London 1654

*. FIRST EDITION. Diet. of Nat. Biog., thin paper edition, vol. 7. p. 974. "His chief publication, a gossip and anecdotal commentary in four books, both in prose and verse, is spiritedly written. It embodies many humorous anecdotes and quotations from the works of little known contemporaries, besides references of high historical interest to contemporary society and 'our late stage.' Shakespeare is thrice mentioned, pp. 21, 95 and 130, but Gayton regarded his father, Ben, as the greatest dramatist."

181 GESTA ROMANORUM. A RECORD OF ANCIENT HISTORIES. 12mo, **black letter**, some headlines cut into, old russia gilt, with a crest at the foot of back, r.e. £25 0 0
Edward Crouch for A. Crook: London 1672

*. Morocco book label of Mark Masterman Sykes, and Heber sale number label.

RARE EDITION. Not in Lowndes, Hazlitt: Collections and Notes, or British Museum.

Two editions in English of the "Gesta Romanorum" were published in 1672. (1) This edition in black letter; (2) "For F. Coles," Roman letter.

COLLATION AND DESCRIPTION: A—P_s. A1: blank (lacking in this copy); A2a: A / RECORD / OF / Ancient Historyes, / entituled in Latine, / *Gesta Romanorum*. [Rule] / Discoursing of sundry Ex- / amples, for the advancement of Ver- / tue, and the abandoning of Vice. / [Rule] / Very pleasant in Reading, and / profitable in Practice. / [Rule] / LONDON, / Printed by *Edward Crouch*, for / *A. Crook*. 1672. Title surrounded by a border of printer's ornaments; A2b: blank; A3a: [Ornament] / THE / HISTORY / OF / *Gesta Romanorum*; P7b: l. 21: FINIS; P8: blank (lacking in this copy).

The "Gesta Romanorum" was probably read in some form or other by Shakespeare. It contains the "King Lear" story (H. R. D. Anders' Shakespeare's books, p. 141), the "three caskets" story (Anders, p. 65) and the "pound of flesh" story (A., p. 67) which occur in the "Merchant of Venice."

182 GLANVILL (Joseph, F.R.S.) ESSAYS ON SEVERAL IMPORTANT SUBJECTS in philosophy and religion [Against confidence in philosophy, and matters of speculation. Of scepticism and certainty. Modern improvements of useful knowledge, etc.] Sm. 4to, modern russia, gilt, g.e. £3 5 0
J. D. for John Baker: London 1676

*. Hazlitt III. 97.

183 GLAPTHORNE (Henry, fl. 1639) THE LADIES PRIVILEGE. As it was Acted with good allowance at the Cock-pit in Drury Lane, and before their Majesties at White-Hall twice. By their Majesties Servants. Sm. 4to, polished calf, gold line on sides. £20 0 0

J. Okes and F. Constable: London 1640

*. FIRST EDITION. Collation A—H in fours. 12 leaves. Greg, Handlist of English Plays, p. 41.

184 GLAPTHORNE (Henry) THE TRAGEDY OF ALBERTUS WALENSTEIN. Sm. 4to, second issue, slightly soiled, modern red roan roxburghe. £10 10 0 Tho[mas] Paine for George Hutton: London 1640

*. FIRST EDITION. COLLATION: A—H₄ I₂. DESCRIPTION: A1a: THE / TRAGEDY / OF / ALBERTVS / WALLENSTEIN, / Late Duke of Fridland, and Generall to / the Emperor Ferdinand the second. / Written by HENRY GLAPTHORNE. / *Cedant carminibus reges Regumque triumph.* / The Scene, Egers. / And Acted with good Allowance at the Globe / on the Banke side, by his Majesties Servants. / [Rule] / [Ornament] / Imprinted at London by Tho. Paine, for George Hutton, / and are to be sold at his Shop within Turnstile in / Holborne. 1640; A1b: [blank]; A2: [Ornament] / TO THE GREAT / EXAMPLE OF VERTVE / AND TRVE MECENAS OF / Liberall Arts, Mr. William Murrey / of his Majesties Bed-chamber. / . . . The humblest of your honorers, / HEN. GLAPTHORNE; A3a—A4a: [Ornament] / In caedem Alberti Wallenstenii, / ducis Fridlandiae. 1634. / . . . Alex. Gil; A4b: The Persons; B1a—I a: [Text]; I2b: [Blank].

Greg, p. 41. Dr. Greg describes the above as another edition. This is incorrect: the present copy is identical with the 1639 edition except for the imprint and date.

Henry Glapthorne (fl. 1639), dramatist. Published *Argalus and Parthenia*, 1639, a tragedy; and the *Hollander*, 1640, *Wit in a Constable*, 1640, and *The ladies privilege*, 1640, comedies; *Poems*, 1639. Dedicated *Whitehall to Lovelace*, 1642.

(Dictionary of National Biography, Epitome, p. 500.)

185 GOFFE (Thomas) THE RAGING TURKE: or, Bajazet the Second. A Tragedie written by Thomas Goffe, Master of Arts, and Student of Christ Church in Oxford, and Acted by the Students of the same House. Sm. 4to, one or two headlines slightly shaved, polished calf, gold line on sides. £12 0 0 A. Mathewes for R. Meighen: London 1631

*. FIRST EDITION. Collation A 2 leaves, B—N in fours, O 2 leaves. Dedicated by Meighen, the publisher to Sir Richard Tichbourne. It was probably written and acted before 1610. There are no female characters in the play. Goffe died in 1629. None of his plays were published in his lifetime. Greg, Handlist of English Plays, p. 42.

186 GOFFE (Thomas) THE RAGING TURK, or Bajazet the Second. A Tragedy written by Thomas Goff, Master of Arts, and Student of Christ-Church, in Oxford, and acted by the students of the same house. [Quotation.] The Second Edition. 12mo, small slit in first nine leaves, old name on title-page, a few headlines shaved, contemporary blind-panelled calf. FINE COPY. £4 15 0

For G[abriel] Bedell and T[homas] Collins: London 1656

187 GOOGE (Barnabie) THE ZODIAKE OF LIFE, written by the excellent and christian poet, Marcellus Palingenius Stellatus. Wherein are conteined twelve severall labours, painting out most lively, the whole compasse of the world, the reformation of manners, the miseries of mankinde, the pathway to vertue and vice, the externitie of the soule, the course of the heavens, the misteries of nature, and divers other circumstances of great learning, and no lesse judgement. Translated out of Latine into English, by Barnabie Googe, and by him newly recognished. *Probitas laudatur et alget*. Hereunto is annexed (for the reader's advantage) a large table, as well of woords as of matters mentioned in this whole worke. Sm. 4to, title surrounded by a lace metal-cut border, printed chiefly in **black letter**, slightly stained, some leaves shaved, a few early marginal notes, contemporary limp vellum. £16 10 0

Robert Robinson: London 1588

*. Third or fourth edition. First edition 1565. (Lowndes, p. 1766.)

Mr. Palmer gives three preliminary leaves: this copy has four. (Catalogue of early and rare editions of English poetry, p. 227.)

Collation: ¶₄ A—P₈ Q—T₄ (lacks T₄, a blank leaf).

Barnabie Googe (1540-1594), kinsman to Sir William Cecil, who employed him in Ireland, 1574-1585. (Dictionary of National Biography, Epitome, p. 510.)

188 GOSSIPS FEAST (THE), or, Morrall Tales. Taking a view of things past, discoursing of things present, and conjecturing of things to come. By a well known moderne Author. 4to (7 by 5 $\frac{3}{8}$ in.), blue roan roxburghe. £12 10 0

London: Printed Anno Domini 1647

189 GOUGH (John) THE STRANGE DISCOVERY: A Tragi-Comedy. Sm. 4to (7 $\frac{1}{4}$ by 5 $\frac{3}{4}$ in.), polished morocco, double gold lines on sides, inside gold dentelles. £12 0 0

Printed by E. G. for W. Leake 1640

*. FIRST EDITION. A2 B—M4, wanting first and last blanks.

190 GOUGH (John) THE STRANGE DISCOVERY: A Tragi-Comedy. Sm. 4to, device on title-page [McKerrow 422, but with a fleur-de-lis instead of a burning heart], calf. £9 0 0

E. G. [Griffin] for William Leake: London 1640

*. FIRST EDITION. Greg, Handlist of English Plays, p. 43. The plot, which resembles that of Euripides's *Phaedra* (or *Hippolytus*), is taken from the tenth book of *Heliodorus*.

191 GOULD (Robert, d. 1709) THE CORRUPTION OF THE TIMES BY MONEY, a Satyr. 4to, wrappers. £2 0 0

Matthew Wotton: London 1693

*. FIRST EDITION.

192 GRAHAME (Simion) THE ANATOMIE OF HUMOURS, AND THE PASSIONATE SPARKE OF A RELENTING MINDE [in one vol.]. 4to, ONE OF TWO COPIES PRINTED ON VELLUM, red morocco, borders of floral sprays on sides and back, g.e. £10 0 0 [Bannatyne Club] 1830

**. The Anatomie of Humours was originally published at Edinburgh in 1609, and it is suggested that this book may have given Burton the first idea for his *Anatomy of Melancholy*; the *Passionate Sparke*, a small collection of poems was first published at London in 1604.

193 GREENE (Robert) PHILOMELA, the Lady Fitzwater's Nightingale [A novel.] Sm. 4to, **black letter**, with original blank at beginning, modern calf. £140 0 0 George Purslowe: London 1615

**. SEE FACSIMILE ON PAGE 58.

194 GREENE (R.) NEVER TOO LATE: both partes. Sent to all youthful gentlemen, desciphering in a true English historie, those particular vanities, that with their frostie vapours, nip the blossomes of every braine, from attaining to his intended perfection. As pleasant as profitable, being a right pumice stone, apt to race out of idlenesse with delight, and folly with admonition. Sm. 4to, **black letter**, date and portion of imprint cut away, some leaves stained, a small portion of G3 restored, wormholes in the blank margin of some leaves, modern calf. £75 0 0 William Stansby John Smethwicke: London 1616

**. This tract is generally supposed to be partly based on events in Greene's own life. (See Dictionary of National Biography, viii., p. 513, and Lowndes, p. 936.)

CONTENTS: The palmer's tale: The palmer's tale of Francesco: The host's tale: etc.

195 GREENE (R.) FAREWELL TO FOLLY: sent to courtiers and scholars, as a president to warne them from the vaine delights that drawes youth on to repentence. Sm. 4to, **black letter**, a few leaves soiled, one leaf in facsimile, and several others repaired, modern calf. £50 0 0 W[illiam] White: London 1617

**. CONTENTS: The tale of Peratio: The tale of Cosimo: Bernardino's tale.

196 [HABINGTON (William)] THE QUEENE OF ARRAGON. A Tragi-Comedie. Sm. folio (11½ by 7¾ in.), printer's device on title; blue roan roxburghe. A large and fine copy. £17 10 0 Thos. Cotes for William Cooke: London 1640

**. FIRST EDITION. The author's only play, which was acted at Court at the suggestion of Philip, Earl of Pembroke. Samuel Butler revived it at the Restoration.

PHILOMELA,
THE LADY
FITZVATERS
NIGHTINGALE.

BY
ROBERT GREENE,
Vtriusque Academiae in Ar-
tibus Magister.

Sero sed serio.



LONDON,
Imprinted by George Purslowe. 1615.

197 HADDON (Walter) LUCUBRATIONES passim collectae, & editae. Studio & labore Thomae Hatcheri Cantabrigiensis. 1567. Poëmata, studio & labore Thomae Hatcheri Cantabrigiensis sparsim collecta, & edita. 1657. Together in 1 vol., sm. 4to, verses in Latin on title-page of first named, old calf, slightly defective. £8 10 0

Londini apud Gulielmum Seresium 1567

*. FIRST EDITIONS of the collected poems and prose of Haddon, who played an important part in Elizabethan affairs. The "Lucubrationes" consist of Latin Orations, and Letters to his notable contemporaries, and most of his poems are addressed to such eminent personages as Queen Elizabeth, Roger Ascham, Sir Nicholas Bacon and his first wife Mary, Sir Thos. Chaloner, Sir Nicholas Poyntz, Thomas Cecil, and Archbishop Cranmer.

198 HALES (John, 1584-1656) GOLDEN REMAINS. Sm. 4to, frontispiece (Hales's tomb), engraved title in compartments (one depicting a COAL MINES, both by HOLLAR, woodcut initials and ornaments, a few ink-stains, old calf, with the bookplate (1702) of Patrick Hume, Earl of Marchmont. £2 10 0

For Tim. Garthwait: London 1659

*. FIRST EDITION. [12] + 188 + 80 + 48 pp. Hazlitt, *Coll. & Notes*, II. 265. Camb. Eng. Lit. vii. 152. "His sermons, which, with a number of lively letters to Dudley Carleton, ambassador at the Hague, and a few fragmentary thoughts, somewhat after Pascal's manner, constitute the PRECIOUS VOLUME [Golden Remains], have a fine clarity and directness."

199 [HALL (Joseph, *Bishop of Norwich*)] CERTAINE WORTHYE MANUSCRIPT POEMS of Great Antiquitie, reserved long in the Studie of a Norfolke gentleman. And now first published by J. S. 1. The Statly Tragedy of Guistard and Sismond [by William Walter.] 2. The Northren (*sic*) Mothers Blessing. 3. The Way to Thrift. [Facsimile of title-page see Grolier Club, *Langland to Wither*, p. 108] 12mo (131 by 87 mm.). Device on title-page [McKerrow Device, No. 260], woodcut lacework ornaments at head and foot of each page, title-page slightly repaired in blank margin, sub-title repaired affecting one letter, slight stain on one leaf. Dark blue early nineteenth-century straight-grained morocco, gilt line borders on sides, gilt back, edges and inside of boards, g.e., with the original blank leaf for E2. FINE COPY from the George Steevens [D.N.B Epitome, p. 1240] (whose autograph signature occurs four times) and the Britwell Court Collection. £12 10 0

Robert Robinson for Robert Dexter: London 1597

*. FIRST EDITION. Grolier Club. *Langland to Wither*, No. 129. This copy shows two slight variations from the one described by the Grolier Club: (1) The general title-page has numerals before the three poems, which do not occur in the facsimile given by the Grolier Club; (2) in the sub-title-page the word of "Northern" is here spelt "Northren" and in the Grolier copy in the usual way. The present copy is probably an earlier issue.

200 HALLE (Edward) THE UNION OF THE TWO NOBLE AND ILLUSTRATE FAMILIES of Lancastre and Yorke, beyng long in continuall discension for the croune of this noble realme, with al the actes done in both the tymes of the princes, both of the one linage and of the other, beginnyng at the tyme of kyng Henry the fowerth, the first auctor of this devisiō, and so successively proceeding to ye reigne of the high and prudent prince, kyng Henry the eyght, the indubitate flower and very heire of both the saied linages. Whereunto is added to every kyng a severall table. Folio, **black letter**, fine ornamental woodcut border round title, large initial letters, a few small holes, title leaf cut round and mounted (as in nearly every copy), russia gilt, g.e. (lower joint a little weak), some lower edges uncut. £12 0 0

Richard Grafton: London 1550

*. Collation: A⁴ A⁸ B—E⁶ F² a—g⁶ h⁸ j² a—q⁶ r⁸ g³ A—J⁶ K⁸ L³ AA—DD⁶ aa—ee⁶ ff⁷ aaa—iii⁸ kkk⁷ lll³ a—z A—Y⁶ Z⁵. Fourth Edition. This edition was prohibited by Act of Parliament in 1555. With marginal references throughout (Lowndes 984).

Richard Grafton, printer in London, was the son of Nicholas Grafton of Shrewsbury. In 1526 he was apprenticed to John Blage of London and became a freeman of the Grocer's Company in 1534. Died in 1573.

201 [HARDING (Samuel)] SICILY AND NAPLES, or, The Fatall Vnion: A Tragedy. By S.H., A.B.è C.Ex. Sm. 4to, half green morocco. £12 0 0

William Turner: Oxford 1640

*. FIRST EDITION. Wise, Ashley Lib. Cat., Vol. II., p. 168. Samuel Harding was born about 1618 at Ipswich: he went to Exeter College, Oxford, and took a degree in 1638. This is his only published piece, of which there is only one edition. It was never acted. There is an allusion to Ben Jonson's *Volpone* on Ala, and general allusions to him throughout the complimentary poems at the beginning (*2b—A4a), and on p. 85 to Hall and Holinshed.

202 HARRINGTON (James) THE OCEANA, and his other Works; som whereof are now first publish'd from his own Manuscripts. The whole collected, methodiz'd, and reviewed, with an exact Account of his Life prefix'd by John Toland. Folio, frontispiece by Van der Gucht and other plates, old panelled calf, rebaked. £1 5 0 *London 1700*

*. Watt, *Bib. Brit.* I. 468z. D.N.B. VIII. 1318-1319. "Harrington's main principle is that power depends upon the balance of property, and normally landed property." Dwight, *Harrington and his Influence upon American Political Institutions* (*Political Science Quarterly*, II., 1).

203 [HARSNETT (Samuel)] A DECLARATION OF EGREGIOUS POPISH IMPOSTURES, to withdraw the hearts of her Majesties subjects from their allegiance, and from the truth of Christian religion professed in England, under the pretence of casting out devils: practised by Edmunds, *alias* Weston, a Jesuit, and divers Romish priests, his wicked associates. Whereunto are annexed the copies of the confessions, and examinations of the parties themselves, which were pretended to be possessed, and dispossessed, taken upon oath before her Majesties Commissioners, for causes ecclesiasticall. [Ornament.] Sm. 4to, crushed brown morocco, gilt, g.e., by Zaehnsdorf. £48 10 0 James Roberts: London 1603

** Collation: A—Nn⁴ Oo². Lowndes 1006: FIRST EDITION. Allibone 794: "THIS IS NOW A RARE BOOK."

Samuel Harsnett (1561-1631), Archbishop of York; scholar and fellow (1583) of Pembroke Hall, Cambridge; M.A., 1584; D.D., 1606; Master of Pembroke Hall, 1605-1616; censured by Whitgift for sermon against predestination, 1584; Vicar of Chigwell, 1597-1605; Chaplain to Bancroft when Bishop of London; Archdeacon of Essex, 1603-1609; vice-chancellor of Cambridge, 1606 and 1614; Bishop of Chichester, 1609-1619; of Norwich, 1619-1628; Archbishop of York, 1629-31; unpopular with puritans; founded schools at Chigwell; bequeathed his library to the corporation of Colechester. D.N.B., Epitome, 578-9.

Anders, *Shakespeare's Books*, 109: In 1585-6 William Weston and other Romanists performed their prodigies, which, it was hoped, would prove a potent means "of converting Protestants." The scene of their doings was chiefly in Sir George Peckham's house at Denham, in Bucks. The fiends thus cast out were legion. There could be no mistake about the facts, as there was no lack of eye-witnesses, and the devils had actually been seen swimming like fishes under the skins of the demoniacs. In 1586, Weston, the Jesuit, was imprisoned. Twelve years later there was discovered in the house of a Catholic gentleman, *The book of Miracles*, ascribed to Father Weston, containing an account of the prodigies in question. The book, a manuscript volume, is no longer extant, but Harsnett gives numerous quotations from it, and refers to it as "the penned book of miracles" and "an English treatise in a written hand" (p. 1). The chief persons dispossessed by the exorcists were examined, or re-examined, on their oath by a commission in the year 1602; and the Privy Council ordered Samuel Harsnett to publish an account of the proceedings. For further information about Weston, Harsnett, etc., consult G. T. Law's paper on Devil hunting in Elizabeth England, in the *Nineteenth Century*, March, 1894, and Spalding, *Elizabethan demonology*.

Theobald was the first to point out that Harsnett's book supplied the materials for the *diablerie* of the scenes in *King Lear* in which Edgar assumes the rôle of Mad Tom.

In Harsnett's work we find, among many other names of devils, the following: Frateretto, Fliberdigibbet, Haberdicut or Hoberdicut, Hoberdidance, Maho, Modu, Purre, Smolken. These are all in *King Lear*. The following passages in *Lear* place the claim of Shakespeare read this book beyond all doubt: "Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing, who since possesses chambermaids and waiting-women." (Act iv., Scene I.). In this last sentence is a reference to the maids of the Peckham family, where the exorcists carried on their tomfoolery. Sara Williams was a special favourite of the devils. When she was "troubled with a wind in her stomache, the priests would say at such times, that then the spirit began to rise in her." And "if they heard any croaking in her belly

HARSNETT (SAMUEL)—*continued.*

... then they would make a wonderful matter of that." At one time the priests declared the croaking to be a devil speaking "*with the voyce of a toadle.*" Shakespeare had this in mind when he made Edgar say (Act III, Scene 6) "The foul fiend haunts poor Tom *in the voice of a nightingale.* Hopdance cries in Tom's belly for two white herring. *Croak not, black angel; I have no food for thee.*" Again Harsnett says: "Ma: Maynie had a spice of the *Hysterica passio*, as seems from his youth, he himself terms it the *Mooother*" (p. 25). Shakespeare puts the following words into Lear's mouth:

"Oh, how this *Mother* swells up towards my heart!
Hysterica passio, down, then climbing sorrow,
Thy element's below."

We also have plenty of other parallels; for instance, Harsnett tells us that Maynie had seven devils cast out of him and that he *curled his hair*, owing to the devil of pride. When Lear asks Mad Tom what he had been, he replies: "A servingman, *proud* in heart and mind; that *curled my hair*" [etc.].

The fact that Shakespeare used this book has been used as an argument that he was a protestant (Jaggard, 142). D.N.B., ix., 53: At least one passage of this book must have been in Milton's mind when he wrote *L'Allegro*.

A copy of this book was exhibited in the British Museum "First folio" Tercentenary Exhibition (Catalogue, p. 58, No. 30).

204 [HAUGHTON (William)] A PLEASANT COMEDIE CALLED, A WOMAN WILL HAVE HER WILL. Sm. 4to, half green levant morocco, FINE LARGE COPY. £7 10 0

A. M. for Richard Thrale: London 1631

*. Greg. *Handlist of English Plays*, p. 45.

205 HAUSTED (Peter) SENILE ODIUM: Comoedia. Cantabrigiae publice academicis recitata in Collegio Reginali ab ejusdem collegii juventute. Sm. 12mo, metal-cut border on title-page, woodcut initial letters and ornaments. Contemporary vellum gilt. VERY FINE COPY. £14 0 0

University Press: Cambridge 1633

*. FIRST EDITION. This play has some complimentary verses by Edward King—Milton's friend "Lycidas."

With the original blank leaf at the end. Retrospective Review. First Series. Vol 12, p. 36.

206 HAYWARD (Sir John) THE FIRST PART OF THE LIFE OF KING HENRIE THE IIII, extending to the end of the first yeare of his raigne. Written by I. H. [Ornament.] 4to (7 $\frac{7}{16}$ by 5 $\frac{1}{2}$ in.), woodcut ornaments and initial letters, [8]+149+[1] pp. (A-V₄; V₄, a blank leaf). A_{3a} slightly soiled. Original vellum. A FINE COPY IN THE ORIGINAL STATE. £10 10 0

John Wolfe: London 1599

*. There are two editions of this book dated 1599 (1) as this copy with an ornament on the title-page; (2) with the printer's device on the title-page, with five varieties (see Mr. H. R. Plomer in the *Library of 1902*). This edition is

HAYWARD (SIR JOHN)—*continued.*

probably the earlier, as the Latin dedication on A2a, contains several misprints corrected in the other. Lowndes, p. 1018, is in error when he states that the address to the reader covers four leaves—he should have said pages.

This history, which is encomiastically dedicated to Robert, Earl of Essex, highly irritated Queen Elizabeth: she employed Sir Francis Bacon to search the book for treason. Bacon reported that 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 that the Queen took offence at the dedication to the Earl of Essex, and at certain passages upon the hereditary right of succession. (Jaggard, *Bibliography of Shakespeare*, p. 144). Lowndes, p. 1018. It is remarkable that in spite of the order for the removal of the dedication nearly every copy has it.

The subject of the deposition of Richard II—which is the most prominent event in this book—was a sore point with Elizabeth. There are several old plays dealing with the same episode, and in 1597 the first quarto of Shakespeare's *Richard II* was issued. Elizabeth is said to have exclaimed on being shewn a document of Richard II: "I am Richard II: know ye not that?" On the eve of Essex's rebellion in 1601 the leaders arranged with the Lord Chamberlain's company of actors to play Richard II to encourage the conspirators. Whether this was Shakespeare's play or one of the others is doubtful. The Pope had called upon the English people to depose Elizabeth, and the stage was rife with versions of the only case of the kind in English history.

207 HAYWARD (Sir John) OF SUPREMACIE IN AFFAIRS OF RELIGION. Sm. 4to, woodcut device on title, some headlines cut into, half bound. £4 0 0 *John Bill: London 1624*

*. Dedicated to Prince Charles, afterwards Charles I. An argument in favour of the royal supremacy, suggested by a conversation in which Hayward took part in 1605 at a dinner at the house of Tobias Matthew, then Bishop of Durham.

208 [HEAD (Richard)] PROTEUS REDIVIVUS: or, The Art of Wheedling, or Insinuation, Obtained by General Conversation, and extracted from Several Humours, Inclinations and Passions of both Sexes, respecting their Several Ages, and suiting each Profession or Occupation. Collected and methodized by the Author of the First Part of the English Rogue. 12mo, leaves slightly discoloured, early nineteenth century russia, gilt, g.e. £7 0 0 *W. O.: London 1675*

*. FIRST EDITION. D.N.B., IX, 327.

209 HEMMINGS (William) THE EUNUCH. A tragedy: is it hath acted with great applause. Written by William Hemmings, Oxon. Licensed, March 26, 1687. Roger L'Estrange. Sm. 4to, slightly discoloured and soiled, small hole in one leaf, wrapper. £3 0 0 *J. B. for Randal Taylor: London 1687*

*. This play was originally published, in 1653, as *The fatal contract*. Elkanah Settle published a slightly altered version of the same play in 1675 under the title of *Love and revenge*. (Biog. Dram. III, p. 224, No. 137, and p. 384, No. 184). This copy contains the final blank leaf (scribbled on).

210 HEMMING (W.) THE EUNUCH [*Another copy with the blank leaf*], a slightly better copy, wrapper. £3 10 0 1687

211 HERBERT OF CHERBURY (Edward, Lord, 1583-1648) THE LIFE AND REIGN OF KING HENRY THE EIGHTH. Folio, portrait of Henry VIII, by W. FAITHORNE, original calf, m.e., good clean copy. £2 2 0
Andr. Clarke: London 1672

212 HERBERT (George) HERBERT'S REMAINS. Or, Sundry Pieces of that sweet singer of the Temple (etc.). 12mo, original calf, rebacked, some leaves showing rough edges. £8 5 0

Timothy Garthwait: London 1652

*. FIRST EDITION. Grol. Club Cat. 439. A collection of 1,010 proverbs entitled "*Jacula Prudentum*," with separate pagination and signatures forms the second part of the work. Collation: A₆, a—c₆ in twelves, A—H₁₂, A—D₁₂.

HEYWOOD (THOMAS).

213 THE SILVER AGE. [Facsimile of title: Wise II. p. 181]. Sm. 4to (6 $\frac{7}{8}$ by 4 $\frac{1}{8}$ in.), with original blank for L₂, modern crushed crimson morocco, gilt. TALL COPY. £44 0 0

Nicholas Okes for Benjamin Lightfoote: London 1613

*. FIRST EDITION. COLLATION: A² B—K⁴ L² (L₂ blank). DESCRIPTION: A1a: THE / SILVER AGE, / inclvding. / The loue of Jupiter to Alcmena: / The birth of Hercules. / AND / The Rape of PROSERPINE. / CONCLVDING, / with the Arraignement of the Moone. / Written by THOMAS HEYWOOD. / Aut prodesse solent aut delectare. / [Double rule] / LONDON, / Printed by Nicholas Okes, and are to be sold by / Beniamin Lightfoote at his Shop at the vpper / end of Graies Inne-lane in Holbore. / 1613; A1b: [Blank]; A2a: [Ornament] / To the Reader. / . . . Thine, / T. H.; [Ornament] / Drammatis Personæ; B1a—L1b: [Text]; L₂: [Blank].

Clark p. 116. This copy is $\frac{1}{8}$ -inch taller than the British Museum copy C. 34, c. 53.

Thomas Heywood, dramatist; said to have been a fellow of Peterhouse, Cambridge; member of the Lord Admiral's Company, 1598; afterwards retainer of Henry Wrothesley, Earl of Southampton, and Edward Somerset, Earl of Worcester; one of the Queen's Players, 1619; composed Lord Mayor's pageants for many years; many of his plays lost; an ardent protestant. Shakerley Marmion speaks of him as writing upon

"All history, all actions,
Counsels, decrees, man, manners, state and factions,
Plays, epicediums, odes and lyrics.
Translations, epitaphs and panegyrics."

His chief other plays are: *The four prentices of London* (produced c. 1600, printed 1615), ridiculed in Fletcher's *Knight of the Burning Pestle*; *Edward IV*

HEYWOOD (THOMAS): THE SILVER AGE—*continued*.

(two parts, 1600, 1605); *A woman killed with kindness* (acted 1603; printed 1607); *The rape of Lucrece*, 1608; *The captives*; and *The wise woman of Hogsdon*, 1638; he also published *An apology for actors*, 1612, and *The hierarchy of the blessed angels*, 1635.

The Silver Age was acted before the court at Greenwich early in 1612. (Dictionary of National Biography, thin paper edition, ix, pp. 789-793).

214 TYNAIKEION: or, NINE BOOKES OF VARIOUS HISTORY CONCERNINGE WOMEN. Folio (10 $\frac{3}{4}$ by 7 $\frac{1}{16}$ in.), with original blank A1, engraved title-page (in brilliant state), with compartments filled by *Apollo and the nine Muses*, woodcut initials and ornaments, contemporary calf, rebacked. FINE CLEAN UNPRESSED COPY, with the Bridgewater bookplate. £15 0 0 *Adam Islip: London 1624*

*. FIRST EDITION. B.M. Cat. of Eng. Bks. before 1641, p. 808. Furnivall. *Three Hundred Fresh Allusions to Shakespeare*, p. xxxvi. Many of the verses which appear for the first time in this book are found in Shakespeare's Poems, published 1640. Camb. Hist. of Eng. Lit. vi, pp. 102, 103, 138, 139. Many of the stories in this book have been utilized by Heywood and other Elizabethan dramatists in their plays, e.g., the story of Geraldine (The English Traveller) is found in the section headed "A moderne history of the Adulteresse" (p. 192), and Heywood states that the episode was a recent one, of which he had personal knowledge. Material used in "The Captives" and the "Honest Man's Fortune" is also to be found in this book.

215 THE ENGLISH TRAVELLER. As it hath beene publikely Acted at the Cock-Pit in Drury Lane: By her Majesties servants. Sm. 4to, some headlines cut into, polished red morocco, gold lines on sides, inside dentelles. £30 0 0 *R. Raworth: London 1633*

*. FIRST EDITION. Collation A—K in fours. Greg. Handlist of English Plays. p. 52. Schelling, Eliz. Drama I, 337-338. "In Young Geraldine [the hero] we have one of the truest gentlemen of Elizabethan comedy." Dedicated to Sir Henry Appleton, Knight Barronet, etc.

216 THE LATE LANCASHIRE WITCHES. A well received Comedy, lately Acted at the Globe on the Bank-side, by the Kings Majesties Actors. Written by Thom. Heywood and Richard Broome. Sm. 4to, polished morocco, gold line border on sides, inside gold dentelles, FINE COPY. £16 0 0 *Printed by Thomas Harper for Benjamin Fisher 1634*

*. FIRST EDITION. A, 2 leaves; B—L in fours. This play is based on the Lancashire witch trials of 1633. The alleged witches were still in prison, and one of the authors must have seen the actual depositions, as many of the incidents are almost verbatim. It is possible that it was written in order to back up the popular belief. Not in Sayle U.L.C.

HEYWOOD (THOMAS)—*continued*.

217 THE HIERARCHIE OF THE BLESSED ANGELLS. Folio. Licence, engraved title-page by T. CECILL, and plate, old calf. £8 0 0

Adam Islip: London 1635

.. FIRST EDITION. Contains the famous passage (p. 206):—

"Our modern poets to that pass are driven
Those names are curtailed which they first had given.

Greene, who had in both academies ta'ne
Degree of Master, yet could never gaine
To be call'd more than Robin. . . .
Marlo, renowned for his rare art and wit,
Could ne're attaine beyond the name of Kit;
Although his *Hero and Leander* did
Merit addition rather. Famous Kid
Was call'd but Tom
Tom. Nash (in his time of no small esteeme)
Could not a second syllable redeeme.
Excellent Bewmont, in the foremost ranke
Of rar'st wits, was never more than Franck.
Mellifluous Shake-speare. whose enchanting quill
Commanded mirth or passion, was but Will.
And famous Johnson, though his learned pen
Be dipt in Castaly, is still by Ben.
Fletcher and Webster, of that learned packe
None of the mean'est, yet neither was but Jacke.
Deckers but Tom, nor May, nor Middleton.
And hee's but now Jacke Foord, that once were John.

Or that Franck, Kit, or Jacke, are the least wound
Unto their fame and merit. I for my part
(Think others what they please) accept that heart
Which courts my love in most familiar phrase;
And that it takes not from my paines or praise.
If any one to me so bluntly com,
I hold he loves me best that calls me Tom."

218 PLEASANT DIALOGUES AND DRAMMA's, selected ovt of Lucian, Erasmus, Textor, Ovid, etc. With sundry Emblems extracted from the most elegant Iacobus Catsius. As also certaine Elegies, Epitaphs, and Epithadamions or Nuptiall Songs; Anagrams and Acrosticks; with divers Speeches (upon severall occasions) spoken to their most Excellent Majesties, King Charles, and Queene Mary. With other Fancies translated from Beza, Buchanan, and Sundry Italian Poets By Tho. Heywood. Aut prodesse solent, aut delectare. 12mo (5 $\frac{3}{8}$ by 3 $\frac{5}{16}$ in.), title-page with border of printer's ornaments and rules, red crushed morocco, gold panels and borders, gold ornaments on back, gilt edges of boards and inside dentelles, g.e. by Bedford. £12 0 0

*London: Printed by R. O. for R. H. and are to be sold by
Thomas Slater at the Swan in Duck-Lane. 1637*

.. FIRST EDITION. Collation: A—V8 (A1, blank, lacking in this copy).

HEYWOOD (THOMAS): PLEASANT DIALOGUES AND DRAMMA'S—*continued*.

Description: A1: *a blank (lacking)*; A2a: *title-page*, A2b: *blank*; A3a: To the Right Honourable Sir Henry Lord Cary . . . *signed*, Your Lordships in all dutifull observance, Tho. Heywood; A3b: *blank*; A4a—A5a: To the Generous Reader . . . *signed*, Thine. Tho. Heywood; A5b: *blank*; A6: The Table; A7a—A8a: *Verses by Shackerley Marmion, and others*; A8b: *blank*; B1a—T6b: *Text*; T7a—V8b: *Annotations*.

The blank leaf which is lacking in this copy is also wanting in the Huth and Grolier copies. The Huth catalogue terms this collection "an assemblage of short dramatic and poetical dialogues NOWHERE ELSE PRINTED. At p. 247 occurs the following item which is usually believed to have reference to Shakespeare's *Richard III* :—

"A young witty lad playing the part of Richard the third; at the Red Bull; the Author because hee was interested in the Play to incourage him, wrot him this Prologue and Epilogue."

The Boy the Speaker.

"If any wonder by what magick charme,
Richard the third is shrunk up like his arme:
And where is fulnesse you expected him,
You see me onely crawling, like a limme
Or piece of that known fabrick, and no more,
(When he so often hath been viewed before.)
Let all such know: a Rundlet ne're so small
Is called a vessell: being a Tunne; that's all.

Hee's teamed a man that shoves a dwarfish thing,
[etc.]"

Grolier Club Collections. *Wither to Prior*, No. 445. Huth Auction Catalogue, No. 3665. Furnivall, *Three Hundred Fresh Allusions to Shakespeare*, pp. 128-129.

220 THE ROYALL KING, AND LOYALL SUBJECT. [See facsimile of title: Wise II. p. 185]. Sm. 4to ($7\frac{3}{8}$ by $5\frac{7}{8}$ in.), modern crimson morocco, gilt, FINE LARGE COPY. £40 0 0

Nich[olas] and John Okes for James Becket: London 1637

*. FIRST EDITION. COLLATION: A—K4 (A1 and K4, blanks, lacking in this copy). DESCRIPTION: A1: [Blank, lacking in this copy]; A2a: THE / ROYALL / KING / AND / The Loyall Subject. / As it hath been Acted with great / Applause by the Queenes Maiesties / Servants. / [Rule] / Aut prodesse solent, aut delectare.— / [Rule] / written by Thomas Heywood. / [Rule] / LONDON, / Printed by Nich. and John Okes for James / Becket, and are to be sold at his shop at the / inner Temple neare the Gate, 1637; A2b: [Blank]; A3a: [Ornament] / The Prologue to the Stage; A3b: [Ornament] / Dramatis Personæ; A4a—K3a: [Text]; K3b: [Ornament] / The Epilogue to the / Reader; K4: [Blank, lacking in this copy].

Clark, p. 130. This copy is $\frac{3}{16}$ inch taller than the Ashley Library Copy (Wise II, p. 185) and $\frac{3}{8}$ inch taller than the British Museum copy 644, e. 39; it is also $\frac{3}{16}$ inch wider than the former, and $\frac{9}{16}$ inch wider than the latter copy.

"Of a rather different type [from *A woman killed by kindness*, etc.] is his best known romantic drama, written possibly at an even earlier date [than 1603], *The royall king and the loyall subject*, the hero of which is a kind of Patient Grissel of chivalrous loyalty." (Dictionary of National Biography, thin paper, ix, p. 790).

HEYWOOD (THOMAS)—*continued.*

221 THE LIFE OF MERLIN, surnamed Ambrosius. His Prophecies, and Predictions interpreted, and their Truth made good by our English Annalls. Being Chronographicall History of all the Kings, and memorable passages of this Kingdome, from Brute to the Reigne of our Royall soveraigne King Charles. Sm. 4to, title in ornamental border, engraved frontispiece by W. HOLLAR, polished calf extra, double gold lines on sides, gold-tooled back. £12 5 0

J. Okes for Jasper Emery: London 1641

FIRST EDITION.

222 HICKERINGILL (Edmund, 1631-1708) GREGORY, FATHER GREYBEARD, with his Vizard off, or, News from the Cabal in some Reflections upon a late Pamphlet entituled *The Rehearsal Transpos'd* (after the fashion that now obtains) in a letter to our old friend R. L. Sm. 8vo, mottled calf, gilt back and edges of boards, m.e., bookplates of Anthony Earl of Kent 1702, and Earl De Grey. £2 10 0

Nath. Brooke: London 1673

*. A reply to Andrew Marvell's *Rehearsal Transpros'd* [see item No. 268] addressed to Sir Roger Lestrangle.

223 H[ODDESDON] (J.) THO. MORI VITA ET EXITUS: or, the history of Sr. Thomas More. 12mo, portrait, old sheep (repaired). £2 10 0

E. Cotes: London 1652

*. Lowndes, 1079: "With portrait of Elstrake. An interesting abridgment of the principal events of More's life." First edition. Allibone, p. 856, No. 2. Watt, 501 f. Dedicated to his "worthily most honoured kinsman" in a strangely worded epistle, says that he dealt with More "as his nurse did, throwing him over the hedge into your arms, lest his memory should perish in the waters of Lethe."

Shakespeare's Holinshed.

224 HOLINSHED (Ralph) [CHRONICLES] The First and Second volumes of Chronicles, comprising: The Description and Historie of England, Ireland and Scotland. [The Third Volume of Chronicles, beginning at Duke William the Norman . . . to the Yeare 1586.] Folio, **black letter**, the titles within woodcut borders, a few leaves re-margined, lacks preface to Vol. III., Denham's device at end, 3 vol. in 4, old calf. £28 0 0

For John Harrison [etc.]: London 1586-1587

*. Herbert II 961. Lowndes 1086-1087. Fordham, Road Books, etc. Bibliographically considered. (Bib. Soc. Trans. xiii 39). Nichols. Lit. Anecd.

HOLINSHED (RALPH)—*continued*.

I 249-251. D.N.B. ix 1025-1026. Peignot, *Dict. des livres condamnés* I 184 Shakespeare, *Richard II* (Verity), p. xiv. Camb. Eng. Lit. III 318-323. On its appearance this book was liberally castrated by order of the government. These suppressed portions were reprinted early in the eighteenth century from one of the very few copies which have remained intact, and are found in some copies, including the present one. The paramount interest of this edition is that it has been proved to be THE EDITION USED BY SHAKESPEARE FOR *RICHARD II* and probably for other of the historical plays. The line in *Richard II*, II, 4, "The baytrees in our country are all withered," is taken from Holinshed's passage (this edition, Vol. III, p. 496, col. 2, last paragraph). "In this yeare in a manner throughout all the realme of England, old baie trees withered, and afterwards, contrarie to all men's thinking, grewe greene againe, a strange sight, and supposed to import some unknowne euent." THIS PASSAGE DOES NOT OCCUR IN THE FIRST EDITION, NOR IS THERE ANY OTHER SOURCE KNOWN RECORDING THE EVENT. (See Stone's *Shakespeare's Holinshed* and modern annotated editions of *Richard II*, including Verity's [loc. cit].) Spenser (quoted by the C.E.L.) acknowledges his debt to our author: "Master Holinshed hath much furthered and advantaged me." According to Sir George Fordham, the greatest authority on English roadbook literature, Holinshed contains the second attempt at a road book of Great Britain printed in our language. Vol. I, p. 246, ch. 16, "Of our innes and thorowfares"; p. 248, col. 2, l. 17, "Of certaine waies in Scotland." This chapter records twelve roads through England and Wales, and seven through Scotland. Intrinsically the most important part of Holinshed for us to-day is Harrison's "Description of England," which is the most vivid account extant of the social condition of this country in the time of the great dramatist. We give a few of the most interesting chapters: III. "Of Universities." VI "Of the food and diet of the English" (in which he laments the tendency among the nobility to employ foreign cooks). VII "Of their Apparell and Attire" (in which he inveighs against foppishness and "Italianate" fashions. Cf. Portia's description of her English suitor in the "Merchant of Venice"). X "Of Prouision made for the Poore." XI "Of sundrie kinds of Punishment appointed for Malefactors" (in which he displays his learning in the Speech and Rascality of Egyptian Rogues). XII "Of the Maner of Building and Furniture of our Houses" (in which he laments the good old days when men built houses of willow and kept the oak for ships). XVII "Of the Nauie of England." XVIII "Of Faires and Markets."

225 HOLYDAY (Barten) TEXNOTAMIA: or, The Marriages of the Arts: A Comedie. Sm. 4to, device [McKerrow 282] on title-page, some leaves cut into. Polished red morocco, inside gold dentelles. £30 0 0 William Stansby for John Parker: London 1618

*. With Jolley's bookplate. Greg. *List of English Plays*, 54. At D3a is a song in honour of TOBACCO.

226 HOOKER (Richard) TWO SERMONS UPON PART OF ST. JUDE'S EPISTLE. Sm. 4to, blue wrapper. £2 0 0

Joseph Barnes: Oxford 1614

*. Keble in his preface to Hooker's Works remarks of this sermon that "After much enquiry he had failed to procure a sight of the first edition."

227 HORATIUS FLACCUS (Quintus) POEMS, Consisting of Odes, Satyres, and Epistles Rendred (*sic*) in English verse by Several Persons. Sm. 8vo ($6\frac{1}{2}$ by $3\frac{7}{8}$ in.), engraved portrait of Alexander Brome, the editor, by Loggan, facing the frontispiece which bears a bust of Horace engraved by Dunstall, original mottled calf. £7 10 0

Printed by E. C. for W. Lee, G. Bedell, H. Herringman and H. Brome, M.D.C.LXVI (1666)

*. FIRST EDITION. It will be seen from the above imprint that this copy is of a different issue to the book described by the Grolier Club (101), which is as follows: *Printed by E. Cotes for Henry Brome / at the Gun in / Ivy-lane, M.DC.LXVI/.*

The portrait of Brome by Loggan is in the first state, without the cross-hatched lines in certain places.

Most of the contributions to this collection are initialled by the writers. These include Sir Richard Fanshaw, Sir Thomas Hawkins, Abraham Cowley, and Alexander Brome. At the end is Ben Jonson's *Horace, his art of poetry*.

228 HOWELL (James, 1594?-1666) ΔΕΝΔΡΟΛΟΓΙΑ: Dodona's Grove, or, The vocall forrest. By J. H., Esqr. [See facsimile Grolier Club Collations II., p. 106.] Folio ($10\frac{3}{4}$ by $7\frac{1}{4}$ in.), three copper engravings of trees by M. Merian, Junior, and a large engraving by the same artist on title-page, woodcut ornaments and initial letters, original calf, blind 3-line fillet borders on sides, back with raised bands, gilt edges of boards, with the Earl Fitzwilliam's bookplate; fine unpressed copy in the original state; RARE. £6 0 0 T. B. for H. Mosley: [London] 1640

*. FIRST EDITION. Esdaile, *Eng. Tales*, p. 78. B.M.C., p. 840. D.N.B., X, p. 110. Grolier Club, *Collations*, No. 475. This book is a political allegory in prose dealing with European events between 1603 and 1640. The preliminary leaves contain a set of verses by Sir Henry Wotton. The pagination jumps from 135 to 166, being the recto and verso of one leaf, and therefore only a typographical error.

229 [HOWELL (James)] EPISTOLAE HO-ELIANAE. Sm. 4to, engraved title, cut into at foot, modern sprinkled calf, gilt, g.e. £21 0 0

For Humphrey Moseley: London 1645

*. FIRST EDITION. COLLATION: A¹, (a)², *, B—M, Aa—Pp, Aaa—Eee, Aaaa—Ffff, Aaaaa—Mmmmm⁴ (Mmmmm⁴ blank, lacking in this copy). [20] + 88 + 120 + 40 + 48 + 92 + [2] pp. Engraved title.

This copy contains sheet * (4 leaves) which are usually wanting. (Grolier Club: *Wither to Prior*, No. 482).

Howell was an advocate of spelling reform, as will be seen from the following passage at f. Mmmmm⁴a of the present volume: "Amongst other reasons which make the English language of so small extent, and put strangers out of conceit to learn it, is one, that we do not pronounce as we write, which proceeds from divers superfluous letters, that occur in many of our words, which adds to the difficulty of the language: therefore the author hath taken pains, to retrench such redundant unnecessary letters in this work (though the printer hath not bin so carefull as he should have bin)"

PROVENANCE: Huth Collection (Book-ticket).

230 [HOWELL (James, *Author of "Epistolae Ho-ellianae,"* 1594?-1666)] THE NUPTIALLS OF PELEUS AND THETIS: consisting of a masque and a comedy, or the the (*sic*) great royall ball, acted lately in Paris six times by the King in person, the Duke of Anjou, the Duke of Yorke, with divers other noblemen. Also by the Princess Royall Henrette (*sic*), Marie, the Princess of Conty, the Dutchess of Roquelaure, the Dutchess of Créquy, with many other ladies of honour. [The nuptials of Peleus and Thetis: a new Italian comedy, whence the preceding masque was extracted, made English by a nearer adherence to the original, then to the French translation (Translated from the *Tetide* of D. Gabrielli)]. Sm. 4to, *very early impression*, half green roan. £12 0 0

For Henry Herringman: London 1654

*. Notes on the writings of James Howell, p. 37, No. 34; Dict. Nat. Biog. X, p. 1114; Hazlitt: *Play Collector's Manual*, p. 169; Hazlitt, I, p. 225; Lowndes, p. 1129; Watt 521k; Baker I p. 377; IV p. 90, No. 150, 151. Not in Wood: *Athenae*.

PROVENANCE: Duke of Roxburghe (Arms stamped on reverse of title. Catalogue 5139); W. B. Rhodes.

That this copy is a very early impression may be seen in the following way: in the catchword of p. 1, "and," the "d" shows a tendency to fall below the line; in the present copy it is in position, but as the impression went on the "d" dropped slightly as may be seen in one of the B.M. copies (162. h. 53): at a still later period it has dropped quite below the line (see B.M. 643. d. 47).

231 HOWELL (James) LONDINOPOLIS; An Historicaill Discourse, or Perlustration of the City of London, the Imperial Chamber, and Chief Emporium of Great Britain: whereunto is added another of the City of Westminster [*etc.*]. Folio, *frontispiece* containing a full-length portrait of the author (fine impression), panoramic view of London and the Thames (shewing old London Bridge, the Globe Theatre, the Bear Garden, etc.), some leaves frayed, old sheep. £4 10 0

J. Streater: London 1657

FIRST EDITION.

232 HUARTE (Juan) EXAMEN DE INGENIOS: THE EXAMINATION OF MEN'S WITS. In which, by discovering the varietie of natures, is shewed for what profession each one is apt and how far he shall profit therein. Translated out of the Spanish tongue by M. Camillo Camilli, Englished out of his Italian by R. C., Esquire. Sm. 4to, device on title, half calf. £5 10 0

Adam Islip for Thomas Adams: London 1616

*. This translation of the famous work of Huarte was made by Richard Carew (1555-1620), author of the "Survey of Cornwall." Although his initials are on the title, the work has been attributed (by Ant. A. Wood, etc.) to Thomas Carew.

233 HUARTE NAVARRO (Juan de Dios) EXAMEN DE INGENIOS. [*Another copy.*] Sm. 4to (7½ by 5¾ in.), title-page slightly rubbed, and faint ink writing on title, contemporary limp vellum. £6 0 0 1616

234 HUSBAND (The) FORC'D TO BE JEALOUS, or the good fortune of those women that have jealous husbands. A translation by N. H. 12mo, plain calf, the last two leaves unopened, the last leaf a blank. £9 0 0

For H. Herringman: London 1668

** FIRST EDITION. Esdaile, *Tales and Romances*, p. 248.

235 IMITATIO CHRISTI. THE IMITATION OR FOLLOWING OF CHRIST, and the contemning of worldly vanities: wherevnto, as springing out of the same roote, we have adioyned another pretie treatise, entituled, The perpetuall reioyce of the Godly, euen in this lyfe. 12mo (5 $\frac{1}{2}$ by 3 $\frac{3}{4}$ in.), title-page with lace woodcut border, ornamental woodcut initial letters, printed in **black letter**, dark blue morocco, gilt 2-line fillet borders on sides, gilt floral ornaments on back, gilt lines on edges of boards, gilt inside dentelles, g.e. by CLARKE AND BEDFORD. FINE COPY with the HUTH morocco book label. £52 0 0

Imprinted at London by Henry Denham. Anno 1568

** Collation: A—T, A—C in eights, D, four leaves.

Copinger says of this book: "The third independent translation, by Edward Hake of Gray's Inn. Dedicated to Thomas, Duke of Norfolk. This translation was merely of the first three books. It was made from the Paraphrase of Castalio, and the translator himself admits that he leaves out whatever he considers not good scripture."

There is a note at the beginning of this volume: "When Dibdin was preparing his account of the edition of Tho. à Kempis, he was not able to find this translation, which he appears to have only known from Dr. Watt. 'Of the performance of Hake, I regret that I am unable to lay any particulars before the reader: never having met with a copy of it.'"

Canon Knox Little sums up the position of the 'Imitatio Christi': "This wonderful book is—like the 'Divina Commedia'—a landmark in the history of the human mind. It is impossible for any one who habitually uses it, or seriously thinks upon the question, to doubt its unique position. *Securus judicat orbis terrarum* is a test which may be said to apply to it with entire appropriateness. From every part of Christendom, from devout persons belonging to different nationalities, and speaking in different languages; from those who are directly connected with some one of the apostolically ordered parts of the Church, as well as from those who belong to some one of the various bodies, which are more or less separated from her—there is one general and unvarying acclaim of testimony bearing witness to the fact that wherever souls have any serious desire to serve and love God, they have felt the power of this marvellous book."

Copinger 3; B.M.C. 875 (lacking first leaf); Dibdin, Edition of Imitatio Christi, p. civ; Knoxe Little, Facsimile of the first edition of the Imitatio Christi, p. 5; Herbert 944; Sayle 1405 (without the "Perpetual Rejoyce"). NOT IN HAZLITT.

235A JACKE JUGELER. A NEW ENTERLUDE FOR CHYLDREN TO PLAYE, named Jacke Jugeler, both wytte and very playsent. 4to, manuscript on 20 leaves, with drawings of three of the characters on the first page, boards. £12 10 0 [Early XIX. Century]

** An exact manuscript copy of this excessively rare 16th century inter-

JACKE JUGELER—*continued*.

lude. "Regarded purely as a play, Jacke Jugeler, in spite of its classical origin, is little more than a briskly written farcical episode. But beneath its apparently jocular exterior, it veils an extraordinarily dextrous attack upon the doctrine of transsubstantiation, and the persecution by which it was enforced. This is hinted at in the epilogue, where 'this trifling enterlude' is credited with 'some further meaning, if it be well searched.'

'Such is the fashyon of the worlde now a dayes,
That the symple innosaintes ar deluded,
And by strength, force, and violence oft tymes compelled
To belive and say the mounne is made of a grene chese
Or ells have great harme, and parcase their life lese.' "

236 [JOHNSON (Richard)] THE FAMOUS HISTORY OF THE SEVEN CHAMPIONS OF CHRISTENDOM. 2 vol. in 1. Sm. 4to, slightly soiled, old half roan. £3 5 0 Luke Dillon: Dublin [about 1710]

*. Esdaile. *English tales*, p. 83.

237 JONSON (Benjamin, "Ben Jonson," 1573?-1637) VOLPONE: or the Fox [Complimentary verses in Latin and English]. [For a facsimile of title see Wise *Ashley Cat. III.* plate at p. 5.] Sm. 4to, some headlines partly in facsimile, otherwise sound copy, modern calf. £130 0 0 For Thomas Thorpe: [London] 1607

*. FIRST EDITION, FIRST ISSUE, VARIETY B. A very rare variety of the first issue. Not in the British Museum or the Ashley Library. No copy of any variety or issue recorded by Sayle. Hazlitt, Lowndes and Greg do not differentiate the issues.

We have been able to compare three copies of this book and find that they all differ from the description given by Mr. Wise (*Ashley Cat. III* 4). We propose, provisionally, to divide them into two issues, of which the earlier shows three varieties. The difference in the issues lies in the amount and arrangement of the preliminary matter: in the second issue the poems, etc., are rearranged and a two page contribution, "To the worthiest maister Jonson," added. We have taken the addition of a poem to indicate a later date. Of the three varieties of the first issue the one we have taken to be the earliest is represented by the copy which contains Ben Jonson's presentation inscription to John Florio, now in the British Museum (c. 12 e. 17) which has signature F1 printed E1; the second variety (the present copy) has this error corrected; the third variety is represented by the other Museum copy (C. 34, d. 2) which has an extra leaf inserted between leaf A3 and A4 containing the extra poem, "To the worthiest Maister Jonson." We are very doubtful as to the reality of this variety, as it may be the second variety with a leaf from the second issue inserted by a previous owner. We give a detailed description of the points of difference:—

Issue I. Variety A. Collation: [A]1¹ q⁴ A—N⁴ O¹.

Description: [A] 1a: BEN: IONSON / his / VOLPONE / or / THE FOXE /—*Simul & iucunda, & idonea dicere vitae.* / Printed for Thomas Thorppe. / 1607 [A] 1b: (blank); q1a: TO THE MOST NOBLE / AND MOST AEQVALL / SISTERS / THE TWO FAMOVVS VNIVERSITIES; q1b—q4a: THE EPIS- TLE; q4b: AD VTRAMOVE ACA- / DEMIAN, De BENIAMIN / IONSONIO; A1a: Amicissimo, & meritissimo / BEN: IONSON; A1b: To my friend Mr. IONSON. /

JONSON (BEN)—*continued*.

EPIGRAMME: A2a: To my deare friend, Mr Benia- / min Ionson, vpon his FOXE; A2b: *To my good friend. Mr. Ionson*; A3a: To his deare Friend, Benia- / min Ionson / his / VOLPONE; A3b: *To my worthily esteemed Mr Ben. / Ionson*; A4a: THE PERSONS OF / THE COMOEDYE; A4b: The PROLOGVE; B1a—O1a (text); O1b: (epilogue). With signature F1 misprinted "E."

Issue 1. Variety B. As issue 1, variety A, but with the error in the signatures corrected. Issue 1. Variety C. As Issue 1, Variety B, but with an extra leaf inserted between signatures A3 and A4, occupied by a poem which occurs in the collation of the second issue: "To the worthiest Maister Jonson."

Issue 2. As we have not been able to examine a copy of this issue, we quote *verbatim et literatim* Mr. Wise's description in so far as it differs from the above. The collation is the same as Issue 1, Variety A, except for the insertion of a leaf between A4 and B1. The description is also the same as far as A1a; but from A1b to A4b the type has been entirely reset; after that there is apparently no difference. Mr. Wise describes A1b to A4b: "To my worthily-esteemed Mr. Ben: Ionson (signed 'E. S.') and *To the true Mr. in his Art. B. Ionson (signed 'I. F.')* both A1 verso; *The Persons of the Comoedye* and *The Argymment* (an Anagram in seven lines of verse) both A2 recto; *To my good Friend, Mr. Ionson* (signed 'D. D.') and *To the ingenious Poet* (signed 'I. C.'), both A2 verso; *To the worthiest Maister Ionson* (signed 'N. F.'), A3 recto and verso; *To his deare Friend, Benjamin Ionson* (signed 'G. C.'), A4 recto; *To my deare friend, Mr. Ionson. Epigramme*, and *To the Reader upon the worke* (signed 'T. R.'), both A4 verso; an unsigned leaf with *To my deare friend, Mr. Benjamin Ionson, vpon his Foxe* (signed 'F. B.') upon its recto, and *The Prologue* upon its verso. "Jonson here [in *Volpone*] returned to comedy, but to comedy both simpler in conception, stronger in action, and more ethical in aim, than its predecessors. He allowed this catastrophe in the interest of morals to swerve from 'the strict rigour of comic law,' 'my special aim being to put a snaffle in their mouths that cry out we never punish vice in our interludes.'" (D.N.B. x. p. 1071).

SEE REPRODUCTION ON PAGE 75.

238 JONSON (Benjamin, *Ben Jonson*) THE WORKES OF BENJAMIN JONSON. [Quotation.] Folio, portrait and engraved title, a few stains, modern end papers, old calf repaired. £25 0 0

Richard Bishop for Andrew Crooke: London 1640

*. CONTENTS: A4b—A5b: "Upon Sejanus," signed "Geor. Chapman"; A6: [Three short poems signed "Franc. Beaumont"]; Pp. 1-62: "Every man in his humour"; Pp. 63-152: "Every man out of his humour"; Pp. 153-235: "Cynthia's revels"; Pp. 237-310: "Poetaster"; Pp. 311-384: "Sejanus"; Pp. 385-456: "Volpone"; Pp. 457-522: "Epicoene"; Pp. 523-591: "The alchemist"; Pp. 593-668: "Catiline"; Pp. 1-65 (2nd series): "Epigrammes" and "The forrest"; Pp. 67-90: "Part of the King's entertainment" and "A panegyre"; Pp. 91-110: [Entertainments]; Pp. 111-228: [Masques].

PROVENANCE: Thomas Isted of the Middle Temple, Esquire. (Early armorial bookplate.)

Greg, *Handlist of English Plays*, p. 55: "This edition, with portrait and engraved title-page as above, [as in the two issues of 1616] contains the same plays, each with a separate title-page and the same imprint, except the following: Poetaster. Robert Young M.DC.XL." [The imprint in the 1616 edition is "William Stansby for Matthew Lownes. M.DC.XVI."]

BEN: IONSON

his

VOLPONE

Or

THE FOXE.

-- *Simul & iucunda, & idonea dicere vite.*

Printed for *Thomas Thorppe.*

1607.

SEE ITEM NO. 237. JONSON.

239 JONSON (B.) THE WORKS OF BEN JONSON. [*Another Edition.*] To which is added a comedy called *The New Inn*. With additions never before published. Folio, portrait, contemporary panelled calf, gilt back. FINE COPY. £10 0 0

Thomas Hodgkin for H[enry] Herringman [etc.] : London 1692

*. CONTENTS : As above, plus :— Pp. 393-427 : " Bartholomew Fair " ; Pp. 429-455 : " The staple of news " ; Pp. 457-484 : " The devil is an ass " ; Pp. 485-507 : " The magnetick lady " ; Pp. 509-531 : " A tale of a tub " ; Pp. 533-544 : " The sad shepherd " ; Pp. 545-584 : " Under-woods " ; Pp. 585-659 : [Masques] ; Pp. 660-669 : " Horace H's Art of poetry " ; Pp. 670-691 : " The English Grammar " ; Pp. 692-719 : " Timber, or, Discoveries " ; Pp. 721-744 : " The New Inn."

The portrait is a copy of the portrait in the preceding edition, but reversed. (See B.M. Cat. of Portraits, II., p. 661, No. 14.)

240 JONSON (B.) THE WORKS OF BEN. JONSON. [*Another edition.*] Collated with all the former editions, and corrected; with notes critical and explanatory. By Peter Whalley, late Fellow of St. John's College in Oxford. [*Quotation.*] 7 vol., 8vo, portrait and plates, contemporary marbled calf, gilt, m.e., A VERY FINE COPY. £9 0 0

For D. Midwinter [etc.] : London 1756

*. CONTENTS : As above, plus : Vol. VII., pp. 297-379 : " The case is altered."

241 JONSON (Ben) VOLPONE: or, the Fox. A Comedy, First Acted in the Year 1605. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By Ben Jonson. 12mo (6½ by 3¾ in.). Clean copy in wrapper. £3 0 0

Printed and Sold by H. Hills, in Black Fryars, near the Water-side : London [n.d.]

*. Hills junior commenced to print in 1680.

242 JONSON (Ben) VOLPONE: or, the Fox. A Comedy, First Acted in the Year 1605. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By B. J. 12mo (6½ by 3¾ in.), frontispiece by Vander Gucht. Wrapper. £1 1 0

J. Walthoe [etc.] : London 1732

243 KILLIGREW (Henry) THE CONSPIRACY. A Tragedy, as it was intended for the Nuptials of the Lord Charles Herbert and the Lady Villers. Written by Mr. Henry Killigrevv (*sic*). Sm. 4to (6¾ by 5 in.), some leaves shaved; old half calf. From the Bridgewater Library with stamp on verso of title " Duplicate Bridgewr. Liby." £9 0 0

Printed by John Norton for Andrew Crooke : London 1638

*. FIRST EDITION. " It was written at seventeen years of age; and the commendation bestowed upon it by Ben Jonson and Lord Falkland created the author some envy among his contemporaries. The edition [1638] above-mentioned is a surreptitious one, published while Killigrew was abroad, and without his consent or knowledge."—*Baker*.

244 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. 12mo, 8 ll., 556 pp., 18 ll. (last two leaves errata and ticket leaf), contemporary calf (modern end papers) with the bookplate of Ernest E. Baker, F.S.A. £6 10 0

L. L[ichfield] for George West and Henry Clements: Oxford 1691

.. FIRST EDITION. Jaggard, *Shakespeare*, p. 189; Ingleby, *Shakespeare Allusions*, p. 408; Lowe, p. 210; Grolier Club, 515; B.M., First folio *Exhibition Cat.*, p. 65, 12. Pp. 453-470 are devoted to Shakespeare.

245 [LEANERD (John)] THE RAMBLING JUSTICE, or the jealous husbands; with the humours of Sir John Twiford. As it is acted at the Theatre Royal. Sm. 4to, modern calf, gilt, uncut. £17 10 0

E. F. for Thomas Orrell and James Vade: London 1678

.. FIRST EDITION. COLLATION: A² B—K⁴ (K⁴ blank, lacking in this copy); [4] + 69 + [1] pp.

DESCRIPTION: A1a: THE / Rambling Justice, / OR THE / JEALOUS HUSBANDS. / With the Humours of / Sir John Twiford. / As it is acted at the / THEATRE ROYAL / [Double rule] / Licenced March 13, 1678. Roger L'Estrange. [Rule] / LONDON, / Printed by E. F. for Thomas Orrell and / James Vade, at the Hand and Scepter, and / Cock and Sugar-Loafe, near St. Dunstan's / Church, in Fleetstreet. 1678; A1b: [Blank]; A2: [Prologue and Dramatis personae]; pp. 1-69: [Text]; K3b: EPILOGUE; K4 [Blank, lacking in this copy].

Hazlitt, p. 190: "Great part of this play is borrowed from Middleton's *More dissemblers besides women*, particularly the scene between Sir General Amorous and Bramble, in the second act; Petulant Easy being disguised like a gipsy, in the same act, and the scene between Bramble and the gipsies, in the third. The scene is laid in London, and the time, twenty-four hours."

There are two issues of this edition, (1) with the author's name omitted from the title, (2) with it added (British Museum Catalogue "L," xix., p. 287).

John Leanerd (fl 1679), dramatist, is described by Langbaine as no genuine author, but a "confident plagiarist." (Dictionary of National Biography, thin paper edition, xi., p. 766.)

LEE (NATHANIEL) 1653?-1692.

246 THE TRAGEDY OF NERO, Emperour of Rome: As it is Acted at the Theatre-Royal by His Majesties Servants. Sm. 4to (8 $\frac{3}{8}$ by 6 $\frac{1}{4}$ in.), fine copy, wrapper. £6 5 0

T. R. and N. T. for J. Magnus [sic] & R. Bentley: London 1675

.. FIRST EDITION. LEE'S EARLIEST PLAY, which is written in rhyme, blank verse, and prose. The plot is founded on the historical writings of Aurelius Victor, Suetonius, and Tacitus.

247 THE TRAGEDY OF NERO. [Another copy.] (8 $\frac{3}{8}$ by 6 $\frac{1}{2}$ in.), blue buckram. FINE COPY. £6 10 0 1675

LEE (NATHANIEL)—*continued*.

248 GLORIANA, or the Court of Augustus Caesar. Acted at the Theatre Royal, By Their Majesties Servants. Sm. 4to, original blank leaf before title, fine copy, wrapper. £1 15 0

J. Magnes and R. Bentley: London 1676

**. FIRST EDITION. The play is dedicated to the Dutchess of Portsmouth.

249 MITHRIDATES, KING OF PONTUS, a Tragedy: Acted at the Theatre Royal By Their Majesties' Servants. Sm. 4to (8 $\frac{5}{8}$ by 6 $\frac{5}{8}$ in.), wrapper.

£1 15 0

R. E. for J. Magnes and R. Bentley: London 1678

**. FIRST EDITION. "First acted at Drury Lane in March, 1678, with Mohun in the title-role, and it sustained Lee's position in popular esteem. Dryden contributed an epilogue, and the play was acted by amateurs at the Banqueting House, Whitehall, when Princess Anne appeared as Semandra."—D.N.B. The play is dedicated to the Earl of Dorset and Middlesex in six pages, in which occur allusions to Shakespeare.

250 CAESAR BORGIA; son of Pope Alexander the Sixth: a tragedy, Acted at the Duke's Theatre by their Royal Highnesses Servants. Sm.

4to. Wrapper. £2 15 0

R. E. [Robert Everingham] for R[ichard] Bentley and M. Magnes: London 1680

**. FIRST EDITION. This copy is nearly $\frac{1}{8}$ inch taller than the Ashley Library copy, which measures 8 $\frac{1}{2}$ inches. The copy described by Hazlitt lacked the Epilogue. In the course of the dedication to Philip, Earl of Pembroke, Lee makes what is probably an allusion to the dedication of the first Shakespeare folio to the earlier Earl of Pembroke. "Though his plot (the terrible story of the murder of the Duke of Gandia by his brother Caesar) is historical, the same cannot be said of the use made by him of that old bugbear of English theatrical audiences, Machiavelli, who figures as the villain proper of the piece. The play forms one of the most outrageous attempts of Restoration tragedy to revive the worst horrors of the Elizabethan drama in the days of its crudity and in those of its decay." "The heroine Bellamira is strangled on the stage; the rest of the main characters are poisoned. Borgia's ravings at the conclusion are in Lee's most advanced style."

251 CAESAR BORGIA; son of Pope Alexander the Sixth: A Tragedy Acted at the Duke's Theatre By Their Royal Highnesses Servants. Sm.

4to (8 $\frac{1}{2}$ by 6 $\frac{1}{4}$ in.), wrapper. £1 15 0

R. E. for R. Bentley and M. Magnes: London 1680

**. FIRST EDITION. "'Caesar Borgia,' whose plot was drawn from the 'Pharamond' of Gombert, abounds in villanies and murders, and is again in blank verse."—D.N.B. The prologue was written by Dryden.

252 THEODOSIUS: or, the Force of Love, a Tragedy. Acted by Their Royal Highnesses Servants at the Duke's Theatre. Sm. 4to, wrapper.

12/6

R. Bentley and S. Magnes: London 1684

**. This play met with great and deserved success. It is Lee's masterpiece. The passions are very finely touched in it, and the language is in many parts extremely beautiful."—*Baker*.

LEE (NATHANIEL)—*continued.*

253 MITHRIDATES, KING OF PONTUS. Sm. 4to, some leaves very slightly discoloured, wrapper. £1 0 0

R. E. for Rich. Bentley and S. Magnes: London 1685

254 MITHRIDATES, KING OF PONTUS. Sm. 4to. [*Another copy of the 1685 edition.*] Roan roxburghe. £1 10 0 1685

255 MASSACRE OF PARIS (The) A Tragedy. As it is Acted at the Theatre Royal by their Majesties Servants. Sm. 4to (8½ by 6¼ in.), wrapper a trifle browned throughout. £1 1 0

R. Bentley and M. Magnes: London 1690

*. FIRST EDITION. The plot of this play is founded on the massacre of the Protestants which occurred on St. Bartholomew's Day, 1572.

256 CONSTANTINE THE GREAT: A Tragedy. Acted in the Theatre-Royal; by their Majesties Servants. Sm. 4to, top of title-page shaved and soiled. Wrapper. £2 10 0

*H[enry] Hills, Jun., for R[ichard] Bentley and J[acob] Tonson:
London 1684*

*. FIRST EDITION. A2B CONTAINS A LIST OF 67 PLAYS "PRINTED FOR R. BENTLEY." Ward gives the following account of the plot: "Although the tragedy begins with the vision of the cross, it soon becomes a mere drama of erotic passion, turning on the love of father and son for the same woman." The prologue alludes to the neglect which was the lot of Spenser, Cowley and Butler:—

"Tell 'em how Spencer starv'd, how Cowley mourn'd,
How Butler's faith and service was (*sic*) return'd."

The epilogue was by DRYDEN.

Ward, *English Dramatic Literature*, Vol. III, p. 411.

257 LEICESTER'S COMMONWEALTH. . . . By Robert Parsons, Jesuite. Whereunto is added Leicesters-Ghost. 12mo, polished calf. £5 0 0 [*Without name of printer*]: London 1641

*. This copy lacks signatures M7 & 8 of part I. Some copies contain a portrait which is not here present. There are two issues: one having the name—Robert Parsons—and place of printing, London, while the other omits both these. Although the title-page attributes "Leicester's Commonwealth" to Parsons this is not the opinion of modern authorities, and it is still less likely that it was written by Lord Burleigh, as has been suggested. The second portion, "*Leicester's Ghost*," is in verse. Walpole (Park's Ed.), II., p. 64. Grolier Club 520.

258 [LLUELLYN (Martin)] MEN-MIRACLES: with other poemes. 16mo, [16] + 152 pages, with fragments from a black letter book as end papers, last leaf defective and stained, half calf, joints weak. £25 0 0 [London] 1646

*. FIRST EDITION. The Hoe Auction Catalogue and the British Museum General Catalogue attribute this book to London: the former also suggests that the complimentary poem prefixed to this volume signed "W. C.," is by William Cartwright, the dramatist (Hoe, Part I., No. 2045 and D.N.B., xi., 1319), but in view of the fact that Cartwright died in 1643 (D.N.B., *Epitome*, 211) and that this volume contains an elegy on his death (p. 128), this ascription seems doubtful.

The title-poem, which is a satire in Hudibrastic vein and metre, upon the traveller's tales of Mandeville and others, but especially of Tom Coryate, is followed by smaller pieces, of which, as an example, a spirited and humorous FISHING SONG is given in Brydges's *Censura* (x., 131). The book also provides many curious sidelights on the social life of the seventeenth century: for instance we have allusions to women preachers, a Dutch translation of Donne's poems (A5a) and football (p. 8); on A5b we learn that at that period the hackney-coach fare was "a groate a mile"; there are poems on "COCK-THROWING" (p. 61), a "song against ale" (p. 63), "AGAINST FISHING" (p. 67), an "elegy on the death of Sir Henry Spelman" (p. 113), on Archbishop Laud (p. 129), etc., etc.

Martin Lluellyn (or Llewellyn), 1616-1682, poet, physician and principal of St. Mary's Hall, Oxford, of WESTMINSTER SCHOOL and Christchurch, Oxford; during the Civil War he served in the Royalist army.

259 LLOYD (Lodovick) THE STRATAGEMS OF JERUSALEM: With the Martiall lawes and militarie discipline, as well of the Jewes, as of the Gentiles. 4to, Creede's device on title (McKerrow 299), half old calf, some leaves stained. £3 0 0 Thomas Creede: London 1602

*. Not in Lowndes.

260 LUCANUS (Marcus Annaeus) PHARSALIA: or, the Civill Warres of Rome, betweene Pompey the Great and Julius Cæsar. The whole ten Bookes, Englished by THOMAS MAY, Esquire. 12mo, a few leaves soiled and one repaired, engraved title by FREDERICK HULSIUS, without the lines of explanation, Commendatory poems by BEN JONSON, H. V. and I. VAUGHAN, with the suppressed dedication "To William Earle of Devonshire," polished brown calf, gold lines on sides and panelled back, TALL COPY. £12 10 0 Thomas Jones & John Marriott: London 1627

*. In the copy collated by the "Grolier Club," Signs B6, D5, F2, H1, K1, M1, O1, and Q2 have been cancelled and removed the same as the above. No copy of the volume is known containing all these leaves. Palmer, p. 69. "May's part of Nature and Art were very good, as appears by this translation of Lucan, which being entirely his own, for the learning, the wit, and the language, may be looked upon as one of the best epic poems in the English language."—Lord Clarendon.

261 LUCANUS (Marcus Annaeus) PHARSALIA, or the Civill Warres of Rome betweene Pompey the Great and Iulius Caesar. The whole tenne Bookes Englished by THOMAS MAY, Esquire. Small 8vo, engraved frontispiece by HULSIUS, calf, r.e. £3 5 0

Aug. Matthewes for Thomas Jones in St. Dunstons Church-yard 1631

*. Palmer, p. 69.

262 LYDGATE (John) THE LIFE AND DEATH OF HECTOR. One, and the first of the most Puissand, Valiant, and Renowned Monarches of the world, called the Nyne worthies. Folio (11 $\frac{3}{4}$ by 7 $\frac{3}{8}$ in.), woodcut border to title, with emblems of the four continents at corners, and view of the author in his study at foot. Polished calf, triple gold lines on sides, gilt panelled back, g.e. by Bedford. £25 0 0

Thomas Purfoot: London 1614

*. The first edition of Thomas Heywood's modernised version of Lydgate's "Troy book" in heroic couplets.

263 LYLly (John) EUPHUES: THE ANATOMY OF WIT [Euphues and his England]. Sm. 4to, printed chiefly in **black letter**, modern crimson crushed morocco, g. e., by F. Bedford. £40 0 0

G[eorge] Eld for W[illiam] B[arrett] and Arthur Johnson:
London 1617

*. Sayle: *Early English printed books*, No. 3587; R. B. McKerrow: *A dictionary of printers and booksellers, 1557-1640*, p. 98.

COLLATION: A—Z, Aa⁸.

The copy in the Cambridge University Library lacks the last gathering.

John Lyly (1554?-1606), dramatist; of Magdalen College, Oxford; M.A., 1575; studied also at Cambridge, being incorporated M.A. in 1579; wrote light plays to be performed at Court by the Children's Acting Companies of the Chapel Royal and Saint Paul's, London; championed the cause of the bishops in the Marprelate controversy; M.P., Hindon, 1589; Aylesbury, 1593 and 1601; Appleby, 1597. (Dictionary of National Biography, Epitome, p. 803.)

The importance of Lyly's *Euphues* lies in the fact that it initiated a new fashion in literature, and a new and artificial style of language. It is the first English book written expressly for ladies, and the author says: "It had rather lie shut in a ladye's casket, than open in a scholler's studio," and recommends that it should be read at such times as his fair readers spend in playing with their "little dogges." Such was the tyranny of the euphuistic dialect that Blount says that "that beauty at court which could not parley Euphuisme (that is to say, was unable to converse in that pure and reformed English which he had formed his work to be the standard of) was as little regarded as she which now there speaks not French." (Lyly: *Six court comedies*, preface.) Men of letters vied with each other in issuing sequels, and Harvey calls Greene "the ape of Euphues." However, all his contemporaries did not approve of his philological purifications: Ben Jonson ridicules euphuism in *Every man out of his humour*, and Shakespeare, in one of Falstaff's speeches relating to "camomile" and "pitch." He also shews other traces of Lyly's influence: Compare Gaunt's words to the banished Bolingbroke, and a passage in *Cymbeline*, with Euphues's advice to Botonio, also Polonius's advice to Laertes, with Euphues's precepts to Philautus. (Jaggard: *Bibliography of Shakespeare*, p. 201; Anders: *Shakespeare's books*, pp. 103-106; Shakespeare: *Works*, 1793, vol. 8, pp. 221-222, vol. 13, pp. 127-128, vol. 15, pp. 51-53.)

264 LYLly (John) EUPHUES: THE ANATOMY OF WIT [Euphues and his England]. Sm. 4to, printed chiefly in **black letter**, original sheep. £38 10 0
John Haviland: London 1636

*. COLLATION: A—Z, Aa⁸.

265 M. (G.) MISCELLANEA: or, a Choice Collection of Wise and Ingenious Sayings, *etc.*, of Princes, Philosophers, Statesmen, Courtiers, and others; out of several Antient and Modern Authors: For the pleasurable Entertainment of the Nobility and Gentry of both Sexes. F^cap 8vo, polished calf extra, inside dentelles, g.e. by F. BEDFORD, CHOICE COPY from the Huth library. £6 0 0 *William Lindsay: London 1694*

** A, 4ll.; B—M in eights. Dedicated "To the Honourable Irby, Esq. (eldest son of Anthony, and Grandson to the most Worthy Knight Sir Anthony Irby, both deceased)." Rare.

266 MARMION (Shackerley) HOLLANDS LEAGVER. An Excellent Comedy as it hath bin lately and often Acted with great applause, by the high and mighty Prince Charles his Servants; at their private house in Salisbury Court. Sm. 4to, polished calf, inside gold dentelles, few head-lines shaved, but FINE COPY. £20 0 0

Printed by I. B. for John Grove dwelling in Swan-Yard within Newgate. 1632

** FIRST EDITION. A—L in fours, title on A2. This play relates to an extraordinary incident at Blackfriars when a certain Mrs. Holland, a lady of more than doubtful reputation, resisted the attempt of the officers of the law to arrest her and break up her establishment for many months. It contains what is almost the first reference to Petronius in English, some of the names of the characters being taken from the Satyricon, and many allusions and references occurring throughout. The first play by this author. Not in Sayle U.L.C.

267 MARMION (Shackerley) A FINE COMPANION. Acted before the King and Queene at White-hall, and sundrie times with great applause at the private House in Salisbury Court, by the Prince and his Servants. Sm. 4to, polished French red morocco, double gold lines on sides, inside gold dentelles, FINE COPY. £18 0 0

Printed by Aug. Mathewes for Richard Meighen, next to the Middle Temple Gate in Fleet Street 1633

** FIRST EDITION. A—K, in fours, with the last leaf K₄ a blank. Greg, Handlist of Plays, p. 69, Schelling, Eliz. Drama II., 276. Not in Sayle U.L.C.

268 MARVELL (Andrew, 1621-1678) THE REHEARSAL TRANSPROS'D; or, Animadversions Upon a late Book, Intituled, A Preface shewing What Grounds there are of Fears and Jealousies of Popery. 2 vol., small 8vo, modern sheep. £5 0 0

[Vol. I.] *J. D. for the Assignes of John Calvin and Theodore Beza, at the sign of the King's Indulgence, on the South-side of the Lake Lemane, and sold by N. Ponder, in Chancery Lane: London 1672*

[Vol. II.] *Nathaniel Ponder: London 1673*

** D.N.B. XII. 1212. The book was published with the intention of defending the liberty of conscience and, in Wood's words, to "clip the wings" of Samuel Parker ((afterwards Bishop of Oxford), who had published (in 1670) a work called "A Discourse of Ecclesiastical Polity." Swift said that this work

MARVELL (ANDREW)—*continued*.

was the only instance of an answer which could be read with pleasure, when the publication which occasioned it was forgotten. Lowndes 1497. "A second impression of vol. i. [as advertisement], stating that a counterfeit impression had already appeared under the Title and Pretence of a second edition . . . signed N. P. (Nathaniel Ponder, the publisher)." The title of the second part just mentioned runs as follows: ". . . Occasioned by Two letters: The first Printed, by a nameless Author, Intituled, A Reproof, &c. The Second Letter left for me at a friend's house, Dated Nov. 3, 1673. Subscribed J. G. and concluding with these words: If thou darest to Print or Publish any Lie against Doctor Parker, By the Eternal God I will cut thy throat."

269 MARVELL (Andrew) [PARKER (Samuel, *Bp. of Oxford*)] A REPROOF TO THE REHEARSAL TRANSPOSED, in a discourse to its authour [Andrew Marvell.] By the authour of the Ecclesiastical Politic. 12mo (6 $\frac{3}{8}$ by 4 $\frac{3}{8}$ in.), old calf. £1 10 0 *For James Collins: London 1673*

*. FIRST EDITION. Dict. of Nat. Biog., Thin Paper Ed., vol. 12, p. 1212 and vol. 15, p. 274. Parker had published a book entitled "A Discourse of Ecclesiastical Polity," against toleration and liberty of conscience: Marvell undertook to answer Parker, and not merely to defend the principle of liberty of conscience, but, in Wood's phrase, "to clip the wings" of Parker for the future. With this intent he published in 1672 and 1673 the two parts of the "Rehearsal Transposed." [See item No. 268.] The title was suggested by Buckingham's "Rehearsal" and Parker is throughout dubbed Mr. Bayes. Wood describes the controversy: "This pen combat between our Author and Marvell was briskly managed, with as much smart cutting and satirical wit on both sides as any other perhaps of late hath been, they endeavouring by all the methods imaginable, and the utmost forces they could by any means rally up, to blacken each other's cause, and to set each other out in the most ugly dress: their pieces in the meanwhile, wherein was represented the perfect trial of each other's skill and parts in a jerking, flirting way of writing, entertaining the reader with great variety of sport and mirth in seeing two such right cocks of the game so keenly engaging with sharp and dangerous weapons."

270 [MARVELL (Andrew)] PLAIN-DEALING: or, A Full and Particular Examination of a Late Treatise, entituled, Humane Reason. By A.M., a Countrey Gentleman. 16mo (5 by 3 $\frac{1}{16}$ in.), with the original blanks for A1 and G12. Wrapper. Fine copy. £1 15 0

Andrew Clark for Henry Dickinson: London 1675

*. FIRST EDITION.

271 MASON (John) THE HISTORY OF THE YOUNG CONVERTED GALLANT. Or Directions to the traders of that Divine Poem, written by Benjamin Keach, intituled Warre with the Devil. Here showing the Readers thereof how to read the same poem aright. Sm. 8vo, curious frontispiece in compartments illustrating the "Platform of the Human Mind," boards. £1 10 0 *F. L. for B. Harris: London 1676*

*. An extremely curious poetical volume, apparently dealing with the personal experience of the author, who styles himself "Gent. of Fordham in Cambridgeshire."

272 MASSINGER (Philip) THE RENEGADO. A Tragæ-Comedie, As it hath beene often acted by the Queenes Maiesties seruants, at the priuate Play-House in Drurye-Lane. Sm. 4to, polished French red morocco, double gold lines on sides, inside gold dentelles, wants A1 a blank; FINE COPY. £15 0 0

Printed by A. M. for Iohn Waterson, and are to be sold at the Crowne in Pauls Church-yard 1639

.. FIRST EDITION. A—M₂, in fours. Greg, *Handlist of Plays*, p. 73. Schelling, *Eliz. Drama*, II., 231. Douce, *Illustrations of Shakespeare*, I., p. 125.

273 MASSINGER (Philip) THE EMPEROVR OF THE EAST. A Tragæ-Comœdie. The Scæne Constantinople. As it hath bene diuers times acted at the Black-friers and Globe Playhouses by the King's Maiesties Seruants. Sm. 4to, polished French red morocco, double gold lines on sides, inside gold dentelles, tiny hole in G3, FINE COPY. £34 0 0

Printed by Thomas Harper, for Iohn Waterson, 1632

.. FIRST EDITION. A—M, in fours, has the rare last blank leaf. Greg, *Handlist of Plays*, p. 73. A prefatory poem by Sir Aston Cockayne mentions SHAKESPEARE.

274 [MASSINGER (Philip) and FIELD (Nathaniel)] THE FATAL DOWRY. Sm. 4to, modern crimson levant morocco gilt. £34 0 0

John Norton for Francis Constable: London 1632

.. FIRST EDITION. COLLATION: A² B—L⁴. DESCRIPTION: A1a: THE / FATAL / DOVVRY: / A / TRAGEDY. / [Rule] / As it hath beene often Acted at the Pri- / uate House in Blackefryers, by his / Maiesties Seruants. / [Rule] / Written by P. M. and N. F. / [Rule] / LONDON, / Printed by JOHN NORTON, for FRANCIS / CONSTABLE, and are to be sold at his / shop at the Crane, in Pauls Church- / yard. 1632 [Facsimile of title: *Wise III.* p. 126]; A1b: [Dramatis personae]; A2: [Songs]; B1a—L4b: [Text].

Greg, p. 74. Philip Massinger (1583-1640), dramatist; entered at St. Alban Hall, Oxford, 1602; came to London, 1606; soon became a famous playwright; collaborated with Robert Daborne, Cyril Tourneur, and Dekker; wrote regularly in conjunction with Fletcher, 1613-1625; associated with the King's Company of Actors, 1616-1623 and 1625-1640; with the Cockpit Company, 1623-1625; remarkable for his skill in working out plots, and his insight into stage requirements. Among his patrons were the Herbert family, the Earl of Carnarvon, Sir Warham St. Leger, Sir Francis Foljambe, Sir Thomas Bland, Sir Aston Cokayne, and Lord Mohun; he wrote the following plays: *The Duke of Milan*, 1623, *The unnatural combat*, 1639, *The Bondman*, 1624, *The Renegado*, 1630, *The Parliament of Love* (licensed for the Cockpit, 1624), *A new way to pay old debts*, 1632, *The Roman Actor*, 1629, *The Maid of Honour*, 1632, *The Picture*, 1630, *The great Duke of Florence*, 1635, *The Emperor of the East*, 1631, *Believe as you list* (Stationer's Register, 1653), *The City Madam*, 1658, *The Guardian*, 1655, and *the Bashful Lover*, 1655. His political views inclined to the popular party; in *The Bondman* he supported the Herberts in their quarrel with Buckingham, whom he denounced under the guise of Gisco. Thinly veiled reflections on current politics figure in other plays.

Nathaniel Field (1587-1633), actor and dramatist; one of the six principal comedians of the Children of the Queen's Revels who performed Ben Jonson's *Cynthia's Revels* in 1600; acted in plays by Shakespeare, Ben Jonson and Beaumont and Fletcher; his name made synonymous with best actor in Jonson's *Bartholomew Fair*, 1614; probably performed himself in his *A woman's a weathercock*, published in 1612, and *Amends for Ladies*, 1618.

(Dictionary of National Biography, thin paper, vi., pp. 1272-1274 and xiii., pp. 10-16.)

275 MASSINGER (Philip) A NEW WAY TO PAY OLD DEBTS: a Comodie. As it hath beene often acted at the Phoenix in Drury Lane, by the Queenes Majesties servants. [See facsimile of title page in Ashley Lib. Cat. Vol. III, facing p. 127.] Sm. 4to (7 by 5 in.), device on title-page [McKerrow, No. 311], woodcut initial letters and ornaments, some leaves cut into at foot, half crimson morocco. £24 0 0

E. P. for Henry Seyle: London 1633

*. FIRST EDITION. Ashley Library Cat., Vol. 3, pp. 127-128. "This comedy retained its popularity longer than any other of Massinger's plays, and kept possession of the stage even to the present century."—D.N.B.

276 MASSINGER (Philip) THE GREAT DUKE OF FLORENCE. A Comickall Historie. As it hath beene often presented with good allowance by her Maties. Servants at the Phoenix in Drurie Lane. Sm. 4to, some headlines shaved, polished red morocco, gold lines on sides, inside dentelles. £21 0 0

J. Marriot: London 1636

*. FIRST EDITION. Collation: A 3 leaves, B—K in fours, L 1 leaf. Dedicated by the author to Sir Robert Wiseman, of Thorrells Hall, in Essex. Prefatory verses by George Donne and John Word. Greg, *Handlist of English Plays*, p. 74, first and only edition.

277 MASSINGER (Philip) THE BONDMAN: An Ancient Storie. Sm. 4to, red levant morocco, gilt, g.e., by BEDFORD, with the Huth morocco book ticket. £15 0 0

John Raworth for Edward Blackmore: London 1638

*. SECOND EDITION. In the opinion of William Hazlitt this play, which turns upon two different acts of penance on the part of the hero and heroine, Pisander and Cleora, is one of Massinger's best. There are two issues of it which are distinguished by the imprint, the other reading "Harison" for Blackmore. The verses, "The Authors Friend to the Reader," signed "W. B.," are by William Browne, the author of "Britannia's Pastorals." The dedication to Philip, "Earle of Mountgomery," contains some interesting biographical details relating to Massinger's father, Arthur Massinger (though here, by a curious error, printed "Philip" Massinger): "However I could never arrive at the happiness to be made knowne to your Lordship, yet a desire born with me, to make a tender of all duties and service, to the Noble Family of the Herberts, descended to me as an inheritance from my dead father, Philip Massinger. Many yeares he happily spent in the service of your Honourable House, and died a servant to it." The dramatist's father was house-steward to William, third Earl of Montgomery, who was Shakespeare's patron. In the *Bondman* Massinger denounces Buckingham, under the name of Gisco, and supports the Herberts in their quarrel with James I.'s favourite. The plot of the slaves who were seduced by Pisander and reduced by Timoleon, and their flight at the sight of the whips, is borrowed from the story of the Scythian slaves's rebellion against their Masters, in Justin, I., 5. At the revival of this play after the Restoration the chief part was acted very successfully by Betterton.

No COPY OF THE ISSUE IN THE BRIT. MUS. ENG. CAT. D.N.B., xiii., 10-12. Hazlitt, *Collections*, i., 283. Halliwell, 35.

278 MASSINGER (Philip). THE DUKE OF MILLAINE. A Tragedy. As it hath beene often acted by his Majesties Servants, at the Black-Friers. Sm. 4to, FINE CLEAN COPY, calf, roxburghe. £7 15 0

John Raworth for Edward Blackmore: London 1638

*. "The most poetical of Massinger's productions." W. Hazlitt, *Lectures*.

279 MASSINGER (Philip) THE UNNATURAL COMBAT. A Tragedie. The Scaene Marsellis. As it was presented by the King's Majesties Servants at the Globe. Sm. 4to, headlines of last leaf cut into, half roan, purple edges. £25 0 0 E. G. for John Waterson: London 1639

*. FIRST EDITION. A2 leaves, B—L2 in fours. Dedicated to Anthony Sentliger, Oakham in Kent. Greg, *Handlist of English Plays*, p. 74. Ingleby, *Shakespeare's Centurie of Prayse*, p. 429, notes that a passage in this follows one in King John.

280 [MATHIEU (Pierre)] THE POWERFUL FAVORITE, or the Life of Aelius Sejanus. By P. M. Sm. 4to, half calf. £3 10 0 Paris 1628

*. FIRST EDITION. Brit. Mus. Cat. of Eng. Bks. to 1640, p. 1430. The original work was entitled "Aelius Séjanus, histoire romaine." This translation was issued as a satire on the Duke of Buckingham. There are two editions of this date; the first containing 62 pp., the second 154 pp.

281 MAY (Thomas) THE HEIRE. A Comedie. As it was Acted by the Company of the Revels. 1620, written by T. M. Sm. 4to (7 $\frac{1}{4}$ by 5 $\frac{1}{8}$ in.), polished calf extra, double gold lines on sides, inside dentelles, BEAUTIFUL COPY. £25 0 0 Printed by Augustine Mathews, for Thomas Jones, and are to be sold at his shop in S. Dunstan's Churchyard in Fleetstreet. 1633

*. A—I in fours. This copy has I3, a decorative woodcut and five lines of Epilogue, and I4, another title-page as above, with the words, 'The second impression,' added imprint and date the same. The Huth copy ends at I2.

282 [MAYNE (Jasper)] THE CITYE MATCH [for a facsimile of title see Wise: *Ashley Library*, III, plate at p. 130], folio (11 $\frac{1}{8}$ by 7 $\frac{7}{16}$ in.), maroon morocco, roxburghe, gilt, FINE LARGE COPY, SOME EDGES UNCUT. £24 0 0 L. Lichfield: Oxford 1639

*. FIRST EDITION. COLLATION: A—S².

Hazlitt: *Play Collector's Manual*, p. 42: "Pepys notes that at the King's Playhouse, in September, 1668, he 'saw the City Match, not acted these thirty years, and a silly play.'" Greg, p. 76. Wise: *Ashley Library*, p. 131: measuring 10 $\frac{3}{4}$ by 7 $\frac{1}{8}$ inches (much smaller than the present copy). Drake: *Shakespeare and his times*, I., p. 388: quotes this play to illustrate popular conceptions of natural history in Elizabethan times. Wood III. 972. De Ricci: *Book Collector's Guide*, p. 396. Clawson 531. Madan, p. 215, No. 16. Sayle 5495. Halliwell, p. 50. British Museum Catalogue of English Books, p. 1086: The British Museum copy measures 11 $\frac{3}{16}$ by 7 $\frac{3}{16}$ inches, and is therefore smaller than the present copy. Baker II., p. 505, No. 1, and III., p. 105, No. 214. Watt 660c. Lowndes, p. 1525. Allibone, p. 1255, No. 2. Hazlitt, *Handbook*, p. 385, No. 2.

Jasper Mayne (1604-1672), dramatist; student of Christ Church, Oxford, 1627; M.A., 1631; D.D., 1646; wrote also *The Amorous War* (tragi-comedy), 1648; wrote controversial pamphlets; appointed Canon of Christ Church, Oxford, Archdeacon of Chichester, and chaplain in ordinary to the King.

Leonard Lichfield (or Litchfield), printer at Oxford, in Butcher Row [Queen's Street], 1635-1647; son of John Lichfield, whom he succeeded as University Printer in 1635; staunch Royalist, and was described in Puritan tracts as the "malignant printer." His printing office was destroyed in the great fire that broke out on October 6th, 1644. He died in 1657.

283 M[AYNE] (J[asper]) THE CITY MATCH: A Comoedy. 12mo, plain calf. £4 10 0 Henry Hall for Richard Davis: Oxford 1659

*. Drake, *Shakespeare and his Times*, I., 388; D.N.B., xiii., pp. 162-163: "A domestic comedy of much sprightliness. . . . On 28 Sept. 1668 Pepys saw it performed."

284 M[AYNE] (Jasper) THE AMOROUS WARRE: a tragi-comedy. 8vo, plain calf. £5 0 0 Henry Hall for Richard Davis: Oxford 1659

285 MERITON (Thomas) LOVE AND WAR: a tragedy. Sm. 4to (7 $\frac{7}{16}$ by 5 $\frac{3}{8}$ in.), modern calf gilt, some edges rough. FINE TALL COPY. £16 10 0 For Charles Webb: London 1658

*. FIRST EDITION. COLLATION: A² B—N⁴. DESCRIPTION: A1a: LOVE and WAR, / A / TRAGEDY. / [Rule] / Written by Tho. Meriton, Gent. / [Rule] / Demosthen. ex Orat. / *Bellum gloriosum, pace turpi optabilius est.* / [Rule] / [Device: McKerrow 269] / [Rule] / LONDON, / Printed for Charles Webb, at the Bore's Head / in St. Pauls Church-yard, 1658; A1b: [Ornaments] / *Drammatis Personae*; A2a: To the truly Noble, Ingenious, Judici- / ous Gent, And my most esteemed Brother, / Mr. George Meriton. / . . . Sir, / Your most affectionate Brother, and / humble Servant. / Tho. Meriton; A2b: [Orna-ment] / The Prologue; B1a—N4a: [Text]; N4b: [Blank]. Hazlitt, p. 138. This copy is $\frac{3}{8}$ inch taller than the British Museum Copy 644, b. 76.

Thomas Meriton, dramatist; M.A., St. John's College, Cambridge; also published *The wandering lover*, 1658.

286 [MIDDLETON (Thomas, 1570?-1627)] THE FAMELIE OF LOVE. Acted by the Children of his Majesties Revell. Sm. 4to, one or two headlines very slightly shaved, device on title, polished red morocco, double gold-line border on sides, inside gold dentelles, FINE COPY. £160 0 0 Printed for John Hefes, and are to sold in Saint Dunstons Churchyard in Fleet Street. 1608

*. FIRST EDITION. A—I3 in fours. Wanting last leaf (blank). EXCESSIVELY RARE, only three copies quoted by Greg, List of Plays. Middleton was one of the most successful dramatists of his time. No play of his was anything but a success. The *Famelie of Love* was probably produced about 1605 and belongs to his earlier period. The Prologue and Address to the Reader are very interesting owing to their personal note. Not in Sayle, U.L.C.

287 [MIDDLETON (Thomas, 1570?-1627) and ROWLEY (William 1585?-1642)] THE CHANGELING: As it was Acted (with great Applause) by the Servants of His Royal Highness the Duke of York, at the Theatre in Lincolns Inn Field. Sm. 4to, some headlines and signatures shaved, title cut into at foot, calf, roxburghe. £5 10 0

A. M. & T. Dring: London 1668

*. A, 1 leaf. B—H in fours; I, 3 leaves. Greg, *Handlist of English Plays*, p. 80, 3rd issue of the sheets as first printed in 1653 with new title. Schelling, *Eliz. Drama*, I, 600, "one of the great tragedies of its age." The play is cited by Douce in his illustrations of Richard III. See *Cat. of Shakespeariana*, p. 326. It is founded on Reynolds' *The Triumphs of God's Revenge against Murder*. The extraordinary strength of one scene has given the play a great reputation. This scene shows in the highest degree Middleton's power of producing intense dramatic effects without the aid of sympathetic character.

MILTON (JOHN), 1608-1674.

288 OF REFORMATION. Touching Church-Discipline in England: And the Causes that hitherto have hindred [*sic*] it. 4to, half blue crushed morocco, g.e. £16 10 0

Thomas Underhill: [London] 1641

.. FIRST EDITION. Grolier Club, 556: "This is claimed to be the first of Milton's works in prose. It was preceded only by his 'Comus' and 'Lycidas.'"

289 THE REASON OF CHURCH-GOVERNMENT URG'D AGAINST PRELATY. In two books, 4to, green grained morocco, by RIVIERE. £5 15 0

E. G. for John Rothwell: London 1641

.. FIRST EDITION. Grolier Club, 559. The fourth pamphlet written by Milton in this discussion. It contains a remarkable autobiographical statement in the second book.

290 DOCTRINE (THE) AND DISCIPLINE OF DIVORCE [etc.]. 4to, with fine portrait of Milton by VERTUE inserted, green morocco by RIVIERE. £5 10 0

London: Imprinted in the year 1644

.. SECOND EDITION. This second edition (which is nearly as rare as the first one) is nearly double the length of the first, and contains the striking passage of the myth of Anteros. It commences with an introductory letter to the "Parliament of England with the assembly," signed John Milton.

291 TETRACHORDON: Expositions upon the foure chief places in Scripture which treat of Mariage, or nullities in Mariage. On Gen. 1, 27-28, compar'd and explain'd by Gen. 2, 18-23-24, Deut. 24, 1-2, Matth. 5, 31-32, with Matth. 19, from the 3d. v. to the 11th, I. Cor. 7, from the 10th to the 16th. Wherein the Doctrine & Discipline of Divorce was lately publish'd, is confirm'd by explanation of Scripture, by testimony of ancient Fathers, of civil lawes in the Primitive Church, of famousest Reformed Divines. And lastly, by an intended Act of Parliament and Church of England in the last yeare of Edward the Sixth. By the former author J. M. Sm. 4to, half blue morocco, g.e. £12 0 0

London: Printed in the year 1645

.. FIRST EDITION. The last of Milton's writings on the question of Divorce. It is dedicated "To the Parliament." In a contemporary hand this inscription has been altered to read "To the Rebelling part of an old Parliament." Dict. Nat. Biog., XIII., 477: Grolier Club, *Collation and Notes*, 571.

292 EIKONOKLASTES. In answer to a book Intitl'd EIKON BASILIKE, the Portrature of his Sacred Majesty in his Solitudes and Sufferings. Sm. 4to, title in red and black, crushed blue morocco extra, g.e. by RIVIERE, from the Pittar collection. £18 0 0

Matthew Simmons: London 1649

.. FIRST EDITION. Grolier Club, 577.

MILTON (JOHN)—*continued.*

293 HISTORY (THE) OF BRITAIN. That part especially now call'd England. From the first Traditional Beginning, continu'd to the Norman Conquest. Collected out of the antientest and best Authours thereof by John Milton. 4to, pp. 308, a very fine and black impression of the portrait of Milton by WILLIAM FAITHORNE, clean and large copy in the original sound polished calf. £14 0 0

J. M. for James Allestrey: London 1670

.. FIRST EDITION. The engraved portrait of Milton by Faithorne is particularly striking, and was reproduced in the Tercentenary Exhibition booklet (1908). See Mr. John Milton's Character of the Long Parliament. Grolier Club, 609.

294 PARADISE REGAIN'D. A Poem. In IV Books. To which is added Samson Agonistes. The Author John Milton. 8vo, with the "Licensed" leaf and errata, a small piece cut from corner of title leaf, contemporary sheep. £24 0 0 *J. M. for John Starkey: London 1671*

.. FIRST EDITION. Grolier Club, 613; collation, A₂, B—O₈, P₄.

295 OF TRUE RELIGION, HAERESIE, SCHISM, TOLERATION, and what best means may be used against the growth of Popery. Sm. 4to, 8 leaves, polished calf, gilt lines on sides, FINE COPY. £16 10 0

London: Printed in the year 1673

.. FIRST EDITION. Issued the year before Milton's death. It was occasioned by the Declaration of Charles II of the 15th March, 1672. Grolier Club, 617.

296 OF TRUE RELIGION, HAERSIE, SCHISM, TOLERATION. [*Another copy of the first edition.*] Dark blue plain morocco, inside dentelles, by RIVIERE. £16 10 0 1673

297 THE HISTORY OF BRITAIN. Sm. 8vo, old calf. £1 10 0

By J. M. for John Martin: London 1677

.. Grolier Club Milton Cat., p. 108, No. 418. Ret. Rev. vi. 87. Contains the King Lear story, pp. 23-27, and that of Ferrex and Porrex, p. 28. It is also noteworthy that the passage relating to Gorbionian (pp. 33 et seq.) gave WORDSWORTH the idea of his poem "Artigal and Elidure."

298 MR. JOHN MILTON'S CHARACTER OF THE LONG PARLIAMENT AND ASSEMBLY OF DIVINES IN 1641. Omitted in his other Works and never before printed, And very Seasonable for these times. Sm. 4to, polished calf, triple gold line border on sides, full gold-tooled back and edges of boards, inside gold dentelles, g.e. by Zaehnsdorf. £6 0 0

Henry Brome: London 1681

.. FIRST EDITION. Grolier Club Collation & Notes, 612. "This work consists of matter originally written as part of the third book of the Author's History of Britain, 1670 [q.v.], and omitted in that as well as in all of the early editions for the reason given by the publisher in his preface To the Reader." The Dict. Nat. Biog., Vol. 13, p. 486, says: "The authenticity is doubtful, see Masson VI., 807-812."

MILTON (JOHN)—*continued*.

299 PARADISE LOST. A Poem in Twelve Books. Sm. 8vo, Revised and Augmented by the same Author, with portrait by DOLLE, old calf. £4 5 0 London: S. Simons, next door to the Golden Lion in Aldersgate-street 1678

.. THIRD EDITION.

300 PARADISE LOST: a Poem in twelve books. The Author, John Milton. The fourth edition, adorned with sculptures. Folio, portrait by R. White, numerous plates, D3 repaired, not affecting text, a few leaves slightly stained, old calf, rebaked, modern end-papers, UN-PRESSED COPY. £10 10 0

Miles Flesher for Richard Bentley and Jacob Tonson: London 1688

.. Fourth (FIRST ILLUSTRATED) Edition.

COLLATION: A, B², C—Xx⁴, Yy, Zz, Aa². Portrait and twelve plates.

This copy is of the rarer issue, the imprint reading: "London, printed by Miles Flesher, for Richard Bentley, at the Post-Office in Russell-Street, and Jacob Tonson at the Judge's-Head in Chancery-Lane, near Fleet-Street. MDCLXXXVIII."

With VISCOUNT BIRKENHEAD's bookplate.

Bound with: PARADISE REGAINED: a Poem in IV books. To which is added, Samson Agonistes. The Author, John Milton.

R. E. [?Robert Everingham] for Randal Taylor: London 1688

.. Third edition of *Paradise Regained*, and of *Samson Agonistes*, especially printed for insertion with this edition of *Paradise Lost*.

COLLATION: A—R², A—H⁴.

301 COMUS, a masque (now adapted to the stage) as altered from Milton's *Masque at Ludlow-Castle* which was never represented, but on Michaelmas-Day, 1634; before the Rt. Hon. the Earl of Bridgewater, Lord President of Wales. The principal performers were the Lord Brackley, Mr. Thomas Egerton, the Lady Alice Egerton. The music was composed by Mr. Henry Lawes, who also represented the attendant spirit. The second edition, corrected, To which is added the prologue and epilogue. [Quotation.] 12mo. Blank margin of two leaves cut away, wrapper. 12/6 For G[eorge] Risk [etc.]: Dublin 1749

.. The piece was adapted by John Dalton.

302 FACSIMILE OF THE MANUSCRIPT OF MILTON'S MINOR POEMS preserved in the Library of Trinity College Cambridge, folio, photographic facsimile and type transcript parallel, unbound, in case lettered in gilt. £2 10 0 University Press: Cambridge 1899

303 MONTAGU (Charles, Earl of Halifax) THE MOUSE GROWN A RAT: or the Story of the City and Country Mouse newly transpos'd, in a discourse between Bays, Johnson, and Smith, title soiled. Sm. 4to, wrapper. £1 2 6 E. Mallet: London 1702

.. A party tract attacking Montagu, afterwards Earl of Halifax, whose political conduct is satirised under the name of Bays.

304 M[ORE] (Henry) ΨΥΧΩΔΙΑ. PLATONICA: or a Platonically Song of the Soul, consisting of foure severall poems; viz. *ψυχοζώια*, *ψυχαθάνασια*, *Αντιψυχοπαννύχια*, *Ἀντιμονοψυχία*. Hereto is added a paraphrasticall interpretation of the answer of Apollo consulted by Amelius, about Plotinus soul departed this life. 12mo, 6 ll., 554 pp., 4 ll., 109 pp., 4 ll., 109 pp., 4 ll., 45 pp., 16 pp., first few leaves wormed at foot, a few outer margins at end slightly defective, contemporary limp vellum, gilt, corner of lower cover damaged. £14 0 0

Roger Daniel: Cambridge 1642

.. FIRST EDITION. Inscription on flyleaf: "SUM LIBER HENRICI WALLERI, EX DONO AUTHORIS, ANN. 1645, MARCH 24."

Not in Bibliotheca Anglo-Poetica or Palmer, *Cat. of English Poetry*.

305 MORE (Henry, 1614-1687) PHILOSOPHICAL POEMS. 8vo, device on title, fine copy with errata leaf, dark brown calf, plain, TALL COPY. £5 0 0

Roger Daniel: Cambridge 1647

.. Henry More belonged to the small group of Christian Platonists at Cambridge in the middle of the 17th century. This volume is the first complete edition of his poems.

306 MORE (Sir Thomas) A DIALOGUE OF CUMFORT AGAINST TRIBULATION. 16mo (140 by 80 mm.), **black letter**, fore-edge of title-page guarded, Fowler's device on reverse, woodcut portrait, historiated woodcut initials, morocco, gilt, g.e. £17 0 0 John Fowler: Antwerp 1573

.. Huth Auction Catalogue, No. 5115. Lowndes, Vol. III., p. 1608. "In this edition will be found a woodcut portrait unknown to Granger or Bromley."

307 MORE (Sir Thomas) UTOPIA: Containing an excellent, learned, wittie and pleasant discourse of the best state of a Publike Weale, as it is found in the Government of the new Ile called Utopia. Translated by Raphe Robinson. Sm. 4to, niger morocco roxburghe, excellent copy, clean and in perfect condition. £9 10 0

Bern. Alsop: London 1624

308 [MUNDAY (Anthony)] A DISCOVERIE OF EDMUND CAMPION, and his Confederates, their most horrible and traitorous practices, against her Majesties most royall Person, and the Realme. Wherein may be seene, how thorowe the whole course of their Araignment, they were notably convicted of every cause. Whereto is added the Execution of Edmund Campion, Raphe Sherwin, and Alexander Brain, executed at Tiborne the 1 of December. Published by A. M. sometime the Popes Scholler, allowed in the Seminarie at Roome amongst them; a Discourse needefull to be read of every man, to beware how they deale with such secret seducers. 16mo (5 $\frac{3}{8}$ by 3 $\frac{1}{8}$ in.), woodcut initial letters and ornaments, printed chiefly in **black letter**; polished brown morocco, gilt and blind line borders on sides, gilt lines and ornaments on back, and on edges and inside of boards, g.e. £35 0 0

For Edward White: London 1582

.. FIRST EDITION. Collier, *Catalogue of the Rarest Books in the English Language*, I., p. 102. With the original blank leaf at A8. The last page contains the author's name, "A. Munday."

309 NABBES (Thomas) HANNIBAL AND SCIPIO. Sm. 4to, with last blank, modern calf gilt. £22 0 0

Richard Oulton for Charles Greene: London 1631

** FIRST EDITION. COLLATION: A—K4 (K4 blank).

Greg, p. 82.

Thomas Nabbes (fl. 1638), dramatist. Matriculated from Exeter College, Oxford, 1621, but left without a degree; settled in London about 1630; wrote comedies censuring the foibles of middle-class society; excelled as a writer of masques, two of which, and some occasional verse, were published, 1639, as *The Spring's Glory*. *Hannibal and Scipio* is obviously modelled on Marston's *Sophonisba*. It has one characteristic, uncommon in plays of this period: the names of the actors who took part in the original production are given. (Dictionary of National Biography, thin paper, XIV., pp. 17-18.)

310 NABBES (T.) MICROCOSMUS: a moral maske. [See facsimile of title: Wise III, p. 181.] Sm. 4to (7½ by 5½ in.), modern calf gilt. LARGE COPY. £38 0 0

Richard Oulton for Charles Greene: London 1637

** FIRST EDITION. COLLATION: A—G4. (A1 blank, lacking in this copy).

Greg, *Plays*, p. 82. Not in Greg: *Masques*. The above copy is ½ inch taller than that in the Ashley Library (Wise, III., p. 181.)

311 NABBES (T.) MICROCOSMUS [*Another copy*] (6¾ by 4½ in.), title soiled, modern calf gilt. £28 0 0

1637

311a NABBES (T.) COVENT GARDEN. Sm. 4to, date cut into, modern calf, gilt. £28 0 0

Richard Oulton for Charles Greene: London 1638

** FIRST EDITION, FIRST ISSUE. COLLATION: A—K4 L2 (lacks A1 and L2, both blanks). [6] + 74 pp.

Greg, p. 82. There are two issues of this edition, (1) as above, (2) with a fresh title dated 1639.

Nabbes's earliest comedy. Produced by the Queen's Servants about January 1632-3. In the prologue he defends himself from the charge of stealing the title of the piece—in allusion doubtless to Brome's *Covent Garden Weeded*.

312 NABBES (T.) THE BRIDE: a comedie. Sm. 4to, cut into, modern calf gilt. £12 15 0

R. H. [? Richard Hearne] for Laurence Blaikelocke: London 1640

** FIRST EDITION. COLLATION: A—I4 (A1, blank, lacking in this copy).

Greg, p. 82. The Ashley Library copy also lacks A1 (Wise, III., p. 183). Both the British Museum copies are imperfect.

Nabbes's third comedy. Acted at the Private House in Drury Lane, by the Queen's Servants, in 1638. With a prefatory epistle "to the generality of his noble friends, gentlemen of the several honourable houses of the Inns of Court." One of the characters, Mrs. Ferret, the imperious wife, has been compared with Jonson's Mistress Otter.

313 NAUNTON (Sir Robert, 1563-1635) FRAGMENTA REGALIA. 4to, (with "*Father*" instead of "*Mother*" on p. 2, line 8), polished calf, roxburghe, FINE COPY. £6 0 0

[No name of printer or place] 1641

.. FIRST ISSUE OF THE FIRST EDITION. A—F₄, G₂. The book gives biographical accounts of the sovereigns and nobility of the later Tudor period, including Bacon, Queen Elizabeth, Sir Philip Sidney, Rauleigh [sic], Essex, and many other notable characters of that time.

314 [NEVILLE (Henry)] THE PARLIAMENT OF LADIES: or, divers remarkable passages of ladies in Spring-Garden, in Parliament assembled. Together with certaine notes of the unlawfull assembly at Kates in Coven Garden. Vespre Veneris Martis. 26, 1647. Ordered by the ladies in Parliament assembled, that their orders and votes be forthwith printed and published, to prevent such misreports and scandals, which either malice or want of wit, hightned with snoffes of ale or staned clarat may cause, in the dishonour of the said votes and proceedings in Parliament. Ja. Kinsmll (sic) Clar. Parliament. [T]he second edition corrected by the originall unto which is added a supplement of some further proceedings in the Parliament. Sm. 4to. Wrapper. Some lower edges uncut. £12 0 0 [May 18] [1] 647

.. COLLATION: A—B⁴.

Henry Neville (1620-1694), republican, political and miscellaneous writer; grandson of Sir Henry Neville; educated at Merton and University College, Oxford; visited Italy; author of the present and other coarse lampoons, etc. "This arch comment of the gallantry of the times" (Lowndes, 1296). Thomason, I., 504.

315 [NEVILLE (Henry)] THE LADIES A SECOND TIME ASSEMBLED in Parliament: a continuation of the Parliament of Ladies: their votes, orders and declarations. Die Martis, August 2, 1647. Ordered by the ladies assembled in Parliament, that these their votes, orders and declarations, be forthwith printed and published. T. Temple, cler.; Mrs. Martha Peele, messenger. [Ornament.] Sm. 4to, wrapper. £10 10 0 [September 13] 1647

.. FIRST EDITION. COLLATION: A—B⁴ (B⁴, a blank leaf). Thomason, I., 556.

316 NEVILLE (Henry, 1620-1694) THE PARLIAMENT OF LADIES. Or divers remarkable Orders, of the Ladies, at Spring Garden, in Parliament assembled. Together with certain Votes, of the unlawful Assembly, at Kate's, in Covent Garden. (*With*: THE ISLE OF PINES. Or a late discovery of a fourth Island, in Terra Australis Incognita. Being a true relation of certain English Persons, who, in the days of Q. Elizabeth, making a Voyage to the East India, were cast away and all drowned,

NEVILLE (HENRY)—*continued*.

except one Man and four Women, whereof one was a Negro. And now lately, A.D. 1667, a Dutch ship, driven by foul weather there, by chance have found their Posterity, speaking good English, to amount to 10 or 12,000 persons, as they suppose). Sm. 8vo, in the original Hollis binding of red morocco, single gold lines on sides, enclosing the caduceus emblem.

£5 10 0

For T. Cadell: London 1768

*. A reprint of these seventeenth-century lampoons by Thomas Hollis, who as a rule confined himself to reproducing works of a republican nature. In this book the cap of liberty appears printed in the text twice.

317 N[ICOLLS] (R[ichard]) SIR THOMAS OVERBURIES VISION: with the Ghosts of Weston, Mrs. Turner, the late Lieftenant of the Tower [Sir J. Elwes], and Franklin [In verse.] Sm. 4to, 1 l., 56 pp., woodcuts sides notes, cut into, plain calf. £45 0 0

For R.M. and T.I. [?London] 1616

*. Not in Lowndes or Watt, B.M.C. of English books to 1640, p. 1132: The British Museum copy is also cut into. Maidment's Introduction to the Hunterian Club reprint. "It is perhaps with some impropriety entitled *Sir Thomas Overbury's Vision*, for it is indeed the vision or dream of the author, upon whose imagination the trial of Sir Thomas's murderers in Guildhall, where he had heard it, made such impression that Sir Thomas appeared to him at night in his sleep, and led him to the Tower, and there relates how barbarously he was treated for his faithful services to his master (Robert Carr, Earl of Somerset). There is a wooden print of Sir Thomas, his ghost, and he concludes his tale with a request that our author should transmit to posterity his true tragedy. Then, as they are looking towards Traitor's Bridge, they see under the arch the ghost of Weston arise out of the Thames and he tells the story of his guilt in a penitential manner; and here we have his picture with a halter about his neck. After whom appears, in the same place, Mrs. Turner, whose figure, in like manner, also is attended with her confession. To her succeeds Sir Garvis Elwes, lieutenant of the Tower, and after him Franklin; each in a print attended with their speech. When the last sinks down, Sir Thomas winds up the whole with a panegyric upon the king's justice, bringing his said murderers (except the two noble chiefs) to execution, and with prayers that heaven would confound all treasonable attempts against him and the state: here the author wakes and so ends his vision.' . . . It is evident neither Anthony à Wood, nor, at a more recent period, Haslewood, ever saw a copy of the original edition of *Sir Thomas Overbury's Vision*, WHICH IS OF EXTREME RARITY, and of which there is no copy in the library of the British Museum [this is no longer correct], or in that of the Faculty of Advocates. Neither did Mr. Amos, who, in his elaborate work, entitled *The great oyer of poisoning*, has quoted several portions of the poem, from the Harleian Miscellany, Vol. VII. . . Irrespective of the great poetical merits of *Sir Thomas Overbury's Vision*, it derives a peculiar interest from affording a contemporaneous description, accompanied by portraiture, of the unhappy persons who were brought to the scaffold for acting as agents of the countess in her atrocious and vindictive proceedings. . . . The *Vision* is dated in 1616, but has neither the name of the printer or publisher [it has the initials]. Nor is the place of sale given. As it says nothing about the conviction of the two principal culprits, it may be assumed that it was composed and circulated in the interval between the execution of Franklyn and the trial of the countess; it is conjectured to have not been printed for sale, Niccols being by no means certain what use my Lord Chief Justice Coke, 'the very quintessence of law,' as Weldon sarcastically calls him, might have made of it.

NICOLLS (RICHARD)—*continued*.

THIS MAY EXPLAIN ITS EXTREME RARITY. The portraits may be assumed to bear some resemblance to the parties intended to be represented, as Nicolls was not a person, from his position, likely to palm any fictitious heads upon his readers, many of whom must have been familiar with their features."

318 OLDMIXON (John, 1673-1742) THE GROVE, or, Love's Paradise. An Opera, Represented at the Theatre Royal in Drury-Lane. 4to, corner of one leaf damaged, wrappers. £1 10 0

Richard Parker: London 1700

**. FIRST EDITION. A—G in fours.

319 OTWAY (Thomas, 1652-1685) FRIENDSHIP IN FASHION. A Comedy. As it is Acted at His Royal Highness the Dukes Theatre. 4to (8½ by 6 in.), half morocco. £8 8 0

E. F. for Richard Tonson: London 1678

**. FIRST EDITION.

320 OTWAY (Thomas) VENICE PRESERV'D, or, A plot discovered. A tragedy, as it is acted at the Duke's Theatre. Written by Thomas Otway. Sm. 4to, red roan roxburghe. £1 18 0

For James Knapton: London 1696

!*. "Otway's supreme effort in tragedy. . . . In the prologue and epilogue he scattered contemptuous references to the popish plot, and sneers at the whigs, and he drew a repulsive portrait of Shaftesbury in the character of Antonio, a lascivious senator. Betterton appeared as Jaffier, and Mrs. Barry as Belvidera." (D.N.B., XIV., p. 1243.)

321 OVIDIUS NASO (Publius) FESTIVALLS, or Romane Calendar, translated into English verse equinumerally, by JOHN GOWER. Sm. 8vo, wanting one blank, errata in facsimile, title printed in red and black, within ornamental border, with device of fleur-de-lis (framed) below title, woodcut initials and ornaments, polished mottled calf, 3-line gilt borders on sides, with small corner ornaments, ornamental designs in gilt on back, by RIVIERE; FINE, CLEAN COPY. £4 10 0

Roger Danel, Cambridge, for M. S., junior: London 1640

**. FIRST EDITION. Grolier Club Catalogue, 405. 6 leaves + A.M.₂ in eights. Palmer, p. 78. Not in the Bodleian Library.

322 OVIDIUS NASO (P.) FESTIVALLS. [*Another copy.*] Brown calf. £6 10 0 *Cambridge 1640*

323 OVIDIUS NASO (Publius) IN IBIN. Invective against Ibis. Translated [together with Latin text] into English verse: and the histories therein contained briefly explained and illustrated. Both pleasant and profitable for each sort, sex and age, and very useful for grammar schools. By John Jones, M.A., late teacher of a private school in the city of Hereford. 12mo, 32 pp., 14 ll., 140 pp., contemporary sheep gilt, some edges uncut, fine unpressed copy from the Britwell Court collection. £6 10 0 *Henry Hall for Richard Davis: Oxford 1667*

**. THE SECOND EDITION. Lowndes, 1748; Hazlitt, *Handbook*, p. 431. No. 24b and *Collections III*, 181.

324 OVIDIUS NASO (P.) IN IBIN. [Another copy.] Some
headlines shaved, russia gilt. £3 10 0 1667

325 PALMERIN OF ENGLAND. THE FIRST (AND SECOND) PART
of the not lesse rare than excellent and stately History of the Famous and
fortunate Prince Palmerin of England. Declaring the Birth of him, and
Prince Florian du Desart his Brother in the Forrest of Great Britaine:
The course of their Lives afterward in pursuing Knightly Adventurers
and performing incomparable deeds of Chivalry... Translated out of the
French by A[NTHONY] M[UNDAY]. 4to, **black letter**, two parts
in one, two blanks gone, but with the leaf marked "A" between orna-
ments, before title; A VERY CLEAN AND LARGE COPY, some
leaves showing rough edges, russia, Arms of James Polis Goldsmid in gilt,
within emblems of chivalry: the gauntlet, spur, etc., on sides, inside
leather borders, gilt, g.e. by CHARLES LEWIS. £35 0 0

Ber. Alsop and Tho. Fawcett: London 1639

*. Esdaile, "Eng. Tales and Romances," p. 110, the only copy recorded
being that in the British Museum.

326 PARNASSUS. THE RETURN FROM PARNASSUS. Sm. 4to,
slightly soiled, crimson levant morocco, gilt. £190 0 0

George Eld for John Wright: London 1606

*. SECOND EDITION. COLLATION: A—H⁴. DESCRIPTION: A1a: THE /
RETURNE FROM / PERNASSVS: / Or / The Scourge of Simony. / Pub-
liquely acted by the Students / in Saint Johns Colledge in / Cambridge. /
[Ornament] / AT LONDON / Printed by G. Eld, for John Wright, and / are to
bee sold at his shop at / Christchurch Gate. / 1606; A1b [Blank]; A2a—A3a:
The Prologue; A3b: The names of the Actors; A4a—H4b: [Text].

Lowndes, p. 1786; Garnett & Gosse: *Eng. Lit.*, II., p. 273; Greg, *Handlist
of Plays*, p. 133; Hazlitt: *Play Coll. Man.*, p. 193; Baker: *Biog. Dram.*, IV.,
p. 202, No. 79; Cambridge plays (Article in *Retrospective Review*, XII., pp.
1-42); Ingleby: *Shakespeare's Century*, pp. 48, 68; Furnivall: *Fresh Allusions*,
p. 12*; Jaggard, *Shakespeare Bib.*, p. 260.

Two editions of this play were issued in 1606, both with the same title:
(1) Collation: A—H⁴ I²; (2) as above.

This play is valuable for the light it throws on public opinion of Shakespeare
in 1601 (the date of composition). It is also notable as the earliest instance of
a direct and acknowledged quotation from his works, if we except the anthologies.

The quotation occurs when Philomusus gives Burbage a specimen of his
histrionic powers; he declaims:

"Now is the winter of our discontent,

Made glorious summer by the sonne of Yorke."

The passage occurs at folio G3b, l. 3.

John Danter, the piratical printer, appears among the *dramatis personae*.

327 LADY ALIMONY: or, The Alimony Lady. An Excellent
Pleasant New Comedy duly authorized, daily acted, and frequently
followed. Sm. 4to, some leaves browned, title-page repaired, polished
morocco, RARE. £15 0 0 T. Vere and W. Gilbertson: London 1659

*. FIRST EDITION. A—K in fours. Very amusing, although somewhat
broad. Refers to Prynne's attack on the stage in his *Histriomastrix*, and men-
tions the *Wife of Bathe's Tale* and the *Sparagus Garden*. Perhaps the earliest
use of the phrase "curtain lectures" occurs in this play.

328 [PARSONS (Robert)] LEYCESTERS COMMON-WEALTH: Conceived, spoken, and published with the most earnest protestation of all dutifull goodwill and affection towards this Realme, for whose good onely it is made common to many, whereunto is added Leicester Ghost [attributed to Robert Parsons, S.J.] Sm. 8vo (6½ by 3¾ in.), fine portrait of the Earl by WM. MARSHALL, red straight-grain morocco, with the crest of R. Fitzgibbon, Earl of Clare, impressed in gold on sides, g.e. £6 0 0
Printed 1641

329 [PAYNE (Nevil)] THE FATAL JEALOUSIE: a tragedy. Acted at the Duke's Theatre. Licenced Novemb. 22, 1672, Roger L'Estrange. Sm. 4to, roan roxburghe, r.e. £6 5 0
For Thomas Dring: London 1673

*. COLLATION: A² B—K⁴ L².

FIRST EDITION. Not in Lowndes.

The plot is borrowed from Beard's *Theatre*, *The unfortunate lovers*, etc. The character of Jasper seems to be a bad copy of Iago, in Shakespeare's *Othello*. Among the dramatic personae, we find Nathaniel Lee, the poet, who performed the small part of captain of the watch. Mrs. Betterton was one of the actresses. (Hazlitt: *A manual for the collector of Old English plays*, p. 83.)

330 [PAYNE (Nevil)] THE MORNING RAMBLE. Sm. 4to, title repaired, modern calf, gilt. £14 0 0
For Thomas Dring: London 1673

*. FIRST EDITION WITH THE CANCELLED LEAVES. COLLATION: A² B—L⁴. DESCRIPTION: THE / Morning Ramble, / OR, THE / TOWN-HUMOURS: / A / COMEDY. / Acted at the Duke's Theatre. / [Rule] / [Ornament] / [Rule] / LONDON, / Printed for Thomas Dring, at the White / Lyon, next Chancery-Lane end in Fleet- / street. 1673; A1b: [Blank]; A2a: PROLOGUE; A2b: The Actors Names; B1a—L3b: [Text]; L4: EPILOGUE.

Hazlitt, p. 160. This copy contains the two cancelled leaves D3 and D4, which prove that the dramatist added a considerable portion to Act II, while the play was going through the press. That these cancelled leaves are due to the author and not to the printer is obvious from a comparison between the original and later ending of the act. There are also two varieties of the title, only one of which bears the author's name. This copy is of the anonymous variety.

331 [PAYNE (N)] THE MORNING RAMBLE [Another copy, without the cancelled leaves.] Crimson roan roxburghe, r.e. £6 6 0 1673

*. A² B—C⁴ D² E—L⁴.

332 [PAYNE (Nevil)] SIEGE OF CONSTANTINOPLE: a Tragedy. Acted at the Duke's Theatre. Sm. 4to, roan roxburghe, r.e. £5 15 0
For Thomas Dring: London 1675

*. FIRST EDITION. COLLATION: A² B—C⁴ D³ D—L⁴ M².

Not in Lowndes. This play, though published anonymously, is said by Downes, in the *Roscius Anglicanus*, to have been written by Nevil Payne. The plot may be found in Heylin's *Cosmography*, Knolles's *History of the Turks*, etc. Hazlitt: *A Manual for the Collector of Old English Plays*, p. 209).

333 PHILLIPS (Edward) THEATRUM POETARUM, or a compleat collection of the poets, especially the most eminent, of all ages. 12mo (5 $\frac{1}{8}$ by 3 $\frac{3}{8}$ in.), some edges rough, contemporary sheep, FINE COPY. £8 0 0
For Charles Smith: London 1675

*. FIRST EDITION. Grolier Club Catalogue: "An introductory 'Dis-course of poets and poetry' . . . embodies criticism couched in such dignified language THAT A LONG SERIES OF CRITICS HAS TRACED IN IT THE HAND OF MILTON. MILTON IS ALSO CREDITED WITH SUPPLYING HIS NEPHEW WITH THE ENLIGHTENED CRITICISM that figures in the volume (*sic*) on Shakespeare and Marlowe."

(Dictionary of National Biography, thin paper, XV., pp. 1804-1805.)

334 PHILLIPS (E.) THEATRUM POETARUM [Another copy.] (5 $\frac{1}{8}$ by 3 $\frac{3}{8}$ in.), with the two blanks, modern green straight grained morocco, gilt, g.e. £4 10 0 1675

*. PROVENANCE: Huth Collection (Book ticket) [Library Catalogue, p. 1142].

335 PHILLIPS (Katherine) POEMS. To which is added Monsieur Corneille's Pompey and Horace, tragedies. With several other Translations out of French. Sm. folio, engraved portrait of the poetess by FAITHORNE, corners of a few leaves water-stained, contemporary calf. £4 5 0
J. M. for Henry Herringman: London 1667

*. FIRST AUTHORISED EDITION. Grolier Club, *Collations & Notes*, 669: "The present edition contains forty-seven more poems than that of 1664 [the spurious edition], besides the translations from Corneille."

336 PHILLIPS (Mrs. Katherine, 1631-1664) POEMS by . . . The matchless Orinda. To which is added Monsieur Corneille's Pompey and Horace Tragedies. With several other Translations out of the French. Sm. folio, engraved portrait of the poetess by WILLIAM FAITHORNE, clean, large and unpressed copy, in the original sound mottled calf. £6 10 0
J. M. for H. Herringman: London 1667

337 PHILLIPS (Mrs. Katherine) POEMS by . . . The matchless Olinda. To which is added Monsieur Corneille's Pompey and Horace, tragedies. With several other translations out of the French. Sm. folio, engraved portrait by FAITHORNE (shaved), old red morocco, gold lines on sides, enclosing a gilt frame with corner ornaments, gold tooling in the seven panels of back. VERY FINE COPY. £11 0 0
T. N. for Henry Herringman: London 1678

*. Rare in this state.

338 PHILLIPS (John) MARONIDES or Virgil Travestie: Being a new Paraphrase Upon the Fifth [and Sixth] Book of Virgils Æneids in Burlesque Verse. 8vo (6 $\frac{5}{8}$ by 4 $\frac{1}{4}$ in.), contemporary calf, VERY RARE. £9 10 0
Nathaniel Brooks: London 1672

*. FIRST EDITION. "One of his wittiest works."—D.N.B. From the Britwell Court Collection. With the blank leaf A1 (second part).

339 PLINIUS SECUNDUS (C. C.) PANEGYRICKE, a Speech in Senate wherein publike Thankes are presented to the Emperor Trajan. Translated out of the original Latin, illustrated with annotations and dedicated to the prince by S. Rob. Staplyton. Sm. 4to, fine copy in half sheep. £3 0 0 *Oxford 1644*

**. FIRST EDITION. THE FIRST ENGLISH VERSION of Pliny's "Panegyricus." Sir Robert Stapleton, the translator, was a Benedictine of Douay. He became a Protestant and attached himself to Charles I, and afterwards to Charles II. He died in 1669.

340 POOLE (Joshua) THE ENGLISH PARNASSUS: or a help to English poesie: containing a collection of all the rhyming monosyllables, the choicest epithets and phrases. With some general forms upon all occasions, subjects, and themes, alphabetically digested. 12mo, frontispiece, old calf, repaired. £4 15 0 *For H. Brome: London 1677*

**. The frontispiece is very rare.

341 [POPE (Dr. Walter)] THE MEMOIRES OF MONSIEUR DU VALL: Containing the History of his Life and Death; whereunto are annexed his Last Speech and Epitaph. Sm. 4to, each leaf inlaid, frontispiece and folding plate, half calf, rubbed, with the Beaufoy book-plate. £3 10 0 *For Henry Brome: London 1670*

**. FIRST EDITION. D.N.B. xvi. 139. Wood iv. 724. "The reader may be pleased to note that the said Mon. Du Vall, whose christian name was Claude, and his birth in Normandy, had been a notorious HIGHWAYMAN in England, and having been a briek, smart, gay and handsome fellow, and of about 27 years of age when he was hang'd at Tyburn (which was on the 21st of January, 1669) did draw the loves of many females in London towards him: among which was the miss of our author Pope, who taking it in great indignation, that his person, doctorship, and merits should be so slighted for the sake of an ignorant rogue; he did therefore write the said Memoirs, wherein are many satirical girds against the females."

342 PORDAGE (Samuel) THE SIEGE OF BABYLON: as it is acted at the Duke's Theatre. Written by Samuel Pordage, of Lincoln's-Inn, Esq.; author of the tragedy of *Herod and Mariamne*. [Quotation.] Licenced, Nov. 2, 1677. Roger L'Estrange. Sm. 4to, slightly stained and cut into, modern morocco, gilt. £3 10 0

For Richard Tonson: London 1678

**. D.N.B., XVI., p. 152: "The story is based upon *Cassandra* and other romances of the day. In the dedication to the Duchess of York, Pordage said that *Herod and Mariamne* had hitherto passed under the name of another, while he was out of England; but, as Her Royal Highness was so pleased with it, Pordage could not forbear to own it." Pordage borrowed *Statira* and *Roxana* from Lee's *Rival Queens*. Betterton and Nell Gwyn appeared in the play.

343 [PORTER (Thomas)] THE FRENCH CONJURER. Sm. 4to (9 $\frac{3}{8}$ by 6 $\frac{1}{8}$ in.), modern calf, gilt, FORE AND LOWER EDGES UNCUT. £12 0 0
For L[angly] Curtis: London 1678

*. FIRST EDITION. COLLATION: [A]—G⁴ (A1, blank, lacking in this copy); [6] + 46 + [1] pp.

Hazlitt, p. 91. This copy is much larger than that of the British Museum (643, d. 26), which measures 8 $\frac{3}{8}$ by 6 $\frac{3}{8}$ inches.

Thomas Porter (1636-1680), dramatist; son of Endymion Porter; imprisoned for abducting Anne, daughter of Mountjoy Blount, Earl of Newport; wrote *The Villain* and other plays. The plot of *The French Conjuror* is derived from *The Spanish rogue* (i.e. the stories entitled *Dorido and Clorinia*, and *The Merchant of Seville*). The coincidence of initials is the only reason for attributing this play to Porter. (Dictionary of National Biography, Thin Paper Edition, XVI., p. 193).

344 PRICE (Daniel) PRINCE HENRY HIS FIRST ANNIVERSARY. Sm. 4to (5 $\frac{1}{4}$ by 6 $\frac{1}{8}$ in.), Arms of Oxford University on title-page, woodcut ornaments and initial letters, last leaf soiled, half calf. £8 10 0

Joseph Barnes: Oxford 1613

*. FIRST EDITION. Hazlitt, *Collections*, II., 495. [4] + 32 pp. Dedicated to the Bishop of Exeter. Another tract (imperfect) is bound in at the end.

345 PRICKET (Robert, fl. 1603) UNTO THE MOST HIGH AND MIGHTIE PRINCE, HIS SOVERAIGNE LORD KING JAMES. A poore Subject sendeth, A Souldiers Resolution, humbly to waite upon his Majestie. In this little booke the godly vertues of our mighty King are specified, with description of our late Queen (and still renowned) Elizas Governement: The Pope & Papists are in their colours set forth, their purposes laid open, and their hopes dissolved, the happie peace of England is well described, and the long continuance thereof humbly prayed for. Sm. 4to, two headlines slightly shaved, small hole in last few leaves, vellum, double gold-line border on sides enclosing double gold-line frame with monogram at corners, g.e. by BEDFORD, *Heber and Christie-Miller copy*. £11 5 0

John Windet for Walter Burre: London 1603

*. The first extant work of this author, who, after having been a soldier in the time of Queen Elizabeth, took Holy Orders under James I.

346 PRIOR (Matthew, educated at Westminster, 1664-1721) CARMEN SAECULARE, for the year 1700. To the King. [Books printed for Jacob Tonson.] [For a facsimile of title see Wise: *Ashley Lib. Cat.* IV., plt. at p. 71.] Folio (11 $\frac{1}{8}$ by 7 $\frac{1}{2}$ in.), leaves hinged, modern half calf. £10 0 0
For Jacob Tonson: London 1700

*. FIRST EDITION. Watt 778e; Aitken: *Notes on the bibliography of Prior* (Bib. Soc. Trans., xiv., p. 46); Wise: *Ashley Cat.*, IV., p. 71; Dict. Nat. Biog. (Thin Paper Ed.), XVI., p. 398; Grolier, *Wither to Prior*, No. 679.

This copy is larger than that in the Ashley Library, which measures 11 $\frac{1}{2}$ by 7 $\frac{1}{4}$ inches. One of the British Museum copies lacks the half title and leaves of advertisements (162. N. 47).

A "pindarick ode" written in December, 1699, in honour of William III. The poem compares the King with the sun, whose sacred light the poet contrasts with the arbitrary blaze of comets and meteors.

347 PURCHAS (Samuel) PURCHAS HIS PILGRIM. Microcosmvs, or the Historie of Man. Sm. 8vo, device on title [McKerrow 393], old calf, rebacked. £2 10 0

W[illiam] S[tansby] for Henry Fetherstone: London 1619

.. FIRST EDITION. Sayle 3129. B.M. Printed Cat. 1270.

348 QUARLES (Francis, 1592-1644) DIVINE POEMS: Containing the History of Iorah, Ester, Iob, Sampson, Sions Sonets, Elegies. Written, and newly augmented, by Fra. Quarles. 16mo (5½ by 3½ in.), emblematical frontispiece by T. Cecill, contemporary polished sheep. FINE COPY. £9 10 0

J. Marriot and H. Moseley: London 1642

.. Contents (each poem having a separate title-page): A Feast for Wormes: Pentologia: Hadassa: Job Militant: The Historie of Sampson: Sions Sonets: Sions Elegies: An Alphabet of Elegies: Mildreidos: to the Blessed Memory of that faire Manuscript of Vertue and imblemisht Honour, Mildred, La. Luckyn. Quarles was one of those poets whose contemporary reputation was greater than the verdict of subsequent ages would lead one to expect. Wood in his quaint way describes him as "an old puritanical poet . . . the sometime darling of our plebian judgment," and Walpole remarks that Milton had to wait until the world had done admiring Quarles.

349 QUARLES (Francis) BOANERGES AND BARNABAS: Judgement and Mercy: or, Wine and Oyle, for Wounded and Afflicted Soules. In two parts. By Fra. Quarles. [Barnabas: of the compassionate Samaritan, powring oyle into wounded spirits. The second part.] 16mo, portrait and engraved title-page, contemporary calf. £4 10 0

For R[ichard] Royston: London 1651

.. THE THIRD EDITION.

350 QUARLES (Francis) OBSERVATIONS concerning Princes and States upon Peace and Warre. 4to, FINE COPY, with large fore-edge and lower margins, polished calf, roxburghe. £5 0 0

John Sweeting: London 1642

.. FIRST EDITION. A2, B—D4.

351 QUARLES (Francis) EMBLEMS, DIVINE AND MORAL. 16mo, numerous wood engravings, polished calf, gilt 2-line fillet borders, gilt panels on back, gilt edges of boards, and inside dentelles, gilt edges, FINE COPY. £1 15 0

Chiswick Press: [London] 1812

352 RALEGH (Walter, Kt., explorer and man of letters, 1552?-1618) JUDICIOUS AND SELECT ESSAYS and observations . . . upon the first invention of shipping, the misery of invasive war, the navy royall and sea service. With his Apologie for his voyage to Guiana. 12mo, portrait, old sheep (rebacked), with Harley Arms on side. £12 10 0

T. W. for Humphrey Moseley: London 1650

.. Brushfield, 218.

PROVENANCE: ROBERT HARLEY, afterwards first Earl of Oxford (Arms and name in gold on cover, "Griffe" in gold inside cover).

353 RALEGH (Sir Walter) THE CABINET-COUNCIL: containing the Cheif Arts of Empire, and Mysteries of State. . . . Published [with a Preface] by JOHN MILTON, Esq. [Facsimile of title page Brushfield p. 128]. 12mo, portrait by Robert Vaughan, tree calf, gilt. £3 10 0

Thomas Newcomb for Thomas Johnson: London 1658

**. FIRST EDITION. Brushfield, No. 268.

354 RAVENSCROFT (Edward, fl. 1671-1697) THE LONDON CUCKOLDS. A Comedy; as it is Acted at the Duke's Theatre. 4to (3 $\frac{3}{8}$ by 6 $\frac{1}{4}$ in.), grey boards. £6 10 0 *Jos. Hindmarsh: London 1682*

**. FIRST EDITION. "This play met with very great success, and was, until the year 1752, frequently presented on our stages; particularly on Lord Mayor's day, in contempt and to the disgrace of the city."—Baker, Biog. Dramat. Our authority continues by relating the plot and by censuring the nature of the play.

355 RAVENSCROFT (Edward) THE LONDON CUCKOLDS: a comedy. As it is acted at the Theatre Royal. By Edward Ravenscroft, Gent. 4to (8 $\frac{3}{4}$ by 6 $\frac{1}{2}$ in.), (A-k4), red roan roxburghe. £3 0 0

For Joseph Hindmarsh: London 1688

**. Baker, Biog. Dram., I., p. 592.

356 RAVENSCROFT (Edward) THE ITALIAN HUSBAND. A Tragedy, acted at the Theatre in Lincolns-Inn-Fields. 4to, several leaves browned, wrapper. £5 0 0 *Isaac Cleaver: London 1698*

**. FIRST EDITION. *2—G4 wanting two blanks. Dedicated to Henry Conyers. Probably the last play of this author.

357 RAWLINS (Thomas) THE REBELLION. Sm. 4to, modern calf, gilt, r.e. £18 0 0 *J[ohn] Okes for Daniel Frere: London 1640*

**. FIRST EDITION, FIRST ISSUE. COLLATION: A² A—I⁴ K². DESCRIPTION: A1a: THE / REBELLION: / A / TRAGEDY: / As it was acted nin edayes together, / and divers times since with goodapplaue, / bp his Majesties Com pany Revells. / [Ornaments] / Written by / THOMAS RAWLINS. / [Ornaments] / LONDON: Printed by I. Okes, for Daniell Frere, / and are to be sold at the Signe of / the Red Bull in Little / Brittain. 1640; [Facsimile of title: Wise, IV, p. 97]; A1b: [Ornaments] / The Actors Names; A2a; [Ornaments] / To the Worshipfull, and his honou- / red Kinsman, Robert Ducie, of Aston, in the / County of Stafford Esquire: Son to Sir Robert Ducie, Knight and Baronet Deceased. / . . . Your kinsman ready to serve you. / Thomas Rawlins; A2b: () / [Ornament] / To the Reatler; A2b, l21—A4b: [Complimentary verses]; B1a—K2b: [Text].

Greg, p. 88. There are two issues of this edition, (1) in line 7 of title "by" spelt "bp" (this copy), (2) corrected (Wise, IV., p. 97, facsimile).

Thomas Rawlins (1620?-1670), medallist and playwright; worked under Nicholas Briot at the mint; nominated chief engraver of the mint, 1647; and actually installed at the Restoration.

The scene of *The Rebellion* is laid in Seville, and a prominent part is taken in the play by the tailors of that city.

(Dictionary of National Biography, Thin Paper Edition, XVI., pp. 769-770.)

358 REYNARD THE FOX. THE MOST DELECTABLE HISTORY OF REYNARD THE FOX . . . to which may now be added a second Part of the said History, as also the Shifts of Reynardine, the Son of Reynard the Fox, together with his Life and Death. Small 4to (7 $\frac{7}{16}$ by 5 $\frac{5}{8}$ in.), numerous crude woodcuts signed "E.B.," leaf of advertisements at end of Part I., imprint defective, sheep, rebaked. £12 0 0

T. Hive for Edward Brewster: London 1701 (1681-1684)

.. Esdaile, *English Tales and Romances*, p. 117.

359 ROSCOMMON (Wentworth Dillon, Earl of, 1633?-1684) AN ESSAY ON TRANSLATED VERSE. By the Earl of Roscomon. [Facsimile: Ashley L. C. IV. facing p. 98.] Sm. 4to (8 $\frac{7}{16}$ by 6 $\frac{9}{16}$ in.), wrapper, with the original blank leaf a4. £2 10 0

Jacob Tonson: London 1684

.. FIRST EDITION. At the beginning is a set of verses by John Dryden: "To the Earl of Roscomon, on his Excellent Essay on Translated Verse." This copy differs slightly from the Ashley, which is described as having the preliminary leaves numbered, whereas in this copy they are unnumbered.

360 ROWE (Nathaniel) TANNERLANE. A tragedy. As it is acted at the New Theater in Little Lincoln's-Inn-Fields. By His Majesty's Servants. Written by N. Rowe, Esq.; [Quotation]. Sm. 4to, a few leaves slightly browned, wrapper. FINE COPY. £4 0 0

For Jacob Tonson: London 1702

.. FIRST EDITION. (Biog. Dram., IV., p. 318, No. 12.)

361 R[OWLEY] (S[amuel]) THE NOBLE SOVLDIR. Or, a Contract Broken, justly Reveng'd. A Tragedy. Written by S. R. Sm. 4to (7 by 5 $\frac{1}{8}$ in.), title and last leaf soiled, polished calf extra, double gold lines on sides, inside dentelles. £30 0 0

*Printed for Nicholas Vavasour, and are to be sold at his shop
in the Temple neere the Church. 1634*

.. FIRST EDITION. A—H in fours, title on A2. From the address of the Printer to the Reader we may conclude that this play is much older than the date of publication. The running-title throughout is: "The Noble Spanish Souldier." Not in Sayle U.L.C. Greg, "List of Plays," p. 90.

362 R[OWLEY] (S[amuel]) THE NOBLE SOVLDIR. 4to (8 by 6 in.), dark polished calf roxburghe, some leaves dust-soiled, etc., but a VERY LARGE COPY, TOP EDGES TRIMMED, OTHERS UNCUT. £40 0 0

London 1634

.. FIRST EDITION.

363 ROWLEY (William) A NEW WONDER, A WOMAN NEVER VEXT. Sm. 4to, modern calf gilt, FINE UNPRESSED COPY. £60 0 0 G.P. [George Purslowe] for Francis Constable: London 1632

**. FIRST EDITION. COLLATION: A—K⁴ L²; [2] + 81 pp. DESCRIPTION: A1a: A NEW / WONDER, / A / WOMAN / NEVER VEXT. / A / PLEASANT CONCEITED / COMEDY: Sundry times Acted: / never before printed. / Written by WILLIAM ROWLEY, one / of his Maiesties Servants. / [Rule] / [Ornament] / [Rule] / LONDON, Imprinted by G. P. for Francis Constable, and are to be sold / at his shop at the signe of the Crane in Saint Pauls / Churchyard. 1632; A1b: [Blank]; Pp. 1—81: [Text]; L2b: [Blank].

Greg, p. 90. William Rowley (1585?—1642?); dramatist; actor in Queen Anne's company before 1610; met Thomas Middleton, 1614, in collaboration with whom his best work was done; played under Henslowe's management at the "Hope"; retired from the acting profession about 1627; he wrote unassisted the present play; *All's lost by lust*, 1633; *A match at midnight*, 1633; and *A shoemaker a gentleman*, 1638. He collaborated in *A fair quarrel*, 1617; *The Changeling*, performed 1621; and others with Middleton. *The Birth of Merlin* (printed 1662) perhaps with Shakespeare; *Fortune by Land and Sea* (printed 1655), with Heywood; *The Thracian wonder* (printed 1661), with Webster, and others with Ford, Massinger and Dekker. Dyce regards this as Rowley's best piece. The old story of a wedding ring being found in a fish's belly is utilised in the plot, but the whole drama is very probably no more than an adaptation of an old rhyming play.

SEE ILLUSTRATION ON OPPOSITE PAGE.

364 ROWLEY (W.). A NEW WONDER [Another copy], not quite so good as preceding, modern calf gilt. £50 0 0 1632

365 RUSSELL (John) THE TWO FAMOUS PITCHT BATTELS OF LYSICH AND LUTZEN; Wherein the ever-renowned Prince Gustavus The Great lived and died a Conqueror: With an Elegie upon his untimely death, composed in Heroick Verse. 4to, WITH THE RARE PORTRAIT OF GUSTAVUS engraved by "M. D.," blue straight-grain morocco, triple gold lines on sides, gilt back, g.e., RARE. £35 0 0

Printed by the Printers of the Universitie, and sold by Philip Scarlet: Cambridge 1634

**. Lowndes, 2154, does not note the portrait. Grolier Club, 764, "Copies occur with a portrait of Gustavus Adolphus facing the title, but it is open to doubt whether it was issued with the book, THE MAJORITY OF COPIES RECORDED OCCURRING WITHOUT IT." Collation; ¶ and ¶¶ four leaves each, A—K₄. Without the blank leaf ¶₁, A FINER COPY WOULD BE DIFFICULT TO OBTAIN.

366 RYMER (Thomas) A SHORT VIEW OF TRAGEDY: its Original, Excellency, and Corruption. With some Reflections on SHAKESPEAR, and other Practitioners for the STAGE. Sm. 8vo (6 $\frac{3}{4}$ by 4 $\frac{1}{4}$), with one leaf of advertisements at end and the original blank leaf A1. Polished modern marbled sheep £3 10 0 Richard Baldwin: London 1693

FIRST EDITION.

A NEVV
WONDER,
A
WOMAN
NEVER VEXT.

A
PLEASANT CONCEITED
Comedy: sundry times Acted:
never before printed.

*Written by WILLIAM ROWLEY, one
of his Maiesties Servants.*



LONDON,
Imprinted by G. P. for Francis Constable, and are to be sold
at his shop at the signe of the Crane in Saint Pauls
Churchyard. 1632.

367 ST. SERFE (Thomas) TARUGO'S WILES: or, the Coffee-House. A Comedy. As it was Acted at his Highness's the Duke of York's Theatre. 4to, first and last leaves slightly damaged in margins, wrapper. £4 0 0

Henry Herringman: London 1668

**. FIRST EDITION. A—H in fours.

368 SANDYS (G.) A PARAPHRASE UPON THE DIVINE POEMS. 12mo, calf gilt by Larkins. £2 0 0

Printed in the Yeare 1648

**. Among the eighteen pages of complimentary verses is one of EDMUND WALLER's earliest productions.

369 SCOTT (Alexander) POEM, from George Bannatyne's Manuscript compiled 1568. 8vo, PRINTED ON VELLUM, yellow morocco, elaborately tooled on sides with borders, frames and a centre oval with fleurs-de-lis, etc., back tooled with floriated ornament, gold lines on edges of boards, broad gold borders inside, figured end-papers, t.e.g., by *Ramage*. £14 0 0

Printed for private circulation: Glasgow 1882

**. ONLY 50 COPIES PRINTED. PROBABLY THIS COPY ON VELLUM IS UNIQUE.

370 SEDLEY (Sir Charles) THE MULBERRY-GARDEN, a Comedy. At is is Acted by His Majestie's Servants at the Theatre Royal. Written by the Honourable Sir Charles Sidley (*sic*) Sm. 4to (8½ by 6½ in.), boards. £1 10 0

H. Herringman: London 1675

**. A—K₄, L₂. Lacks A, a blank leaf. An example of the "rambling comedy," composed of prose and rhymed couplets.

371 SEDLEY (Sir Charles, 1639?-1701) ANTHONY AND CLEOPATRA: a Tragedy. As it is Acted at the Duke's Theatre. 4to, boards. £4 15 0

Richard Tonson: London 1677

**. FIRST EDITION. A₂ + B—I₄. Shadwell, in the dedication of *A True Widow* praises the work, which he says is "the only tragedy, except two of Jonson's and one of Shakespeare's, wherein Romans are made to speak like Romans." The play is founded on the same story as Shakespeare's tragedy.

372 [SEGAR (Francis, *poet*, fl. 1549-1563)] THE SCHOOL OF VERTUE. 16mo, **black letter**, woodcut (repeated), modern calf, with original paper wrappers bound in, ALMOST UNKNOWN IN THIS STATE. [SOLD.]

G. E. [? George Eld] for T. P. [? Thomas Pavier] and I. W.:

London 1621

**. COLLATION: A—C^s. DESCRIPTION: A1a: [Front wrapper: a border of printers' ornaments with a woodcut in centre]; A1b: [Woodcut: a domestic scene, woman ironing, child by her side, husband sitting by fire]; A2a: THE / Schoole of Vertue, and Booke / of good Nurture, teaching Children / and Youth their duties. / *Newly perused, corrected and amended.* / Hereunto is added a briefe Declaration of / the duties of each degree. / Also certaine Prayers and Graces, / compiled by R. C. / [Rule] / *If thou wilt be counted vertuous and holy, / Despise not good counsell, but rebuke folly.* / [Rule] / [Ornament] / LONDON, / Printed by G. E. for T. P. and I. W. / 1621; A2b: The Preachers

SEGAR (FRANCIS)—*continued*.

Counsell to / Parents and Masters; A3a—B5b: [Ornament] / The Schoole of Vertue; B6a: [Ornament] / A Prayer to be said when thou goest / to Bed; B6b—B8a: The particular duties of all degrees; B8b—C7b: Certains Prayers and Graces newly ad- / ded, to be vsed of Schollers, both / before noone and after noone. / Compiled by R. C.; C8: [back wrapper, exactly as A1].

VERY RARE. Not in Sayle or the British Museum.

"The more popular amongst them [books on childrens behaviour] went through many editions, and were frequently reprinted, especially the *Stans puer ad mensam* and the later *Schoole of Vertue*, the latter being regularly used as a reading book in schools." (Field: *The child and his book*, p. 94).

The second author's name, Robert Crowley, appears in an acrostic on the reverse of the title-page.

"Twelve chapters of doggeral rhyme. . . . It has been reprinted by the Early English Text Society in the *Babees book*, 1868 (pp. cxiii, 323-335). . . . (Notes and Queries, 4th series, vi, 452)." (Dictionary of National Biography, Thin paper, xvii, p. 1134).

"The *Schoole of Vertue* contains various directions, in verse, on rising in the morning, at school, at the table, at meat, in church, on being sent a message, etc.; with directions against gaming, envy, malice, swearing, filthy talks, and lying; and on the fruits of vertue, learning, charity, love and patience. . . . Wood remarks of this treatise, that it was in his day 'commonly sold at the stalls of ballad singers' . . . and no doubt the work was, although now so rare, frequently reprinted." (Corser: *Collectanea*, x, pp. 227-230).

Francis Segar, or Seager (*fl.* 1549-1563), translator and poet; probably free-man of the Stationer's Company, 1557; his works include *Certain psalms drawn into English metre*, 1553, and a poem on Richard Plantagenet in the *Mirror for Magistrates*, 1563. (Dictionary of National Biography, Epitome, p. 1175).

SEE REPRODUCTION, PAGE 108.

373 SENECA (Lucius Annaeus) TENNE TRAGEDIES, translated into English. Sm. 4to (7 $\frac{1}{8}$ by 4 $\frac{7}{8}$ in.), **black letter**, first three leaves in excellent facsimile (signature A), text complete, fine clean copy, calf, gilt £10 10 0
Thomas Marshe: London 1581

.. FIRST COLLECTED EDITION IN ENGLISH. Not in Sayle, U.L.C. Palmer, p. 96; Brunet, V, 288; Lowndes 2241. The translators were Jasper Heywood, Thomas Newton (the editor), John Studley, and T. Nuce. Whalley (*Enquiry into the Learning of Shakespeare*) quotes a passage from this translation and remarks that it "exceeds the usual poetry of that age, and is equal perhaps to the versions which have been made of it since."

374 SENECA (L. A.) WORKES, both morall and naturall. Translated by Tho. Lodge. Folio (12 $\frac{3}{4}$ by 8 $\frac{1}{2}$ in.), engraved title by W. HOLE, ornamental initials, head and tail pieces, including the famous Indian boy headpiece, printer's mark at end, old half calf, mottled paper sides. £6 10 0
W. Stansby: London 1614

.. FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. The titles to the individual parts of the book are dated 1613. An exceptionally large copy, Palmer, "English Translations," p. 95. The author's share of modesty did not exceed that of his talent, for he finishes his foreword to the "Courteous Reader" thus: "Gentle reader, for thee I laboured, for thy good have I made this admirable Roman speak English, if it profit thee I have my wish, if it displease thee, it is thy want of judgment."

T H E
Schoole of Vertue, and Booke
of good Nurture, teaching Children
and Youth their duties.

Newly perused, corrected and amended.

Hereunto is added a briefe Declaration of
the duties of each degree.

Also certaine Prayers and Graces,
compiled by R. C.

*If thou wilt be counted vertuous and holy,
Despise not good counsell, but rebuke folly.*



L O N D O N,

Printed by G. E. for T. P. and I. W.

1621.

SEE ITEM NO. 372.



375 SENECA. TROAS. A Tragedy. Translated from the Latine by J. T[albot]. 4to, title damaged and mounted and some leaves soiled, wrapper. £1 0 0 *Jacob Tonson: London 1686*

*. FIRST EDITION. A—G2 in fours. Dedicated to the Earl of Shrewsbury.

376 SENECA. MEDEA. A Tragedie. Englished by E[dward] S[herburn, 1618-1702.] 2 vols. (see note) in 1. Sm. 8vo. title slightly soiled, old calf. £7 15 0 *For Humphrey Moseley: London 1648*

*. FIRST EDITION. The second book, "Seneca's Answer to Lucilius his Quaere; Why Good Men suffer misfortunes seeing there is a Divine Providence?" is dedicated to Charles I, then captive in the Isle of Wight.

377 [SETTLE (Elkanah)] THE LIFE AND DEATH OF MAJOR CLANCIE, the grandest cheat of this age: wherein is set forth many of his villanous projects (real matter of fact) both in England, Ireland, France, Spain and Italy; at last was executed at Tyburn, the reading of which will give the reader great satisfaction. 12mo, contemporary sheep, FINE COPY, from the Sheppard collection. £30 0 0 *D. Mallet: London 1680*

*. Brown, *Elkanah Settle*, 127: "SINCE NO COPY OF THIS WORK COULD BE FOUND, I can add nothing to the brief account by Hazlitt, to whom I am indebted for the full title."

378 SETTLE (Elkanah) THE TRIUMPHS OF LONDON, Performed on Thursday, Octob. 29, 1691, for the Entertainment of the Right Honourable Sir Thomas Stamp, Kt., Lord Mayor of the City of London. Containing a true description of the several Pageants, with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. 4to, polished calf, gilt lines on sides and back, g.e. by BEDFORD. The Huth copy, with book label. £17 0 0 *Alex. Milbourn for Abel Roper: London 1691*

*. FIRST EDITION. Collation: [A]—E₂; E₂ A BLANK, IS IN THIS COPY. Brown, *Elkanah Settle*, p. 122. This is Settle's first Lord Mayor's day pageant. He was appointed city poet in 1691, and issued an official description almost every year until 1708.

SHADWELL (THOMAS) 1642?-1692.

379 THE SULLEN LOVERS, or, THE IMERTINENTS: A Comedy, Acted by His Highness the Duke of Yorke's Servants. Sm. 4to, 6 ll., 97 pp. (last leaf slightly defective), modern crimson roan roxburghe. £4 5 0

For Henry Herringman: [London] 1668

*. FIRST EDITION. Not in Lowndes. Dictionary of National Biography, XVII, 1,278: "SHADWELL'S FIRST PLAY."

SHADWELL (THOMAS)—*continued*.

380 THE MISER. Sm. 4to, second issue, slightly stained, wrapper.
£6 10 0 For Robert Kemp: London 1672

*. FIRST EDITION. COLLATION: A⁴ + 1 inserted leaf + B—M⁴—N² = [10] + 92 pp. DESCRIPTION: A1a: THE / MISER: / A / COMEDY / ACTED / By His Majesties Servants, / AT THE / Theater Royal. / [Rule] / Written by THOMAS SHADWELL. / [Rule] / LONDON, / Printed for Hobart Kemp, at the sign of the Ship / in the upper walk of the New / Exchange, 1672; A1b: [Blank]; A2: To the Right Honourable / CHARLES / Lord Buckhurst, / Gentleman of His MAJESTIES / BED-CHAMBER. / . . . My Lord, / Your Lordships / most Obliged / Humble Servant, / THOMAS SHADWELL; A3a: [Address to reader]; A3b: PROLOGUE; A4a: EPILOGUE; A4b: [Blank]; INSERTED LEAF, recto: The Actors Names; verso: [Blank]; Pp. 1-92: [Text].

Hazlitt: *Play-collector's manual*, p. 158.

There are two issues of this edition (1) with title reading, "A comedy called the Miser," and without the inserted leaf of *dramatis personæ*, (2) as above.

A copy of issue (1) is described by Mr. Wise in the *Ashley Library Catalogue*, v, p. 2.

This play shews the influence of Molière's *L'Avare* and Plautus's *Aulularia*.

381 EPSOM-WELLS. A Comedy, Acted at the Duke's Theatre. Sm. 4to, roan roxburghe, some leaves a little soiled. £6 0 0

Henry Herringman: London 1673

*. FIRST EDITION. A, three leaves; B—N, in fours; O, one leaf, with Errata on verso. Dedicated to his Grace the Duke of Newcastle, etc. "This piece has so much of the true *vis comica* about it, that it was greatly admired even by foreigners; the famous St. Evremond, in particular, has made so scruple in ranking it, in point of merit, with Ben Jonson's *Bartholomew Fair*."—Baker (*Biog. Dramat.*).

382 EPSOM-WELLS. A Comedy, Acted at the Duke's Theatre. Sm. 4to, wrapper. £6 0 0

Henry Herringman: London 1673

383 THE VIRTUOSO. A Comedy, Acted at the Duke's Theatre. Sm. 4to, roan roxburghe, title a little soiled. £2 10 0

T.N. for Henry Herringman: London 1676

*. A—M4. "None since Jonson's time had ever drawn so many different characters of humours and with such success."—Langbaine.

384 A TRUE WIDOW. A Comedy, Acted by the Duke's Servants. 4to, red roan roxburghe. RARE. £5 10 0

Benjamin Tooke: London 1679

*. FIRST EDITION. A—L₄. Reference to Shakespeare (not recorded in the Allusion books) in the dedication to Sir Charles Sedley: ". . . in *Antony and Cleopatra*, the true spirit of Tragedy; the only one (except two of Johnson's and one of Shakespeare's) wherein Romans are made to speak and do like Romans."

"The plot of this piece is entirely invention, not having been borrowed from any one; and Langbaine gives it a very high commendation; saying, that it has as much true comedy, and the characters and humours in it as well drawn, as any dramatic piece of that age. It did not, however, meet with success in the representation; owing, perhaps, to its satire being too keen."—Baker.

SHADWELL (THOMAS)—*continued*.

385 THE WOMAN-CAPTAIN: A Comedy Acted by His Royal Highnesses Servants. 4to, red roan roxburghe. RARE. £7 15 0
Samuel Carr: London 1680

.. FIRST EDITION. A—K₄. "But for all that Shakespeare's Fools had more Wit than any of the Wits and Criticks nowadays."—*Act I*.

"The play met with very good success in the representation; and, indeed, although it may fall short of the merit of his *Virtuoso*, *Squire of Alsatia*, and some few others of his dramatic pieces, yet it has considerable worth, in the variety of its characters, and the multiplicity of its incidents."—*Baker*.

386 THE SQUIRE OF ALSATIA. A Comedy, as it is acted by their Majesty's servants. Written by Tho. Shadwell. [*Quotation.*] Sm. 4to. (8½ by 6¾ in), small hole in one leaf, some edges uncut, red roan roxburghe. FINE COPY. £3 10 0
For James Knapton: London 1688

.. Two editions of *The Squire of Alsatia* were published in 1688. They both have the same preliminary leaves, but the text is entirely reset. We have not been able to find any decisive indication of priority, and it is possible that they were published simultaneously. The main points of difference are: this edition has 72 pp. besides preliminaries, the other 88 pp., this edition is set in a rather small type (46 lines to page), the other in a larger type (38 lines to page). A remarkable feature of this play is the vocabulary of "slang" words which occurs on the reverse of the title.

387 THE SQUIRE OF ALSATIA [*Another copy of the 72 pp. edition*] (8½ by 6¼ in.), slightly discoloured, a few holes, slightly soiled. £2 5 0
1688

388 BURY FAIR. A Comedy, as it is Acted by His Majesty's Servants. 4to, red roan roxburghe. £4 10 0
James Knapton: London 1689

.. FIRST EDITION. A—I⁴. Some of the characters are borrowed from *The Triumphant Widow* of the Duke of Newcastle and from Molière's *Précieuses Ridicules*.

389 THE AMOROUS BIGOTTE: with a second part of Tegue O Dively, A Comedy. Sm. 4to, boards. £3 0 0
James Knapton: London 1690

.. FIRST EDITION. A—G, in fours. H, two leaves. Interesting for its early dialect part of Tegue, the Irish friar.

390 THE AMOROUS BIGOTTE: with a second part of Tegue O Dively. A Comedy. Sm. 4to, roan, roxburghe. £3 10 0
James Knapton: London 1690

SHADWELL (THOMAS)—*continued*.

391 PSYCHE. A Tragedy, As it is now Acted at their Majesties Theatre in Dorset-Garden. 4to, red roan, roxburghe. £1 1 0

*Printed by J. M. for H. Herringman, and sold by R. Bentley :
London : 1690*

392 THE ROYAL SHEPHERDESS. A Tragi-Comedy. As it is Acted by their Majesties Servants. 4to, red roan roxburghe. 18/-

Henry Herringman [etc.] : London 1691

** A—H₄, I₂.

393 THE SCOURERS. A Comedy, Acted by Their Majesties' Servants. 4to, boards, RARE. £4 15 0

James Knapton : London 1691

** FIRST EDITION. A₂, B—H₄. The piece has been censured for its quality of humour.

394 THE SCOURERS. A Comedy, Acted by Their Majesties Servants. 4to, red roan roxburghe. RARE. £5 5 0

James Knapton : London 1691

395 THE VIRTUOSO. A Comedy. Acted at the Duke's Theatre. Sm. 4to, roan, roxburghe. £1 5 0

Henry Herringman & Francis Saunders : London 1691

** A—I, in fours. In the Dedication, Shadwell replied to the charge of hasty writing preferred against him by Elkanah Settle.

** A—I₄. The last leaf (verso blank) bears a list of plays and poems published by Saunders and Knapton. Saunders advertises "Shakespeare's Plays," no doubt the remainder of the fourth folio.

396 EPSOM WELLS. A Comedy. 4to, red roan roxburghe. £1 18 0

H. Herringman : London 1693

397 THE SULLEN LOVERS: or, the Impertinents. A Comedy, Acted at the Theatre Royal by their Majesties' Servants. 4to, red roan roxburghe. 18/-

H. Herringman [etc.] : London 1693

** A—I₄, K₂. The author states, in the preface, that he was inspired by *Les Fâcheux* of Molière. His adaption is singularly successful.

SHADWELL (THOMAS)—*continued*.

398 THE VOLUNTEERS: or, The Stock-Jobbers. A Comedy. As it is Acted by Their Majesties' Servants, at the Theatre-Royal. 4to, boards. £2 0 0
James Knapton: London 1693

.. FIRST EDITION. A—H₄. Dedicated to Queen Mary. The prologue is by Dufey. The first three leaves are defective, owing to the original shortness of the paper.

399 THE VOLUNTEERS: or, the Stock-Jobbers. A Comedy. As it is Acted by Their Majesties' Servants, at the Theatre-Royal. 4to, roan roxburghe. £2 5 0
James Knapton: London 1693

400 THE SQUIRE OF ALSATIA. A Comedy. As it is Acted by Their Majesty's Servants. 4to, blue morocco, gold ornamental borders on sides with inlaid corner-pieces, gilt inlaid back, gold lines on edges of boards, inside gold dentelles, g.e. by Zachnsdorf. £5 0 0
For J. Knapton: London 1699

401 SOME REFLECTIONS UPON THE PRETENDED PARALLEL IN THE PLAY CALLED THE DUKE OF GUISE. In a Letter to a Friend. 4to, red roan roxburghe, with the blank leaf A, entirely uncut, last two leaves unopened, FINE COPY, RARE IN THIS STATE. £1 5 0
Francis Smith, sen.: London 1683

.. FIRST EDITION. An attack on Dryden, who retorted in the "Vindication of the Duke of Guise," in which reference was made especially to Shadwell's drinking habits and to his ignorance of the classics.

402 THE LIBERTINE: A Tragedy, Acted by His Royal Highness Servants. Sm. 4to, device on title, wrapper. £4 0 0
Henry Herringman: London 1676

403 THE LIBERTINE. A Tragedy, Acted by His Royal Highness Servants. Sm. 4to, device on title, red roan roxburghe. £2 10 0
Henry Herringman [etc.]: London 1676

.. A, four leaves; b, 2 leaves; B—M, in fours. Dedicated to the most Illustrious Prince William, Duke, Marquis, and Earl of Newcastle, etc. "This play met with great success, and is by some esteemed one of the best of this author's writings."—Baker (*Biog. Dramat.*).

404 THE VIRTUOSO. A Comedy. Acted at the Duke's Theatre. Sm. 4to, polished calf. £4 0 0
T. N. for Henry Herringman: London 1670

.. A—M₄. "None since Jonson's time had ever drawn so many different characters of humours and with such success."—Langbaine.

405 [SHAKESPEARE (William, 1564-1616)] THE HISTORY OF TIMON OF ATHENS, the Man-Hater. As it is Acted at the Duke's Theatre. [Altered from Shakespeare.] By Tho. Shadwell. 4to, red roan roxburghe, blank margin of title cut off. £5 10 0

J. M. for Henry Herringman: London 1688

**. FIRST EDITION. In the dedication, Shadwell speaks of "the inimitable hand of Shakespeare," which he says, "never made more Masterly strokes than in this [piece] yet I can truly say, I have made it into a play."

He also mentions Shakespeare in the prologue:

"Old English Shakespeare-stomachs you have still,
And judge as our Fore-fathers writ with skill."

And in the epilogue.

406 SHAKESPEARE (William) OTHELLO, the Moor of Venice. A Tragedy. By Mr. William Shakespeare. [Ornament.] 12mo (6 $\frac{3}{8}$ by 3 $\frac{1}{8}$ in.), 96 pp. (A-F8), some pages stained. £27 10 0

George Grierson: Dublin 1725

**. Not in Jaggard, Bradshaw, British Museum, or Barton Collection Cat. Karlslake, *Notes from Sotheby's*, 331. On March 21, 1903, Messrs. Sotheby sold a volume of five Irish editions of Shakespeare's plays published by Grierson, viz., *Hamlet*, 1721; *Julius Caesar*, 1721; *Macbeth*, 1723; *Tempest*, 1725; *Merry Wives*, 1730; they are described as being of the greatest rarity, and two of them (*Macbeth* and *Merry Wives*) perhaps unique. Halliwell-Phillips had no example of an Irish edition of any of Shakespeare's plays in his collection, but he describes a copy of *The Tempest*, 1725, in the following terms: "This little volume is most rare, if not quite unique, and is the earliest known edition of any of Shakespeare's plays printed in Ireland." It will be seen that the above edition of *Othello*, of which we have been unable to trace another copy, is a member of the same family, and that the foregoing remarks apply to it equally well.

407 SHAKESPEARE (William) POEMS ON SEVERAL OCCASIONS. 12mo, frontispiece (Shakespeare's statue) by Hulett. Some leaves slightly soiled or stained. Polished calf. £7 10 0

A. Murden [etc.]: London: [about 1760]

**. Jaggard, *Bib. of Shakespeare*, p. 435, gives the date "[c. 1760]": he also gives twelve preliminary pages, whereas this copy has six, agreeing with the Shakespeare Excerpt from the Brit. Mus. Gen. Cat., col. 40.

408 [SHAKESPEARE (William)] THE HISTORY OF KING LEAR. Revived with alterations. By N[athaniel] Tate. [Ornament.] 12mo (6 $\frac{1}{8}$ by 3 $\frac{1}{8}$ in.). (A-F6). £4 15 0

Without name of printer: Cork 1761

**. Karlslake, *Notes*, p. 333. "The first Irish provincial edition. Apparently unknown to all bibliographers of Shakespeare. Halliwell-Phillips makes no mention of it." Karlslake's note is quoted from a sale catalogue of 1904. Jaggard, *Shakespeare Bibliography* (published 1911), p. 356: "The first piece of Shakespeare printed at Cork."

409 SHAKESPEARE. POEMS. 12mo (7 by 4 $\frac{3}{8}$ in.), large paper, vignette portrait on title-page, polished calf, old label on back. £6 10 0

Thomas Evans [London 1775]

*. Jaggard, 435. "Perhaps edited by E. Capel." Mr. Jaggard says: "A large paper copy (the only one recorded) measuring 7 $\frac{1}{8}$ + 4 $\frac{1}{2}$ ins., is in the writer's collection." The present copy, being only one eighth of an inch shorter than Mr. Jaggard's, may be regarded as a NEWLY DISCOVERED SECOND LARGE PAPER COPY.

410 [SHAKESPEARE (William) GWINNE (Matthew)] VERTUMNUS, sive annus recurrens. Sm. 4to, old half calf, green label. FINE COPY. £30 0 0
Nicholas Okes for Edward Blount: London 1607

*. We are told in Wake's *Rex Platonicus* that when King James I was entering St. John's College, Oxford, on the occasion of his visit in 1605, he was met by three young men dressed as sibyls [the weird sisters] who recited verses relating to the story of Banquo and Macbeth. Malone says: "To the Latin play of *Vertumnus*, written by Dr. Matthew Gwinne, which was acted before the King by some of the students of St. John's College on a subsequent day, we are indebted for the long sought for interlude, performed at St. John's Gate; for Dr. Gwinne, who was the author of this interlude also, has annexed it to his *Vertumnus*, printed in 4to, in 1607." Dr. Farmer suggests that this interlude, performed in 1605, may have prompted Shakespeare to write *Macbeth*.

We give a translation of the most interesting portion of this "interlude," which is to be found on folio H3: "Three persons, dressed as sibyls, ['weird sisters'], issuing as from a wood, meet the king outside St. John's College, without the north gate of the city, and thus greet him: 'It is said, O illustrious king, that the prophetic sisters once sang the endless empire of thy race. Noble Lochaber hath recognised Banquo her thane. Not to thee, Banquo, but to thy immortal sons did the Awful Three predict a deathless sway. . . .'" The remainder of the interlude refers to Banquo's living descendant, King James, and his family. Compare Shakespeare's *Macbeth*, Act I, Scene V.

411 SHIRLEY (Henry, d. 1627) THE MARTY'D SOULDIER: As it was sundry times Acted with a general Applause at the Private house in Drury Lane, and at other publicke Theatres. By the Queenes Majesties servants. Sm. 4to, printer's device at end, title cut and mounted, wanting last leaf (blank), half roan, r.e., on verso of title is the stamp of the Duke of Roxburghe's Arms. £7 15 0

J. Okes for F. Englesfield: London 1638

*. FIRST EDITION. A—K in fours, the last blank. The device at the end is that of Nicholas Okes, McKerrow 367, but the latest date quoted there is 1616, and there is no mention of the device having been used by his son John. The author of this play has been described as a relative of James Shirley, but there appears to be no authority for this statement. He was murdered in 1627, and this is his only known play. It is dedicated to Sir Kenelm Digby by J. K. Greg, *Handlist of English Plays*, p. 105.

SHIRLEY (JAMES) 1596-1666.

412 THE TRIUMPH OF PEACE. A Masque, presented by the Foure Honourable Houses, or Innes of Court. Before the King and Queenes Majesties, in the Banquetting-house at White Hall, February the third, 1633. THE THIRD IMPRESSION. Sm. 4to, polished morocco, double gold line border on sides, inside gold dentelles. £20 0 0

John Norton, for William Cooke, and are to be sold at his Shop neere Furnivals-Inne-gate in Holborne. 1633

*. a 2 leaves; A—D in fours. Dedicated to the Foure Equall and Honourable Societies, the Innes of Court. There is a full description of the scenery in the Banqueting Hall and at the end is the following statement which will appear very familiar to frequenters of the modern theatre: "The Scene and Ornament, was the act of Inigo Jones Esquire, Surveyor of his Majesties Workes. The Composition of the Musicke, was perform'd by Mr. William Lawes, and Mr. Simon Ives, whose Art gave an Harmonious soule to the otherwise languishing Numbers." The third but RAREST IMPRESSION, having the errors of the previous issues corrected. Greg, List of Masques, is only able to quote the copy in the Dyce Library.

413 THE EXAMPLE. As it was Presented by her Majesties Servants at the private House in Drury Lane. Sm. 4to, one shoulder note shaved, otherwise good copy, half polished calf, bevelled boards, r.e. £24 0 0
John Norton for A. Crooke & W. Cooke: London 1637

*. Collation A—I in fours. The last leaf contains the Prologue and is signed *2, but the British Museum copy collates the same, and there is no reason to doubt that it is quite perfect. Schelling Eliz. Drama III, 294. The play was produced in 1634. Greg, Handlist of English Plays, p. 108.

414 THE GAMESTER. Sm. 4to, modern calf. £16 0 0
John Norton for Andrew Crooke and William Cooke: London 1637

*. FIRST EDITION. COLLATION: A—I⁴ K2. DESCRIPTION: A1a: THE / GAMESTER, / As / IT VVAS PRESEN- / ted by her Majesties Servants / At the private House in / Drury-lane. / [Rule] / Written / By JAMES SHIRLY. / [Rule] / [Device: McKerrow 316] / [Rule] / LONDON. / Printed by JOHN NORTON, for ANDREW / CROOKE, and WILLIAM / COOKE. 1637 [See facsimile of title: Wise, V, 166]; A1b: [Blank]; A2a—K2b: [Text].

Hazlitt, *Play Coll. Man.*, p. 93; Greg, *Plays*, p. 108; Baker, *Biog. Dram.*, II., p. 667, No. 14, III., p. 256, No. 10; Wise, *Ashley Lib. Cat.*, V., p. 166; D.N.B., XVIII., p. 131, No. 16; Hazlitt, *Hdbk.*, p. 554, No. 14, I., p. 384; Lowndes, p. 2385.

Based on one of Malespini's novels and a tale from the *Heptameron*. There is an allusion to football on C2 verso.

415 THE HUMOROUS COURTIER. A Comedy, as it hath been Presented with good applause at the private house in Drury Lane. Sm. 4to, half polished calf, bevelled boards, r.e. £12 10 0
T. C. for W. Cooke & J. Becket: London 1640

*. FIRST EDITION. Collation A—I in fours. K2 leaves. On the recto of A2 is "A Catalogue of such things as hath beene published by James Shirley, Gent.," including the names of twenty plays. Greg, *Handlist of English Plays*, p. 109. Schelling, *Eliz. Drama*, II., pp. 313-315. A light comedy; some of the characters using broken French and Spanish.

SHIRLEY (JAMES)—*continued*.

416 LOVE'S CRUELTY. A Tragedie, as it was presented by her Majesties Servants, at the private House in Drury Lane. Sm. 4to, polished calf, gold lines on sides, inside dentelle. £17 0 0

T. Cotes for A. Crooke: London 1640

.. FIRST EDITION. Collation A2 leaves, B—I in fours, the last leaf blank. Greg, *Handlist of English Plays*, p. 109. Based partly upon Heywood's *A Woman killed with Kindness* and partly upon *A President of Grenoble* in *Painter's Palace of Pleasure*. Dedicated by W. O. To the hopefull paire of noble brothers, Cornet George Porter, and Mr. Charles Porter.

417 THE OPPORTUNITIE. A Comedy, as it was presented by her Majesties Servants, at the private House in Drury Lane. Sm. 4to, polished calf, gold line on sides, inside dentelle. £20 0 0

T. Cotes for A. Crooke & W. Cooke: London 1640

.. FIRST EDITION. Collation A2 leaves, B—K in fours. Greg, *Handlist of English Plays*, p. 109. Nason's *James Shirley*: "The Opportunity, licensed Nov. 29, 1634, is a capital little comedy, fairly bubbling over with clever situations and charming character." It is based on *El Castigo del Penseque* by Tirso de Molina. Tirso's play, in turn, is from *La Occasion Perdida* of Lope de Vega. It has been asserted that the undated edition takes priority of this, but Dr. Greg is quite definite in calling it a re-issue of the dated edition. Dedicated to Capt. Richard Owen.

418 A PASTORALL CALLED THE ARCADIA. Acted by her Majesties Servants at the Phoenix in Drury Lane. Written by James Shirley, Gent. [*Ornament.*] Sm. 4to (6 $\frac{1}{2}$ by 5 $\frac{3}{8}$ in.), polished sprinkled calf, gilt 3-line fillet borders, gilt back, edges of boards and inside dentelles, g.e., with the bookplate of Thomas Jefferson McKee. £19 0 0

London: Printed by I. D. for Iohn Williams, and F. Eglesfield and are to be sould at the signe of the Crane in Pauls Church-yard. 1640

.. FIRST EDITION. Collation: [A] 1 leaf; B—I in fours.

Description: [A]a: Title-page; [A]b: The Persons of the Comedy; B1a—I4b: Text.

This play is the most important of the seven based on Sidney's *Arcadia*, and also the most full and faithful stage rendering. Mr. Fleay believes that it was originally produced in 1632, though not printed until 1640. It has another interesting feature in the fact that it is the turning-point in his dramatic career: up to this point Shirley had written realistic plays, this being the first of his efforts in the romantic school, to which he remained faithful for the rest of his dramatic career. Mr. Nason is of the opinion that this play should be regarded as a romantic rather than a pastoral piece. The play contains an allusion to Shakespeare's *Pericles* on B4b:—

" Dame. Ime out of breath, let me walke myselfe a little.

Pam. What haste does tire you?

Dame. Tire me, I am no woman, keepe your tires to your selfe,
Nor am I Pericles, prince of Tyre."

Grey, *Pastoral Poetry*, p. 319. D.N.B., XVIII., p. 131. Nason, *James Shirley*, p. 242. NOT IN SAYLE.

SHIRLEY (JAMES)—*continued*.

419 THE GENTLEMEN OF VENICE. A Tragie-Comedie, Presented at the Private house in Salisbury Court by Her Majesties Servants. 4to (7 $\frac{3}{8}$ by 5 $\frac{1}{2}$ in.), polished calf extra, double gold lines on sides, inside gold dentelles, LARGE COPY. £20 0 0 *Humphrey Mosley: London 1655*

*. FIRST EDITION. Collation A—K in fours. L 2 leaves. Sig. C is misprinted B, and K4 is misprinted K2. K2 has no signature. Greg, *Handlist of Plays*, p. 110, where the only copy quoted is that in the Dyce Coll. Schelling *Eliz. Drama* only casually mentions this play, and Nason's *James Shirley* suggests that Schelling's omission to discuss it is due to the repulsiveness of the second theme. Nason considers that the technique of the play is excellent. Dedicated to the Honourable Sir Tho. Nightingale, Baronet.

420 THE GENTLEMEN OF VENICE. A Tragi-Comedie. Presented ta the Private House in Salisbury Court by her Majesties Servants. [*Another copy.*] Sm. 4to (6 $\frac{5}{8}$ by 4 $\frac{7}{8}$ in.), some fore-edges mended, calf, roxburghe. £13 0 0 *H. Moseley: London 1655*

*. FIRST EDITION.

421 THE POLITICIAN. Sm. 4to, outer margin of title strengthened, modern calf, gilt. FINE COPY. £18 10 0

For Humphrey Moseley: London 1655

*. FIRST EDITION, FIRST ISSUE. COLLATION: A—K⁴ L². = [6] + 74 1 p. DESCRIPTION: A1a: THE / POLITITIAN, / A / TRAGEDY, / Presented at Salisbury Court / BY HER / MAJESTIES SERVANTS; / [Rule] / WRITTEN / By JAMES SHIRLEY. / [Rule] / LONDON, / Printed for Humphrey Moseley and are to be / sold at his Shop at the Princes Armes in St. / Pauls Church-yard, 1655. [Facsimile of title: *Wise*, V., p. 175]; A1b: [Blank]; A2: [Ornament] / To the very much Honored / WALTER MOYLE, Esq.; / . . . Sir, / The most humble honorer / of your worth / JAMES SHIRLEY; A3: [Ornament] / The names of the small Characters / of the Persons. / . . . Scene Norway; Pp. 1-74: [Text].

Greg, *Plays*, p. 110; Hazlitt, *Play Coll. Man.*, p. 182; Baker, *Biog. Dram.*, II., p. 667, No. 34, IV., p. 169, No. 258; Lowndes, p. 2386; *Wise*, *Ashley Lib. Cat.*, V., p. 174; D.N.B., XVIII., p. 32; Hazlitt, *Hdbk.*, p. 555, No. 26, I., p. 386.

There are two issues of this edition: (1) the above, (2) in octavo. Collation A—E⁸ F². Signature C2 wrongly registered E2. The setting except for the signatures is identical with the first issue.

Mr. Wise (p. 175) says: "The error in the register of the leaf pp. 29-30, E2 in place of C2, noted above, affords substantial evidence that the quartos preceded the octavos from the press. In the quarto this leaf is correctly registered E2. It seems clear that when reimposing the forms for octavo the compositor omitted in this particular instance to make the necessary change in the signature at the foot of p. 29."

The object in publishing this play in two sizes was doubtless to enable the owners of the *Six New Plays* of 1652 to bind these additional dramas to them. The unusually narrow dimensions of the title-page suggest that from the first the printer had in view the production of the book in two sizes.

The Dictionary of National Biography states that this play "suggests reminiscences of Hamlet."

The plot is apparently taken from Lady Mary Wroth's *Countess of Montgomery's Urania*, 1621.

SHIRLEY (JAMES)—*continued*.

422 [THE CONSTANT MAID] Love will find out the way. Sm. 4to, some headlines cut into, modern calf, gilt. £18 10 0

James Cottrel for Samuel Speed: London 1661

*. COLLATION: A—H⁴ = [2] + 61 pp. DESCRIPTION: A1a: (within border) LOVE will finde out the Way. / An Excellent / COMEDY. / [Rule] / By T. B. / [Rule] / As it was Acted with great Applause, / by Her Majesties Servants, at / the Phoenix in Drury Lane. / [Rule] / [Ornament] / [Rule] / LONDON: Printed by Ja: Cottrel, for Samuel Speed, at the Signe of the / Printing-Press in St. Paul's Church-yard. 1661; A1b: Actors Names; Pp. 1-61: [Text]; H4b: [Blank].

Greg, *Plays*, p. 109; Hazlitt, *Play Coll. Man.*, p. 48; Baker, *Biog. Dram.*, III., p. 391, No. 249; Lowndes, p. 2385; D.N.B., XVIII., p. 132, No. 24; Hazlitt, *Hdbk.*, p. 555, No. 23b, and II., p. 558.

The Constant Maid issued under a new title.

423 [SHIRLEY (John)] THE LIFE OF THE VALIANT & LEARNED SIR WALTER RALEIGH, Knight. With his Tryal at Winchester. 8vo (6 $\frac{7}{8}$ by 4 $\frac{1}{4}$ in.). Good copy in the contemporary mottled sheep. £2 10 0

J. D. for Benj. Shirley and Richard Tonson: London 1677

*. Brushfield, *Bibl. of Sir W. Raleigh*, pp. 4-6 (with facsimile of title). Plomer, *Dict. of Booksellers*, p. 269.

THIS IS THE FIRST EDITION OF THE FIRST SEPARATELY PUBLISHED LIFE OF RALEIGH.

The authorship has been assigned to John Shirley, M.A., on account of the inscription in Wood's hand on the title of the Bodelian copy: "Written by Jo. Shirley, A.M." In spite of this contemporary attribution, the author is said by some to have been Benjamin Shirley, who was a publisher of this book.

424 SIDNEY (Philip, Knight) AN APOLOGIE FOR POETRIE. Sm. 4to, two preliminary leaves in facsimile, old calf. £220 0 0

For Henry Olney: London 1595

*. FIRST EDITION. A reply to Gosson's *School of Abuse*. Stephen Gosson had published two attacks on the stage and drama about August 1579, namely, *The School of Abuse* and the *Apology for the School of Abuse*, both of which he was tactless enough to dedicate to Sir Philip Sidney, and, according to Spenser, "was for his labour scorned: if at least it be in the goodness of that nature to scorn"; Spenser goes on to observe: "Such folly it is not to regard a fore hand the inclination and quality of him, to whom we dedicate our books." It is therefore to the puritanical Gosson that we owe one of the most famous critical essays in the English language: which is, in effect, a study of the influence of imaginative literature on mankind." Sidney includes the whole range of "belles lettres" under the heading of poetry.

SEE REPRODUCTION, PAGE 121.

425 SIDNEY (Sir Philip) THE COUNTESSE OF PEMBROKES ARCADIA . . . Now the Sixth time published. Sm. folio, title in emblematic and armorial border, decorative and factotum initials, slightly stained and a small rust hole in pp. 127-8, original calf. £10 12 6

H. L. for Matthew Lownes: London 1623

*. The three editions of the *Arcadia* published respectively at Dublin in 1621 and in London in 1622 and 1623 are each composed of sheets from the same edition, and only differ as regards the title-page and the inserted supple-

SIDNEY (SIR PHILIP)—*continued*.

mentary leaves in Book III. Professor Sommer in his Bibliographical Introduction to his facsimile of the first edition ignores this fact and throws doubt upon the existence of the 1622 edition mentioned by Hazlitt. The British Museum has since acquired a copy of the rare 1622 edition from us, and it is now possible to compare the three issues. The gap that exists between the issue of the previous London edition of 1613 and the Dublin edition of 1621 indicate the possibility of there having been a London edition, the sheets of which were used for the Dublin issue and later for the London issues of 1622 and 1623. It is difficult to believe that the Dublin issue was printed in Dublin.

The supplement to Bk. III. by Sir William Alexander also forms an interesting study bibliographically speaking. We have noted three varieties of the ten leaves which are found inserted after p. 326 in the editions of 1621-23. The Supplement was licensed in 1616. The three varieties may be identified by the following details:—

- (a) In the 1621 copy in the B.M. first 4 leaves signed Ee2—Ee5.
- (b) In the 1622 copy in the B.M. signed ¶4*6. No foliation. Begins "The fire of rage."
- (c) In the above copy, signed as (b), first 3 leaves numbered 335, 334, 335, begins "Thus the fire of rage."

426 SIDNEY (Sir Philip) THE COUNTESSE OF PEMBROKES ARCADIA. With the Supplement of a Defect in the Third Part of this History, by Sir W[illiam] A[lexander], Knight, [afterwards Earl of Sterling]. Whereunto is now added a Sixth Booke, by R. B. of Lincolnes Inne, Esq. [Dedication to Mary Herbert, Countess of Pembroke. Address to the Reader, signed H. S.] [Followed by: Certaine Sonnets: The Defense of Poesie: Astrophel and Stella] Folio (10 $\frac{7}{8}$ by 7 $\frac{3}{8}$ in.), fine woodcut border to title, initials and ornaments, early eighteenth century sprinkled calf, gilt 2-line fillet borders on sides, gilt lines on back with raised bands, red letterpiece. FINE COPY. With John Plumptre's bookplate [D.N.B. Epitome. 1051]. £6 5 0

For Simon Waterson: London 1633

*. Hazlitt, *Handbook*, 558. Fulke Greville says of Sidney: "His end was not writing even when he wrote, nor his knowledge moulded for tables and schools; but both his wit and understanding beat upon his heart, to make himself and others, not in words or opinion, but in life and actions, good and great."

427 SIDNEY (Sir Philip) THE COUNTESS OF PEMBROKES ARCADIA. [Certain Sonnets. The Defence of Poesy. Astrophel and Stella. A Remedy for Love.] With his Life and Death. Folio (11 $\frac{1}{4}$ by 7 $\frac{1}{2}$ in.), lacks the portrait, contemporary calf. FINE COPY. £2 5 0

Henry Lloyd for William Du-Gard, etc.: London 1662

*. More complete than any previous edition of the *Arcadia*. Lowndes, p. 2396. "In this volume are some things omitted in the 8vo edition of his works, 1725." Sidney, *Arcadia* (edited by Oskar Sommer), 1891. *Bibliographical Introduction*, pp. 35-36.

428 SMITH (Henry) THE PRINCESS OF PARMA. A Tragedy: as it is Acted at the New Theatre in Little Lincolns-Inn-Fields. 4to, wrapper, fine copy. £3 10 0 J. Wilde: London 1699

*. FIRST EDITION. A—G4 wanting one blank. The author was resident in Cliffords Inn.

AN
APOLOGIE
for Poetrie.

Written by the right noble, vertu-
ous, and learned, Sir Phillip
Sidney, Knight.

Udi profanum vulgus, et arceo.



AT LONDON,
Printed for Henry Olney, and are to be sold at
his shop in Paules Church-yard, at the signe
of the George, neere to Cheap-gate.

Anno, 1595.

433 SPENCER (John) THINGS NEW AND OLD; or, A Storehouse of Similes, Sentences, Allegories, Apophthemes, Adagies, Apologues Divine, Morall, Politicall, *etc.* With their severall applications. Folio, half calf. £3 5 0

W. Wilson & J. Streater for J. Spencer, at Sion Colledge: London 1658

.. The author was the first Librarian of Sion College.

434 STAPYLTON (Sir Robert) THE STEPMOTHER. A Tragi-Comedy, Acted with great applause at the Theatre in Little Lincolns-Inn-Fields, by His Highness the Duke of York's servants. Sm. 4to, soiled, unbound, ORIGINAL SEWING, UNCUT. £9 0 0

J[ohn] Streater for Timothy Twyford: London 1664

.. FIRST EDITION.

435 STEVENSON (Matthew, fl. 1654-1685) BELLUM PRESBYTERIALE: or, as much said for the Presbyter as may be. Together with their Covenants Catastrophe. Held forth in an Heroic Poem. 4to, signatures and catchwords cut into, slight repair to title, calf, a clean and crisp copy. £18 0 0 *A. Rice: London 1661*

.. OF EXCESSIVE RARITY. This is the only copy described by Lowndes, namely, the Heber-Mitford copy. An inserted blank leaf (which, a pencil note tells us, was "torn out by a stupid binder") bears Mitford's signature and note. Another copy of this book can be traced—the Christie-Miller copy, which was mutilated and inlaid. The work is not mentioned in Watt or Grolier Club Colltns. & Notes.

The Catastrophe referred to on the title relates "to the burning of the Covenant by the common hangman, and the consequent confusion of the 'Phanaticks' at which the author rejoices."—D.N.B.

436 STIRLING (Sir Wm. Alexander, Earl of) A PARAENESIS TO THE PRINCE [Henry, eldest son of James I.] Sm. 4to, calf, glit, g.e., shaved at foot. £18 10 0

Richard Field for Edward Blount: London 1604

.. FIRST EDITION. A poem "thick-packed with weighty and pungent warnings and counsels," which might well have been taken to heart by the Prince's younger brother, Charles.

437 STUBBS (Henry) HORAE SUBSECIVAE: seu prophetiae Jonae et historiae Susannae paraphrasis graeca versibus heroicis. Authore H. Stubbs, ex Aede Christi, Oxoniae. [Quotation.] 12mo, title soiled, modern calf. £10 10 0 *Typis Du-Gardianis: London 1651*

.. A3a—A3b: "Ornatissimo doctissimoque viro, Mro. Busby, illustrissimae scholae Westmonasteriensis . . ."; pp. 35-39: "Ne subsequentes paginae vacarent, visum est adnectere Miscellanea quaedam epigrammata e Randolpho, Crashawo, etc., Graece reddita."

438 SUBLIGNY (Adrien Thomas Perdou de) THE MOCK-CLELIA. Being a comical history of French gallantries and novels, in imitation of Dom (*sic*) Quixote. Translated out of French. 12mo (7 $\frac{1}{8}$ by 4 $\frac{7}{8}$ in.), frontispiece, some leaves stained, old calf, skilfully rebacked. £12 0 0

For L[angle]y] C[urtis], Simon Neale, and Charles Blount:

London 1678

**. FIRST EDITION. Esdaile, *English Tales and Romances*, p. 309, reads "Don Quixote." An anonymous translation of *La Fausse Clélie*, a parody of the Scudéry romances: it contains some GHOST STORIES. Contents: The history of Mademoiselle Juliette d'Arvianne: The history of Chevalier de Montal, and Madam Laumer: The history of Monsieur the Marquess of Riberville and a fair lady of Tholouse: The history of Mademoiselle Velzers, the Chevalier de la Graucourt, and the Count of Valdame: The history of Madam the Countess of Tourneuil: The history of the Count of Tourneuil: The history of the Baron Coulan, and Mademoiselle de la Templière: The history of Monsieur de Luchères and his lady: The history of the Abbot of St. Firmin, Mademoiselle de Beffemont, and the solicitor Tigean: The history of Monsieur de Graumont, and Madame de Moulionne: The history of the Marquess of Franlieu, and a lady of La Flèche: The history of the Count of Bermilly: THE HISTORY OF MONSIEUR SANTOIS HIS SPRIGHT: The history of the Marquess of Commorgien: THE HISTORY OF THE SPIRIT OF ARDIVILLIERS: The history of the Marquess of Mirestain, and a fair princess: The history of the Marquess of Kimperbel: Monsieur de Lusigny and Maidemoiselle (*sic*) de Ravennois: A continuation of the history of Mademoiselle de Kermas, and the Marquess of Kimperbel.

Adrien Thomas Perdou de Subligny, born about 1640 and died after 1679 (Larousse, *Grande Encyc.*, xxx., 568), advocate in the Paris Parliament, and not a comedian, as sometimes stated: he was more addicted to letters than the law: his chief fame lies in being the cause of a rupture between Racine and Molière: his comedy, *La folle querelle*, is a parody of Racine's *Andromaque*, and is so good that Racine thought that only Molière could have written it: his other glory (also reflected) is to have been the father of one of the first professional female ballet dancers on the French stage.

439 SUCKLING (Sir John) FRAGMENTA AUREA: a collection of all the incomparable peeces, written by Sir John Suckling, and published by a friend to perpetuate his memory. Printed by his owne copies. Sm. 8vo, portrait by WILLIAM MARSHALL, modern sprinkled calf, gilt, r.e. £45 0 0

For Humphrey Moseley: London 1646

**. FIRST EDITION. In this copy the imprint of the title-page of *Aglaura* differs from the copy described in the Grolier Club Catalogue (*Wither to Prior*, 827): here it reads, "Printed for Thomas Walkley and are to be sold by Humphrey Moseley, at his shop . . ."; the Grolier copy reads: "Printed by T. W. for Humphrey Moseley and are to be sold at his shop. . . ." There is also a variation in the title to the *Goblins*: in this copy it reads "The / Goblins," in the Grolier: "The Goblins." The general title is of the variety having the words: "Fragmenta aurea" in capitals of uniform height.

440 SWAN (J.) SPECVLVM MUNDI: or, a Glasse representing the face of the world; shewing both that it did begin, and must also end: whereunto is joynd an Hexameron, or a serious discourse of the causes, continuance, and qualities of things in Nature; occasioned as matter pertinent to the work done in the six dayes of the Worlds creation. 4to, engraved title-page (mounted) by WM. MARSHALL, divided into two com-

SWAN (J.)—*continued*.

partments, the upper containing figures symbolical of Theology, Philosophy, Time, Eternity, and seven stages of the world's creation, the lower containing the title on an oval shield, mottled calf gilt, rebacked, red edges, from the library of Charles Shoppee, with bookplate. £5 0 0

Printed by the Printers to the Universities of Cambridge: 1635

*. FIRST EDITION.

441 SWINHOE (Gilbert) THE TRAGEDY OF THE UNHAPPY FAIR
IRENE. Sm. 4to, modern red morocco, roxburghe. £17 10 0

J[ohn] Streater for J[ohn] Place: London 1658

*. FIRST EDITION. COLLATION: A—D⁴ + leaf inserted between A1 and A2 = [4] + 30 pp.

Baker: *Biog. Dram.*, II., p. 699, IV., p. 369, No. 21; Lowndes, p. 2562; Allibone, p. 2319; Hazlitt: *Hdbk.*, p. 587; Furnivall: 300 fresh allusions to Shakespeare, p. 183.

There are two issues of this edition: (1) as above, (2) Hazlitt, I., p. 414, with imprint: J[ohn] Streater for W[illiam] Place: London, 1658.

Mr. Plomer (*Dict. of Booksellers and Printers*, 1641-67, p. 147) says of William Place, "doubtless a relative of John Place." The two Places probably shared the cost of the edition, and each had his own title printed.

Furnival is the only one of the above quoted authorities who quotes the imprint of this issue.

Gilbert Swinhoe was a native of Northumberland. This is his only play, the plot of which is probably derived from Bandello or Painter's *Palace of Pleasure*.

The last two lines of the play are adapted from the last two in *Romeo and Juliet*:—

"For never was a story of more woe
Than this of Juliet and her Romeo." (*Shakespeare*.)

"This is a spectacle of like woe
To that of Juliet and her Romeo." (*Swinhoe*.)

442 TACITUS (Caius Cornelius, b. 55 A.D.) ANNALES. . . .
The description of Germanie. [Translated by Richard Greneway.]

Arn[old] Hatfield for Bonham and John Norton: London 1598

*. FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. Schweiger, p. 1023. Harris, p. 147. Palmer, p. 101. Herbert, p. 1213. Not in the British Museum Catalogue or Sayle.

It is not known whether Tacitus gathered his information regarding the ancient Germanic tribes at first hand, but such a view may be considered probable when one considers the wealth and precision of the information afforded. (*Biographie Universelle*, XLIV., p. 367.)

Bound with: TACITUS (C. C.) THE ENDE OF NERO AND THE BEGINNING OF GALBA: fower bookes of the histories. The life of Agricola. [Translated by Sir Henry Savile.] The second edition [of the first English translation]. £8 10 0

Edm[und] Bollifant for Bonham Norton and John Bill: London 1598

*. Schweiger, p. 1024, Palmer, p. 101, Herbert, p. 1217. Not in the British Museum Catalogue or Sayle.

Bound together in folio, original calf, gold and blind panels, Lyonnese gold centre pieces. *Fine copy in original state*.

443 TASSO (Torquato) GODFREY OF BOULOGNE . . . Done into English Heroicall verse, by Edward Fairefax. Folio. Title (defective and mended) within woodcut border, portrait by Pass dedicated to Charles, Prince of Wales. Woodcut initials and ornaments. Contemporary calf. FINE COPY, UNPRESSED. £4 10 0

John Bill: London 1624

** SECOND EDITION. Charles Lamb says: "Fairfax I have been a long time in quest of. Johnson, in his *Life of Waller*, gives a most delicious specimen of him." Allibone, p. 575.

444 TATHAM (John) THE RUMP: or, the mirror of the late times, a new comedy. Sm. 4to, title and last leaf soiled, modern calf, gilt. £12 0 0

W[illiam] Godbid for R. Bloome: London [about Sept. 7] 1660

** FIRST EDITION. Greg: *Handlist of Plays*, p. 114; Hazlitt: *Play Coll. Man.*, p. 200, *Coll. and Notes*, II., p. 592, *Hdbk.*, p. 593, 11a; Baker: *Biog. Dram.*, IV., p. 233, No. 277; Lowndes, p. 2578; D.N.B., XIX., p. 384, No. 4; Jaggard: *Shakespeare Bib.*, p. 659.

The British Museum copy bears the manuscript date "Sept. 7."

This play was written to add to the discredit of "the Rump." Bertlam is Lambert, Woodfleet Fleetwood. Trotter is probably meant for Thurloe. Desborough and Hewson appear by name, the former as a hawker, the second as a cobbler. Mrs. Cromwell appears at the washtub exchanging Billingsgate with a rabble of boys. Pepys mentions that he bought a copy in 1660. (*Diary*, Wheatley, I., p. 280.) Capt. Jaggard states that pp. 7, 34, 49, and 53 contain matter of Shakespearian interest.

445 TAYLOR (Jeremy) RULES AND EXERCISES OF HOLY LIVING AND HOLY DYING. 8vo, frontispieces and two folding plates, blue morocco, gold frame sides with corners and side fleurons, and drooping tulips, gold-tooled back, g.e. £5 10 0

Luke Meredith: London 1693

446 TAYLOR (John, *the Water Poet*) ALL THE WORKES OF JOHN TAYLOR. Being sixty and three in number. Folio, woodcuts of the Sovereigns of England, engraved title by Cockson with a portrait of the author (in facsimile), autographs of Charles Cotton and Bernard Cotton on title, original calf, upper joint a trifle defective, gilt back, some rough edges of leaves, from the Huth Library. £15 10 0

J. B. for James Boler: London 1630

** On a fly-leaf is the following note in an early eighteenth century hand: "Mr. Pope in his notes on the *Dunciad* gives the following character of this Author: 'John Taylor the Water Poet, an honest Man, who owns he learned not so much as his *Accidence*: a rare example of Modesty in a Poet.' He wrote 61 books under James I and Charles I & kept an alehouse in Long Acre. He died in 1654."

The author was apprenticed to a London Waterman, pressed into the Navy, and was present at the siege of Cadiz. He had a great talent for expressing himself in prose and verse, and obtained the patronage of Ben Jonson and others.

There are allusions to Shakespeare's "Winter Tale" and "Midsummer Night's Dream" in his works. See Ingleby, "A Centurie of Prayse."

447 TAYLOR (Tom) HEDELIN (François) THE WHOLE ART OF THE STAGE: containing not only the Rules of the Drammatick Art, but many curious observations about it. Now made English. Sm. 4to, old panelled calf. £5 0 0 *For the Author: London 1684*

.. Contains the following inscription: "Hy. C. Glynn from Adelaide Neilson, 1878," on the title. The fly-leaf contains this note: "Tom Taylor annotated this book long ago and gave it to Miss N. when first she played 'Uncle Dick Darling,' at the Gaiety Theatre, 1866." Tom Taylor, actor playwright, editor of "Punch," and University Professor, will always remain one of the prominent figures of the Victorian Age. Adelaide Neilson made her début in London as "Juliet" in 1865. Probably the gift of this book from an actor and dramatist of established fame to a young actress at the beginning of her career was one of those thoughtful acts of encouragement for which men of genius are frequently distinguished.

448 TEATE (Faithful) TER TRIA: or the doctrine of the three sacred Persons [in verse], Father, Son, and Spirit, principal graces, faith, hope and love, main duties, prayer, hearing and meditation, summarily digested for the pleasure and profit of the pious and ingenious reader. The second edition. 12mo, 4 ll., 190 pp., full polished calf. £4 5 0 *London 1669*

449 TIMOLEON: or, THE REVOLUTION. A tragi-comedy. Sm. 4to, discoloured, some headlines shaved, blue cloth, gilt. £2 5 0
W[illiam] Oneley for John Sturton: London 1697

.. COLLATION: A—D⁴, E—H², I—H⁴.

FIRST EDITION. Not in Lowndes.

The story of the tragic part is from Cornelius Nepos, Plutarch's life of Timoleon, etc. (Hazlitt: *A manual for the collector of old English plays*, p. 229.)

450 TOMKIS (Thomas) ALBUMAZAR. Sm. 4to, crimson levant morocco gilt. £12 0 0 *Nicholas Okes: London 1634*

.. THE EARLIER EDITION OF 1634.

COLLATION: A—L⁴. DESCRIPTION: A1: [Blank]; A2a: [Bearing signature "A2" within an ornamental border]; A2b: [Blank]; A3a: ALBVMAZAR. / A / Comedy presented before the Kings Maiesty at / CAMBRIDGE. / By the Gentlemen of Trinity Colledge. / [Rule] / Newly revised and corrected by a speciall / Hand. / [Rule] / [Device: McKerrow 269] / [Rule] / LONDON, / Printed by Nicholas Okes 1634; A3b: [Blank] / A4a: [Ornament] / Dramatis Personae; A4b: [Ornament] / The Prologue; B1a—L3b: [Text]; L4a: [Ornaments] / Epilogue; L4b: [Blank].

Cambridge Plays (In Retrospective Rev. xii., p. 32); Greg: *Handlist of plays*, p. 115; Hazlitt: *Play Coll. Man.*, p. 6; Baker: *Biog. Dram.*, III, p. 12, No. 116; Lowndes, p. 2694; Allibone, p. 2429; D.N.B., XIX., p. 941; Hazlitt: *Hdbk.*, p. 610 (b).

Acted before James I. The play ridicules the pretensions of astrologers, and was adapted from *L'Astrologo*, by Gianbattista della Porta.

451 TOMKIS (T.) ALBUMAZAR. Sm. 4to, slightly waterstained, half modern brown morocco. £9 0 0 *Ibid: 1634*

.. THE SECOND EDITION OF 1634.

COLLATION: A—L⁴. DESCRIPTION: A1 and 2: [as above]; A3a: ALBVMAZAR. / A / Comedy presented before the Kings Maiesty at / Cambridge. / By the Gentlemen of Trinity Colledge. / [Rule] / Newly revised and

TOMKIS (T.)—*continued*.

corrected by a special / Hand. / [Rule] / [Device : McKerrow 251] / [Rule] / LONDON, / Printed by Nicholas Okes 1634; A3b—L4b : [as above].

Bibliographical references as above. We have followed Dr. Greg as to the order of these two editions. The present is a very close reprint of the above, but may be readily distinguished from it by the spelling of the word "revised" in the seventh line of the title : in the earlier edition it is spelt in the modern way, "revised," in the present, "reuised."

452 TOWN-GALLANT. THE CHARACTER OF A TOWN-GALLANT : exposing the extravagant fopperies of some vain self-conceited pretenders to gentility and good breeding. Sm. 4to, wrappers. £8 0 0

For W. L. [? William Leake] : London 1675

453 TOWN MISSE. THE CHARACTER OF A TOWN MISSE. Sm. 4to, wrappers. £7 10 0

For W. L. [? William Leake] : London 1675

*. There are two editions of this tract dated 1675 differing in the setting of the title-page : 1. The / character / of / a town misse. 2. The / character / of a / town-misse. The above is of edition 1.

454 TYNDALE (William). THE PARABLE OF THE WYCKED MAMMON taken out of the xvi Ca. of Luke with an Exposicyon thereupon lately corrected and prynted. 4to, title in four-piece border with initials "T.P.," **black letter**, polished sheepskin. £15 0 0

William Hill : London. 15 Sept. [1548-9]

*. A₄ B—G₈ H₄ I₈. The border has the letters T.R. on a cartouche at foot, but on books with Hill's name alone the letters were masked out.

455 UFFLET (John) WITS FANCIES. 16mo, modern dark blue morocco, gilt. £18 10 0

T. L. [? Thomas Leach] : London 1659

*. FIRST EDITION. COLLATION : A—F^s (A1, blank, lacking in this copy) = [14] + 76 pp.

DESCRIPTION : A1 : [Blank, lacking in this copy]; A2a : [Crude woodcut portrait of the author]; A2b : [Blank]; A3a : (within line border) VVits Fancies : / OR, / CHOICE / OBSERVATIONS / AND / ESSAYS. / Collected out of / Divine, Political, Philo- / sophical, Military, and Historical / Authors. / [Rule] / By JOHN UFFLET, Gent. / [Rule] / Accusator qui consortem defert, sese intueatur. / [Rule] / LONDON, Printed by T. L. and are to be / sold by the Booksellers. MDCLIX; A3b : [Blank]; A4a-A5a (marked A3-A4) : THE / EPISTLE / TO THE / READER; A6a-A8b : TO / The Right Honorable / and Vertuous Sir, T. N., Kt. / Health and Happiness. / Your Honor's truly / devoted, / T. T.; Pp. 1-76 : [Text].

Lowndes, p. 2739; Hazlitt, *Hdbk.*, p. 622. Hazlitt's collation is inaccurate. Nothing appears to be known about the author, except that he had died before the publication of this book. Judging by his portrait he lived about the middle of the sixteenth century. Curiously the writer of the dedication "T. T." refers to his book as "the maiden flowers of my young age" (A8a, ll. 2-3) from which we must assume that "John Ufflet" and "T. T." are the same person. Further down he refers to it as "this orphan," which suggests that the author is dead.

PROVENANCE : Sylvain Van de Weyer (Bookplate).

456 [URCHARD (Sir Thomas, *translator of Rabelais*] ΕΚΣΚΥ-
BAAAYPON: or, The Discovery of a most exquisite Jewel, more preci-
ous then Diamonds inched in Gold, the like whereof was never seen
in any age; found in the kennel of Worcester-streets, (*sic*) the day after
the Fight, and six before the Autumnal Aequinox, Anno 1651. Serv-
ing in this place, to frontal a vindication of the honour of Scotland, from
that Infamy, whereinto the Rigid Presbyterian Party of that nation, out
of their covetousness and ambition, most dissembledly hath involved it.
16mo, rules of title shaved at fore-edge and foot, last few leaves very
slightly stained. Late eighteenth century blue straight-grain morocco,
gilt edges and inside of boards, g.e., with the bookplate of James R.
Fergusson. £25 0 0

James Cottrel for Richard Baddely: London 1652

.. FIRST EDITION. Hazlitt, *Handbook*, p. 623, No. 3. This is a book of
exceptional interest for several reasons, in spite of the fact that it is somewhat
of a medley: the "Jewel" proper (in the author's opinion) is the sole remaining
fragment of "an hundred manuscripts," lost after the Battle of Worcester, and
consisting of two and a quarter sheets of small pica, "as it lieth in an octavo
size," and is an essay on a UNIVERSAL LANGUAGE. Among the numerous merits
of his language he remarks that "three and sixtiethly, in matters of enthymens,
syllogisms, and all manner of illative ratiocination it is the most compendious
in the world."

This is followed by a rhapsodical vindication of the Scots nation, inter-
persed with notices and characters of the most eminent Scotch scholars and
soldiers of the previous half century, including a biography (pp. 81-148) of the
"ADMIRABLE CRICHTON."

The D.N.B. says of this volume that "despite its obvious extravagance,
Urquhart's 'Jewel' has not only many graphic and humorous touches, but much
truth of observation; while its inimitable quaintness justifies its title in the
eyes of lovers of recondite literature."

On pp. 95-96 we have an interesting list of seventeenth century SPORTS:
"All this while, the *admirable Scot* [Crichton] (for so from thenceforth he was
called) minding more his Hawking, Hunting, Tilting, Vaulting, riding of well-
managed Horses, tossing of the Pike, handling of the musket, flourishing of
Colours, Dancing, Fencing, Swimming, Jumping, throwing of the Bar, playing at
the Tennis, Baloon, or Long-catch; and sometimes at house-games of Dice,
Cards, playing at the Chess, BILLIARDS, Trou-Madam, and other such like
chamber-sports, singing, playing on the Lute, and other musical instruments,
Masking, Balling, Reveling, and (which did most of all divert, or rather distract
him from his speculations and serious employments) being more addicted to, and
plying closer the courting of handsome Ladyes, and a jovial cup in the company
of *Bacchanalian Blades*. . . ." On p. 237 we have Urquhart's testimony as
to the royal authorship of the Εἰκὼν Βασιλική and also refers to "marmalade."

457 VAUGHAN (Henry) OLOR ISCANUS: A collection of some select poems and translations. . . . Published by a friend [Thomas Vaughan, brother of the poet]. 12mo, frontispiece by Robert Vaughan, contemporary sheep, with the armorial bookplate of Sir Joseph Copley (third baronet). £86 0 0 T. W. for Humphrey Moseley: London 1651

**. FIRST EDITION. A8: "Upon the following poems . . . Eugenius Philalethes, Oxoniensis" (the editor); A1—4 (second series): "Courteous reader, these bookes following are printed for Humphrey Moseley, and are to be sold at his shop at the Prince's Armes in St. Pauls Church-Yard"; Pp. 63-95: "Of the benefits wee may get by our enemies: a discourse written originally in the Greek by Plutarchus Chaeronensis, translated into Latin by J[ohn] Reynolds . . . Englished by H. V., Silurist"; Pp. 97-106: "Of the diseases of the mind and body. A discourse written originally in the Greek by Plutarchus Chaeronensis, put into Latine by I. Reynolds, D.D., Englished by H. V., Silurist"; Pp. 107-123: "Of the diseases of the mind, and the body, and which of them is most pernicious. The question stated and decided by Maximus Tirius . . . Put into Latin by John Reynolds, D.D. Englished by Henry Vaughan, Silurist." Pp. 125-158: "The praise and happinesse of the countrie-life; written originally in Spanish by Don Antonio de Guevara . . . Put into English by H. Vaughan, Silurist."

The majority of copies of this book do not contain Moseley's Catalogue which is not mentioned by the following authorities all of whom give collations: Palmer, *Catalogue of English Poetry*; Huth Auction Catalogue; Hazlitt, *Hand-book*; the British Museum copy (which also lacks the errata leaf).

It is said that the author had intended to destroy the manuscript of these poems, on account of what he deemed their ungodliness. He writes in the preface of the *Silex scintillans* a passage which may reasonably be supposed to be applicable to this volume: "The first that with any effectual success attempted a diversion of this foul and overflowing stream (of profane poetry) was the blessed man, Mr. George Herbert, whose holy life and verse gained many pious converts, of whom I am the least." D.N.B., xx, p. 165. Palmer, p. 537. Hazlitt, p. 626, No. 3.

SEE FRONTISPIECE TO THIS CATALOGUE.

458 [VAUGHAN (Thomas, 1622-1666)] A BRIEF NATURAL HISTORY, intermixed with variety of Philosophical Discourses: and observations of the burning of Mount Aetna. With Refutations of such vulgar Errors as our Modern Authors have omitted. By Eugenius Philalethes. Sm. 8vo, polished calf, r.e. £7 10 0

Matthew Smelt: London 1669

**. Eugenius Philalethes was the pseudonym of Thomas Vaughan, the twin brother of Henry Vaughan, the Silurist. He was an alchemical and poetical writer.

459 [VILLIERS (George, *Second Duke of Buckingham*, 1628-1687)] THE REHEARSAL, As it is now Acted at the Theatre Royal. 4to, roan roxburghe. 15/-

Printed for Thomas Dring and sold by John Newton: London 1692

**. SIXTH EDITION. A₂ + B—G₄, H₂.

Baker (*Biog. Dramat.*), "This play was acted with universal applause and is indeed the truest and most judicious piece of satire that has ever appeared. Its intention was to ridicule and expose the then reigning taste in heroic rhyme; as also that fondness for bombast and fustian in the language, and clatter, noise, bustle and show, which then so strongly prevailed. . . ."

D.N.B., "It was long popular on the stage, and was imitated by Fielding in his 'Tom Thumb the Great' and by Sheridan in the 'Critic.'"

460 VIRGILIUS MARO (Publius) THE XIII BUKES OF ENEADOS. Translatet out of Latyne verses in Scottish metir, bi the Reverend Father in God, Mayster Gawin Douglas, Bishop of Dunkel and unkil to the Erle of Angus. Every buke having hys perticular prologe. Sm. 4to, 1 l., 381 ll., **black letter**, title within woodcut border, some leaves slightly stained and a few shaved, folio clxiii misbound, modern calf. £82 0 0

[W. Copland]: London 1553

**. FIRST EDITION. Watt, *Douglas's Aeneid*, pp. 140-141: "The black letter edition of 1553 is sufficiently close to these [the five manuscripts: (1) Cambridge (2) Elphinstoun (3) Ruthven (4) Lambeth (5) Bath] in date to be of interest, and it is also interesting in itself. It is the earliest printed edition of the poem. It has readings of its own of a most miscellaneous kind, though many of them are of easily apparent origin. It was printed by Copland, and in respect of some of its variations it reflects his known characteristics of mind and belief, for his press was very strongly anti-popish in its bias. So we are not astonished to discover, first of all, that Douglas's appeals to the Virgin are modified and often rewritten by the printer editor. This peculiarity has fitly given it the title of the 'protestant edition.'"

461 W[ALKINGTON] (Thomas, d. 1621) THE OPTICKE GLASS OF HVMORS or the Touchstone of a Golden Temperature: or the Philosopher's stone to make a golden temper. . . by which every one may judge of what complection he is, and answerably learne what is most suitable to his nature. Sm. 8vo, plate giving views of Oxford and Cambridge, an engraved title (cut into) with two robed Divines representing each University, calf, rebacked. £2 0 0

G. Dawson: London 1663

**. In his "Essay on the Learning of Shakespeare," Dr. Farmer quotes this book as the probable source from which some of the incidents were drawn for Shylock's speech (M. of V., iv, 1) in justification of his cruelty. The instances are related in chapter xii. under the heading "Of a Melancholick complexion."

462 WALLACE (Sir William, *Scotch Patriot*, 1272?-1305) THE LIFE AND ACTS OF THE MOST FAMOUS AND VALIANT CHAMPION, Sir William Wallace, Knight of Ellerslie, Maintainer of the Liberty of Scotland. With a Preface containing a short sum of the History of that time. [Ornament.] 16mo (4 $\frac{7}{8}$ by 2 $\frac{3}{4}$), printed in **black letter**, old sheep. £18 10 0

Glasgow: Printed by Robert Sanders, one of his Majesties Printers. Anno Dom. 1685

**. COLLATION: *, 12 leaves, **, 4 leaves; A, eight leaves; B—N in twelves; O, 6 leaves; P, 4 leaves.

DESCRIPTION: *1a: Title-page; 1b: Epitaphium Gulielmi Wallace; *2a—**3a: The Printer to the Reader; **3c—**4b: A Tale of the Contents of this Book; A1a—P3b: Text; P3b: The Conclusion of this Book; P4: blank.

A VERY RARE EDITION OF THE ORIGINAL VERSION, not in the British Museum or Bibliotheca Wallasinana. In the preface it is stated that after the Life of Wallace follows the Life of Bruce; this, however, is not the case; but, as many of the editions in the British Museum share this peculiarity (v'z., those of 1640, 1665, 1722, 1756, 1816) and also the copy of this edition described by Hazlitt, there is no doubt about this volume being perfect.

This poem, which for three hundred years or more was the Iliad of the Scottish people, and was sung in "tower, and hall, and hamlet" by minstrels,

WALLACE (SIR WILLIAM)—*continued*.

contains the only account of the life of the great champion of Scottish liberty before 1297; it consists chiefly of the slaughter of Englishmen in single combat or against tremendous odds, (in which Wallace is always successful) and cannot be regarded as strictly historical. Of the author of this poem we know next to nothing. According to John Major (Mair) the historian, *Wallace* was written in his boyhood by one Henry, who was blind from his birth, and who, by the recitation of his poem in the halls of the great (coram principibus), earned his living. The date of the composition of the poem may be fixed, approximately, with the clue supplied by Major, as 1460. In the treasurer's accounts various payments of a few shillings are entered as having been made to "Blin Hary." The last of these payments is 1492. Harry probably died soon after. Sixteen years later, Dunbar, in his *Lament for the Makaris*, enters him in the middle of his roughly chronological list of deceased poets. The sole manuscript of the poem, now in the Advocate's Library, was written by John Ramsay in 1488. Hazlitt, *Collections*, Vol. II., p. 630. Dict. of Nat. Biog., Thin Paper Edition, Vol. 20, p. 570. Camb. Hist. of Eng. Lit., Vol. II., p. 109.

WALLER (EDMUND, M.P.) 1606-1687.

463 MR. WALLER'S SPEECH IN PARLIAMENT, at a conference of both Houses in the painted Chamber, 6 July, 1641. Sm. 4to, fine copy, calf roxburghe. £1 15 0 J. N. for Abel Roper: London 1641

*. D.N.B., XX., 581, says that this speech was "immensely popular among Waller's contemporaries, and twenty thousand copies of it were said to have been sold in one day."

464 TO THE KING UPON HIS MAJESTIES HAPPY RETURN. Folio, four leaves, dark brown crushed morocco, roxburghe. £12 10 0
For Richard Marriot: London [1660]

*. Grolier Club Catalogue, 922.

465 THE MAID'S TRAGEDY ALTERED. With some other pieces. Not before Printed in the several editions of his Poems. 8vo, polished calf, triple gold line border on sides, gold-tooled back, gold lines on edges of boards, inside gold dentelles, g.e. by F. BEDFORD. FINE COPY, from the HUTH collection. £10 15 0

*. FIRST AUTHORISED EDITION. An unauthorized edition of several of the poems contained in this volume had previously been issued (it is believed by Dr. Francis Atterbury), but there are five poems which appear for the first time.

466 INSTRUCTIONS TO A PAINTER for the drawing of the posture and progress of His Maties. Forces at Sea, under the command of His Highness Royal [James, Duke of York, afterwards James II] together with the battel and victory obtained over the Dutch. June 3, 1665. [Followed by a poem to the King.] [For facsimile of title see *Ashley Catalogue*, vol. VII, plate at p. 190.] Folio (13 $\frac{5}{16}$ by 8 in.), half modern red crushed morocco, padded with blanks, edges of leaves rough. £21 0 0

For Henry Herringman: London 1666

*. FIRST EDITION. Wise: *Ashley Library Cat.*, Vol. VII., p. 191; Dict.

WALLER (EDMUND)—*continued*.

Nat. Biog. (Thin Paper Ed.), XX., p. 584, No. 8; Wood: *Athenae Oxonienses*, III., col. 46-7; Hazlitt, II., p. 631; Grolier, *Wither to Prior*, No. 927.

A VERY LARGE COPY, measuring $13\frac{5}{16}$ by 8 inches: Mr. Wise's copy measures 12 by $7\frac{5}{8}$ inches, and the British Museum copy $11\frac{7}{8}$ by $7\frac{1}{4}$ inches.

This poem commemorates the Battle of Sole Bay (Camb. Eng. Lit., VII., p. 56).

Edmund Waller, educated at Eton and Cambridge, student of Lincoln's Inn, member of Parliament for various constituencies, chief actor in "Waller's plot," and is said to have informed against his confederates to save his own life, pardoned by Cromwell's influence; published laudatory verses on Cromwell, and then verses of rejoicing on Cromwell's death.

467 INSTRUCTIONS TO A PAINTER. [*Another copy.*] ($11\frac{5}{16}$ by $7\frac{9}{16}$ in.), modern half red morocco, g.e. £12 10 0 1666

468 POEMS to the Memory of that Incomparable Poet Edmond Waller, Esquire. By Several Hands. 4to ($8\frac{1}{8}$ by $6\frac{3}{4}$ in.), half purple roan. A very large copy, showing rough edges. £7 10 0

Joseph Knight and Francis Saunders: London 1688

WALTON (ISAAC) 1593-1683.

469 WOTTON (Sir Henry) RELIQUIAE WOTTONIANAE: or, A Collection of Lives, Letters, Poems; with Character of sundry Personages: and other incomparable Pieces of Language and Art. [Edited, with a dedication and life of the author (by ISAAC WALTON.)] 16mo, portraits of the author (by LOMBART), the EARL OF ESSEX and the DUKE OF BUCKINGHAM, stamped calf, g.e., by HERING. £6 10 0

Thomas Maxey for R. Marriot [etc.]: London 1651

*. FIRST EDITION. Beverley Chew Cat., I., 474: "Edited by Izaak Walton, whose *Life of Wotton* first appears here. The poems found among the papers of S. H. Wotton are all by Sir Walter Raleigh, and are signed either with his initials or the nom de plume 'Janoto.' " A collection of his poetical and other writings appeared under the title "Reliquiae Wottonianae" (containing his famous "Character of a Happy Life," and "On his Mistress, the Queen of Bohemia").—D.N.B., Epitome, p. 1438. Lowndes 2997. Morley, First Sketch of Eng. Lit., p. 567.

470 THE LIFE OF DR. SANDERSON, late Bishop of Lincoln. To which is added, Some Short Tracts or cases of Conscience written by the said Bishop. 8vo, portrait by WHITE, original calf, FINE COPY. £1 15 0

Richard Marriott: London 1678

*. FIRST EDITION.

471 THE LIVES OF DR. JOHN DONNE, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert and Dr. Robert Sanderson, by Isaac Walton, with Notes and View of Leighton Church. 4to, whole russia, gold and blind tooled, joints repaired. £2 0 0

Wilson [etc.] for J. Robson [etc.]: York 1796

*. "BEST EDITION."—Watt.

WALTON (ISAAC)—*continued*.

472 THE LIVES OF DR. JOHN DONNE [*etc., another copy*]. 4to, calf gilt, joints repaired, with the book-ticket of A. H. Aston, M.A. £3 5 0 1796

473 THE LIFE OF MR. RICH. HOOKER, the Author of those learned Books of the Laws of Ecclesiasticall Polity. Sm. 8vo, original calf, rubbed, r.e. £3 10 0 J. G. for R. Marriott: London 1665

.. FIRST EDITION.

474 WATSON (Thomas) AMINTAE GAUDIA. Authore Thoma Watsono Londinensi, juris studioso. [Edited by C. M. (? Christopher Marlowe)] [Device: McKerrow, No. 118.] 4to (7 by 5 $\frac{3}{8}$ in.), Italic letter, (A2 B-L4), CONTEMPORARY WRAPPER, A LARGE COPY, in calf roxburghe case. £140 0 0

[Richard Yardley and Peter Short] for William Ponsonby:

London 1592

.. FIRST EDITION. British Mus. Eng. Cat., p. 1573; Sayle, No. 1863; Hazlitt, *Handbook*, p. 645, No. 9. Not in Corser, *Coll. Anglo-Poetica*.

475 WEBSTER (John, 1580-1625?) APPIUS AND VIRGINIA. A Tragedy. 4to, title backed, wrapper. £5 0 0

Humphrey Moseley: London 1659

.. A2 B—I4. Wanting first and last blanks.

476 WEBSTER (John) VITTORIA COROMBONA: or, the White Devil. A Tragedy, As it is Acted at the Theatre Royal, by his Majesties Servants. 4to, slightly browned in places, wrapper. £5 10 0

.. A2; B—K2 in fours.

William Crooke: London 1672

477 W[EAMES] (A[nne]) A CONTINUATION OF SIR PHILIP SYDNEY'S ARCADIA wherein is handled the loves of Amphialus and Helena, Queen of Corinth, Prince Plangus and Erona. 16mo, plain calf. £3 15 0 William Bentley for Thomas Heath: London 1651

.. FIRST EDITION.

478 WEEVER (John, 1576-1632) 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 entomed in forraine Nations [*etc.*]. Folio, excellent impressions of the engraved title and frontispiece by T. Cecill, and the other eighteen quaint cuts; two minute rust holes, A FINE AND SOUND COPY in polished mottled calf, gold borders, gilt back, r.e. by NUTT, from the Amherst library. £5 10 0

Thomas Harper: London 1631

.. FIRST EDITION. Lowndes (2867) says: ". . . and a table or

WEEVER (JOHN)—*continued*.

index, OFTEN WANTING [this copy contains it] . . . this miscellany of epitaphs and inscriptions, collected in various parts of the kingdom, is of great utility to antiquarians and historians." "To the historian and biographer the book is invaluable."—D.N.B.

Contains an interesting Shakespeare allusion:—

"One lately having 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 Mortalitie."

"Then bid the wanton Lady tread,

Amid these mazes of the dead.

And these truly understood,

More shall coole and quench the blood,

Then 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 their favour she must come.")

479 [WEST (N.)] IMAGO SAECULI: The Image of the Age, represented in Four Characters: viz., The Ambitious Statesman, the Insatiable Misery, the Atheisticall Gallant, the Factious Schismatick [in verse.] Sm. 8vo, calf, gilt padded with blanks, with the SYSTON PARK bookplate.

£1 0 0 H. H. and L. L. for John Nixon: Oxford 1676

.. FIRST EDITION. Halkett and Laing, 1208. Lowndes, 1877. Not in WATT, BIBLIOTHECA BRITANNICA OR BODLEIAN LIBRARY PRINTED CATALOGUE.

480 WHETSTONE (George) THE ENGLISH MIRROR. Sm. 4to, black letter, slightly wormed, a portion of margin of 2 leaves restored, old calf. £175 0 0

[John] Windet for G[regory] Seton: London 1586

.. FIRST EDITION. COLLATION: ¶⁴ A—P⁸ (P⁸, blank, lacking) = 4 ll., 250 pp. DESCRIPTION: ¶1a: (title within metal-cut lace border): The English Myrror. / A REGARD / wherein al estates may behold the / Conquests of Enuy: / Containing ruine of common weales, / murther of Princes, cause of heresies, and / in all ages, spoile of deuine and humane / blessings, vnto which is adioyned, / Enuy conquered by vertues. / Publishing the peaceable victories obtained by the Queenes most excellent Maiesty, / against this mortall enimie of publike / peace and prosperitie, and lastly / A Fortris against Enuy, / Builded vpon the counsels of sacred Scrip- / ture, Lawes of sage Philosophers, and pollicies / of well governed common weals: wherein euery / estate may see the dignities, the true office / and cause of disgrace of his / vocation. / A worke safely, and necessarie to be read of / euerie good subiect. / By George Whetstones Gent. / Malgre. / Seene and allowed. / AT LONDON. / Printed by J. Windet for G. Seton, and are to / be sold at his shop vnder Aldersgate / 1586 ¶1b: [An acrostic forming the words ELIZABETHA REGINA, under the Royal Arms]; ¶2: To the most vertuous Princesse, our / gracious soueraigne Lady Elizabeth . . . George Whetstones; ¶3: To the most Honorable the Nobilitie / of this flourishing Realme of Englande / . . . George Whetstones; ¶4a: R. B. to the Reader of this / English Myrror . . . Errata. (5 lines); ¶4b: [Blank]; A1a—P7a: [Text]; P7b: [Blank].

Hazlitt: Handbook, p. 562, No. 11.

CONTENTS: PRESTER JOHN: A monster in YORKSHIRE: etc.

SEE REPRODUCTION ON PAGE 136.

The English Myrror.

A R E G A R D

Wherein al estates may behold the
Conquests of Envy:

Containing ruine of common weales,
murther of Princes, cause of heresies, and
in all ages, spoile of deuine and humane
blessings, vnto which is adioyned,
Enuy conquered by vertues.

Publishing the peaceable victories ob-
tained by the Queenes most excellent Maiesty,
against this mortall enemie of publike
peace and prosperitie, and lastly
A Fortis against Enuy,

Busided vpon the counsels of sacred Scrip-
ture, Lawes of sage Philosophers, and pollicies
of well gouerned common weales: wherein euery
estate may see the dignities, the true office
and cause of disgrace of his
vocation.

*A worke safely, and necessarie to be read of
euery good subiect.*

By George Whetstones Gent.

Malgre.

Scene and allowed.

A T L O N D O N.

Printed by I Winder for G. Seton, and are to
be sold at his shop vnder Aldersgate

1586.

481 [WILD (Robert)] ITER BOREALE: attempting Something upon the Successful and Matchless March of the Lord General George Monck, from Scotland to London. . . By a Rural Pen. Sm. 4to, part of imprint cut away, slightly soiled, cut into, repaired, a few leaves hinged, half sprinkled calf, gilt. £3 5 0

For George Thomason: London [April 23] 1660

*. FIRST EDITION. Thomason, II., p. 304. This is the issue in which the first line of the imprint ends with "George."

"Dryden, who calls Wild 'the Wither of the City,' says 'I have seen them reading it [Iter Boreale] in the midst of 'change so vehemently that they lost their bargains by the candles' ends.' . . . John Oldham, in his 'Satyrs on the Jesuits' (1681, p. 3), also couples Wild with Wither. The popularity of Wild's poems evoked numerous imitations, answers, libels and vindications."—D.N.B., xxi., 224.

482 WILD (Robert, 1609-1679) ITER BOREALE. With large Additions of several other Poems. Being an exact collection of all hitherto extant. Never before Published together. Sm. 8vo, old sound mottled calf, with the monogram of the Earl of Essex on sides; gilt back, AN EXCELLENT COPY, with the blank leaf (A1) before title and the blank (H8) at end. £3 5 0

Printed for the Booksellers in London, 1668

483 WILSON (John) THE PROJECTORS: A Comedy. Sm. 4to, 2 ll., 63 pp., title repaired and last leaf slightly defective, modern crimson roan roxburgh. £5 0 0

For John Playfere and William Crook: London 1665

*. FIRST EDITION. Not in Lowndes. Dictionary of National Biography, XXI., 576: "This comedy of London life."

484 WILY. WILY BEGUILDE. Sm. 4to, some leaves soiled, a few blank margins repaired, modern calf, gilt. £30 0 0

For Thomas Knight [etc.]: London 1635

*. COLLATION: A—I⁴ K². DESCRIPTION: A / Pleasant Comedie, / Called / WILY BEGVILDE. / The chiefe Actors are these: / A / Poore Scholler. / Rich foole, / and a / Knave at a Shift. / [Rule] / [Ornament] / [Rule] / LONDON, / Printed for THOMAS KNIGHT, and are to bee / sold by EDWARD BLACKMORE, / and FRANCIS COULES. / 1635; A1b: [Blank]; A2a—K2bH [Text].

Lowndes, p. 2949; Hazlitt, *Hdbk.*, p. 470, No. 65c; Greg, *Handlist of Plays*, p. 133; Hazlitt: *Play Coll. Man.*, p. 253; Baker: *Biog. Dram.*, IV., p. 411, No. 153; Ingleby: *Shakespeare's century*, p. 19.

The collation in Hazlitt's *Handbook* is inaccurate. This play contains imitations of *Romeo and Juliet* and *The Merchant of Venice*.

WITHER (GEORGE).

- 485 FAIRE-VIRTUE, the Mistresse of Phil'arete. Written by Himselfe. [Quotation from Catullus.] Sm. 8vo, polished calf. RARE. £24 0 0
Printed for John Grismand: London 1622

*. FIRST EDITION. The Stationer [John Marriot] in his Notice to the Reader, states that this was "one of the Author's first Poems, and was composed many years ago, and unknown gotten out of his custodie by an acquaintance of his." It was annexed to the edition of the "Juvenilia" in 1633. "Fair Virtue" is mentioned in "Abuses Stript and Whipt," 1613, and was probably Wither's earliest work, though not printed till 1622.

- 486 THE HYMNES AND SONGS OF THE CHURCH. 16mo, with musical notation, polished calf. £5 10 0
For G[eorge] W[ither]: London 1623

*. Hazlitt, I, 162: "This edition omits all the prefixes, and has no table, neither does it contain the author's hymn." D.N.B., XXI, 732: "Orlando Gibbons supplied the 'musick.' The volume is divided into two parts—the first consisting of 'Canonicall hymnes,' adapted from scripture and other sources, and the second consisting of original 'spiritual songs' for various seasons and festivals. Wither asserted that he was engaged on the work for three years, and he obtained by letters patent on 17 Feb., 1623, for a period of fifty-one years, not only a grant of monopoly or full copyright in the work, but also a compulsory order directing its 'insertion' and 'addition' to every copy of the authorised 'psalms-book in meeter,' which the Stationers's Company enjoyed the privilege under earlier patents of publishing (Arber IV, 12, seq.; cf Rymer, *Acta publica*, XVII, 454). The volume first appeared in 1623 in at least four [five] forms. There is a 16mo impression 'printed for George Wither'; another in quarto, 'printed for the assigns of George Wither . . . cum privilegio Regis regali'; a third in 8vo, 'printed by the assigns of George Wither, 1623, cum privilegio Regis regali, and a fourth in folio 'printed by the assigns of George Wither [and also the above]. The Stationers's Company regarded Wither's patent and independent method of business as a serious infringement of their privileges. Booksellers refused to bind up copies with the authorised psalter or to sell it in any shape, and warned their customers that it was an incompetent performance." Farr's edition of "Hymns and Songs, xxxi: "These tunes [of Orlando Gibbons] are described by Sir John Hawkins as melodies in two parts and excellent in their kind; in them may be traced the germs of several of the most popular Church tune in Divine Worship." RARE. Not in the Roy. Coll. Mus. Cat.; Sac. Harm. Soc. Cat.; or Becher, *Tonwerke*.

- 487 BRITAIN'S REMEMBRANCER: containing a Narration of the Plague lately past, etc. 12mo, old calf (repaired). £1 10 0 1628

- 488 THE PSALMES OF DAVID TRANSLATED INTO LYRICK-VERSE, according to the scope of the Original. 16mo, title-page with border of printer's ornaments, dedication to Elizabeth, Queen of Bohemia, woodcut initials, polished calf. £18 0 0

Cornelis Gerrits van Breughel [without place]: Netherlands 1632

*. FIRST EDITION.

Lowndes, p. 2966: "These psalms are beautifully printed, and as a

WITHER (GEORGE)—*continued.*

specimen of typography are superior to any of Wither's other productions." Hazlitt, *Handbook*, p. 666 : " This little volume is printed in a neat clear letter, and is considered, typographically, the most elegant of all Wither's works. Next to the *Halelujah*, it is also the least common, only three or four copies being known." Bib. Aug. Poet, 795 : " Copies are of very rare occurrence." Huth Auction Catalogue, No. 3122 : " This is considered one of the rarest of Wither's productions." The Huth copy realised £36. Not in Sayle.

- 489 NEMESIUS—THE NATURE OF MAN. . . . Englished . . .
by Geo. Wither. 16mo, slightly wormed, modern calf. £3 15 0
M[iles] F[lesher] for Henry Taunton: London 1636
*. FIRST EDITION. D.N.B., xxi, 734.

- 490 CAMPO-MUSAE: or the Field-Musings of Captain George Wither, touching his Military Ingagement for the King and Parliament, the Justnesse of the same and the present distractions of these Islands. 8vo, engraved frontispiece, a few headlines shaved, new vellum, from the HUTH collection. £10 5 0 R. Austin and A. Coe: London 1643
*. FIRST EDITION.

- 491 SPECULUM SPECULATIVUM: or, a Considering-Glasse: being an Inspection into the present and late sad condition of these Nations: with some Cautional Expressions made thereupon immediately after his Majesties' Restauration: to preserve in himself and others a Christian Obedience to God's various Dispensations. Hereby also are some Glimmerings discovered of what will probably ensue hereafter. Sm. 8vo, a few leaves shaved at head, brown straight grain morocco, broad gold border on sides, gold tooling on back and edges of boards, inside gold dentelles, from the GAISFORD and HUTH collections. £4 10 0

London: Written June 13, 1660, and there imprinted the same year

*. FIRST ISSUE OF THE FIRST EDITION.

- 492 SPECULUM SPECULATIVUM: or, a Considering-Glasse: being an Inspection into the present and late sad condition of these Nations: with some Cautional Expressions made thereupon immediately after his Majesties' Restauration: to preserve in himself and others a Christian Obedience to God's various Dispensations. Hereby are also some Glimmerings discovered of what will probably ensue hereafter. Sm. 8vo, polished calf, triple gold border on sides, gold tooling on back, gold lines on edges of boards, inside gold dentelles, g.e., by F. BEDFORD, from the HUTH collection. £4 0 0

London: Written June 13, 1660, and there imprinted the same year

*. SECOND ISSUE OF FIRST EDITION.

WITHER (GEORGE)—*continued*.

493 AN IMPROVEMENT OF IMPRISONMENT, DISGRACE, POVERTY into Real Freedom, Honest Reputation, Perdurable Riches, evidenced in a few Crumbs and Scraps lately found in a Prisoner's Basket at Newgate: And saved together, by a Visitant of Appressed Prisoners, for the refreshing of himself and those who are either in a worse Prison, or (who loathing the dainties of the Flesh) hunger and thirst after Righteousness. Sm. 8vo, title in ornamental border, polished calf, double gold line border on sides, edges of boards gold tooled, inside gold dentelles, g.e., HUTH COPY. £10 5 0 *London: Printed in the year 1661*

*. FIRST EDITION. An explanation of the author's Vox Vulgi, for writing which he had been imprisoned.

494 A MEMORANDUM TO LONDON. Occasioned by the Pestilence there begun in this present year MDCLXV, and humbly offered to the Lord Maior, Aldermen and Commonalty of the said City. By George Wither. Thereto is by him added, a Warning-piece to London, discharged out of a Loophole in the Tower, upon meditating the deplorable Fier [fire] which consumed the house of an eminent Citizen with all the persons and goods therein, at the beginning of our most Joyful Festival, in December, 1662 [etc.]. 8vo, polished calf, gilt back, inside gold dentelles by ZAEHNSDORF. £6 0 0

Imprinted in the year MDCLXV (1665)

*. FIRST EDITION. An important item in the literature of the Great Plague. Title + 78 pp. in verse.

495 WITHER'S MOTTO. NEC HABEO, NEC CAREO, NEC CURO. 12mo, engraved title-page (fore-margin cut away), by "R.E." (Elstracke) woodcut initial letters and ornaments (leaf C1 torn and mended), calf antique, padded with blank leaves of old paper. £5 10 0

For John Marriott: London 1621

*. This edition corresponds with the Grolier Club Collations, No. 1030, except that it omits, "An Epigram, written by the Author on his owne picture," which in the Grolier copy, occurs on F2 verso: the page, in this copy, is occupied by "A Post-script." Wither tells us in the "Fragmenta Prophetica" that the work was first printed in 1618, but no edition of this date is known to exist. An entry in the Stationers' Register (see Arber's Transcripts, Vol. IV, p. 56), dated July 16, 1621, suggests that the book, as originally written, was not considered, in all respects, suitable for publication.

496 WOTTON (Henry, *Knight*). A SHORT VIEW OF THE LIFE AND DEATH OF GEORGE VILLIERS, Duke of Buckingham. Sm. 4to (7 $\frac{3}{8}$ by 5 $\frac{3}{4}$ in.), portrait, title repaired, slightly soiled, dark blue levant morocco gilt. LARGE COPY, SOME EDGES ROUGH. £12 10 0

For William Sheares: London 1642

*. FIRST EDITION. COLLATION: Portrait, [A]¹ B—D⁴ E² = 1 leaf + [2] + 28 pp. DESCRIPTION: First leaf, recto: [Blank]; verso: [Portrait of Duke of

WOTTON (HENRY)—*continued*.

Buckingham]; A1a : (within border of printer's ornaments) : A / SHORT VIEW / OF THE / LIFE AND / DEATH OF / GEORGE VILLERS, / Duke of Buckingham. / [Rule] / Written by Sir Henry Wotton, / Knight, late Provost of Eaton / Colledge. / [Rule] / [Ornament] / [Rule] / LONDON, Printed for William Sheares, 1642; A1b : [Blank]; Pp. 1—28 : [Text].

Lowndes, p. 2998; Allibone, p. 2854, No. 6; D.N.B., xxi, p. 971.

The counterpart of signature A1 was a blank cut away by the binder, and is represented by a stub.

497 WOTTON (H.). A SHORT VIEW [*Another copy*] (7⁵/₁₆ by 5¹/₂ in.), modern calf roxburghe. A FINE CLEAN COPY. £12 10 0
1642

498 WOTTON (Sir Henry, 1568-1639) A PARALLELL betweene Robert, late Earl of Essex, and George, late Duke Buckingham. 4to, CRUDE WOODCUT PORTRAITS OF THE EARL AND DUKE ON TITLE. IN FINE CONDITION, polished calf, roxburghe. £12 0 0

Printed at London 1641

.. FIRST EDITION. A—B4. The rarity and importance of this work may be estimated by the fact that Sir Egerton Brydges reprinted it at his private press at Lee Priory in 1842.

499 WOTTON (Sir Henry) A PARALLELL BETWEENE ROBERT LATE EARL OF ESSEX, and GEORGE, LATE DUKE OF BUCKINGHAM. Sm. 4to, woodcut portraits of the Earl and Duke on title, engraved portrait of Wootton inserted, half brown morocco, padded with blanks, g.e. by W. PRATT, from the HUTH collection. £8 0 0 *Printed in London 1641*

.. FIRST EDITION.

500 WYCHERLEY (William) THE GENTLEMAN DANCING-MASTER. [*See below.*] Sm. 4to, morocco roxburghe. £21 0 0 1673

.. FIRST EDITION. Wycherley's second play, of which the plot is borrowed from Calderon's *El Maestro de danzar*.

There are two issues of this edition, (1) with an ornament at the foot of O2a, (2) without. There is not a copy of issue (1) in the British Museum. Bibliographical description of issue (1) :—Collation : A² B—N⁴ O², 2 leaves unnumbered (A1 and 2); pp. 1—96 (B1a—N4b), f. O1a numbered 88 in error for 97, O1b—O2a, unnumbered. Pages are numbered centrally and enclosed in round brackets. A1a : THE / GENTLEMAN / Dancing-Master. / A COMEDY, / Acted at the / DUKE'S THEATRE. / [Rule] / By Mr. Wycheley. / [Rule] / Horat.—*Non satis est risu diducere rictum / Auditoris : & est quaedam tamen hic quoq; virtus.* / [Two rules] / LONDON, / Printed by J. M. for Henry Herringman and Thomas Dring at the Sign of the / Blew Anchor in the Lower Walk of the New Exchange, and at the Sign / of the White Lyon in Fleetstreet near Chancery-lane entl. 1673 : A1b : blank; A2a : PROLOGUE / To the CITY, / newly after the Removal of the Dukes Company from / Lincoln-Inn-fields to their new Theatre, near / Salisbury-Court. / [etc.]; A2b : The Persons. / [etc.]; B1a : (1) / THE GENTLEMAN- / Dancing-Master. / [Rule] / ACT I. SCENE I. / [etc.]; O1b : EPILOGUE / Spoken by Flirt. / [etc.]; O2a : last fifteen lines of epilogue / [Rule] ERRATA / six lines / [Rule] / FINIS, (the distance from the top of the first line of page to the top of Finis being 136 millimetres) / [Ornament]. O2b : blank.

501 WYCHERLEY (William) THE GENTLEMAN DANCING-MASTER.
[Another issue.] Sm. 4to, maroon roan roxburghe, last leaf repaired.
£15 0 0 1673

.. FIRST EDITION. British Museum General Catalogue, "W," xxxviii, p. 289a. Issue (2) agreeing with issue (1) except for last page: O2a: last 15 lines of epilogue / [Rule] / ERRATA (six lines) [rule] / FINIS (144 millimetres from top line) / [Rule].

502 [ZOUCHE (Richard)] THE SOPHISTER: a Comedy. Sm. 4to, title within border of printer's ornaments, device on title, with blank leaf for A1, slightly defective, outer margin of title cut away, modern calf roxburghe. £6 0 0

J[ohn] O[akes] for Humphrey Moseley: London 1639

.. FIRST EDITION. Greg: *Handlist of Plays*, p. 121; Hazlitt: *Play Coll. Man.*, p. 215; Baker: *Biog. Dram.*, IV, p. 287, No. 377; D.N.B., XXI, p. 1334, No. 6.

This play, which was acted at Oxford, is ascribed to Richard Zouche by most of the early authorities.

