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English Verse and Dramatic Poetry

from Chaucer to Burns



Catalogue 569

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1932

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FRONTISPIECE.



Engraved frontispiece from the excessively rare
First Edition of Robert Herrick's "Hesperides."
See Item No. 340a.

No. 569 1932

ENGLISH VERSE & DRAMATIC POETRY

from Chaucer to Burns



TO HIS MAJESTY
KING GEORGE V

MAGGS BROS.
(B. D. MAGGS, E. U. MAGGS)
Booksellers by Appointment to His Majesty King George V
and H.R.H. the Prince of Wales
34 & 35, CONDUIT STREET, LONDON, W.1
TELEGRAPHIC & CABLE ADDRESS : " BIBLIOLITE, LONDON." TEL. : REGENT 1337

PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND LONDON

English Verse and Dramatic Poetry

PRE-ELIZABETHAN VERSE.

CHAUCER (Geoffrey), 1340?-1400.

1 THE WORKS OF GEFFRAY CHAUCER NEWLY PRINTED, with dyvers workes whiche were never in print before: As in the table more playnly dothe appere.

Title within woodcut border. Woodcut to the Knyghtes tale and separate title to the Romaunt of the Rose.

BLACK LETTER. THE SECOND COLLECTED EDITION OF CHAUCER, and the FIRST in which the PLOWMAN'S TALE appears.

Folio. *Full vellum gilt, g.e.*

[Colophon] *Imprynted at London by Robert Toye, dwellying in Paules Churche yarde at the sygne of the Bell.* N.D. (1542).

(SEE ILLUSTRATION, PLATE NO. I). £125

Some slight facsimiling and repairs.

To this edition different publishers' names are sometimes found in the colophon: William Bonham, Richard Kele, Robert Toye, Thomas Petit, and perhaps others, each having his own name alone as printer, in as many copies as were his proper share.

Hunter, in his "New Illustrations" of The Merchant of Venice, in the course of a long account of Shakespeare's indebtedness to Chaucer, remarks: "The old folio of Chaucer was lying open before him when he wrote this dialogue."

Consult, too, Douce's "Illustrations of Twelfth Night, Measure for Measure, A Midsummer Night's Dream, King Henry V, and Hamlet."

Shakespeare was familiar with the Canterbury Tales, and traces of them are found in Lucrece, A Midsummer Night's Dream, and Titus Andronicus; the story of Troilus and Cressida is taken from Chaucer rather than from the Iliad.

2 WORKES, newly printed, with divers addicions, whiche were never in print before: with the siege and destruccion of the worthy Citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly doeth appere.

Woodcut coat of arms on title and woodcut illustration at the head of "The Knightes Tale."

BLACK LETTER. Folio. *Contemporary half calf.*

[Colophon] *Imprinted at London, by Jhon Kyngston, for Jhon Wight, dwellyng in Poules Churchyarde.* 1561. £95

The corners of a few leaves repaired, not affecting the text. otherwise a fine tall copy.

PRE-ELIZABETHAN VERSE: CHAUCER (G.)—*continued.*

3 WORKES. In this Impression you shall find these Additions.

1. His Portraiture and Progenie shewed.
2. His Life collected.
3. Arguments to every Booke gathered.
4. Old and obscure words explaned.
5. Authors by him cited, declared.
6. Difficulties opened.
7. Two Bookes of his, never before Printed.

Title within woodcut border, engraved portrait surrounded by coats of arms, woodcut to the "Knightes Tale," elaborate woodcut titles to the separate parts, etc.

BLACK LETTER. Folio. *Old half calf.*

London: Printed by Adam Islip, 1598. £25

Edited by Thomas Speght. The two Books here first added are the "Dream" and the "Flower and Leaf," the latter possibly not Chaucer's.

It is dedicated by Speght to Sir Robert Cecil, and includes Lydgate's "Story of Thebes," the apocryphal "Testament of Love," and the Boethius. Prefixed is an Epistle from Francis Beaumont (not the dramatist) to Speght. Hazlitt says copies are difficult to procure in good state.

4 WORKS OF OUR ANCIENT, LEARNED & EXCELLENT ENGLISH POET, JEFFREY CHAUCER: as they have lately been compar'd with the best Manuscripts; and several things added, never before in Print. To which is adjoyn'd, The Story of the Siege of Thebes, by John Lidgate, Monk of Bury. Together with The Life of Chaucer, shewing His Countrey, Parentage, Education, etc. Also a Table, wherein the Old and Obscure Words in Chaucer are explained.

With engraved portrait of Chaucer (full-length, surrounded by the "Progenie of Geoffrey Chaucer").

BLACK LETTER. Folio. *Original calf (rebacked).*

London, Printed in the Year 1687. £9 9s.

5 WORKS. Compared with the Former Editions, and many valuable MSS. Out of which, Three Tables are added which were never before Printed; by John URRY. Together with a Glossary. To the whole is prefixed The Author's Life, newly written, and a Preface, giving an Account of this Edition.

With portraits of Urry and Chaucer and engravings in the text.

Large folio. *Original calf.*

London, Printed for Bernard Lintot, 1721. £3 10s.

PRE-ELIZABETHAN VERSE: CHAUCER (G.)—*continued.*

6 ROMAUNT OF THE ROSE, TROILUS & CRESEIDE & THE MINOR POEMS.
With Life of the Poet by Sir Harris Nicolas.
3 vols., post 8vo, *new half morocco gilt, t.e.g.*
London, W. Pickering, 1846. £5 5s.

7 COMPLETE WORKS, TOGETHER WITH THE SUPPLEMENT.
Edited with numerous Manuscripts by the Rev. W. Skeat.
Portrait and facsimile.
7 vols., 8vo, *original cloth, gilt, uncut. Oxford*, 1894-97. £6 6s.

8 COMPLETE WORKS. Another Set.
Portrait and facsimile.
7 vols., 8vo, *bound by Rivière in half levant morocco gilt, t.e.g.*
Oxford, 1894-97. £18 18s.

LANGLAND (William), 1330?-1400.

Contemporary with Chaucer, though in the style of his writings in perfect contrast, the author of the alliterative poem "Piers Plowman."

---

9 THE VISION AND CREED OF PIERS PLOUGHMAN. Edited, with a historical introduction, notes, and a glossary, by T. Wright.
With folding frontispiece.
2 vols., 12mo, *full calf gilt. London*, 1856. £1 10s.

10 THE VISION AND CREED OF PIERS PLOUGHMAN. Edited, with a Historical Introduction, Notes, and a Glossary, by T. Wright.
Frontispiece.
Large Paper Copy. 2 vols., post 8vo, *original cloth.*
London, 1887. 15s.

PRE-ELIZABETHAN VERSE—*continued.*

LYDGATE (John), 1730?-1451?

One of the most prolific poets known to English literature, and esteemed the greatest of his generation.

WITH "THE DAUNCE OF MACHABREE."

11 [BOCCACCIO (Giovanni). THE FALL OF PRINCES.] A TREATISE excellent and compendious, shewing and declaring, in maner of Tragedye, the falles of sondry most notable Princes and Princesses with other Nobles, through ye mutabilitie and change of unstedfast Fortune, together with their most detestable and wicked vices. First compyled in Latin by the excellent Clerke Bocatius, an Italian borne. And sence that tyme translated into our English and Vulgare tong, by Dan John Lidgate, Monke of Burye. And now newly imprynted, corrected, and augmented out of diverse and sundry olde writen copies in parchment.

Title within woodcut border, and several interesting woodcuts in the text.

BLACK LETTER. Folio. *Original russia (rebacked).*

[Colophon] *Imprinted at London in Fleetstrete within Temple barre at the sygne of the hande and starre, by Richard Tottel, the x. day of September, in the yeare of oure Lorde,* 1554.

(SEE ILLUSTRATION OPPOSITE). £52 10s.

In verse throughout.

A few leaves waterstained at the beginning, otherwise a fine copy. This dated edition has seven extra leaves at the end, containing "Greneacres a Lenuoy upon John Bochas" and "The daunce of Machabree wherein is lively expressed and shewed the state of manne, and howe he is called at uncertayne tymes by death, and when he thinketh least theron: made by thaforesayde Dan John Lydgate Monke of Burye," with two curious woodcuts.

Of considerable Shakespearian interest, relating:—

"Howe Lucrece oppressed by Tarquine slough herself."

"Howe for the offence done to Lucrece by Tarquin was never crowned King of Rome."

"The grevous complaint of Lucrece upon her oppression."

"How after manye great conquestes of gret Pompey, great warre began betwene him and Julius Cæsar, and how three hundreth thousand were slaine. And at the last Pompey was disconfited and hys head smitten off."

"How Sextus great Pompeys sonne warred against the Triumvitie of Rome, and of ye death of gret Antony and Cleopatras."

Etc., etc.

¶The daunce of Machabree.



¶Death fyrst speaketh vnto the Pope, and after to euery degree as foloweth.

(dignitie.

YE haue been set most in high
Of al estates in earth spirituall,
And like as Peter hath the soueraintee,
Ouer the church and states tempozall,
vpon this daunce ye first begin shall,
As most worthy lozd and gouernour,
Foz al the worshyp of your estate Papall,
And of Lozdship to god is the honour.

The Pope maketh aunswere.

FYrst me behoueth this daũce foz to lede
which sat in earth highest in my see,
the state ful perilous whoso taketh hede,
To occupie Peters dignitee,
But foz al that, death I may not flee,
On this daunce with other foz to trace,
Foz which al honoz, who prudently can see,
is litle wozth that doth so soone passe.

Death speaketh to the Emperour.

SYz Emperour lozd of al the grounde
souereine prince & highest of nobilesse,
ye mot forsake of gold your apple roũd
sceptre and swerde & al your high prowesse
behind leten your treasour and your riches
And with other to my daunce obey,
Against my might is wozth none hardines,
Adams children al they must deye.

The Emperour maketh aunswer.

I Note to whom that I may appeale,
touching death which doth me so cõstrein
there is no gin to helpen my querel,
but spade and pickoys my graue to atteyne
A simple chete there is nomoze to seyn,
to wrappen in my body and visage,
wherupon soze I me compleyne,
That Lozdes great haue litle auauntage.

Death

See Item No. 11.

PRE-ELIZABETHAN VERSE—*continued.*

MORE (Sir Thomas), 1478-1535.

12 THE WORKES OF SIR THOMAS MORE, KNYGHT, SOMETYME LORDE CHAUNCELLOUR OF ENGLAND, wrytten by him in the Englysh tonge. Printed at London at the costes and charges of John Cawood, John Waly and Richarde Tottell. Anno 1557.

BLACK LETTER. *Title within woodcut border, ornamental initials.*

FINE TALL COPY. Complete, with the eight unpaged leaves of MORE'S YOUTHFUL POEMS, and the extra leaf between pages 1138 and 1139, containing a letter, " Sir Thomas More Knighte to the christen reader " in regard to the printer's faults. These nine leaves are frequently lacking.

Thick folio, *full morocco, g.e.*

Printed at London, Anno 1557.

(SEE ILLUSTRATION, PLATE No. II.) £125

William Rastell, More's nephew, to whom many of his manuscripts seem to have passed, collected most of his English writings in " The Workes of Sir Thomas More, 1557." It is dedicated to Queen Mary by Rastell. The table of contents precedes an index by Thomas Paynell. After his English poems come the " Pico," " Richard III," " The Dyaloge," and all his controversial publications. The previously unpublished material includes an unfinished treatise " uppon these words of Holy Scripture, ' Memorare novissima et in eternum non peccabis,' " dated in 1522, and dealing with reflection on death, and several devotional works written by More in the Tower, viz.: " Treatise to receaue the blessed Body of our Lorde, sacramentally and virtually both " ; " Upon the Passion " (unfinished) ; " An Exposition of a Part of the Passion " (translated by More's granddaughter, Mary Bassett, from the Latin) ; " Certein deuout and vertuouse Instructions, Meditations and Prayers," and some letters written just before his death to his family and friends, including his pathetic correspondence with his daughter Margaret. In this copy is an unpaged leaf after p. 1138—at the close of the " Answer to the Supper "—supplying More's apology " to the Christen reader " for a few printer's blunders.

" The massive folio of Sir Thomas More's ' English Works ' remain a monument of our language at a period of its pristine vigor. Viewed in active as well as in contemplative life, at the bar or on the bench, or ambassador or chancellor, and not to less advantage, where ' a good distance from his house at Chelsea, he builded the new building, wherein was a chapel, a library, and a gallery,' the character, the events, and the writings of this illustrious man may ever interest us. . . . More, however skilful as a Latin scholar, to promulgate his opinions aimed at popularity, and cultivated our vernacular idiom, till the English language seems to have enlarged the compass of its expression under the free and copious vein of the writer."—Disraeli.

PRE-ELIZABETHAN VERSE—*continued.*

LYNDSAY (Sir David), 1490-1555.

Scottish poet and Lyon king of arms. A satirist, powerful in invective, fluent in style, and abounding in proverbial philosophy. His poems are invaluable to students of the times of James V.

---

13 ANE SATYRE OF THE THRIE ESTAITS, in commendation of vertew and vituperation of vyce.

Title within woodcut border.

Small 4to. *Handsomely bound in full levant morocco gilt, g.e., by Rivière.*

Edinburgh, Printed by Robert Charteris, 1602.

(SEE ILLUSTRATION, PLATE No. III). £150

A VERY FINE TALL COPY OF AN EXCESSIVELY RARE BOOK.

This book, "Ane Satyre of the Three Estates," is his principal work. It is divided into interludes, the earliest form of the drama, and was intended for dramatic representation. At least three performances of it are recorded, at Cupar, Linlithgow, and Greenside, then a suburb of Old, now part of New Edinburgh, on the low ground below the west slope of the Carlton Hill, where the spectators probably sat.

PHAER (Thomas), 1510?-1560.

Lawyer, physician, and translator.

---

14 THE XIII. BOOKES OF AENEIDOS. The first twelve beeinge the woorke of the divine Poet Virgil Maro, and the thirteenth, the supplement of Maphaeus Vegius.

Translated into English Verse to the fyrst third part of the tenth Booke, by Thomas Phaer, Esquire: and the residue finished, and now the second time newly set forth for the delite of such as are studious in Poetrie: By Thomas Twyne, Doctor in Phisicke.

BLACK LETTER. Small 4to. *Bound by Riviere in full morocco extra, g.e. Imprinted at London by William How, for Abraham Veale,* 1584. £31 10s.

Shakespeare made frequent use of this version according to Douce, Keightley, Malone, and other editors.

Douce remarks in his Illustrations of "Measure for Measure," the following lines from the sixth book of Phaer's Virgil might have furnished some materials on the occasion:—

"'. . . some hie in ayer doth hang in pinnes,
Some fleeting ben in floods, and deepe in gulfes themselves they tier,
Till sinnes away be washt, or clensed cleer with purgin fire."

Consult, too, his notes on "The Tempest," Hazlitt's notes on "King Henry IV," Part III, and Hunter's on "Hamlet."

Small corner of title repaired.

PRE-ELIZABETHAN VERSE—*continued.*

ANONYMOUS.

15 THE FAMOUS AND RENOWNED HISTORY OF THE MEMORABLE, BUT UNHAPPY HUNTING ON CHEVY-CHASE, by the River Tweed in Scotland; Together with the great and mortal Battles fought there, between the Lord Piercy Earl of Northumberland, and His Fifteen hundred English Archers, and Earl Dowglas with twenty hundred Scottish Spears, in which both, with most of their Men, were slain.

Small 4to. *Half calf, some edges uncut.*

London, Printed by Tho. Norris at the Looking-glass on London Bridge, and sold by M. Deacon at the Horse-shoe in Gilt-spur-street. (*C.* 1700). £31 10s.

The prose version is followed by nine pages in verse: "An unhappy, but Memorable Song of the Hunting at Chevy-Chase, between Earl Piercey of England, and Earl Dowglas of Scotland," illustrated with rough woodcuts.

INTERLUDE.

PRINTED ON VELLUM.

16 THE INTERLUDE OF JOHN BON and Mast Person.

Woodcut on title of Priests carrying the Host.

[Colophon] *Imprinted at London by John Daye, and William Seres, dwellinge in Sepulchres Parishe at the Signe of the resurrection a littel above Holbourne Conduite.* (1548).

4 pp., 4to. *Half roxburghe.* (1808). £7 10s.

One of 25 copies printed on vellum in 1808 from the unique original of 1548.

This is one of the famous reformatory poems. "It is a bitter Satire on the real Presence. Daye, the printer of it, and also Seres, were brought into much trouble for printing only a few copies—which were nearly destroyed by the Zealots of the old Religion. There is no doubt but the buying up and destroying those kind of Books (which were obnoxious to Cardinal Wolsey and others), was very common in those days, and made them very rare even in their own time."

It is reprinted in Remains of the Early Popular Poetry of England.

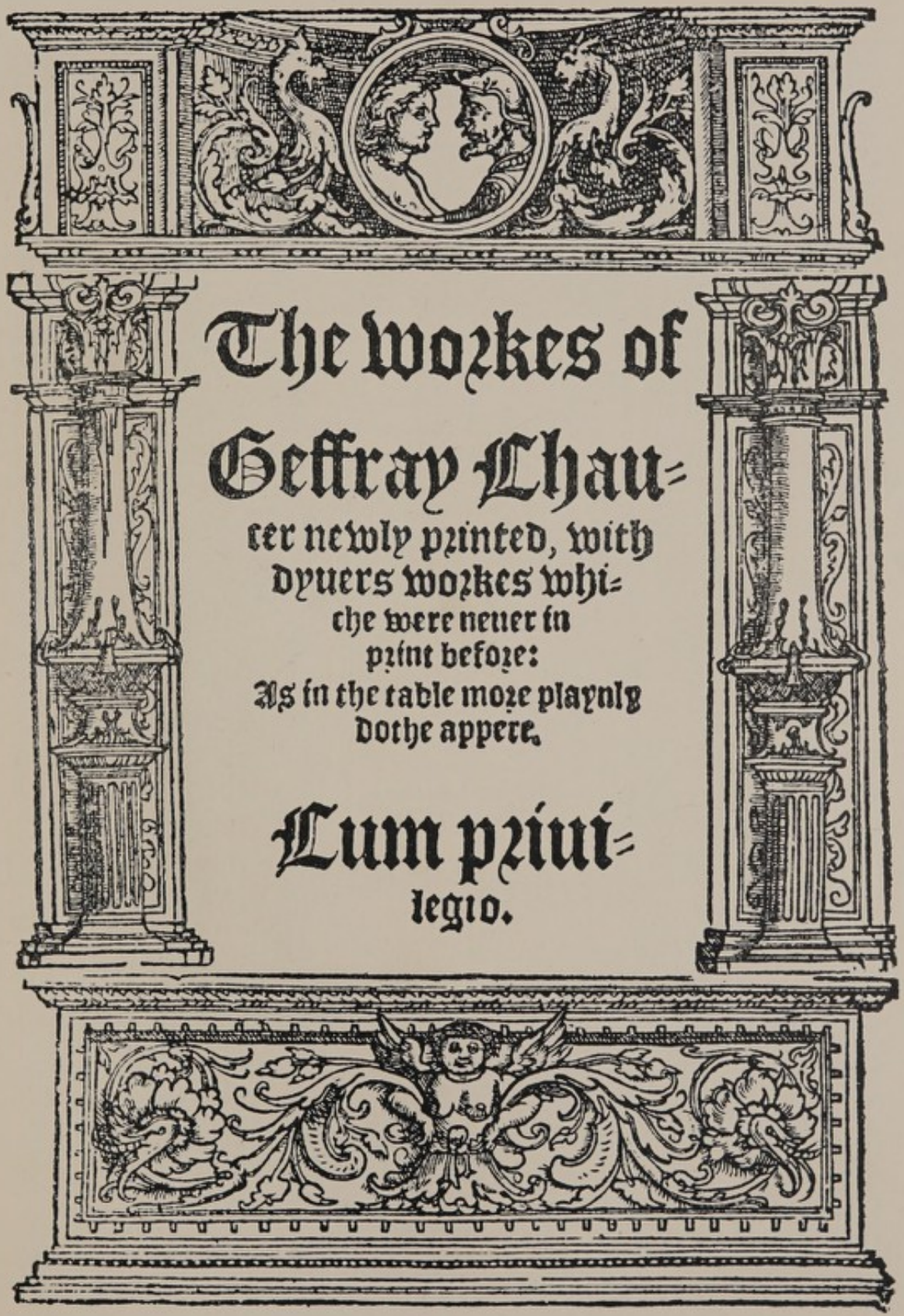
MORALITY PLAY.

17 EVERYMAN AND OTHER PLAYS. Decorated by John Austen.

With 18 full-page plates in gold and colours and other illustrations in the text.

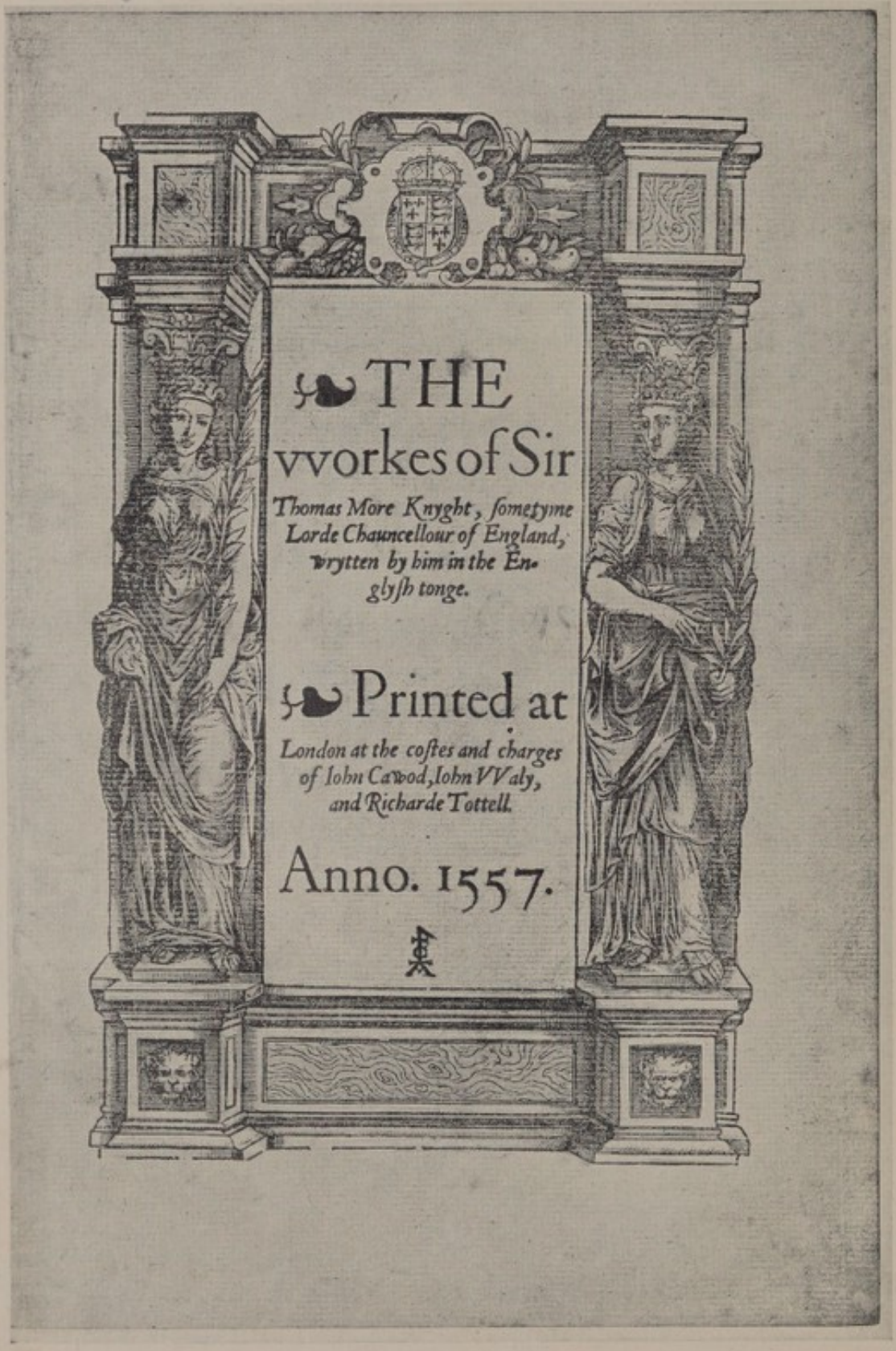
Royal 8vo, *original cloth, decorative end papers.*

London, 1925. 10s. 6d.



Title-page from the
SECOND COLLECTED EDITION OF CHAUCER, AND THE FIRST IN WHICH THE PLOWMAN'S TALE APPEARS.
See Item No. 1.

PLATE II.



See Item No. 12.

ELIZABETHAN & JACOBEAN POETRY, 1558-1625.

The reigns of Queen Elizabeth and James 1st are in literature linked inseparably together. To take the date of Queen Elizabeth's death, 1603, as a dividing line would be particularly inconvenient, dividing as it does the epoch of Shakespeare and Ben Jonson in a meaningless way.

The literature of this magnificent period, in its pride of mien and audacity of purpose, seems to support the prerogative of the English Crown. It is the literature of a nation that has just awakened to a sense of its strength, its isolation, its almost insupportable inward pertinacity. With the sudden development of political independence, there came an apprehension of the necessity of intellectual and spiritual cultivation. Even in the grossest and most turbid of the Elizabethans, we find abundance of that energy and intensity which are the signe of life and youth, and their faults are those out of which a great nation grows into serenity, and strength.

---

a) EARLY ELIZABETHAN VERSE.

TUSSER (Thomas), 1524?-1580.

A poet whose versification is curiously elaborate for the time in which he wrote, whose rhythm seems always good and his language free from inventions. His verses, too, are not without real practical agricultural value.

---

18 FIVE HUNDRED POINTS OF GOOD HUSBANDRY. With an Introduction by Sir Walter Scott and a Benediction by Rudyard Kipling incorporated in a Foreword by E. V. Lucas.

Royal 8vo. *Full brown calf.*

London, James Tregaskis, 1931. £5 5s.

One of 500 copies printed on handmade paper.

EARLY ELIZABETHAN VERSE—*continued.*

GASCOIGNE (George), *c.* 1525-1577.

A poet, noted for the smoothness and harmony of his versification.

CONTAINING SIR WALTER RALEIGH'S FIRST PUBLISHED VERSES.

19 THE STEELE GLAS. A Satyre compiled by George Gascoigne Esquire. Togither with The Complainte of Phylomene, An Elegie devised by the same Author.

With woodcut border on title, and on the reverse a woodcut portrait, the only portrait of Gascoigne known.

FIRST EDITION. Small 4to, *original vellum.*

Printed for Richard Smith (1576).

(SEE ILLUSTRATION OPPOSITE). £400

With the rare last blank and errata between sig. A. and B.

This volume is especially noteworthy as being the original issue of one of the earliest English satires.

The second piece has a separate title and bears the imprint: "Imprinted at London by Henrie Binneman, for Richard Smith, 1576."

Prefixed are several congratulatory verses, included a poem by Sir Walter Raleigh, his earliest published verse:—

"To write my censure of this booke,
This 'Glasse of Steele' unpartially doth shewe,
Abuses all, to such as in it looke,
From prince to poore; from high estate to lowe.
As for the verse, who list like trade to tyre,
I feare me much, shall hardly reache so high." Etc.

Gascoigne possesses full claims to originality, not only as being one of our earliest satirists, but also as being one of the earliest writers of blank verse in all language.

The "Steele Glas" is a clever satire written in blank verse, and presents us with a sensible and sarcastic picture of the manners, habits, and vices of the age. It is much praised by Chalmers, who says: "There is a vein of sly sarcasm in this piece, which appears to me to be original: and his intimate knowledge of mankind, acquired indeed at the expense probably of health, and certainly of comfort and independence, enabled him to give a more curious picture of the dress, manners, amusements, and follies of the time, than we meet with in almost any other author."

The Steele Glas.

A Satyre cõpiled by George Gascoigne Esquire.

Togither with
The Complainte of *Phylomene.*

An Elegie deuised by
the same Author.

Tam Marti, quàm Mercurio.



Printed for Richard Smith.

See Item No. 19.

EARLY ELIZABETHAN VERSE—*continued.*

SCOT (Reginald), 1538?-1599.

20 THE DISCOVERIE OF WITCHCRAFT, wherein the lewde dealing of witches and witchmongers is notablie detected, the knaverie of coniurors, the impietie of inchantors, the follie of soothsaiers, the impudent falshood of cousenors, the infidelitie of atheists, the pestilent practises of Pythonists, the curiositie of figure casters, the vanitie of dreamers, the beggerlie art of Alcumystrie, the abhomination of idolatrie, the horrible art of poisoning, the vertue and power of naturall magike, and all the conueiances of Legierdemaine and iuggling are deciphered: and many other things opened, which have long lien hidden, howbeit verie necessarie to be knowne: Heerunto is added a treatise upon the nature and substance of spirits and diuels, &c.: all latelie written by Reginald Scot Esquire.

FIRST EDITION. Small 4to. *Fine copy in old calf.*

(*London*), 1584. £65

With considerable portions in verse.

Excessively rare, as James I caused every available copy to be destroyed. The King, in the preface to his "Daemonologie," speaks of "one called Scot, an Englishman, who is not ashamed in publike print to denie that there can be such a thing as witchcraft."

Staunton describes it as a work "Shakespeare was undoubtedly well read in." Drake ("Shakespeare and his Times") comments freely on the frequent use made of Scot by Shakespeare. Amongst other illustrations he points to the fixing of an "ass's nowl" of Bottom's head, the idea of which is certainly derived from Scot (see page 315 of this edition).

Douce, in his "Illustrations of Shakespeare," cites it in his notes on The Tempest, Twelfth Night, A Midsummer Night's Dream, Love's Labours Lost, Macbeth, King Henry IV, Part I, King Henry VI, Part I, and Hamlet.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakespeariana," No. 57.

RICH (Barnabe), Author and Soldier, 1540?-1617.

21 MY LADIES LOOKING GLASSE. Wherein may be discerned a Wise Man from a Foole, a good Woman from a bad: and the true resemblance of vice, masked under the vizard of vertue.

FIRST EDITION. Small 4to. *Full morocco, g.e., by Riviere.*

London, Printed for Thomas Adams, 1616.

(SEE ILLUSTRATION OPPOSITE). £95

A fine tall copy of an extremely rare piece. Dedicated "To the worthily Honoured and most worthy to be worthily honoured, the Lady Saint Jones, wife to the Right Honourable Sir Oliver Saint Jones, Knight, Lord Deputie of Ireland."

On the back of ¶3 is a short poetical address "To the wide world."

MY LADIES LOO-KING GLASSE.

WHEREIN MAY BE DISCERNED A WISE MAN FROM A FOOLE, A GOOD WOMAN FROM A BAD: AND THE true reſemblance of vice, masked vnder the vizard of vertue.

By *Barnabe Rich* Gentleman, ſeruant to the Kings moſt excellent Maieſtie.

Malui me diuitem eſſe quam vocari.

LONDON,
Printed for *Thomas Adams*.
1616.

See Item No. 21.

EARLY ELIZABETHAN VERSE—*continued.*

SPENSER (Edmund), 1552-1599.

Spenser stands alone, the one supremely great undramatic poet of a play-writing age.

---

22 THE FAERIE QUEENE, Disposed into xii Bookes, Fashioning twelve Morall Vertues.

Printer's device on title.

FIRST FOLIO EDITION. Small folio. *Contemporary calf.*

London, Printed by H. L. for Mathew Lownes, 1609. £15 15s.

Containing the First Edition of "Two Cantos of Mutabilitie, which, both in Forme and Matter, appear to be parcell of some following Booke of the Faerie Queene, under the Legend of Constance."

23 THE FAERIE QUEEN: The Shepheards Calendar: Together with other works of England's Arch-Poet. Collected into one volume and carefully corrected.

Title within woodcut border.

FIRST COLLECTED EDITION. Folio. *Bound in old tree calf gilt.*

Printed by H. L. for Matthew Lownes, 1611-12. £21

23A THE FAERIE QUEEN; THE SHEPHEARDS CALENDAR; Together with other Works.

Title within woodcut border.

Folio. *Old calf (joints repaired).*

Printed by H. L. for Mathew Lownes, 1617. £8 8s.

Small rust hole in three leaves slightly affecting the text.

24 THE FAERIE QUEENE DISPOSED INTO TWELVE BOOKS fashioning XII Morall Vertues.

Finely printed at the Ashendene Press, in red and black, with the capitals in various colours.

Folio, *original half binding, uncut.*

Ashendene Press, 1922. £67 10s.

25 SPENSER'S MINOR POEMS, containing The Shephearde's Calendar, Complaints, Daphnaida, Colin Clout's Come Home Again, Amoretti, Hymnes, Epithalamion, Prothalmion, Sonnets and Sundrie Other Verses.

Printed in black, red and blue.

Folio. *Vellum and half calf.*

Ashendene Press, Chelsea, 1925. £25

One of 200 copies printed.

EARLY ELIZABETHAN VERSE: SPENSER (E.)—*continued.*

26 PROTHALAMION: EPITHALAMION.

With vignette and two illustrations.

Small folio, *original boards.*

Boston and New York: Printed by Bruce Rogers, 1902. £3 3s.

One of 400 copies only printed.

27 THE SHEPHERD'S CALENDAR, containing Twelve Aeglogues, proportionable to the Twelve months.

Small 8vo. *Original calf.*

London, Printed for M. M. T. C. and Gabriell Bedell, 1653. £3 15s.

Published with a Latin translation by Bathurst, the original English and Latin facing each other on opposite pages. The First Latin Edition.

27A THE SHEPHEARDES CALENDAR, conteyning Twelve Aeglogues, proportionable to the Twelve Monethes.

Illustrated with woodcuts.

8vo, *original boards. Kelmscott Press,* 1896. £16 16s.

28 A VIEW OF THE STATE OF IRELAND, written dialogue-wise betweene Eudoxus and Irenaeus, by Edmund Spenser, Esq., in the yeare 1596. Whereunto is added the History of Ireland, by Edmund Campion, sometime fellow of St. John's Colledge in Oxford. Published by Sir James Ware, Knight. (Also Meredith Hanmer's Chronicle of Ireland).

Title within woodcut border.

FIRST EDITION. Folio. *Fine copy in full tree-calf gilt, g.e.*

Dublin, Printed by the Society of Stationers, 1633. £12 12s.

With general title-page as above, and separate title to Campion's portion. Though written in 1596, Spenser's "View of the State of Ireland" remained in manuscript till 1633, when it was published by Sir James Ware. It contains at end the four leaves "Certaine Verses out of the fourth Booke of the Faerie Queene, concerning the rivers of Ireland."

29 WORKS. Viz., The Faery Queen, The Shepherd's Calendar, The History of Ireland, etc. Whereunto is added, An Account of his Life; with other new Additions never before in Print.

With engraved frontispiece by R. White.

Folio. *Fine copy in original calf.*

London, Printed by Henry Hills for Jonathan Edwin, 1679. £5 10s.

Actually the third folio edition of Spenser's works and said to have, in part, been edited by Dryden.

EARLY ELIZABETHAN VERSE: SPENSER (E.)—*continued.*

30 WORKS. With a Glossary Explaining the Old and Obscure Words. Published by Mr. Hughes.

6 vols. Small 8vo. *Half calf.*

London, Jacob Tonson, 1715. £4 10s.

31 POETICAL WORKS. With Introductory Observations on the Faerie Queene, and Notes by the Editor. *Portrait.*

5 vols., post 8vo, *half morocco. London,* 1845. £3 3s.

32 WORKS. Edited by J. Payne Collier, F.S.A.

The Finely Printed Library Edition. *With Portrait, etc.*

5 vols., 8vo, *newly bound in half levant morocco gilt, uncut, t.e.g.*

London, Bell and Daldy, 1862. £8 15s.

33 WORKS. Edited by J. Payne Collier.

With portrait, etc.

5 vols., 8vo. *Full vellum, red edges. London,* 1873. £6 15s.

34 WORKS.

With woodcuts, coloured by hand.

8 vols. Folio. *Original half green calf, uncut.*

Oxford, Shakespeare Head Press, 1930. £31 10s.

One of 375 copies on handmade paper.

BROOKE (Sir Fulke Greville, Lord), 1554-1628.

"The lyrics of that most interesting and 'difficult' of poets, Fulke Greville . . . are remarkable in their frequent grace of fancy, uncommon wit, originality, and real music of expression."—F. E. Schelling.

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35 CERTAINE LEARNED AND ELEGANT WORKES OF THE RIGHT HONOURABLE FULKE LORD BROOKE.

FIRST EDITION. Small folio. *Original calf.*

London, Printed by E. P. for Henry Seyle, 1633. £10 10s.

Containing: "A Treatise of Humane Learning," "An Inquisition upon Fame and Honour," "A Treatise of Warres," "The Tragedie of Alaham," "The Tragedie of Mustapha," "Caelica," containing "CIX Sonnets," "A Letter to an Honourable Lady," and "A Letter of Travell."

EARLY ELIZABETHAN VERSE: BROOKE (SIR F. G., LORD)—*continued.*

36 THE REMAINS OF SIR FULK GREVILL LORD BROOKE: Being Poems of Monarchy and Religion: Never before Printed.

FIRST EDITION. Small 8vo. *Fine copy bound by Bedford in full crushed levant morocco gilt, g.e.*

London, Printed by T. N. for Henry Herringman, 1670. £12 10s.

With the leaf IMPRIMATUR before the title.

The Publisher, Henry Herringman, states that Greville, "when he was old, revised the poems and treatises he had writ long before" with a view to collective publication. He entrusted the task to an aged friend, Michael Malet, but the project was not carried out.

Greville, in his youth, was a friend of Spenser and Sidney, and as an old man was the patron of D'Avenant.

SIDNEY (Sir Philip), 1554-1586.

Sidney's "Arcadia," besides its excellent language, rare contrivances, and delectable stories, hath in it all the strains of poesy. His sonnets are among the very best of their sort.

WILLIAM HERBERT'S COPY.

37 THE COUNTESSE OF PEMBROKES ARCADIA. Written by Sir Philip Sidney Knight: now since the first edition augmented and ended.

THE FIRST EDITION WITH THE COMPLETE TEXT, AND FIRST FOLIO EDITION. *Title within ornamental border.*

Small folio. *Original calf.*

London, Printed for William Ponsonbie, 1593. £200

With considerable portions in verse.

From the Library of William Herbert, bibliographer (1718-1795), re-issued Ames' "Typographical Antiquities," with his signature "Wm. Herbert" on the title-page.

This, the Second Edition of the "Arcadia," is much rarer than the Editio Princeps. IT IS THE FIRST EDITION OF THE COMPLETE TEXT. The First Edition of 1590 ended abruptly in the middle of a sentence in the Third Book. Sidney's sister, the Countess of Pembroke, subsequently discovered the draft of the continuation, forming the conclusion of the Third Book, with the succeeding Fourth and Fifth Books, and she accordingly published this, the Second Edition, "Augmented and Ended," and it is this edition upon which all later editions are based.

The "Countesse of Pembrokes Arcadia" is Sir Philip Sidney's most famous prose romance. It was written in 1580, or thereabouts, for the especial delectation of his sister, Mary Herbert, Countess of Pembroke, and her côterie at "delicious Penshurst." It abounds with marvellous adventures, rainbow descriptions, pastoral scenes filled with nobles and countrymen, and stately kings and queens, all products of a brain inflamed with youthful theories and love-fancies.

"Sidney's sister, Pembroke's mother," collaborated with him and suggested the composition of the "Arcadia." She is the "Urania" of Spenser's "Colin Clout."

In 1578 Sidney met Spenser at Leicesters house, a meeting which resulted in a deep and tender friendship, which has been immortalized in Spenser's "Astrophel, a Pastoral Elegy," published as an appendix to his "Colin Cloute Come Home Againe."

EARLY ELIZABETHAN VERSE: SIDNEY (SIR P.): COUNTESSE OF PEMBROKES ARCADIA—*continued.*

Shakespeare was greatly indebted to Sidney's "Arcadia." He based on Sidney's story of the "Paphlagonion unkind king" ("Arcadia," Book II), the episode of Gloucester and his sons in "King Lear," while many phrases in his plays, especially in the "Tempest" and "Midsummer Night's Dream," closely resemble expressions in the "Arcadia," and justify the conjecture that he studied the romance as carefully as he studied Sidney's sonnets or his masque of the "Lady of May." Indeed, so often did he consult this work, and probably this edition, that Eliza M. West printed privately in 1865 "Shaksperian Parallelisms collected from Sir Philip Sidney's Arcadia."

38 THE COUNTESSE OF PEMBROKES ARCADIA.
Title in elaborate woodcut border.
Now the Fourth time Published, with sundry New Additions of the same Author.
Folio. *Original calf.*
London, Imprinted for Mathew Lownes, 1605.
(SEE ILLUSTRATION OPPOSITE.) £30

Containing besides the "Arcadia," Sidney's Sonnets, "Astrophel and Stella" and "Apology for Poetrie," which do not appear in the first two editions of the "Arcadia."

39 THE COUNTESSE OF PEMBROKES ARCADIA. Another copy of the Fourth Edition.
Folio. *Original calf.*
London, 1605. £25

Outer edge of woodcut title slightly repaired, otherwise sound copy.

40 THE COUNTESSE OF PEMBROKES ARCADIA. Now the fift time published, with some new Additions. Also a supplement of a defect in the third part of this History, by Sir W. Alexander.
Title within woodcut border.
FIRST DUBLIN EDITION. Folio. *Original calf (rebacked).*
Dublin, Printed by the Societie of Stationers, 1621. £7 10s.

41 THE COUNTESSE OF PEMBROKES ARCADIA. Now the sixt time published, with some new Additions. Also a supplement of a defect in the third part of this Historie, by Sir W. Alexander.
Title within woodcut border.
Folio. *Fine copy in original calf.*
London, Printed by W. S. for Simon Waterson, 1627. £8 10s.

42 THE COUNTESSE OF PEMBROKE'S ARCADIA. Now the eighth time published, with some new Additions. Whereunto is now added a sixth Booke by R. B.
With woodcut border on title-page.
Thick folio. *Original calf (back repaired).*
London, Printed for Simon Waterson and R. Young, 1633. £7 10s.

42A ASTROPHEL AND STELLA. Edited by Mona Wilson.
8vo. *Original boards, uncut.*
The Nonesuch Press, 1931. 18s.



See Item No. 38.

EARLY ELIZABETHAN VERSE—*continued.*

FORREST (Thomas), fl. 1580.

43 A PERFITE LOOKING GLASSE FOR ALL ESTATES: Most excellently and eloquently set forth by the famous and learned Oratour Isocrates, as contained in three Orations of Morall instructions, Written by the Author himselfe at the first in the Greeke tongue, of late yeeres Translated into Latine by that learned Clearke Hieronimus Wolfius. And nowe Englished to the behalfe of the Reader, with sundrie examples and pithy sentences both of Princes and Philosophers gathered and collected out of divers Writers, coted in the margent approbating the Authors intent, no lesse delectable then profitable. (Translated by Thomas Forrest.)

FIRST EDITION. Small 4to. *Fine copy in original vellum gilt (corner repaired).*

Imprinted at London by Thomas Purfoote, dwelling in Newgate Market, within the new Rents, at the Signe of the Lucrece, 1580.

(SEE ILLUSTRATION OPPOSITE.) £75

With a two-page poem by Forrest on Sir Thomas Bromley, and three pages of commendatory verses subscribed "J.D.," "S. Norreis," etc.

Isocrates was one of the ten great Athenian orators. He was born in Athens in 436 B.C., received lessons from Gorgias, Prodicus and Theramenes, and was an intimate friend of Plato. He soon surpassed these masters in the rhetorical art, though timidity disqualified him from becoming a great public figure. He opened a school of eloquence, which Cicero compared to the wooden horse of Troy, from which issued the principal Grecian chiefs. He composed orations and forensic arguments for clients or others, and discourses on moral and political questions. His style is extremely polished and harmonious. Twenty-one of his orations are extant.

A PERFITE LOOking Glaſſe for all Eſtates:

Moſt excellently and eloquently ſet forth by the famous and learned Oratour Iſocrates, *as contained in three Orations of Morall inſtructions*, written by the Authour himſelfe at the firſt in the Greeke tongue, of late yeeres Tranſlated into Latine by that learned Clearke Hieronimus Wolfius.

And nowe Engliſhed to the behalfe of the Reader, with ſundrie examples and pithy *ſentences both of Princes and Philoſophers* gathered and collected out of diuers writers, coted in the margent approbating the Authors intent, no leſſe delectable then profiable.

(*.*)

¶ *Imprinted at London by* Thomas Purfoote, dwelling in Newgate Market, within the new Rents, at the Signe of the *Lucrece*.

1580.

See Item No. 43.

EARLY ELIZABETHAN VERSE—*continued.*

DRANT (Thomas), d. 1578.

44 HORACE HIS ARTE OF POETRIE, pistles, and Satyrs Englished, and to the Earle of Ormounte by Tho. Drant addressed. (In verse throughout.)

Title within woodcut border, woodcut coat-of-arms.

FIRST EDITION. BLACK LETTER. Sm. 4to. *Fine copy in original calf.*

Imprinted at London in Fletestrete, nere to S. Dunstones Churche, by Thomas Marshe, 1567.

(SEE ILLUSTRATION OPPOSITE). £65

Slight worming on title and first few leaves filled in, small portions added in facsimile, otherwise exceptionally fine copy in contemporary binding of an extremely rare book.

The First Edition of the "Ars Poetica" in English, by the First English translator of Horace.

LEVER (Ralph), d. 1585.

45 THE MOST NOBLE, ANCIENT, AND LEARNED PLAYE CALLED THE PHILOSOPHERS GAME, invented for the honest recreation of students, and other sober persons, in passing the tediousness of tyme to the release of their labours, and the exercise of the wittes; augmented by W. F.

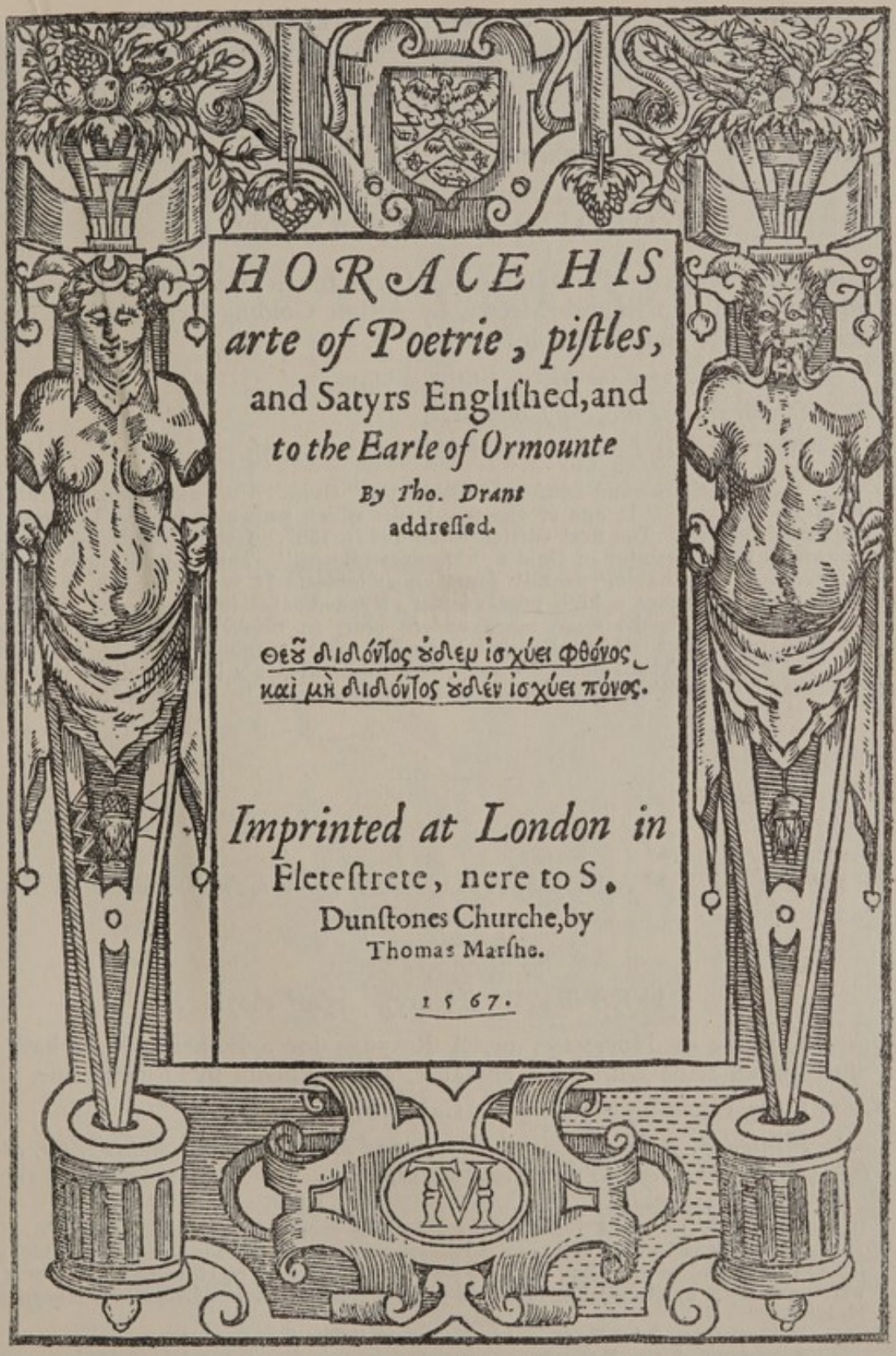
BLACK LETTER. 12mo. *Full red morocco, with vellum and morocco doublure elaborately gilt.*

(*London, R. Hall for J. Rowbotham,* 1563). £24

With eight page dedication in verse to Lord Robert Dudley, and one leaf "The bookes verdicte" in verse at end.

A little volume of the greatest rarity; it lacks the title and leaf E8; four leaves are also in facsimile. Only three copies are known to exist.

Rythmomachy, commonly called in England the Philosopher's Game, or Battle of Numbers, was played on a double chess board, with 24 men a side, 8 circles, 8 triangles, and 8 squares, the eighth square representing a king. The book contains a Dedicatory Epistle to Robert Dudley, Earl of Leicester, in 37 4-line stanzas, by James Rowbotham.



See Item No. 44.

EARLY ELIZABETHAN VERSE—*continued.*

GOLDING (Arthur), d. 1605.

46 THE XV. BOOKES OF P. OVIDIUS NASO, entytuled Metamorphosis, translated oute of Latin into English Meeter, by Arthur Golding Gentleman, A worke very pleasaunt and delectable.

Printer's device on title. BLACK LETTER.

Small 4to. *Fine copy in calf.*

Imprinted at London, by Willyam Seres, 1575. £18 18s.

Actually the second edition of Golding's "Ovid," the edition which Halliwell-Phillipps asserts: "Is one of the few books which we know for certain, was read by Shakespeare." The first edition came out in 1567. Golding deserves to be best known as the translator of Ovid's "Metamorphoses." The translation is in ballad metre, each line having usually fourteen syllables. It is full of life throughout, and at times reaches a high poetic level. He dedicates it in verse to the Earl of Leicester. Few books were more widely read in Shakespeare's day, hence its scarcity in perfect state. Prospero's great speech renouncing his practice of magical art in "The Tempest" is derived from Medea's invocation in this translation and Golding's phraseology constantly reappears in Shakespeare's pages.

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b) ELIZABETHAN & JACOBEAN PLAYWRIGHTS.

CHETTLE (Henry), 1540?-1607?

47 THE TRAGEDY OF HOFFMAN: or, A Revenge for a Father. As it hath bin diuers times acted with great applause, at the Phenix in Druery-Lane.

FIRST EDITION. Small 4to. *Calf gilt, g.e.*

Printed by I. N. for Hugh Perry, and are to bee sold at his shop, at the signe of the Harrow in Brittaines-burse, 1631. £18 18s.

Written in blank verse.

Extremely rare. A few headlines a little cropped and title laid down.

Of the greatest interest to Shakespearian student, for its remarkable similarity to the plot of Hamlet; and the fact that according to Henslowe's Diary it was written in 1602 by Henry Chettle, two years before the first edition of Shakespeare's Hamlet.

It is also cited by Dyce in his Notes on "The Tempest."

A portion of the Tragedy is reprinted in Capell's "School of Shakespeare."

PLATE III.

ANE
SATYRE OF
THE THRIE ESTAITS,
in commendation of vertew
and vitiperation of vyce.

Maid be Sir Dauid Lindesay of the
Mont, alias, Lyon King
of Armes.

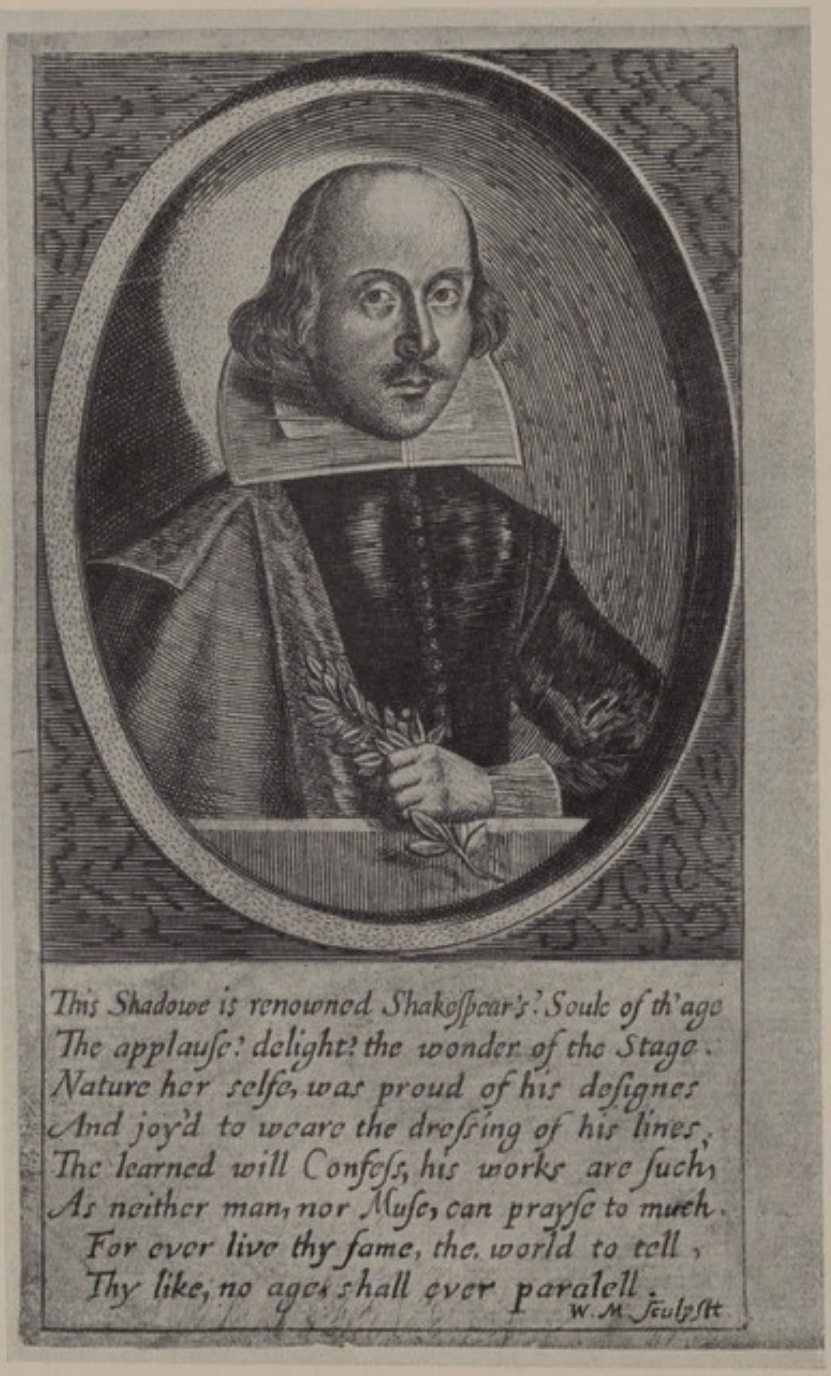


AT EDINBVRGH
PRINTED BE ROBERT
CHARTERIS.
1602.
CVM PRIVILEGIO REGIS.

3.

See Item No. 13.

PLATE IV.



The Excessively rare portrait from the First Edition of
SHAKESPEARE'S POEMS.
London. 1640.
See Item No. 145.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

CHAPMAN (George), 1559?-1634.

"The strength of Chapman lies in particular passages rather than in his plays as a whole. . . . Like Shakspere, he is able at times to reveal by these sudden flashes of poetic power depths of true feeling as well as of true wisdom."—A. W. Ward.

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48 THE TRAGEDIE OF CHABOT ADMIRALL OF FRANCE; as it was presented by her Majesties Servants, at the Private house in Drury Lane.

FIRST EDITION. Small 4to. *Full calf gilt, g.e.*

London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke, 1639. £15 15s.

In blank verse throughout. One or two headlines just touched.

This play is more evenly written than Chapman's earlier tragedies; and we may suppose that, having been left imperfect by Chapman, it was revised and completed by Shirley, losing much of its original roughness in the process of revision.

49 MONSIEUR D'OLIVE. A Comedie, as it was sundrie times acted by her Maiesties Children at the Blacke-Friers.

FIRST EDITION. Small 4to. *Fine large copy bound by Riviere in full light blue morocco gilt, g.e.*

London, Printed by T. C. for William Holmes, 1606. £18 18s.

With considerable portions in blank verse.

Lacking the leaf of Actor's names found in some copies, but has the original blank leaf at end.

GREENE (Robert), 1560-1592.

Crowded with similes taken for the most part from the ancient classics, and appositely applied, his poetry is at once polished and elegant.

50 DRAMATIC WORKS. To which are added His Poems, with some account of the Author, and Notes, by the Rev. Alexander Dyce, B.A.

2 vols. Post 8vo. *Full calf gilt, m.e.*

London, Pickering, 1831. £3 15s.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

CAREW (Lady Elizabeth), fl. 1590.

Patroness of the poets, kinswoman of Edmund Spencer the poet, and commemorated by him in the "Faery Queene." Nash, the satirist, likewise acknowledges her patronage.

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51 THE TRAGEDIE OF MARIAM, THE FAIRE QUEENE OF JEWRY. Written by that learned, vertuous, and truly noble Ladie, E. C.

FIRST EDITION. Small 4to. *Full olive green morocco gilt, g.e.*

London, Printed by Thomas Creede, for Richard Hawkins, and are to be solde at his shoppe in Chancery Lane, neere unto Sargeants Inne, 1613.

(SEE ILLUSTRATION OPPOSITE.) £85

In verse throughout. With the rare blank leaf before the title, but as usual lacks the leaf containing verses to the authoress by her brother, and the dramatis personæ, marked A. This leaf is hardly ever met with.

Shakespeare refers to this play in his "Troilus and Cressida."

Lady Elizabeth Carew was related to Edmund Spenser, his "Muiopotmos" is dedicated to her, he also commemorates her in an introductory Sonnet to his "Faerie Queene." Nash dedicated his "Christ's Tears over Jerusalem" to her in 1593. John Dowland also dedicated his "First Book of Songs or Ayres" to Sir George Carew and spoke of the "singular graces" of "your vertuous Lady." Nash in the "Terrors of the Night" refers to her in the dedication from which one might infer that some of the renderings of Petrarch, published in Spenser's works, may be from Lady Carew's pen.

MARLOWE (Christopher), 1564-1593.

Not unjustly styled, the father of English dramatic poetry.

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52 HERO AND LEANDER.
With woodcuts by C. Ricketts, etc.
8vo. *Original vellum gilt.*
London, Vale Press, 1894. £3 3s.

53 HERO AND LEANDER: Begun by Christopher Marlowe; and finished by George Chapman.
Square 8vo. *Original boards.*
London, 1924. 18s.

54 WORKS. With Notes and Some Account of his Life and Writings by the Rev. Alex. Dyce.
The Best Edition. 3 vols. Post 8vo. *Original cloth, uncut.*
London, Pickering, 1850. £8 15s.

55 WORKS. Edited by A. H. Bullen.
Large Paper Copy. 3 vols. 8vo. *Original cloth, uncut.*
London, Nimmo, 1885. £7 10s.

THE TRAGEDIE OF MARIAM, THE FAIRE Queene of Iewry.

Written by that learned, vertuous, and truly noble Ladie, E. C.



LONDON.
Printed by Thomas Creede, for Richard Hawkins, and are to be ſolde at his ſhoppe in Chancery Lane, neere vnto Sargeants Inne.
1613.

See Item No. 51.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

SHAKESPEARE (William), 1564-1616.

a) SEPARATE WORKS.

56 ALL'S WELL THAT ENDS WELL.

Engraved frontispiece.

Small 8vo. *Half morocco.*

London, 1734. £1 1s.

THE FIRST FOLIO, 1623.

57 THE TRAGEDIE OF ANTHONIE AND CLEOPATRA.

FIRST EDITION. The Complete Play. From a genuine copy of the First Folio.

29 pp. Folio. *Full morocco gilt, by Riviere.*

(*London, Jaggard,* 1623.) £75

The first appearance in print of "Anthony and Cleopatra." The margins of several leaves cropped and slightly wormed in inner margin, otherwise a very good tall copy.

58 ANTONY AND CLEOPATRA: A Tragedy, as it is Acted at the Dukes Theatre. Written by the Honourable Sir Charles Sedley, Baronet.

Small 4to. *Half morocco.*

London, Printed for Richard Tonson, 1677. £14 14s.

This adaptation by Sir Charles Sedley is the first separate quarto edition of Antony and Cleopatra.

The list of actors gives Betterton as Antony and his wife as Octavia.

59 ANTONY AND CLEOPATRA.

Engraved frontispiece.

Small 8vo. *Half morocco.*

London, Tonson, 1734. £1 1s.

60 ARDEN OF FEVERSHAM, a Tragedy: Reprinted from the Edition of 1592. With an Introduction by A. H. BULLEN.

Probably a unique copy. PRINTED ENTIRELY UPON VELLUM.

4to. *Full levant morocco, t.e.g.*

Privately Printed, 1887. £6 6s.

Jaggard, in his Bibliography, does not mention this Privately Printed Issue, nor any copy on vellum, but only refers to the Ordinary Issue published by Jarvis and Sons.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

61 ARDEN OF FEVERSHAM: Edited, with an Introduction and Notes, by A. F. Hopkinson.
12mo. *half bound.*
London, 1907. £1 10s.

62 "AS YOU LIKE IT."
With 40 full page coloured illustrations by Hugh Thomson.
4to. *Original vellum gilt, uncut, t.e.g.*
London, N.D. £3 3s.
Large Paper Copy signed by the Artist.

63 THE COMEDY OF ERRORS.
Engraved frontispiece.
Small 8vo. *Half morocco.*
London, Tonson, 1734. 18s.

63A CORIOLANUS. 1623.
Printed in red and black.
8vo. *Bound at the Doves Bindery by Cobden-Sanderson in dark blue levant morocco, gold lines on sides and back, g.e.*
Doves Press, 1914. £21

64 CYMBELINE.
Engraved frontispiece.
Small 8vo. *Half morocco.*
London, Tonson, 1734. £1 1s.

65 THE TRAGEDY OF HAMLET PRINCE OF DENMARK. As it is now Acted by Her Majesties Servants.
4to. *Half calf. Contained in half morocco slip case.*
London, Printed for Rich. Wellington, at the Dolphin and Crown in Pauls Church Yard, and E. Rumball in Covent-Garden, 1703. £15 15s.
The first issue of this edition with the spelling "Barnardo" at the foot of page 1.
Some leaves as usual a little discoloured and a few headlines touched, otherwise a fine copy.

66 HAMLET: An Opera. As it is Perform'd at the Queen's Theatre in the Haymarket.
Printed in English and Italian on opposite pages.
Small 8vo. *Half calf.*
London, Printed for Jacob Tonson, 1712. £5 5s.
This is undoubtedly the First Edition of Hamlet to be printed in Italian and English together.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

67 HAMLET, and As You Like It. A Specimen of an Edition of Shakespeare by Thomas Caldecott.
Royal 8vo. *Original cloth, uncut.*
London, Printed for the Editor, 1832. £1 10s.
From the Library of William Beckford, the celebrated author of "Vathek," with his autograph inside front cover.

68 HAMLET, and As You Like It. A Specimen of an Edition of Shakespeare. By Thomas Caldecott, Esq.
Royal 8vo. *Original cloth, uncut.*
London, 1832. 15s.
Presentation copy from the editor, inscribed on the fly-leaf:—"H. Foss, from the Editor, 15th Nov., 1832."

69 THE TRAGEDY OF HAMLET, PRINCE OF DENMARK; according to the First Folio (Spelling Modernised). With further Remarks on The Emphasis-Capitals of Shakspere, by Allan Park Paton.
8vo. *Original paper wrappers.*
Edinburgh, 1878. 10s. 6d.

70 HAMLET. As arranged for the Stage by Forbes Robertson, and Presented at the Lyceum Theatre on Saturday, September 11, 1897.
With illustrations by Hawes Craven.
4to. *Boards.*
London, The Nassau Press, 1897. 10s. 6d.

71 TRAGEDY OF HAMLET.
With 30 full-page coloured illustrations by W. G. Simmonds.
4to. *Original vellum, gilt, uncut, t.e.g.*
London, N.D. £3 3s.
One of 250 copies signed by the Artist.

72 THE CHRONICLE HISTORY OF HENRY THE FIFT, with his battell fought at Agin Court in France. Together with ancient Pistoll. As it hath been sundry times playd by the Right Honourable the Lord Chamberlaine his Servants.
Small 4to. *Full red morocco gilt, g.e. by Riviere.*
Printed for T. P., 1608. (1619.)
(SEE ILLUSTRATION OPPOSITE.) £105
There is now little doubt that although this rare Shakespeare quarto bears the date 1608, the real year of publication was 1619, and is actually the Third Edition of Shakespeare's "Henry V."
A complete copy with the original blank leaf at end, but some leaves a little stained and several headlines cut into.

THE
Chronicle Hiſtory
of Henry the fift, with his battell fought at *Agin Court* in France. Together with an-*cient Piſtoll.*

As it hath bene ſundry times playd by the Right Honourable the Lord Chamberlaine his Seruants.



Printed for *T. P.* 1608.

See Item No. 72.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

73 THE FIRST PART OF HENRY IV.
Engraved frontispiece.
Small 8vo. *Half morocco.*
London, Tonson, 1734. 18s.

74 THE LIFE OF HENRY V.
Engraved frontispiece.
Small 8vo. *Half morocco.*
London Tonson, 1734. £1 1s.

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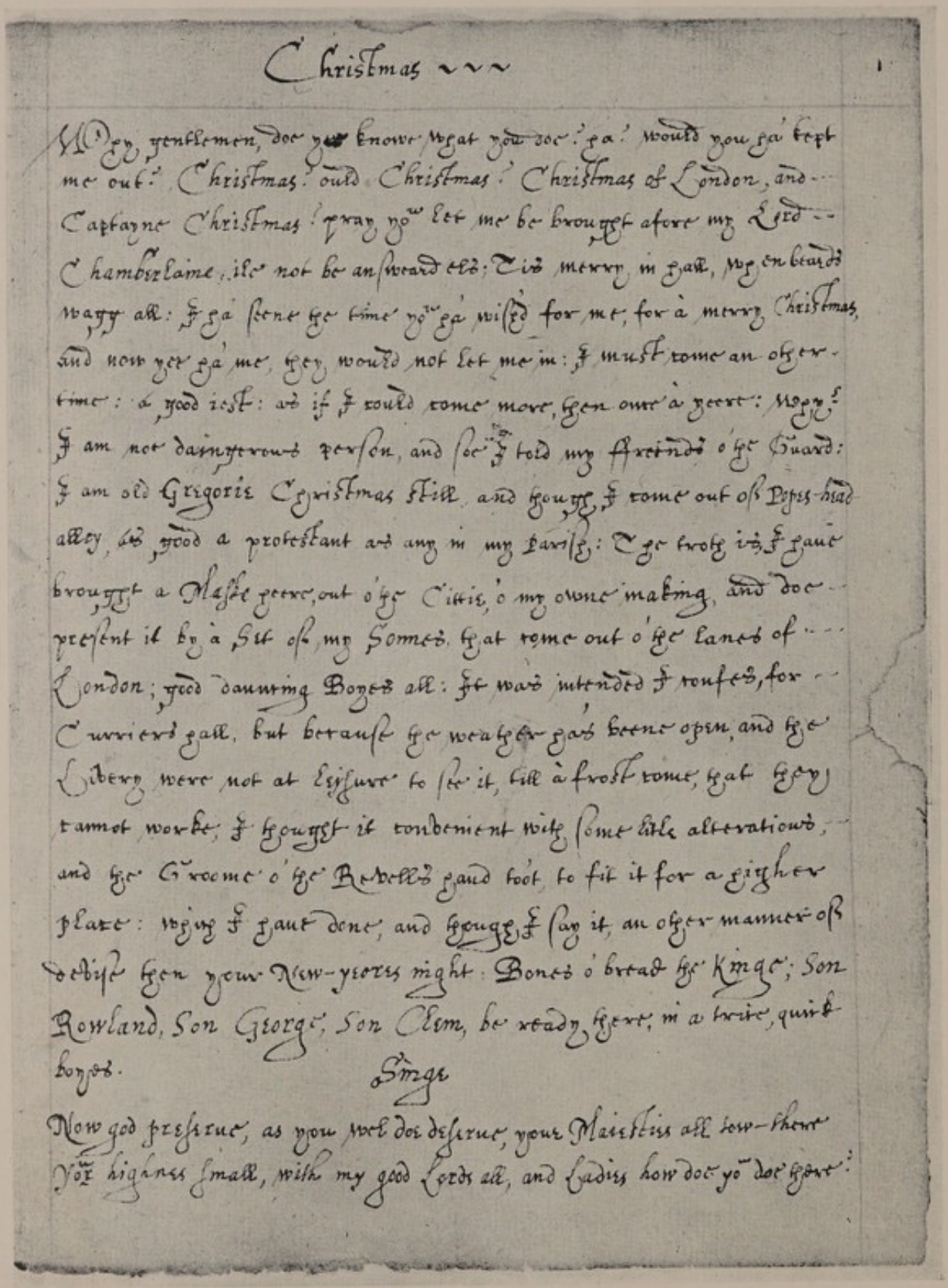
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PLATE V.



"Macbeth and the Witches."
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Christmas ~~~ 1

Why, gentlemen, doe you know what you doe? ha! would you ha' kept me out? Christmas? ould Christmas? Christmas of London, and Captayne Christmas? pray yo^u^ let me be brought afore my Lord Chamberlaine, ile not be answeard els: Tis merry in hall, when beards wagg all: and ha' scene the time yo^u^ ha' wisht for me, for a merry Christmas, and now yet ha' me, they would not let me in: I must come an other time: a good iest: as if I could come more, then once a yeere: Nay, I am not daungerous person, and see I told my ffriends o' the Guard: I am old Gregorie Cgristmas still, and hough, I come out of Pyes-head alley, as good a protestant as any in my Parish: the troth is, I gaue brought a Maske yeere, out o' the Citie, o my owne making, and doe present it by a Set of my Somes, that come out o' the lanes of London; good daunting Boyes all: it was intended I confes, for Curriers hall, but because the weather was beene open, and the Liberty were not at Leisure to see it, till a frost come, that they cannot worke, I thought it conuenient with some litle alterations, and the Groome o' the Revells hand too't to fit it for a higher place: wch I gaue done, and hough I say it, an other manner of deuise then your New-yeeres night: Bones o' bread the Kinge; Son Rowland, Son George, Son Clem, be ready, here, in a trice, quick boyes.

Singe

Now god preserue, as you well doe deserue, your Maiesties all: low-thowe yor highnes shall, with my good Lords all, and Ladies how doe yo^u^ doe heere:

First page from Ben Jonson's "Christmas his Shewe,"
Contained in a Remarkable Collection of 18 Manuscript Plays and Masques.
Circa 1615.
See Item No. 204.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

c) COLLECTED WORKS.

160 THE SECOND FOLIO. 1632.

MR. WILLIAM
SHAKESPEARES
COMEDIES
HISTORIES, and
TRAGEDIES.
Published according to the true Originall Copies.
The Second Impression.
(*Portrait by Droeshout*).
LONDON,
Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Churchyard, 1632.

Folio. *Old calf* (*joints repaired*).
London, 1632. £500

Verses before title and last leaf in facsimile, and corner of the first few leaves and title repaired, not however affecting the text.

WITH THE RARE "JOSEPH KNIGHT" IMPRINT.

161 FOURTH FOLIO. 1685.

Mr. William Shakespear's
COMEDIES,
HISTORIES,
AND
TRAGEDIES.
Published according to the true Original Copies.
Unto which is added, SEVEN
PLAYS,
Never before Printed in Folio:
VIZ.

Pericles Prince of Tyre.
The London Prodigal.
The History of Thomas Lord Cromwel.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A Yorkshire Tragedy.
The Tragedy of Locrine.

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

With the engraved portrait by Droeshout with Jonson's verses beneath.
Folio. *Bound in full blue morocco* (*circa* 1800), *elaborately blind-tooled, g.e.* £500

A perfect copy with the rare "Joseph Knight" imprint. Extra illustrated throughout with numerous portraits and plates, including the rare series of plates from the Rowe's first illustrated edition of Shakespeare, 1709.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

WITH NUMEROUS ANNOTATIONS.

162 FOURTH FOLIO. 1685. MR. WILLIAM SHAKESPEAR'S COMEDIES, HISTORIES, AND TRAGEDIES.

Another Copy of the FOURTH FOLIO EDITION.

A fine and perfect copy with beautiful impression of the portrait with verse below.

Folio. *Bound in Eighteenth Century russia, g.e.*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Russel-Street, Covent Garden, 1685. £475

A very interesting copy, having been carefully read by the owner about the year 1800, who has noted on the margins various readings of many of the words, especially in HAMLET.

163 COMEDIES, HISTORIES, AND TRAGEDIES.

Another Copy of the FOURTH FOLIO.

Folio. *Bound in old red morocco gilt, g.e.*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, 1685. £350

A fine copy, clean and perfect. The engraved portrait and title-page re-margined.

164 COMEDIES, HISTORIES, AND TRAGEDIES.

Another Copy of the FOURTH FOLIO.

Folio. *Original calf (repaired).*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, 1685. £250

The engraved portrait with verses beneath in facsimile, otherwise a fine tall copy. From the Library of the Duke of Leeds, with bookplate inside front cover.

165 COMEDIES, HISTORIES, AND TRAGEDIES.

Another Copy of the FOURTH FOLIO.

Folio. *Full mottled calf gilt, g.e.*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, 1685. £175

Engraved portrait in facsimile. Title-page repaired and dedication re-margined.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

FIRST ILLUSTRATED AND FIRST OCTAVO EDITION.

166 WORKES. In Six Volumes.

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

Together with the RARE SEVENTH VOLUME OF POEMS.

Portrait of Shakespeare in each volume of the Plays, a full-page illustration to each Play, and Frontispiece to the Poems.

7 vols. 8vo. *Old calf (joints repaired).*

London, Tonson, 1709.

(SEE ILLUSTRATION, PLATE NO. V). £85

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

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

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

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

With engraved portrait and illustration to each play.

To this Edition is added, A Table of the most Sublime Passages in this Author.

8 vols. Small 8vo. *Original calf, gilt backs.*

London, Printed for J. Tonson, 1714. £16 16s.

The second small and second illustrated edition of Shakespeare's works.

168 WORKS. Collated with the Oldest Copies, and Corrected; with Notes, Explanatory and Critical.

Engraved portrait of Shakespeare.

FIRST EDITION as edited by Theobald.

7 vols. Post 8vo. *Contemporary calf (joints worn).*

London, 1733. £4 4s.

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

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

THE SECOND STAGE EDITION.

PROBABLY LARGE PAPER COPY, WITH VARIATIONS IN THE PRINTING.

169 WORKS.

8 vols. Small 8vo. *A remarkable copy, being probably Large Paper, in the original boards (repaired). Many leaves uncut.*

London, Printed for J. Tonson, 1635. (1735.) £35

It varies considerably as regards the printing and the Vignette Ornament, with the other copy described in this catalogue—see next item, No. 170.

In this edition, which was used for sale at the Theatres and for supplying Pedlars, each play has a separate title-page, frontispiece and pagination.

This is one of the copies having all the General Titles dated in error 1635.

170 WORKS.

With separate title and frontispiece to each play and portrait of Shakespeare.

RARE TONSON EDITION. 8 vols. Small 8vo. *Original calf.*

London, Printed for J. Tonson, and the rest of the Proprietors, 1635 (1735). £25

Each volume has the general title misprinted 1635 for 1735.

This copy varies from the previous item in the set up of several of the plays.

171 WORKS. Collated with the Oldest Copies, and Corrected; with Notes, Explanatory, and Critical; By Mr. Theobald.

Portrait of Shakespeare and plates.

8 vols. Small 8vo. *Original mottled calf, gilt backs.*

London, Printed for H. Lintot, 1740. £5 5s.

172 WORKS. In Nine Volumes, with a Glossary. Carefully printed from the Oxford Editions in Quarto, 1744.

Portrait of Shakespeare, and plate of his Monument.

9 vols. 12mo. *Fine copy in the original boards, edges entirely uncut.*

London, Printed for John Osborn, 1747. £19 19s.

173 THE PLAYS OF WILLIAM SHAKESPEARE, in Eight Volumes, with the Corrections and Illustrations of Various Commentators; To which are added Notes, by Sam. Johnson.

With the Chandos portrait engraved by Geo. Vertue.

FIRST EDITION OF DR. JOHNSON'S VERSION, AND THE FIRST VARIORUM EDITION. 8 vols. 8vo. *Original calf gilt.*

London, Printed for J. and R. Tonson, etc., 1765. £14 14s.

The first edition edited by the famous lexicographer, the first variorum edition, and the foundation of hundreds of subsequent issues. It was acknowledged superior to any of its predecessors, and the preface commanded universal admiration.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

174 PLAYS. With Corrections and Illustrations of various Commentators; to which are added Notes by Samuel Johnson and George Steevens.

With engraved portrait, etc.

The Second Edition, Revised and Augmented. 10 vols. 8vo. *Contemporary tree-calf gilt, with the Arms of Trinity College, Dublin, on the covers of each volume.*

London, Printed for C. Bathurst, etc., 1778. £8 10s.

175 TWENTY OF THE PLAYS OF SHAKESPEARE. Being the whole Number printed in Quarto During his Life-time, or before the Restoration. Collated where there were different Copies, and Publish'd from the Originals.

4 vols. 8vo. *Bound in original calf (rebacked).*

London, Printed for J. and R. Tonson, 1766. £4 4s.

The first edition edited by George Steevens and the first set of reprints of the early quartos.

ONE OF TWENTY-FIVE COPIES ON LARGE PAPER.

176 PLAYS. With Corrections and Illustrations of Various Commentators. To which are added, Notes by Samuel Johnson and George Steevens. Revised and Augmented (with a Glossarial Index) by the Editor of Dodsley's Collection of Old Plays (Isaac Reed).

Extra Illustrated with 150 plates (chiefly portraits) by S. Harding, etc.

LARGE PAPER COPY. 15 vols. Thick 8vo. *Fine copy in old crimson morocco, g.e.*

London, Printed for T. Longman, etc., 1793. £25

Presentation copy from George Steevens to Thomas Holt White, the brother of Gilbert White, the naturalist. A. Holt White, Thomas White's son, has written on the fly-leaf of volume 1: "This was a presentation copy from Mr. Steevens to my Father." A small slip pasted on bears the following in Thomas Holt White's autograph:—"N.B.—My copy has illustrative Plates chiefly picked by Mr. Steevens.—T.H.W."

177 PLAYS. With the Corrections and Illustrations of various Commentators, to which are added Notes by Samuel Johnson and George Steevens.

With the series of about 150 portraits and plates published by Harding, inserted.

Another Copy on Large Paper. 15 vols. 8vo. *Fine copy in full morocco extra, g.e.*

London, 1793. £35

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

IN UNIQUE CONDITION.

PRINTED AT BASEL, SWITZERLAND.

178 THE PLAYS OF WILLIAM SHAKSPEARE. With the Corrections and Illustrations of Various Commentators; To which are added Notes by Samuel Johnson and George Steevens.

A NEW EDITION, revised and augmented (with a Glossarial Index) by the Editor of Dodsley's Collection of Old Plays.

23 vols. 8vo. ABSOLUTELY AS NEW, *in the original paper wrappers, with printed labels on backs, and edges entirely untrimmed.*

Basel, Printed by J. J. Tourneisen, 1799-1802. £21

No more remarkable copy could be imagined than this, which is absolutely as new.

It was printed from the 1798 London Edition.

By a curious typographical error, Volume I is dated M.DCCCC (1900) instead of M.DCCIC (1799).

179 PLAYS. With the Corrections and Illustrations of Various Commentators, to which are added Notes by S. Johnson and G. Steevens, revised and augmented by Isaac Reed. With a Glossarial Index.

Portrait.

21 vols. 8vo. *Full russia.*

London, 1813. £15 15s.

180 PLAYS. With a selection of explanatory and historical notes, from the most eminent commentators, a History of the Stage and a Life of Shakespeare by Alex. Chalmers.

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8 vols. 8vo. *Full morocco gilt, gold lines on sides, g.e.*

London, 1823. £8 15s.

181 DRAMATIC WORKS, with Notes, Original and Selected, by S. W. Singer, and Life of the Poet, by Charles Symons.

Illustrated with portrait and numerous charming woodcuts.

10 vols. 12mo. *Full new mottled calf, gilt, contents lettered, g.e.*

Chiswick, C. Whittingham, 1826. £17 17s.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

182 DRAMATIC WORKS.

With portrait and series of engraved plates by Stothard.

Thick small 8vo. *Full morocco, with inlays and gilt tooling, g.e.*

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183 WORKS. THE PICTORIAL EDITION OF THE WORKS OF SHAKESPEARE, edited by Charles Knight.

With numerous full-page and other woodcuts.

8 vols. Royal 8vo. *Half calf.*

London, N.D. (*Circa* 1840). £4 4s.

THE HALLIWELL SHAKESPEARE.

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

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

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

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

PRESENTATION COPIES FROM CHARLES KEAN.

185 PLAYS. Consisting of King Henry VIII, Winter's Tale, Tempest, King Lear, Merchant of Venice, King John, Hamlet, and King Henry V. Each as arranged for presentation at the Princess's Theatre by Charles Kean.

Bound in two volumes. 8vo. *Morocco gilt, g.e.*

London, 1855-59. £10 10s.

Each containing a presentation inscription on the title-page from Charles Kean to Miss Mary Anne Harvey.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

186 THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE, with notes by Samuel Weller Singer.
With portrait and engraved title-pages.
10 vols. Thick small 8vo. *Original cloth, uncut.*
London, 1856. £3 7s. 6d.

187 THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE. Another Copy.
10 vols. Post 8vo. *Bound by Hayday in full green morocco, g.e.*
London, 1856. £8 15s.

188 THE FIRST COLLECTED EDITION OF THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE. A Reproduction in exact facsimile of the famous First Folio, 1623, by the newly-discovered process of photo-lithography. At the suggestion, and under the superintendence of, H. Staunton.
Folio. *Original cloth.*
London, 1866. £5 10s.

189 PLAYS AND POEMS. With the purest text, and the briefest Notes, by J. Payne Collier.
8 vols. Square 8vo. *Full morocco gilt, contents lettered, uncut, t.e.g.*
London, Privately Printed for Subscribers, 1878. £21
This Privately Issued Edition by J. Payne Collier was limited to 58 copies.

190 WORKS. THE CAMBRIDGE SHAKESPEARE.
Edited by W. Aldis Wright.
LARGE PAPER COPY. SPECIAL ISSUE ON HAND-MADE PAPER.
40 vols. Imperial 8vo. *Original buckram, uncut.*
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This, the famous Cambridge edition, exhaustively notes the textual variation of all preceding editions, and supplies the best and fullest apparatus criticus.

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40 vols. in 14. *Half dark brown morocco, uncut, t.e.g.*
London, 1893-95. £35

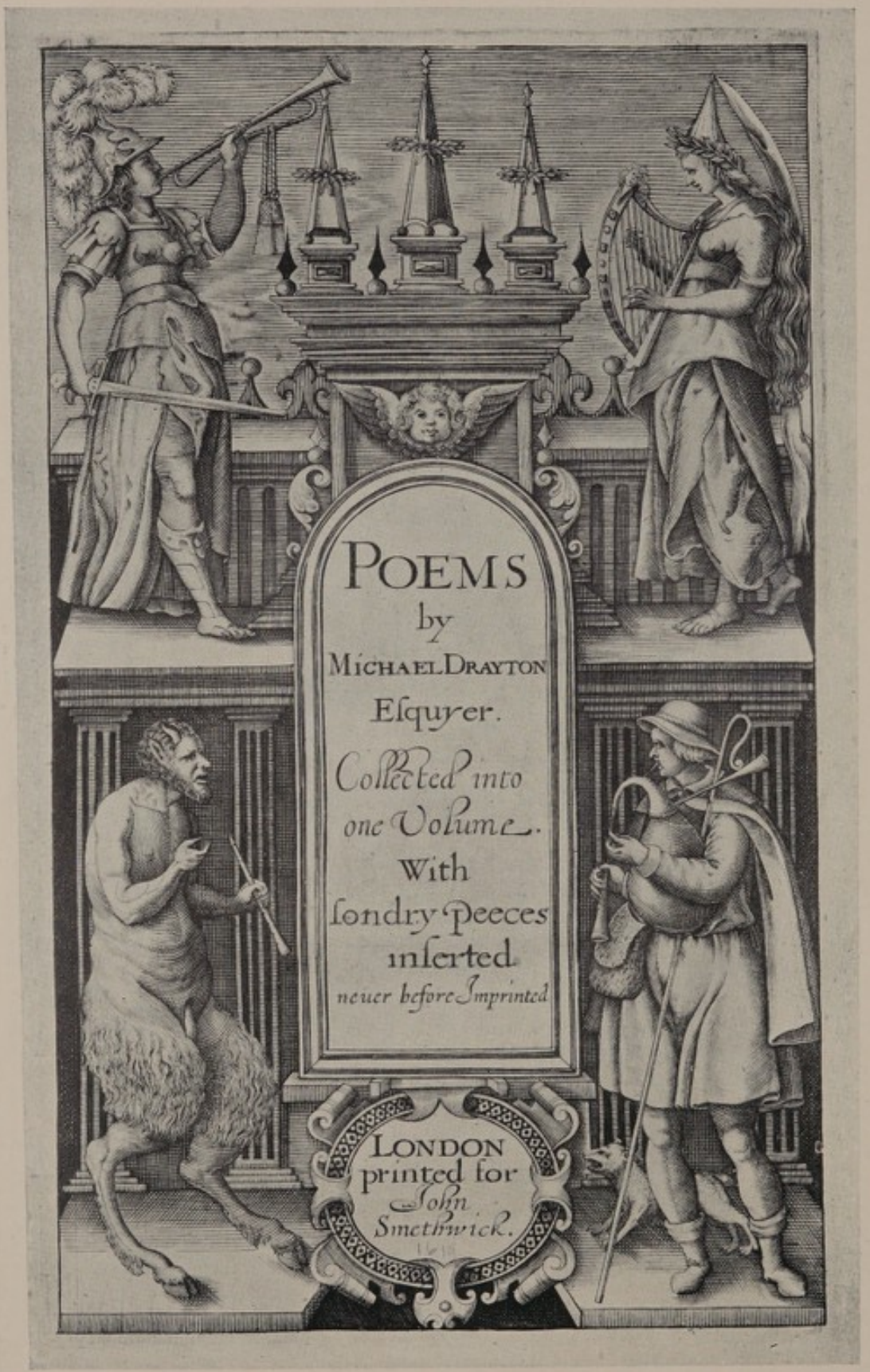
192 WORKS. The Windsor Edition. Edited with Notes by Henry N. Hudson.
With frontispieces.
39 vols. Post 8vo. *Original cloth gilt, uncut, t.e.g.*
Edinburgh, 1901. £3 10s.

PLATE VII.



First Issue of the Portrait from
BEAUMONT AND FLETCHER'S WORKS. 1647.
See Item No. 229.

PLATE VIII.



Engraved title from most complete edition of DRAYTON'S POEMS. London (1619).
See Item Nos. 263-4.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: SHAKESPEARE (W.)—*continued.*

192A COMEDIES, HISTORIES, AND TRAGEDIES; being a Reproduction in Facsimile of the First Folio Edition, 1623, from the Chatsworth Copy in the possession of the Duke of Devonshire, K.G. With Introduction and Census of Copies by Sidney Lee.

Folio. *Original rough sheepskin.*
Oxford, Clarendon Press, 1902. £16 16s.

With the Census (separate), Notes and Additions. One of 1,000 copies signed by Sidney Lee.

193 WORKS. Facsimiles of the Four Folios of Shakespeare's Works (1623, 1632, 1664, and 1685).

4 vols. Folio. *Original boards, uncut. London,* 1904-10. £18 18s.

194 THE COMPLETE WORKS, with Annotations and a General Introduction by Sidney Lee.

THE UNIVERSITY PRESS EDITION, printed in large type, and each Play in a separate volume.

40 vols. Imperial 8vo. *Original half cloth, uncut.*
New York, 1907-9. £15 15s.

A fine edition of Shakespeare, with Illustrations and Introductions.

195 WORKS. New Variorum Edition. Edited by Horace Furness.

Containing a Collation of the Ancient Copies, and of the best Modern Critical Editions, Notes, and Appendix to each Play.

19 vols. Royal 8vo. *Original cloth. London,* 1918. £23 15s.

Supersedes all previous versions in its collation of varying texts, and in fulness and richness of references.

DEKKER (Thomas), 1570?-1641?.

Possessing not only a love of poetry, but a poetical faculty of a high order, reaching in his prose as well as his verse true lyrical emotion and pathos.

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196 THE BELMAN OF LONDON. Bringing to light the most notorious Villanies that are now practised in the Kingdome. Profitable for Gentlemen, Lawyers, Merchants, Cittizens, Farmers, Masters of Housholdes, and all sorts of servants to marke, and delightfull for all men to reade.

With fine large woodcut on title of the Bellman going his rounds followed by his dog.

The Fourth impression, with new additions. Small 4to. *Morocco, g.e.*
Printed at London for Nathaniell Butter, 1616. £25

Portion added to the top margin of title and A4, A2 and 3 a little short, and a small rust hole in Sig. C4, otherwise a sound copy with some edges uncut.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: DEKKER (THOMAS)—*continued.*

197 THE MAGNIFICENT ENTERTAINMENT: Given to King James, Queene Anne his wife, and Henry Frederick the Prince, upon the day of his Maiesties Triumphant Passage (from the Tower) through his Honourable Citie (and Chamber) of London, Being the 15 of March, 1603. As well by the English as by the Strangers: With the Speeches and Songes, delivered in the severall Pageants.

FIRST EDITION. Small 4to. *Fine copy in full green morocco, g.e. by Riviere.*

Imprinted at London by T. C. for Tho. Man the yonger, 1604.

(SEE ILLUSTRATION OPPOSITE). £65

With considerable portions in verse.

This is a description of the Pageant upon the occasion of King James' State Proecssion in London, March 15, 160¾. SHAKESPEARE AND EIGHT OTHER ACTORS OF HIS COMPANY WALKED IN THIS STATE PROCESSION FROM THE TOWER OF LONDON TO WESTMINSTER. EACH ACTOR RECEIVED FOUR AND A HALF YARDS OF SCARLET CLOTH TO WEAR AS A CLOAK ON THE OCCASION, AND IN THE DOCUMENT AUTHORISING THE GRANT (now in the Public Record Office) SHAKESPEARE'S NAME STANDS FIRST ON THE LIST.

198 A TRAGI-COMEDY: Called, *Match mee in* London. As it hath beene often Presented; First, at the Bull in St. Johns-street; And lately, at the Private-House in Drury-Lane, called the Phœnix.

FIRST EDITION. Small 4to. *Original calf (rebacked).*

London, Printed by A. Alsop and T. Fawcet, for H. Seils, 1631.

£6 10s.

A scarce play. The headlines and outer edge of the text rather cut into.

THE MAGNIFICENT Entertainment:

Giuen to King *Iames*, Queene *Anne* his wife, and *Henry Frederick* the Prince, vpon the day of his Maiesties Trvumphant Passage (from the Tower) through his Honourable Citie (and Chamber) of *London*, being the 15. of March. 1603.

As well by the English as by the Strangers: VVith the speeches and Songes, deliuered in the seuerall Pageants.

Mart. *Templa Deis, mores populis dedit, otia ferro,*
Astra suis, Cælo sydera, serta Ioui.

Tho. Dekker.



Imprinted at London by I. C. for Tho. Man the yonger. 1604.

See Item No. 197.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: DEKKER (THOMAS)—*continued.*

PROBABLY UNIQUE IN FINE STATE.

199 THE FAMOUS HISTORY OF SIR THOMAS WYAT. With the Coronation of Queen Mary, and the coming in of King Philip. As it was plaied by the Queens Maiesties Servants.

FIRST EDITION. Small 4to. *Fine copy in full polished calf gilt, by Riviere.*

London, Printed by E. A. for Thomas Archer, 1607.

(SEE ILLUSTRATION OPPOSITE.) £105

Written in conjunction with John Webster. In blank verse throughout.

Of extreme rarity, only five or six other copies being known, all of which are in indifferent condition. The above copy is in fine crisp condition—one or two headlines only being just touched.

MIDDLETON (Thomas), 1570?-1627.

Possessing a strength and compass of imagination, together with a pleasing interchange of elegant imagery and tender sentiment, which entitle him to a very respectable rank among the cultivators of the Romantic drama.

---

200 THE MAYOR OF QUINBOROUGH: A Comedy. As it hath been often Acted with much Applause at Black-Fryars, By His Majesties Servants.

FIRST EDITION. Small 4to. *Fine copy in dark green morocco, g.e.*

London, Printed for Henry Herringman, 1661. £12 12s.

201 THE SPANISH GIPSIE. As it was Acted (with great Applause) at the Privat House in Drury-Lane, and Salisbury Court. Never Printed before.

FIRST EDITION. Small 4to. *Fine tall copy in half morocco.*

London, Printed by I. G. for Richard Marriot, 1653. £18 18s.

Written in conjunction with William Rowley. Chiefly in blank verse, interspersed with songs.

The plot of this play with respect to the story of Roderigo and Clara, if not borrowed from, has at least a very near resemblance to, a novel of Cervantes, called the "Force of Blood."

202 TWO NEW PLAYES.

viz. { More Dissemblers besides Women
Women beware Women

London, Printed for Humphrey Moseley and are to be sold at his Shop at the Prince's Arms in St. Pauls Churchyard, 1657.

With the exceedingly rare portrait of Middleton.

FIRST EDITION. Small 8vo. *Full morocco gilt, g.e.* £35

Each Play has a separate title-page.

At the end are ten leaves of a Catalogue of Moseley's in which is listed Shakespeare's "Two Noble Kinsmen."

THE FAMOVS Hiſtory of Sir Tho- mas Wyat.

With the Coronation of Queen Mary, and the coming in of King Philip.

As it was plaied by the Queens Maieſties Seruants.

Written by *Thomas Dickers*, And *Iohn Webſter*.

LONDON
Printed by E. A. for *Thomas Archer*, and are to be ſolde at his ſhop in the Popes-head Pallace, nere the Royall Exchange.
1607.

See Item No. 199.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: MIDDLETON (THOMAS)—*continued.*

203 WORKS. Now first collected, with some account of the Author, and Notes, by Rev. A. Dyce.

Portrait.

5 vols. Post 8vo. *Full calf gilt, m.e.*
London, 1840. £6 18s.

JONSON (Ben.), 1573?-1637.

Sir John Beaumont calls him, "Thou great refiner of our poesy." He excelled in Humour and poetical diction. His lyrics are full of grace, and delicacy, and true poetic sense.

CONTEMPORARY MANUSCRIPT PLAYS AND MASQUES OF THE TIME OF SHAKESPEARE.

204 A REMARKABLE COLLECTION OF EIGHTEEN SEPARATE MANUSCRIPTS, comprising 7 Plays and Masques and 11 other pieces in Prose and Verse of the time of Shakespeare, by Ben. Jonson and others, all in Manuscript and each written by a different hand.

Bound in one volume. Small 4to. *Seventeenth Century calf.*

(SEE ILLUSTRATION, PLATE NO. VI). £650

This remarkable collection came from the Library of the Marquis of Cholmondeley, and as far as we can trace many of the pieces are unpublished.

Comprises:—

JONSON (Ben.). CHRISTMAS HIS SHEWE. 12 pp. Written in a hand not unlike that of Ben Jonson. This is endorsed at head:

Mock-maske.
The Christmas Shewe
before the Kinge. 1615.

The fact is very important, as all extant references state that this Masque was performed before the King 1616/17, and the present Manuscript is certainly a contemporary one of 1615. The Masque itself was not printed till 1640, when the title was altered to "Christmas his Masque."

Our Manuscript differs somewhat from the printed version. The description of Christmas at commencement and the majority of the Stage directions are omitted, but it has two extra paragraphs, and there are certain slight differences in the text, and the Manuscript uses the earlier form of spelling.

In this "Christmas Masque" of Ben Jonson occurs an interesting reference to two of the original performers of Shakespeare Characters, namely, RICHARD BURBAGE, who took the title part in Hamlet, King Lear and Othello; and JOHN HEMMINGE, who is said to have been the original Falstaff.

This may possibly be the earliest known contemporary manuscript extant mentioning these two players.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: JONSON (B.): COLLECTION OF 18 MANUSCRIPTS—*continued.*

BOOT AND SPURRE. A Play. 9 pp.

Prologue, Epilogue } a Shoemaeker.
Boote } a Travelor.
Spurre } Bootes man.
Pumpe } Bootes footeman.
Shooe } a Citizen.
Shootie } Shooes page.
Slipper } a Chamberlaine.

From the writing of this Play we should assign the date as about 1600. It is evidently unpublished.

HETEROCLITANOMALONOMIA: In Five Acts. With Prologue, Epilogue and Chorus.

An interesting Play on Grammar, introducing Nomen, Vertri, and W. Lilly.

29 pp. With date at head, 1613.

This is apparently unpublished.

SANDSBURY (John). PERIANDER. A Play in Five Acts. 48 pp.

This Play is reminiscent of Shakespeare's Pericles, in fact one of the Characters in Pericles, Lysimachus, is one of the Characters in this Play. Arion, the famous musician, is also another character. Arion is referred to in Shakespeare's "Twelfth Night."

The Play is unpublished.

The Author, John Sansbury or Sandsbury, born 1576, died 1610, became Vicar of St. Giles, Oxford. He wrote verses on the death of Elizabeth, also pieces which were performed at the Colleges at Christmas.

GIGANTOMACHIA: or, Work for Jupiter. In Ten Scenes with Epilogue. 29 pp.

The Play opens with a Chorus "The Knave of Clubs."

This Play is apparently unpublished.

RISUS ANGLICANUS. Latin Play. 40 pp.

This Play introduces Ignatius Loiola, Lucifer, Martin Becanus, Thomas Fitzherbert, Pope Paul V, and others.

EDES or GEDDES (Richard). ITER BOREALE. Latin Poem. 18 pp.

The occasion of this Play was when his intimate friend Dr. Toby Mathew was about to remove to the deanery of Durham in 1584, Edes "intended to leave him on his way thither for one day's journey; but so betrayed were they by the sweetness of each other's company that he not only brought him to Durham, but for a pleasant penance wrote their whole journey in Latin verse, entitled 'Iter Boreale,' several copies of which did afterwards fly abroad."

Richard Edes (1555-1604) was Chaplain to Queen Elizabeth. In his younger days he was devoted to poetical fancies and composing of plays, mostly tragedies, and was reputed author of "Julius Caesar," a tragedy acted at Christ Church in 1582, which preceded Shakespeare's Play of the same name.

(Continued over)

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: JONSON (B.): COLLECTION OF 18 MANUSCRIPTS—*continued.*

CORBET (Dr.). SECUNDUM ITER BOREALE. Poem in English. 14 pp.

This is a record of the itinerary of four Oxford Dons on a vacation trip through Warwick, and contains a contemporary reference to Shakespeare's Play of Richard III, and Shakespeare's fellow actor Richard Burbage, who originally represented King Richard III:—

"Mine host was full of ale and history,

. . . . .

And policyes not incident to hosts,
But chiefly by that one perspicuous thing
Where he mistook a player for a king,
For when he would have said 'King Richard dyed,'
And call'd, 'A horse, a horse'—he 'Burbidge' cry'de."

This is therefore another contemporary reference to Burbage, and probably the earliest contemporary reference to Shakespeare's "King Richard III."

It is interesting to note that Corbet travelled with one of the earliest men who left a record of his travels in Shakespeare's country.

The present Manuscript has marginal nots as follows:—

The Way to Bosworth.
Richard III.
Henry VII.
Coventry.
Killingworth.
Guy's Cliffe.
Guy's Pillar.
Warwick.
The Castle at Warwick.
Sir Fulke Grevil.
Etc., Etc.

MELVILLE (Andrew). PRO SUPPLICI EVANGELICOR MINISTORU IN ANGLIA AD SERENISSIMUS REGEM. In Latin verse. 7 pp.

An Appeal to the King on behalf of the Evangelical Ministers.

A long account of Andrew Melville is given in the Dictionary of National Biography.

MELVILLE (Andrew). AUGUSTISS°. POTENTISS°. Monarchae JACOBO, Magnae Britan. Franc. et Hyb. Regi Fidei Defensori.

Ode to the King, in Latin Verse, on Charles Prince of Wales, etc. 22 pp.

HAYDOCK (Richard). ONEIROLOGIA. In Prose. 31 pp.

Richard Haydock, who flourished in 1605, was the famous Elizabethan physician. It is stated that Haydock used to see visions in the night, that he would select a text in his sleep, and discourse on it in spite of pinchings, generally denouncing the pope and high church practices.

This is "A briefe discourse of the nature of Dreames: Discoveringe howe farre the reasonable Soule exerciseth her operations in the time of Sleepe: And prooveninge that in Sleepe there can bee noe reasonable and Methodicall Speech."

This Essay on Dreams is dedicated to the King, and is unpublished.

WILLET (D.). REASONS AND MOTIVES to induce the Spiritualitye and Temporalitie of this Kingdome to graunt unto the Kings most excellent Ma^tie^. a large subsidie and Contribution. An. 1617. 20 pages.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: JONSON (B.): COLLECTION OF 18 MANUSCRIPTS—*continued.*

A TRACT concerninge the Shippinge of England. 9 pp. *Circa* 1600.

This is dedicated to Queen Elizabeth.

A DISCOURSE touching a Marriage betweene Prince Henry of England and a Daughter of Savoye. 1611. 20 pages.

This was Prince Henry, the eldest son of James I, who died at an early age. Etc., etc.

205 WORKES.

With engraved title-page by Wm. Hole and portrait of Jonson by Robert Vaughan inserted.

Folio. *Original calf.*

London, Printed by Richard Bishop, 1640. £10 10s.

206 VOLPONE; or the Foxe.

With a critical essay on the Author, by Vincent O'Sullivan, together with an eulogy of the Artist by Robert Ross.

Frontispiece, 5 initial letters and a cover design by Aubrey Beardsley.

LARGE PAPER COPY, with a duplicate set of the Initial Letters of a larger size. *Printed on Japanese Vellum.* 4to. *Original vellum gilt, t.e.g.* 1898. £8 10s.

One of 100 copies on Japanese vellum. In blank verse.

HEYWOOD (Thomas), 1575?-1650?.

"Heywood, the master of homely English life, the gentlest of all poets who have swept the chords of passion."—J. A. Symonds.

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207 THE ACTORS VINDICATION, containing, Three brief Treatises, viz., I. Their Antiquity. II. Their antient Dignity. III. The true Use of their Quality.

FIRST EDITION EDITED BY WILLIAM CARTWRIGHT.

Small 4to. *Original wrappers.*

London, Printed by G. E. for W. C. (1655). £10 10s.

With considerable portions in verse.

Slight waterstains throughout and foot of dedication just cut into. Originally published in 1612 under the title "An Apology for Actors." From this work, admirable in tone, Heywood is said to have been called by a contemporary poet "the apologetic Atlas of the stage." It was answered in "A Refutation of the Apology for Actors," by T. G., 1615, where it is noticeable that no personal attack is attempted against Heywood himself.

In the above work is to be found the supposed brief conversation with Shakespeare, the only fragment known, if genuine, of his personal opinion on any subject, if one excepts his dedications, his will, and his tombstone.

Prefixed are a number of complimentary poems and one by Heywood himself, "The Author to his Booke."

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: HEYWOOD (T.)—*continued.*

208 A CHALLENGE FOR BEAUTIE: As it hath beene sundry times Acted, by the Kings Majesties Servants: At the Blackefriers, and at the Globe on the Banke-side.

FIRST EDITION. Small 4to. *Half green morocco.*

London, Printed by R. Raworth, 1636. £18 18s.

In blank verse throughout.

The scene of this Play is laid in Spain and Portugal, King Sebastian and Queen Isabella being two of the principal characters; other characters being Spanish and English Sea Captains.

209 THE EXEMPLARY LIVES AND MEMORABLE ACTS OF NINE THE MOST WORTHY WOMEN OF THE WORLD: Three Jewes, Three Gentiles, Three Christians.

With ten engraved plates, including a three-quarter length portrait of Queen Elizabeth.

FIRST EDITION. Small 4to. *Half russia.*

London, Printed by Tho. Cotes, for Richard Royston, 1640. £12 12s.

With commendatory verses, and a full page poem before each of the nine sections.

210 THE HIERARCHIE OF THE BLESSED ANGELLS. Their names, orders, and offices. The fall of Lucifer with his Angells.

With engraved title and nine plates.

FIRST EDITION. Folio. *Original calf.*

London, Printed by Adam Islip, 1635. £15 15s.

A poem in nine books, containing some curious passages and much varied learning in the lengthy prose excursuses added to each book. Contains a long passage descriptive of the early dramatists, including Shakespeare.

211 A PLEASANT COMEDY, CALLED A MAYDEN-HEAD WELL LOST. As it hath been publickly Acted at the Cocke-pit in Drury-lane, with much Applause: By her Maiesties Servants.

With large and curious woodcut on title, which is repeated on H_3.

FIRST EDITION. Small 4to. *Full olive green morocco gilt, g.e.*

London, Printed by Nicholas Okes for John Jackson and Francis Church, 1634.

(SEE ILLUSTRATION OPPOSITE). £21

The woodcuts are slightly shaved, being considerable wider than the text itself.

A Pleaſant Comedy, called

A

MAYDEN-HEAD WELL LOST.

As it hath beene publickly Acted at the *Cocke-pit* *in Drury-lane, with much Applauſe:*

By her Maieſties *Seruants.*

Written by THOMAS HEYVVOOD.

Aut prodeſſe ſolent, aut delectare.



LONDON,

Printed by *Nicholas Okes* for *Iohn Iackſon* and *Francis Church*, and are to be ſold at the *Kings Armes* in *Cheape-ſide*, 1634.

See Item No. 211.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: HEYWOOD (T.)—*continued.*

212 THE LIFE OF MERLIN, SIRNAMED AMBROSIUS. His Prophesies, and Predictions Interpreted; and their truth made good by our English Annalls, being a Chronographicall History of all the Kings, and memorable passages of this Kingdome, from Brute to the Reign of our Royall Soveraigne King Charles; a Subject never published in this kind before, and deserves to be knowne and observed by all men.

Fine engraved frontispiece by W. Hollar, with verses beneath.

FIRST EDITION. Small 4to. *Fine copy in original calf.*

London, Printed by J. Okes, 1641. £12 12s.

Cited by Farmer in his Notes on "Hamlet." With considerable portions in verse.

213 DRAMATIC WORKS.

Now First Collected with Illustrative Notes and a Memoir of the Author.

6 vols. 1874.

CHAPMAN (George). COMEDIES AND TRAGEDIES.

Now First Collected with Illustrative Notes and a Memoir of the Author.

3 vols. 1873.

Large Paper Copies. Together 9 vols.

8vo. *Original boards, uncut.*

London, 1873-4. £8 15s.

MARSTON (John), Dramatist, 1575?-1634.

214 THE MALCONTENT. Augmented by Marston. With the Additions played by the Kings Maiesties Servants. Written by JHON WEBSTER.

THE FIRST EDITION WITH WEBSTER'S ADDITIONS.

Small 4to. *Full olive green morocco gilt.*

London, Printed by M. S. for William Aspley, 1604.

(SEE ILLUSTRATION OPPOSITE). £32 10s.

Several marginal notes just shaved, otherwise a good copy.

This play was first published earlier in the same year, but the above is the more important edition as it contains for the first time John Webster's valuable additions. On the reverse of the title is Marston's dedication to Ben Jonson showing that he was at the time, or wished to be, on very friendly terms with the older dramatist, with whom he had previously quarrelled, as indeed he did again afterwards.

Webster, in his "Indication," introduces Burbadge, Shakespeare's fellow actor. Sly the actor is also introduced quoting a line from the part of Osric in "Hamlet."

THE MALCONTENT.

Augmented by *Marſton.*

With the Additions played by the Kings Maieſties ſervants.

Written by *Ihon Webſter.*

1604.

AT LONDON
Printed by V.S. for William Aſpley, and are to be ſold at his ſhop in Paules Church-yard.

See Item No. 214.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

FLETCHER (John), 1579-1625.

215 THE ELDER BROTHER. A Comedie, acted at the Blacke Friers, by his Maiesties Servants.

FIRST EDITION. Small 4to. *Half calf.*

London, Imprinted by F. K. for J. W. and J. B., 1637. £12 10s.

In blank verse throughout. A rather short copy, but scarce.

216 THE NIGHT-WALKER, or the Little Theife. A Comedy, As it was presented by her Majesties Servants, at the Private House in Drury Lane.

FIRST EDITION. Small 4to. *Calf, g.e.*

London, Printed by Tho. Cotes, for Andrew Crooke and William Cooke, 1640. £10 10s

This drama was evidently left incomplete by the author at his death in 1625, and was finished or corrected by Shirley in 1633.

Several leaves uncut, one causing a slight defect on Fi affecting the signature and catch-word.

217 MONSIEUR THOMAS. A Comedy. Acted at the Private House in Blacke Fryers.

FIRST EDITION. Small 4to. *Full morocco, g.e. by Riviere.*

London, Printed by Thomas Harper, for John Waterson, 1639.

£15 15s.

This comedy was published after Fletcher's death by Richard Brome, who dedicated it to Charles Cotton, as a great admirer of the author's works, and added a copy of verses. About 1660, it was re-issued under the title of "Father's Own Son," by which it is mentioned indeed in the Lord Chamberlain's Accounts as early as 1639, and by Pepys, who saw it acted in 1661. He calls it "a very good play."

MASSINGER (Philip), 1583-1640.

One of the most accomplished and eloquent dramatists of his time.

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218 THE BOND-MAN: An Ancient Storie. As it hath been often acted with good allowance, at the Cock-pit in Drury-Lane: By the most Excellent Princesse, the Lady Elizabeth Her Servants.

Small 4to. *Half morocco.*

London, Printed by John Raworth for John Harrison, 1638. £10 10s.

In blank verse throughout.

An interesting copy, having been used in the Seventeenth Century as an Actor's copy, and containing numerous manuscript cancellings and instructions.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: MASSINGER (P.)—*continued.*

219 THE EMPEROUR OF THE EAST. A Tragœ-Comœdie. As it hath bene divers times acted, at the Blackfriers, and Globe Play-houses, by the Kings Maiesties Servants.

FIRST EDITION. Small 4to. *Fine large copy in red morocco gilt, g.e.*

London, Printed by Thomas Harper, for John Waterson, Anno 1632. £21

Prefixed is a poem by Sir Aston Cokaine, in which Shakespeare is mentioned. This play contains Massinger's first Prologue to any play of his writing, forced upon him by "imperious custom."

220 THE MAID OF HONOUR as it hath beene often presented with good allowance at the Phœnix in Drurie Lane.

FIRST EDITION. Small 4to. *Full polished calf gilt, g.e.*

London, 1632. £9 9s.

"The Maid of Honour" is beyond doubt to be reckoned among Massinger's most attractive productions, and those best according with the bent of his own nature."—A. W. Ward.

A few leaves cut into at foot.

221 A NEW WAY TO PAY OLD DEBTS: A Comedy. As it hath been often acted at the Phœnix in Drury Lane by the Queen's Majesty's Servants.

FIRST EDITION. Small 4to. *Full morocco gilt, g.e. by Riviere.*

London, Printed by E. P. for Henry Seyle, 1633. £18 18s.

A good copy of a scarce book. The catchwords of two leaves slightly cut into and the margins of three leaves carefully repaired, one word and three rulings being supplied in facsimile.

This play is very deservedly commended in two copies of verses by Sir Henry Moody and Sir Thomas Jay; it is one of the best of the old comedies, and still keeps the stage.

222 THE RENEGADO. A Tragœ Comedie.

As it hath beene often acted by the Queenes Maiesties Servants at the private Playhouse in Drurye Lane.

FIRST EDITION. Small 4to. *Full polished calf gilt, g.e., by Riviere.*

London, Printed by A. M. for John Waterson, 1630. £12 12s.

In blank verse throughout.

This was esteemed a good play, and is recommended by two pages of Verses by Shirley and Daniel Lakyn. It is mentioned in Sir H. Herbert's Diary: "For the Cock-pit, the Renegado or the Gentlemen of Venice, written by Massinger."

A few headlines cut into. The Mostyn copy sold for £26.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: MASSINGER (P.)—*continued.*

223 THE DRAMATICK WORKS. Revised and corrected, with Notes critical and explanatory, by John Monck Mason, Esq. With a short Essay on the Life and Writings of Massinger, inscribed to Dr. S. Johnson.

Engraved portrait of Massinger by C. Grignion.

4 vols. 8vo. *Original calf gilt.*

London, Printed for T. Davies, etc., 1779. £3 3s.

224 PLAYS. With Notes Critical and Explanatory, by W. Gifford.

Portrait.

4 vols. 8vo. *Half russia.*

London, 1805. £3 15s.

225 PLAYS. With Notes Critical and Explanatory by W. Gifford.

Portrait.

Second Edition. 4 vols. Royal 8vo. *Half morocco gilt, uncut, t.e.g.*

London, 1813. £6 6s.

Large Paper Copy of the Best Edition.

226 PLAYS. Another Copy. Second Edition.

4 vols. 8vo. *Calf gilt.*

London, 1813. £5 5s.

BEAUMONT (Francis), 1584-1616, and FLETCHER (John), 1579-1625.

Two of the greatest dramatists of the Elizabethan Age. They possessed a wonderful knowledge of stage effect, and their plays abound in striking beauties, both of thought and language.

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227 THE MAIDS TRAGEDY, As it hath been divers times Acted at the Black-Friers, by the Kings Majesties Servants.

With large woodcut on title of two men fighting a duel.

The Sixth Impression, Revised and Corrected exactly by the Original.

Small 4to. *Full dark blue morocco gilt, by Riviere.*

London, Printed for William Leaker, 1650. £5 5s.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS:
BEAUMONT (F.) AND FLETCHER (J.)—*continued.*

228 THE PILGRIM, a Comedy: As it is Acted at the Theatre-Royal, in Drury-Lane. Written originally by Mr. Fletcher, and now very much Alter'd, with several Additions. Likewise A Prologue, Epilogue, Dialogue and Masque, written by the late Great Poet Mr. Dryden, just before his Death, being the last of his Works.

4to. *Calf.*
London, Printed for Benjamin Tooke, 1700. £3 3s.

This play was revived by Sir John Vanbrugh, at the Theatre Royal in Drury Lane, with a new prologue and epilogue, and a secular masque by Dryden. It includes also a "Song of a scholar and his mistress, who, being cross'd by their friends, fell mad for one another, and now first meet in Bedlam; written by Dryden."

WITH "THE WILD-GOOSE CHASE."

229 COMEDIES AND TRAGEDIES: Never printed before, and now published by the Authours Originall Copies.

London, Printed for Humphrey Robinson, 1647.

THE WILD-GOOSE CHASE: A Comedie. Being the Noble, Last, and Onely Remaines of those Imcomparable Dramatists, Francis Beaumont and John Fletcher.

London, Printed for Humphrey Moseley, 1652.

FIRST EDITION. *With the beautiful engraved portrait by Marshall in first state.*

Folio. *Contemporary calf. London,* 1647-52.
(SEE ILLUSTRATION, PLATE No. VII). £125

The portrait in first state, the words "J. Berkenhead" being in large type.

Edited by the poet Shirley. It is dedicated to Philip Earl of Pembroke, and the publishers remind Lord Pembroke that the works "of the then expired Sweet Swan of Avon Shakespeare" were also dedicated to him.

There are probably no two books so frequently quoted from, by the various Shakespeare commentators, as the folio Beaumont and Fletcher and the folio Ben Jonson.

Shakespeare is eulogized in the commendatory verses by Denham, Howell, Buck, Cartwright, and Birkenhead.

"The dramas of Beaumont and Fletcher stand higher than those even of Ben Jonson, and, of all the dramatic writings of that day, come nearest to the magic circle which encloses Shakespeare. Their wonderful knowledge of stage effect doubtless helped their popularity. At the same time, they abound in striking beauties, both of thought and language, and the general tone of their works is of an everlasting character."

230 COMEDIES AND TRAGEDIES.

With the beautiful portrait engraved by Marshall (margins repaired, slight facsimile work at one corner).

FIRST EDITION. Folio. *Bound by Riviere in full red morocco gilt, g.e.*
London, 1647. £75

Portrait in second state with the words "J. Berkenhead" in small type.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: BEAUMONT (F.) & FLETCHER (J.)—*continued.*

231 FIFTY COMEDIES AND TRAGEDIES. All in one Volume. Published by the Authors Original Copies, the Songs to each Play being added.
With engraved portrait by William Marshall.
Large folio. *Original calf (repaired).*
London, Printed by J. Macock, for John Martyn, Henry Herringman, Richard Marriot, 1678. £17 10s.

232 WORKS. Revis'd and Corrected: With some Account of the Life and Writings of the Authors.
With engraved portraits of Beaumont and Fletcher by Geo. Vertue, and plate to each play.
LARGE PAPER COPY OF THE FIRST OCTAVO AND FIRST ILLUSTRATED EDITION.
7 vols. Royal 8vo. *Original panelled calf gilt (backs a little worn).*
London, Printed for Jacob Tonson, 1711. £12 12s.

233 DRAMATIC WORKS, printed from the text, and with the notes of the late George Colman.
Embellished with portraits.
3 vols. 8vo. *Fine copy in contemporary blue morocco gilt, gilt back, g.e.*
London, 1811. £4 10s.

234 WORKS, with an Introduction by Henry Weber.
Portraits.
14 vols. 8vo. *Half calf.*
Edinburgh, 1812. £10 15s.

BEAUMONT (Sir John), 1583-1627.

235 BOSWORTH-FIELD: With a Taste of the Variety of other Poems, left by Sir John Beaumont, Baronet, deceased: Set forth by his sonne, Sir John Beaumont, Baronet; and dedicated to the King's most Excellent Majestie.
FIRST EDITION. Small 8vo. *Original calf.*
London, Printed by Felix Kyngston from Henry Seile, 1629. £30
From the library of John Drinkwater, with his bookplate and a note by him on the fly-leaf:—
"John Drinkwater,
1920.
A Perfect copy, in original binding, of the very rare first edition. Fine margins.
Pages 181-2 (Sig. N3) are missing from every known copy of this book."
Prefixed are numerous eulogistic poems by Francis Beaumont, Ben. Jonson, Mi. Drayton, Thomas Hawkins, etc.
Jonson, in his prefatory verses, writes:—
"This book will live; it hath a genius; this
Above his reader, or his praiser, is."

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: BEAUMONT (SIR J.)—*continued.*

236 POEMS. Edited with Memorial-Introduction and Notes and Engraving of Grace-Dieu, by the Rev. Alexander B. Grosart.

Large Paper Copy. 8vo. *Original cloth, uncut.*
Blackburn, Printed for Private Circulation, 1869. £2 2s.

Only 106 copies printed for The Fuller Worthies' Library.

ROWLEY (William), 1585?-1642?

237 A MATCH AT MIDNIGHT. A Pleasant Comœdie: As it hath beene Acted by the Children of the Revells.

FIRST EDITION. Small 4to. *Half morocco.*
London, Printed by Aug. Mathewes, for William Sheares, 1633. £21

Some portions in blank verse.

238 A NEW WONDER, A WOMAN NEVER VEXT: A pleasant conceited Comedy: Sundry times Acted: never before printed.

FIRST EDITION. Small 4to. *Bound by Riviere in full dark green crushed levant, gilt, g.e.*
London, Imprinted by G. P. for Francis Constable, 1632. £18 18s.

This diverting play met with great success. In blank verse throughout. The Hoe copy.

CAREW (Thomas), 1589?-1639?

"One of the most perfect masters of lyrical form in English poetry. He possesses a command of the overlapped heroic couplet, which for sweep and rush of rhythm cannot be surpassed anywhere."—Geo. Saintsbury.

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239 COELUM BRITANICUM: A Masque at White-hall in the Banquetting-House, on Shrove-Tuesday-Night, the 18. of February, 1633.

FIRST EDITION (FIRST ISSUE, with the errors in pagination).

Small 4to. *Fine copy bound in full levant morocco gilt, g.e.*
London, Printed for Thomas Walkley, 1634. £31 10s.

The Actors in this Masque were King Charles I, Duke of Lenox, Earl of Devonshire, Earl of Holland, Earl of Newport, Earl of Elgin, Viscount Grandeson, Lord Rich, and others.

The first issue of this piece is very scarce. The above is a very fine copy from the library of Jerome Kern with his leather book label inside front cover. Paged 1-21, 20, 21, 24-32, 30, 28, 29. The second issue was entirely reset, in some cases different type being used.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: CAREW (T.)—*continued.*

240 COELUM BRITANICUM: A Masque at White-hall in the Banquetting-House. FIRST EDITION (the Issue with the errors in pagination corrected). Small 4to. *Full levant morocco gilt, g.e.*
London, Printed for Thomas Walkley, 1634. £21

SAMPSON (William), 1590?-1636?

241 THE VOW BREAKER. Or, The Faire Maide of Clifton. In Notinghamshire as it hath beene divers times Acted by severall Companies with great applause.

With curious woodcut on separate leaf.

FIRST EDITION. Small 4to. *Fine copy in full dark green crushed levant, inside dentelles, g.e.*

London, Printed by John Norton and are to be sold by Roger Ball at the signe of the Golden Anchor in the Strand, neere Temple-Barre, 1636.

(SEE ILLUSTRATION OPPOSITE.) £28

Based on a rare chapbook, entitled "Bateman's Tragedy; or the perjured Bride justly rewarded; and Ritson's popular ballads. Written partly in blank verse and partly in prose and concluding with an interview between the mayor of Nottingham and Queen Elizabeth respecting the navigation of the river Trent.

Refers to the sub-play in Shakespeare's "Midsummer Night's Dream":—"Bal.: Nay, in that moode you shall have him, instead of presenting *Pyramus and Thisbe*, personate *cato Censorius*. . . ."

MAY (Thomas), 1595-1650.

"A dramatic poet capable of writing admirable blank verse of the stronger sort, and often pithy in the substance of his diction."—A. W. Ward.

OF SHAKESPEARIAN INTEREST.

242 THE HEIRE. A Comedie. As it was Acted by the Company of the Revels, 1620. Written by T. M.

FIRST EDITION. Small 4to. *Fine copy in full polished calf gilt, g.e.*

London, Printed by Augustine Mathewes, for Thomas Jones, 1633. £12 12s.

With the original blank before the title and "Epilogue" at end. For the most part in blank verse.

Prefixed is a poem addressed to the author by Thomas Carew (2 pp.).

The plot, language, and conduct of this play are all admirable, and many of the situations interesting; it met with great applause, and is highly commended in Carew's verses. The demand of the king, that Leucothoë shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakespeare's *Measure for Measure;* as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's *Much ado about Nothing;* and the enmity of the two houses reminds us of *Romeo and Juliet.*



See Item No. 241.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: MAY (T.)—*continued.*

243 LUCAN'S PHARSALIA: or, The Civill Warres of Rome, betweene Pompey the great, and Julius Caesar. The whole ten Bookes. Englished by Thomas May Esquire.

With engraved title and metrical explanation.

Small 8vo. *Fine copy in original vellum.*

London, Printed for Thomas Jones and John Marriott, 1627. £4 10s.

The whole volume is dedicated "To the True Lover of all good Learning, and just honour of his owne Ranke, William, Earle of Devonshire, &c." A dedication was originally prefixed to each Book, but these were subsequently cancelled. According to Hazlitt no entirely perfect copy seems to be known.

244 THE VICTORIOUS REIGNE OF KING EDWARD THE THIRD. Written in Seven Bookes.

With brilliant impression of the engraved portrait of the King.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for Thomas Jones and John Marriott, 1627. £4 10s.

In verse throughout. Dedicated "to the Most High and Mighty Monarch, Charles, by the Grace of God, King of Great Brittaine."

SHIRLEY (James), 1596-1666.

"One of the last of the Seventeenth-century playwrights who interspersed their dialogue with passages of poetic beauty, at once appropriate to the sentiment of the situation and capable of carrying their audience to a higher imaginative level."—A. W. Ward.

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245 THE DUKES MISTRESS, as it was presented by her Majesties Servants at the private House in Drury Lane.

FIRST EDITION. Small 4to. *Half calf.*

London, 1638. £3 3s.

Some headlines cut into.

246 THE HUMOROUS COURTIER: A Comedy, as it hath been presented with good applause at the private house in Drury Lane.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by T. C. for William Cooke, 1640. £5 5s.

A little cut into and the last two leaves supplied from a smaller copy. In blank verse throughout.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

SHARPHAM (Edward), fl. 1607.

247 CUPIDS WHIRLIGIG. As it hath bene sundrie times Acted, by the Children of his Maiesties Revels.

Small 4to. *Full morocco gilt, g.e., by Riviere.*

London, Imprinted by Tho. Creede, 1616. £37 10s.

Headlines and title cut into at top. A scarce piece with "The Prologue" in verse, also other verses interspersed.

TOMKIS (Thomas), fl. 1614.

248 ALBUMAZAR. A Comedy presented before the Kings Majestie at Cambridge the ninth of March, 1614. By the Gentlemen of Trinity Colledge.

FIRST EDITION. Small 4to. *Full morocco, g.e.*

London, Printed by Nicholas Okes for Walter Burre, and are to be sold at his Shop, in Pauls Church-yard, 1615. £18 18s.

In blank verse throughout. Several leaves slightly cut into at head, and one or two letters missing on A2.

This scarce play, published anonymously, was written by Thomas Tomkis, organist of the Chapel Royal, and acted before King James on the day above mentioned.

Dryden prefixed a Prologue to the edition of 1668.

249 ALBUMAZAR. Another Edition. Newly revised and corrected by a speciall Hand.

Small 4to. *Half morocco.*

London, Printed by Nicholas Okes, 1534. £6 6s.

With the preliminary leaf bearing the signature A2. The Second, but First Complete, Edition.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

WEBSTER (John) fl. 1620.

"In passing onward to John Webster, we come into the presence of a poet to whom a foremost place has been rarely denied among the later writers of the great age of our drama, and in whom it is impossible not to recognise a genius of commanding originality."—A. W. Ward.

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250 THE DEVILS LAW-CASE: or, When Women goe to Law, the Devill is full of Business. A new Trage comedy. The true and perfect Copie from the Originall. As it was approvedly well Acted by her Maiesties Servants.

FIRST EDITION. Small 4to. *Calf gilt, g.e.*

London, Printed by A. M. for John Grismand, 1623.

(SEE ILLUSTRATION OPPOSITE.) £65

A good copy of an extremely rare piece. Dedicated to Sir Thomas Finch, Bart.

251 THE WHITE DEVIL, or, The Tragedy of Paulo Giordano Vrsini, Duke of Brachiano, with The Life, and Death, of Vittoria Corombona, the famous Venetian Curtizan. As it hath bin divers times Acted, by the Queenes Maiesties Servants, at the Phœnix, in Drury-lane.

Small 4to. *Fine copy in full polished calf.*

London, Printed by I. N. for Hugh Perry, and are to be sold at his Shop at the Signe of the Harrow in Brittains-burse, 1631. £25

One word in imprint cut into at side, and one or two marginal notes shaved, otherwise a fine copy.

The phrase "white devil" seems to have grown into use from this source as an expression for a shrew.

This is the second edition of this piece, the first having appeared in 1612.

252 DRAMATIC WORKS. Edited by William Hazlitt.

4 vols. 12mo. *Full calf gilt.*

London, 1857. £2 15s.

The Deuils Law-case.

OR,

When Women goe to Law, the Deuill is full of Buſineſſe.

A new Tragecomædy.

The true and perfect Copie from the Originall.

As it was approouedly well Acted by her Maieſties Seruants.

Written by IOHN WEBSTER.

Non quam diu, ſed quam bene.



LONDON,
Printed by *A. M.* for *Iohn Griſmand*, and are to be ſold at his Shop in Pauls Alley at the Signe of the Gunne. 1623.

See Item No. 250.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS: WEBSTER (J.)—*continued.*

253 THE TRAGEDY OF THE DUTCHESSE OF MALFY. As it was Presented privately, at the Black-Friers and publiquely at the Globe, By the Kings Maiesties Servants. The perfect and exact Coppy, with diverse things printed, that the length of the Play would not beare in the Presentment.

FIRST EDITION. Small 4to. *Full polished calf gilt, by Riviere.*

London, Printed by Nicholas Okes, for John Waterson, 1623.

(SEE ILLUSTRATION OPPOSITE.) £85

Inner margin of title and lower margin of a few leaves repaired. A good copy of a very rare piece. A soiled copy in the Huth Sale sold for £158.

The scene lies at Amalfi, Rome, etc., and the story of it is well known in history. Lope de Vega wrote a play on the same subject, called *El Mayordomo de la Duquessa de Amalfi;* and besides the historians of Naples, Goulart has given the tale a place in his *Histoires Admirables;* Bandello has worked it up in one of his novels; and it is found in an English dress in Painter's *Palace of Pleasure.* Burbage, Taylor, Lowin, and other eminent actors of the day, performed parts in the tragedy.

DAVENPORT (Robert), fl. 1623.

254 KING JOHN AND MATILDA. A Tragedy. As it was Acted with great Applause by her Majesties Servants at the Cock-pit in Drury-lane.

FIRST EDITION. Small 4to. *Fine copy in half morocco.*

London, Printed for Andrew Pennycuicke in the Year 1655. £8 10s.

With the original blank leaf at end. One of the scarcest of Davenport's plays. The part of Matilda is said to have been taken by Andrew Pennycuicke the publisher. This play is under some obligation to Shakespeare, and has a scene of considerable length in which the King resigns his crown to the Pope's Legate.

SHIRLEY (Henry), d. 1627.

255 THE MARTYR'D SOULDIER: As it was sundry times Acted with a generall applause at the Private house in Drury-lane, and at other publicke Theaters. By the Queenes Maiesties Servants.

FIRST EDITION. Small 4to. *Calf.*

London, Printed by I. Okes, 1638. £12 12s.

In blank verse throughout.

Dedicated to Sir Kenelm Digby by John Kirke. This is the only play by Henry Shirley that was printed, and even this was posthumous; but he was the author of at least four others, entered on the books of the Stationers' Company in 1653.

With the bookplates of Herschel V. Jones and the Bridgewater Library. The Huth copy sold for £22.

THE TRAGEDY OF THE DVTCHESSE Of Malfy.

As it was Preſented priuatly, at the Black-Friers; and publiquely at the Globe, By the Kings Maieſties Seruants.

The perfect and exact Coppy, with diuerſe *things Printed, that the length of the Play would* not beare in the Preſentment.

VVritten by *Iohn Webſter.*

Hora. —— *Si quid* ——
—— *Candidus Imperti ſi non his vtere mecum.*

LONDON:

Printed by NICHOLAS OKES, for IOHN WATERSON, and are to be ſold at the ſigne of the Crowne, in *Paules* Church-yard, 1623.

See Item No. 253.

ELIZABETHAN AND JACOBEAN PLAYWRIGHTS—*continued.*

ROWLEY (Samuel), d. 1633?

256 THE NOBLE SOULDIER: or, A Contract Broken, justly Reveng'd. Written by S. R.

FIRST EDITION. Small 4to. *Bound by Riviere in full levant morocco, g.e.*

London, Printed for Nicholas Vavasour, 1634. £18 18s.

Chiefly in blank verse.

This Play, according to Mr. Fleay, was produced as early as 1602, although not printed until 1634. A few headlines slightly cut into.

257 WHEN YOU SEE ME, YOU KNOW MEE. Or the famous Chronicle Historie of King Henry the Eight, with the birth and vertuous Life of Edward Prince of Wales. As it was played by the High and Mighty Prince of Wales his Servants.

With fine woodcut of Henry the Eighth on title.

Small 4to. *Full red morocco gilt, g.e., by Riviere.*

London, Printed by B. A. and T. F. for Nath. Butter, 1632.

(SEE ILLUSTRATION OPPOSITE.) £24

The early editions of this piece are extremely scarce. Considerable portions in blank verse.

Small portion of title at top in facsimile, and one or two headlines cut into.

The plot is to be found in Lord Herbert's "Life of Henry VIII," and other English historians. It deals with incidents in the reign of Henry VIII, apparently between 1537 and 1540, though there is no strict adherence to historical fact. The play is chiefly remarkable for the buffoonery in which the disguised king and his companion, "Black Will," indulge when seeking nocturnal adventures in the city of London, and for the rough jesting of two fools, William Summers and Cardinal Wolsey's fool Patch. Fletcher and Shakespeare possibly owed something to Rowley's effort when preparing their own play of "Henry VIII." Rowley's title doubtless suggested that of Thomas Heywood's "If you know not me, you know nobody." (1605-6).

NAPIER (John, laird of Merchiston), 1550-1617.

Inventor of logarithms.

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258 A PLAINE DISCOVERY, of the Whole Revelation of St. John: set downe in two treatises. Set foorth by John Napier, Lord of Marchiston. And now revised, corrected and inlarged by him.

Small 4to. *Old calf.*

Edinburgh: Printed by Andrew Hart. 1611. £3 3s.

With extracts from the "Oracles of Sibylla" translated into English verse, at end.

VVHEN YOV SEE ME,

You know mee.

Or the famous Chronicle Hiſtorie of King HENRY the Eight, with the birth and vertuous *Life of* EDVVARD *Prince of Wales.*

As it was played by the High and Mighty Prince of Wales *his Servants.*

By SAMVEL ROVVLY, Servant to the Prince.



LONDON

Printed by *B. A.* and *T. F.* for *Nath: Butter*, and are to be ſold at his ſhop in St. *Pauls* Church-yard, neare St. *Auſtins* Gate.

1632.

See Item No. 257.

(c) LATE ELIZABETHAN AND JACOBEAN VERSE.

FLORIO (John), 1553?-1625.

WITH VERSES ASCRIBED TO SHAKESPEARE.

259 ESSAYES WRITTEN IN FRENCH BY MICHAEL LORD OF MONTAIGNE, ETC. Done into English, according to the last French edition, by John Florio.

With engraved portrait of Florio by Wm. Hole.

Folio. *Original calf (repaired).*

London, Printed by Melch. Bradwood for Edward Blount and William Barrett, 1613. £15 15s.

With many portions rendered in English verse.

The verses "Concerning the honour of books," ascribed to Shakespeare's pen at Sig. A4, are printed in this edition for the first time.

"Since Honor from the Honorer proceeds.
How well do they deserve that memorie
And leave in bookes for all posterities
The names of Worthyes, and their vertuous deedes
When all their glorie els, like water weedes
Without their element, presently dyes
And all their greatness quite forgotten lyes:
And when, and how they florisht no man heedes
How poore remembrances, are statutes Toomes
And other monuments that men erect
To Princes, which remaine in closed roomes
Where but a few behold them; in respect
Of Bookes, that to the universall eye
Shew how they liv'd, the other where they lye."

HARRINGTON (Sir John), 1561-1612.

260 ORLANDO FURIOSO. In English Heroical Verse by S^r^ John Harrington, of Bathe, Knight, now thirdly revised and amended, with the addition of the Author's Epigrams.

Engraved title with medallion portraits, and full-page engravings in the text.

LARGE PAPER COPY. Folio. *Scored calf.*

London, Printed by G. Miller. 1634. £15 15s.

The translator, Sir John Harington, was godson of Queen Elizabeth. Among other things, he translated for the amusement of the ladies of the court the story of Giocondo, from the twenty-eighth book of Ariosto's "Orlando Furioso," and his translation was handed about in manuscript till it fell into the hands of the queen. She reprimanded Harington for corrupting the morals of her ladies by translating the least seemly part of Ariosto's work, and ordered him as a punishment to leave the court for his country house till he had made a translation of the whole. To this we owe the translation of the "Orlando Furioso," which was first published in folio in 1591, and reissued in 1607 and 1634. It is written in the same stanza as the original, and is easy and flowing. It is rather a paraphrase than a translation. As a preface to it Harington wrote "An Apologie of Poetrie," an essay in criticism which resembles Sir Philip Sidney's treatise of the same name. The most remarkable part of it is that concerned with his use of metre, especially his defence of two-syllabled and three-syllabled rhymes. (D.N.B.).

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

DANIEL (Samuel), 1562-1619.

261 THE CIVILE WARES betweene the Howses of Lancaster and Yorke corrected and continued by Samuel Daniel, one of the Groomes of hir Maiesties most honorable Privie Chamber.

With engraved title by T. Cockson, in the centre of which is a portrait of the author (neatly remargined).

FIRST EDITION of the complete work.

Thick small 4to. *Bound by Bedford in full crimson morocco gilt, g.e.*

London: Printed by Nicholas Okes, for Simon Waterson, 1623. £16 16s.

A fine tall copy. Slight repair to top blank margin of title. In verse throughout. The printed title reads: "The Whole Workes of Samuel Daniel Esquire in Poetrie," and besides the "Civile Wares" contains "The Tragedy of Philotas," "Hymens Triumph," "The Queenes Arcadia," "The Tragedie of Cleopatra," "A Letter from Octavia to Marcus Antonius," etc., each with a separate title.

DRAYTON (Michael), 1563-1631.

"Michael Drayton, contemporary of Spencer and Sir Philip Sydney, and for fame and renown in poetry, not much inferior in his time to either."—Ed. Phillips.

262 POEMS. Newly Corrected by the Author.

Small 8vo. *Original calf.*

London, Printed by W. Stansby for John Smethwicke, 1613. £7 15s.

This Edition contains a Complimentary Sonnet addressed "To M. Michael Drayton," by Thomas Greene, the friend and fellow-townsman of Shakespeare; see Capell's Catalogue of Shakespeariana.

Coleridge remarks "The number of passages in Drayton's Heroic Epistles almost identical with lines of Shakespeare prove that one must have been indebted to the other."

263 POEMS. Collected into one volume, with sondry peeces inserted never before imprinted.

With fine impression of the rare engraved title and portrait of Drayton on the reverse of the title by Wm. Hole.

THE MOST COMPLETE AND BEST COLLECTED EDITION.

Thick small folio. *Fine copy in original half calf.*

London, Printed by W. Stansby for John Smethwicke (1619).

(SEE ILLUSTRATION, PLATE NO. VIII). £40

Bound in at the end is the major part of Drayton's "Polyolbion," with fine impressions of the maps.

"The Odes," "The Owl," "The Eclogues," and "The Man in the Moon," appear in this edition only. Each portion has a distinct title-page, and embraces the author's dedication of the separate poems, besides the commendatory verses addressed to him on their publication.

LATE ELIZABETHAN AND JACOBEAN VERSE: DRAYTON (M.)—*continued.*

264 POEMS. Collected into one volume. With sondry peeces inserted never before imprinted.

With fine impression of the rare engraved title and portrait of Drayton on the reverse of the title by Wm. Hole.

THE MOST COMPLETE AND BEST COLLECTED EDITION.

London, Printed by W. Stansby for John Smethwicke (1619).

THE BATTAILE OF AGINCOURT. Fought by Henry the fift of that name, King of England, against the whole power of the French: under the Raigne of their Charles the sixt, Anno Dom. 1415. The Miseries of Queene Margarite, the infortunate Wife, of that most infortunate King Henry the sixt. Nimphidia, the Court of Fayrie. The Quest of Cinthia, etc.

London, Printed for William Lee, 1627.

Bound together. Small folio. *Old calf.*

(SEE ILLUSTRATION, PLATE NO. VIII). £35

Besides the title poem, the second work contains the first editions of "Nimphidia," "The Miseries of Queen Margarite," and the "Elegies." Among the latter is one addressed to George Sandys, "Theasurer for the English Colony in Virginia," and another on the Poets and Poesie in which Drayton delivers his judgment on the merits of various contemporary poets, including Ben Jonson, Marlowe, Chapman, Daniel, Beaumont, Spenser, Churchyard, Sidney, Drummond, Nash, Shakespeare.

To this work is prefixed a 3 pp. commendatory poem by Ben Jonson.

This copy lacks the rare engraved portrait by Hole.

265 POLYOLBION. A Chorographicall Description of all the Tracts, Rivers, Mountains, Forests and other Parts of this renowned Isle of Great Britain.

Engraved title, portrait of Henry, Prince of Wales, and maps.

Small folio. *Fine copy in brown morocco extra, g.e., by Riviere.*

Printed for I. Marriott, I. Grismand, and Thomas Dewe, 1622.

(SEE ILLUSTRATION, PLATE NO. IX). £35

In verse throughout. Both parts, as published in one volume. With the verses before the engraved title and both printed titles.

266 WORKS. (With Essay on his Life and Writings.)

With engraved frontispiece of his monument.

4 vols. 8vo. *Old calf, gilt backs.*

London, Printed by J. Hughs, for W. Reeve, 1753. £6 10s.

A fine copy of the best edition of Drayton's works.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

SYLVESTER (Josuah), 1563-1618.
Poet and translator.

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267 DU BARTAS. HIS DIVINE WEEKES, AND WORKES, with a Compleate Collection of all the other most delight-full Workes: Translated and written by yt famous Philomusus, Josuah Sylvester, Gent.

With the elaborate emblematic engraved title by Elstracke.

Folio. *Fine copy in the original calf.*

London, Printed by Humphray Lownes, 1621. £10 10s.

Translated into English verse.

The First Collected Edition, perfect, with the original blanks. From the Library of John Drinkwater, with his signature, and a note in his autograph.

EDMONDES (Sir Clement), 1564?-1622.

268 OBSERVATIONS UPON CAESARS COMENTARIES. By Clement Edmundes, Remembrancer of the cittie of London.

With engraved title, containing small oval portraits of Henry Prince of Wales; oval woodcut portrait of Julius Caesar on leaf before the title; and numerous folding battle-plans, etc.

Folio. *Original calf, with the Arms of George Wilmer, in gilt, on each cover.*

No place, printer, or date. (London, c. 1612). £8 10s.

Dedication to Henry Prince of Wales. With commendatory verses in English by Ben Jonson, Samuel Daniel, and Josuah Silvester. George Wilmer's copy (died 1626), with his signature on the engraved title.

269 THE COMMENTARIES OF C. JULIUS CAESAR. Whereunto is adjoyned the Eighth Commentary of the Warres in Gallia; together with the Life of Caesar, and an Account of his Medals.

Revised, Corrected, and Enlarged.

With engraved title and battle-plans.

Folio, *original calf. London, Printed by R. Daniel,* 1655. £4 4s.

With commendatory verses prefixed.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WYRLEY (William), 1565-1618.

Antiquary and Rouge Croix pursuivant.

270 THE TRUE USE OF ARMORIE, Shewed by Historie, and plainly proved by example: the necessitie thereof also discouered: with the manner of differings in ancient time, the lawfulnes of honorable funerals and moniments: with other matters of Antiquitie, incident to the advancing of Banners, Ensignes, and marks of noblenesse and cheualrie.

FIRST EDITION. Small 4to. *Original calf.*

London, I. Jackson for Gabriell Cawood, 1592. £16 16s.

This little work embodies some valuable historical research in regard to the early origin and significance of heraldic emblems. It was dedicated "To the Right honourable the Lords and others, the professors of martiall discipline." The "True Use of Armorie" only fills 28 pages, but to it Wyrley appended two historical Poems of his own composition; they were in seven-line stanzas, and were entitled respectively "Lord Chandos" and "Capitall de Buz," pp. 29-108, and 109-159, respectively.

The title-page is within an ornamental border, this ornamentation being coloured. "The True Use of Arms" is adorned with numerous Coats of Arms, some of which have been emblazoned.

JAMES I, King of England, 1566-1625.

271 BAZILIKON DORON.

FIRST EDITION printed in England.

Small 8vo. *Fine copy in original calf.*

At London, Imprinted by Felix Kyngston, for John Norton, according to the copie printed at Edenburgh, 1603. £6 6s.

With a sonnet, "The Argument," prefixed.

The first edition printed at London. Although it bears the imprint of Felix Kyngston, it was probably printed by Robert Waldegrave. In this issue the Royal Scots shield found at the foot of p. 154 in the Edinburgh issue is replaced by a formal woodcut ornament.

Bearing a contemporary signature at the end of the First Book: "Robert Ladington, 1603."

WOTTON (Sir Henry), 1568-1639.

272 RELIQUIAE WOTTONIANAE; or, A Collection of Lives, Letters, Poems; With characters of Sundry Personages; and other Incomparable Pieces of Language and Art.

With engraved portraits of Sir Henry Wotton, the Earl of Essex, the Duke of Buckingham and Charles I.

FIRST EDITION. Thick 12mo. *Original calf.*

London, Printed by Thomas Maxey, for R. Marriot, G. Bedel, and T. Garthwait. 1651. £6 6s.

LATE ELIZABETHAN AND JACOBEAN VERSE: WOTTON (SIR H.): RELIQUIAE WOTTONIANAE—*continued.*

Contains characters and observations of Queen Elizabeth, Earl of Essex, Earl of Leicester, Lord Robert Cecil, Sir Philip Sidney, King James I, Sir Francis Bacon, and other observations of the Courts of Queen Elizabeth and King James.

Cited by Boswell in his notes on "Othello." At page 425 is an account of the burning of the Globe Theatre whilst Shakespeare's Play of "King Henry VIII" was being acted.

AINSWORTH (Henry), 1571-1622.

PRINTED ABROAD.

273 THE BOOK OF PSALMS: Englished both in Prose and Metre. With Annotations, opening the words and sentences, by conference with other scriptures. By H. A.

FIRST EDITION.

Imprinted at Amsterdam, by Giles Thorp, 1612.

SOLOMON'S SONG OF SONGS: In English Metre: With Annotations and References to other Scriptures, for the easier understanding of it. By Henry Ainsworth.

FIRST EDITION.

(*Amsterdam*), *Printed in the yeare of our Lord,* 1623.

Bound together. 4to. *Contemporary calf. London,* 1612-23. £8 10s.

Title to the first piece a little discoloured.

Henry Ainsworth (1571-1622) was the leader of the Separatist Congregation at Amsterdam, an associate of John Robinson, the pastor of the American pilgrim fathers before his retirement to Leyden, a fine type of the Elizabethan puritan—learned, sincere, earnest, and uncompromising. He attached himself to those who were styled "Brownists," who, under the name of "Independents," afterwards played so important a part in English history. Ainsworth was first "teacher" of the church of which Francis Johnson was minister, then minister for twelve years. This was a busy time; for, in addition to the work of the pastoral office, he wrote a lengthy series of controversial and other works, all of which are now rare.

DONNE (John), 1573-1631.

His Poems cover an extraordinary range in subject, and are throughout marked with a strange originality almost equally fascinating and repellant.

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274 POEMS, by J. D. With Elegies on the Author's Death.

With fine engraved portrait of Donne by Wm. Marshall and verses beneath by Izaak Walton.

Small 8vo. *Full morocco, g.e., by Riviere.*

London, Printed by M. F. for John Marriot, 1635. £21

The second edition of Donne's Poems, but the first in which the Marshall portrait is found. It also contains 37 poems not in the first edition.

With "The Printer to the Understanders," 5 pp.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

HALL (Joseph, Bishop of Exeter), 1574-1656.

"He was commonly called our English Seneca, for the purenesse and plainesse, and fulnesse of his style. Not unhappy at Controversies, more happy at Comments, very good in his Characters, better in his Sermons, best of all in his Meditations."—Thomas Fuller.

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275 VIRGIDEMIARUM SIXE BOOKES. First three Bookes, of Tooth-lesse Satys. 1. Poeticall. 2. Academicall. 3. Morall.

London, Printed by John Harison, for Robert Dexter, 1602.

VIRGIDEMIARUM: The three last Bookes. Of byting Satyres. Corrected and amended with some Additions, by I. H.

Imprinted at London for Robert Dexter, at the signe of the Brasen Serpent in Paules Churchyard, 1599.

CERTAINE WORTHYE MANUSCRIPT POEMS of great Antiquitie Reserved long in the Studie of a Northfolke Gentleman. And now first published by J. S(ylvester).

1. The Statly Tragedy of Guistard and Sismond.
2. The Northern Mothers Blessing.
3. The Way to Thriftie.

Imprinted at London for R. D. 1597.

Bound together. 12mo. *Full brown morocco gilt, g.e. London,* 1597-1602. £37 10s.

These three pieces, though always found in one volume, have different titles, and signatures. Each page is printed within ornamental top and bottom borders, and the printer's device appears on each title.

The first three books of Satires appeared originally in 1597, the last three in 1598. The above is the third edition of Books i-iii, and the second of Books iv-vi. Of the "Certaine Poems" there was only a single impression. The piece called there "The Northern Mothers Blessing," is a late text of the old English poem, "How the goode wife thaught hir daughter."

Pope thought these satires the best poetry and truest satire in the English language.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WEEVER (John), Poet and antiquary, 1576-1632.

276 ANCIENT FUNERALL MONUMENTS within the United Monarchie of Great Britaine, Ireland, and the Islands adjacent, with the dissolved Monasteries therein contained: their Founders and what eminent persons have beene in the same interred.

As also the Death and Buriall of Certaine of the Bloud Royall: the Nobilitie of these Kingdomes and entombed in forraine Nations, etc.

Fine portrait and engraved title by T. Cecill, and several woodcuts.

FIRST EDITION. Folio. *Original calf.*

London, Thomas Harper, 1631. £7 7s.

With considerable portions in English verse.
Complete with the rare Index (7 leaves), which is generally missing.
"To the historian and biographer the book is invaluable." (D.N.B.).
Consult Halliwell-Phillipps' "Memoranda on Hamlet," 1879, page 64.

BURTON (Robert), 1577-1640.

277 THE ANATOMY OF MELANCHOLY. What it is, with all the kinds, causes, symptomes, prognostickes and severall cures of it. In three Partitions, with their severall sections, members and sub-sections. Philosophically, Medicinally, Historically opened and cut up.

With elaborately engraved title in compartments by C. le Blon.

The fourth edition, corrected and augmented by the Author.

Folio. *Fine copy in original calf.*

Oxford, Printed for Henry Cripps, 1632. £18 18s.

With the leaf of the "Argument of the Frontispiece" before the title, in verse. Contains also "The Authors Abstract of Melancholy," two full pages in verse, and various short verses in the text.

CORYATE (Thomas), Traveller, 1577?-1617.

278 CORYATS CRUDITIES HASTILY GOBLED UP IN THE FIVE MONETHS TRAVELLS IN FRANCE, SAVOY, ITALY, RHETIA, COMMONLY CALLED THE GRISONS COUNTRY, HELVETIA ALIAS SWITZERLAND, ETC.

Three Crude Veines are presented in this Booke following (besides the foresaid Crudities) no lesse flowing in the body of the Booke, then the Crudities themselves, two of Rhetoricke and one of Poesie. . . . Then in the Posterne of them looke, and thou shalt find the Posthume Poems of the Authors Father, comming as neere Kinsemen to the worke, being next of blood to the Booke, and yonger brothers to the Author himselfe.

With the rare engraved plates, including those of the Author and the Venetian Courtesan.

FIRST EDITION.

Thick small 4to. *Bound by Bedford in full morocco gilt, g.e.*

London, Printed by W. S., 1611. £22 10s.

(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE: CORYATE (T.): CORYATS CRUDITIES—*continued.*

Wanting the engraved title and the Explication of the Emblems. Also the errata leaf. Otherwise a fine sound copy.

Despairing of ever getting his travels published, Coryate applied to every person of eminence whom he knew, and to many whom he could scarcely have known at all, to write commendatory verses upon himself, his book, and his travels, and by his unwearied pertinacity and unblushing importunity, contrived to get together the most extraordinary collection of testimonials which have ever been gathered in a single sheaf. More than sixty of the most brilliant and illustrious literary men of the time were among the contributors to his strange farrago, the wits vying with one another in their attempts to produce mock heroic verses, turning Coryate to solemn ridicule. Among the number are found the name of Ben. Jonson, Sir J. Harrington, Dudley Digges, R. Cotton, John Donne, H. Holland, Inigo Jones, John Gifford, Richard Corbet, G. Chapman, Michel Drayton, etc. Ben. Jonson undertook to edit these amusing panegyrics, which actually fill 108 pp. of the first edition of Coryate's Crudities.

An absolutely complete copy is rarely met with, only three or four copies being known to exist.

279 CORYAT'S CRUDITIES, hastily gobled up in five months travells in France, Savoy, Italy, &c.

With 10 *illustrations.*

2 vols., 8vo. *Half vellum, uncut, t.e.g. Glasgow,* 1905. £4 4s.

One of 100 copies printed on hand-made paper.

280 CORYAT'S CRUDITIES. Ordinary Copy.

2 vols., 8vo. *Original cloth, uncut, t.e.g. Glasgow,* 1905. £2 10s.

SCOTT (Thomas), 1580?-1626.

281 ROBERT EARLE OF ESSEX, his Ghost, sent from Elizian: To the Nobility, Gentry, and Communaltie of England.

Two parts. FIRST EDITION. First issue, with Part II, misdated 1642.

Small 4to. *Calf. Printed in Paradise,* 1624. £4 4s.

With the original blank leaf between parts I and II. A little stained throughout. This tract is written against the marriage of Prince Charles with the Infanta of Spain. Interspersed are considerable portions in verse.

CORBET (Richard), 1582-1635.

One of the most remarkable among the clerical poets of the earlier half of the seventeenth century.

282 POETICA STROMATA: or, A Collection of Sundry Peices in Poetry: Drawne by the known and approved Hand of R. C.

12mo. *Old calf (rebacked). Anno.* 1648. £16 16s.

This volume of Poems has not the place of printing or publication. It was probably printed abroad.

The longest poem in the volume is entitled: ITER BOREALE (contained on pages 39-66), and is a record of the itinerary of four Oxford Dons on a Vacation Trip. John Drinkwater's copy, with his signature and bookplate, also note in his autograph.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FLETCHER (Phineas), 1582-1650.

"He may without injustice to his brother Giles be said to be the most distinguished Spenserian in our seventeenth-century literature."

---

283 LOCUSTAE, vel Pietas iesuitica. (The Locusts, or Apollyonists).

FIRST EDITION.

Apud Thomam & Joannem Bucke, celeberrimae Academiae Typographos. 1627.

THE PURPLE ISLAND; or, The Isle of Man. Together with Piscatorie Eclopes and other Poeticall Miscellanies.

Title in red and black.

FIRST EDITION.

Printed by the Printers to the Universitie of Cambridge, 1633.

Small 4to. *Fine copies bound together in contemporary calf.*

(SEE ILLUSTRATION OVERLEAF). £65

Also contains a fine copy of the second edition of Giles Fletcher's "Christ's Victorie and Triumph in Heaven and Earth over and after Death." Cambridge: Printed for Francis Green, 1632; from which Milton is said to have borrowed for his "Paradise Regained."

Phineas Fletcher's "Locustae" is extremely rare. It is divided into two parts, the first in Latin and the second in English. The first part is dedicated to Sir Roger Townshend, the patron of Phineas's brother Giles, and has commendatory verse by S. Collins. The second is dedicated to Lady Townshend and has prefatory verse by H. M., perhaps Henry More. The poem is a sustained attack on Roman Catholicism, and the English version is said to have suggested to Milton his immortal work of "Paradise Lost."

Fletcher's "Purple Island" is cited by Dyce in his edition of "The Tempest." Drake ("Shakespeare and his Times," pages 622, 623), says that, although not published until 1633, these poems were certainly written before 1610.

It is written in twelve cantos of seven-line stanzas, and is an elaborate allegorical description of the human body, and of the vices and virtues to which man is subject. There are many anatomical notes in prose. The body is represented as an island, of which the bones stand for the foundation, the veins for brooks, and so forth in minute detail. Fletcher imitates the "Faery Queene." Quarles calls him "the Spencer of this age," and Fletcher eulogises his master in canto vi, stanzas 51-2.

With the second title, "Piscatorie Eclogs," etc., and the rare last leaf containing the verses of Francis Quarles addressed to the author.

LOCVSTÆ,

VEL

PIETAS IESVITICA.

Per

PHINEAM FLETCHER
Collegii Regalis
CANTABRIGIÆ.

Apud THOMAM & IOANNEM BVCKE,
celeberrimæ Academiæ Typographos.

Ann. Dom. MDCXXVII.

See Item No. 283.

LATE ELIZABETHAN AND JACOBEAN VERSE: FLETCHER (P.)—*continued.*

284 THE PURPLE ISLAND; or, The Isle of Man.

Together with Piscatorie Ecloges and other Poeticall Miscellanies.

Title in red and black.

FIRST EDITION. Small 4to. *Old half morocco.*

Printed by the Printers to the Universitie of Cambridge, 1633. £18 18s.

Good unwashed copy with the second title-page, "Piscatorie Eclogs," etc., and the rare last leaf containing the verses of Francis Quarles addressed to the author.

SELDEN (John), 1584-1654.

John Selden, sometimes styled "The great dictator of learning of the English nation," and pronounced by Grotius, his antagonist, to be the glory of it, was a man of as extensive and profound knowledge as any of his age. Like a man of genius, he was not content with walking in the beaten track of learning, but was for striking out new paths, and enlarging the territories of Science.

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285 TITLES OF HONOR.

FIRST EDITION. Small 4to. *Vellum.*

London, By William Stansby for John Helme, 1614. £4 4s.

Dedicated to his friend and Chamberfellow, Edward Heyward. Prefixed is a long poem by Ben Jonson: "To His Honord Friend Mr. John Selden," extending to 3½ pp.

"In the first part he deals with the titles and dignities of emperors, kings, and other rulers, beginning with the inquiry whether there were kings before the flood. In the second part he deals with inferior titles, commencing with those of heirs-apparent to thrones; and finally discusses feminine titles, honorary attributes, such as 'clarissimus' and 'illustris,' and the laws of precedence." (D.N.B.).

Referred to by Donne in his "Illustrations" of Hamlet, and also cited by him in his "Clowns and Fools of Shakespeare."

DRUMMOND (William), 1585-1649.

286 POEMS, by that most Famous Wit, William Drummond of Hawthornden.

With the rare etched portrait of Drummond by R. Gaywood.

Small 8vo. *Old calf.*

London, Printed for Richard Tomlins, 1656. £15 15s.

A few headlines, catchwords and signatures cut into, also the bottom corner of one or two leaves at end repaired. Otherwise a sound and desirable copy of a rare piece.

With the dedicatory leaf to Sir John Scot, Poems to the Author by Edward Phillips, John Spotswood, Mary Oxlie, etc.

With several corrections in a contemporary hand.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FRAUNCE (Abraham), Fl. 1587-1633.

A poet of considerable merit, receiving much encouragement and support from Sir Philip Sidney and his sister the Countess of Pembroke.

THE SOURCE OF SHAKESPEARE'S LEGAL KNOWLEDGE.

287 THE LAWIERS LOGIKE, exemplifying the praecepts of Logike by the practise of the common Lawe.

FIRST EDITION. Small 4to. *Fine Large Copy in full red morocco gilt, g.e.*

London, Imprinted by William How, for Thomas Gubbin, and T. Newman, 1588.

(SEE ILLUSTRATION OPPOSITE). £52 10s.

With the rare folding leaf "A generall Table of the whole Booke," and the original blank leaf between the first and second books.

Dedicated to the Earl of Pembroke in rhymed hexameters. Quotations from English and Latin poets appear in the text, and Fraunce appends Virgil's second eclogue in the original and in his own hexametrical translation, afterwards reprinted at the end of the "Ivychurch," as well as analyses of the Earl of Northumberland's case and of Stanford's crown pleas.

Dibdin, speaking of Fraunce's "Lawier's Logike," says:—"It is one of the most elegant and instructive volumes of Philology with which I am acquainted."

Quoting from the Halliwell-Phillipps Sale Catalogue:—

"It is believed by Shakespearian critics that it was from this volume that Shakespeare acquired much of his legal knowledge. The following passage is a fair specimen of its style: 'The like absurditye would it be for a man of our age to affectate such words as were quite worn out at heels and elbowes long before the nativitie of Geffray Chaucer. The seconde is, when doubtful and ambiguous words bee used, as that

'All the maydes in Camberwell,
May dance in an egg-shell.'

Of a little village of London, where Camberwell may be taken for the well in the towne, or the towne itselfe. So the Mayre of Erith is the best Mayre next to the Mayre of London, where the towne, God knows, is a poor thing, and the Mayre thereof a seely fellow, yet it is the very next to London because there is none between.' Further on the author gives a translation of Virgil's 2nd Eclogue in English hexameters, and then proceeds to give a logical analysis of it."

THE LAWIERS LOgike, exemplifying the *præcepts of Logike by* the practise of the common Lawe, by

Abraham Fraunce.

AT LONDON, Imprinted by William How.

1588.

See Item No. 287.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WITHER (George), 1588-1667.

"It is now universally recognised that Wither was a poet of exquisite grace."—Sidney Lee.

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288 ABUSES STRIPT, AND WHIPT; or, Satyrical Essayes. (In verse).

With the very rare oval portrait of Wither, by W. Holle (which is found only in a very few copies) and the woodcut of a satyr before the "Scourge," which is unmutilated.

12mo. *Full calf gilt, g.e., by Bedford.*

London, 1615. £18 18s.

This book on its first appearance gave serious offence to the authorities, for reasons that are not apparent. Each of the twenty Satires discloses the evils lurking in abstractions, like Revenge, Ambition, Lust, Weakness, and the like, and, although some of the anecdotal digressions may have had personal application, the clue is lost."—(D.N.B.).

The book was popular, four editions being published in 1613, and others followed in 1614, 1615, and 1617.

289 ABUSES STRIPT, and whipt. Reviewed and enlarged.

With the rare oval portrait of Wither by W. Holle, and the woodcut (unmutilated) of a satyr before the "Scourge."

Small 8vo. *Original vellum.*

London, Printed by Humfrey Lownes, for Francis Burton, 1617.

£10 10s.

290 BRITAINS REMEMBRANCER: Containing a Narration of the Plague lately past; a Declaration of the Mischief present; and a Prediction of Judgments to come. (In verse).

FIRST EDITION. *A complete copy with the rare engraved title and leaf of versified explanation facing it.*

Small 8vo. *Russia, gilt edges, by Roger Payne (joints repaired). Imprinted for Great Britain, and are to be sold by John Grismond in Ivie Lane.* 1628. £10 10s.

Small hole through first two leaves.

LATE ELIZABETHAN AND JACOBEAN VERSE: WITHER (G.)—*continued.*

291 CARMEN EUCHARISTICON: A Private Thank-Oblation, Exhibited to the Glory of the Lord of Hosts, for the timely and wonderfull Deliverance, vouchsafed to this Nation, in the routing of a numerous Army of Irish Rebells before Dublin, by the Sword of his valiant Servant, Michael Jones, Lieutenant-Generall for the Parliament of England.

FIRST EDITION. 8 pp., small 4to. *Half calf.*

London, Printed by Robert Austin, 1649. £10 10s.

In verse throughout. A rare piece.

292 A COLLECTION OF EMBLEMS, ANCIENT AND MODERNE: Quickened with Metricall Illustrations, both Morall and Divine: and disposed into Lotteries, that Instruction, and Good Counsell, may bee furthered by an Honest and Pleasant Recreation.

With fine impression of the beautiful engraved title by William Marshall, the large portrait of Wither by John Payne, and all the choice emblematical engravings by Crispin Pass; together with the rare leaf of Poetical Explanation facing the engraved title; the page of Lotteries at end, and all the separate Title Pages.

FINE COPY. Folio. *Straight grain morocco, gold lines on side, full gilt back, gilt edges.*

London, Printed by A. M. for Henry Taunton, 1635.

(SEE ILLUSTRATION, PLATE NO. X). £27 10s.

"I (that was never so sullenly wise) have alwaies intermingled Sports with Seriousness in my Intentions; and taken in verball-conceites, as they came to hand, without Affectation; but, having, ever aymed, rather to profit my Readers, than to gaine their praise, I never pumpe for those things; and am, otherwhile, contented to seeme Foolish (yea, and perhaps, more foolish than I am) to the Overweening-Wise; that, I may make others wiser than they were: And (as I now doe) am not ashamed to set forth a Game at Lots, or (as it were) a Puppet-Play in Pictures, to allure men to the more serious observation of the profitable Morals, couched in these Emblems, Nevertheless (if some have sayd, and thought truly) my Poems have instructed, and rectified many people in the Course of Honest-living (which is the best Wisdome) much more than the Austerer Volumes of more criticall Authors; who, are by the common-sort, therefore onely, judged wise, because they composed Books, which few understand, save they who need them not." (Preface to the Reader.)

Outer margin of first title supplied.

LATE ELIZABETHAN AND JACOBEAN VERSE: WITHER (G.)—*continued.*

293 THE GREAT ASSISES HOLDEN IN PARNASSUS BY APOLLO AND HIS ASSESSOURS: at which Sessions are arraigned.

Mercurius Britanicus.
Mercurius Aulicus.
Mercurius Civicus.
The Scout.
The Writer of Diurnalls.
The Intelligencer.
The Writer of Occurrences.
The Writer of Passages.
The Post.
The Spye.
The Writer of Weekly Accounts.
The Scottish Dove, &c.

FIRST EDITION. Small 4to. *Old morocco.*

London, Printed by Richard Cotes, for Edward Husbands, 1645.

(SEE ILLUSTRATION OPPOSITE.) £65

Describing the proceedings of Apollo's Court at the Trial of the false poets of the day. Tasso is despatched:—

"With all his Cavalry, to scoure the borders
Of high Parnassus, and low Helicon,
And to bring in alive, or dead, each one
That had discovered been, or to defile
The Presse with Pamphlets scarrilous, and vile,
Or to have traduc'd with malignant spirits,
Persons of honorable worth, and merits."

Shakespeare is mentioned as one of the Jurors. Sir Francis Bacon is Chancellor of Parnassus; Sir Philip Sidney, High Constable of Par; Ben. Jonson, Keeper of the Trophonian Denne; John Taylour, Cryer of the Court; Edmund Spenser, Clerk of the Assises, etc.

"John Taylour, then the Courts shrill Chanticleere,
Did summon all the Jurors to appeare:
Hee had the Cryers place: an office fit,
For him that hath a better voyce, than wit.
Hee, who was called first in all the list,
George Withers hight, entitled Satyrist;
Then Cary, May, and Davenant were call'd forth;
Renowned Poets all, and men of worth,
If wit may passe for worth. Then Sylvester,
Sands, Drayton, Beaumont, Fletcher, Massinger,
Shakespeare, and Heywood, Poets good and free;
Dramatick writers all, but the first three:
These were empanell'd all, and being sworne
A just and perfect verdict to returne." Etc.

The "Spye" refuses to be tried by "Histriomicke Poets":—

"These mercinary pen-men of the Stage,
That foster the grand vises of this age,
Should in this Common-wealth no office beare,
But rather stand with us Delinquents here:
Shakespear's a Mimicke, Massinger a Sot,
Heywood for Aganippe takes a plot:
Beaumont and Fletcher make one poet, they
Single, dare not adventure on a Play." Etc., etc.

THE GREAT ASSISES Holden in *PARNASSUS* BY APOLLO AND HIS ASSESSOVRS:

At which Seſſions are Arraigned

Mercurius Britanicus.
Mercurius Aulicus.
Mercurius Civicus.
The Scout.
The writer of Diurnalls.
The Intelligencer.
The writer of Occurrences.
The writer of Paſſages.
The Poſt.
The Spye.
The writer of weekly Accounts.
The Scottiſh Dove, &c.

LONDON,
Printed by *Richard Cotes*, for *Edward Husbands*, and are to be ſold at his Shop in the *Middle Temple*, 1645.

See Item No. 293.

LATE ELIZABETHAN AND JACOBEAN VERSE: WITHER (G.): THE GREAT ASSIZES—*continued.*

Sir Edwin During-Lawrence, in his Book "Bacon is Shakespeare," devotes considerable space to the above work, maintaining that it proves Bacon as the greatest of Poets and Shakespeare as a mere non-entity. He writes:—

"In 1645 there was published 'The Great Assizes holden in Parnassus by Apollo and his assessours.' . . . This work is anonymous but is usually ascribed to George Withers and in it Bacon as Lord Verulan is placed first and designated 'Chancellor of Parnassus,' that is 'Greatest of Poets.'"

"A little examination will teach us that the Jurors are really the same persons as the Malefactors, and that, on the reverse of the title, we ought to read right across the page as if the dividing line did not exist."

"William Shakespeare is 'The Writer of Weekly Accounts.' This exactly describes him, for the only literature for which he was responsible was the accounts sent out by his clerk or attorney."

"This clear statement that the actor Shakespeare was not a poet but only a tradesman who sent out his 'weekly accounts" is, I think, here for the first time pointed out. It seems very difficult to conceive of a much higher testimony to Bacon's pre-eminence in poetry than the fact that he is placed as 'Chancellor of Parnassus' under Apollo. But a still higher position is accorded to him when it is suggested that Apollo feared that he himself should lose his crown which would be placed on Bacon's head." Etc.

294 MAJOR WITHER'S DISCLAIMER. Being a Disavowment of a late Paper, entituled, The Doubtfull Almanack lately published in the name of the said Major Wither.

FIRST EDITION. Small 4to. *Half red morocco gilt.*

Printed by R. Austin, 1647. £4 4s.

With two pages in verse at end.

295 WHAT PEACE TO THE WICKED? or, An Expostulatorie Answer to a Derisorie Question, Lately made Concerning Peace. By a Free-man, though a Prisoner.

8 pp. Small 4to. *Bound by Bedford in full polished calf, g.e.*

Printed in the Year 1646. £9 10s.

This is a Poem in short rhyming couplets, printed in double column, denouncing the Clergy for the dissensions of 1645, evidently written and published by Wither whilst in prison on account of his book "Justiciarius Justificatus," which was examined by a Committee of the House of Commons and voted to be "false and scandalous." This is one of the pieces which, according to Wither, became so scarce that he was led to give extracts from it in his "Ecchoes from the Sixth Trumpet."

296 POETICAL WORKS, comprising:—

JUVENILIA, a Collection of Poems. 2 vols. 1622.

FAIR VIRTUE. 1622.

Edited, with Notes and Observations, by J. M. Gutch.

3 vols. Post 8vo. *Full calf gilt, g.e.*

London, 1820-63. £3 10s.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

BRAITHWAITE (Richard), 1588-1673.

297 BARNABEES JOURNALL, UNDER THE NAMES OF MIRTILUS AND FAUSTULUS SHODOWED: for the Travellers Solace lately published, to most apt numbers reduced, and to the old Tune of BARNABE commonly chanted.

(*Engraved frontispiece in facsimile.*)

THE EXCESSIVELY RARE FIRST EDITION. 12mo. *Bound by Riviere in full crushed levant morocco extra, g.e.*

No place or date. (*John Haviland,* 1638.) £45

This was dedicated to Sir Alexander Radcliffe, Braithwaite's intimate friend.

The present copy is the EXCESSIVELY RARE FIRST EDITION, and was supposed by Mr. Haslewood, from the style of the ornaments used, to have been printed by John Haviland.

The work commences with some lines "Loyall Pheander to his Royall Alexander"; and others, "Upon this Worke," "To the Traveller," "To the Translator," "The Index of this Work," and a closing distich, each occupying a separate page. The first part begins on Sig. B1, and at the end of this are four lines "Upon Bacchus Bush and Barnabees Nose, an Epigram, or Nose-twitching Dilemme"; and a "Corollarie." Each part has a separate title. At the end of the second part are some lines "Upon the Errata's," and a Sapphic verse, "Jam Venus Vinis," etc. The fourth part ends on Sig. Dd3, after which are some leaves occupied with another distich; lines "Upon the Errata's" (three pages); "To Philoxenus"; the song of "Bessie Bell"; and the volume closes with two pages on the Errata.

The number of editions through which the work has gone since its first appearance sufficiently testifies the popular nature and attractions of the Itinerary.

(The Christie Miller copy sold for £152 in 1924, and that had the frontispiece defective.)

298 A COMMENT UPON THE TWO TALES OF OUR ANCIENT, RENOWNED, AND EVER-LIVING POET SR. JEFFRAY CHAUCER, KNIGHT. Who, for his Rich Fancy, Pregnant Invention, and Present Composure, deserved the Countenance of a Prince, and his Laureat Honour. THE MILLER'S TALE, and THE WIFE OF BATH.

FIRST EDITION. Small 8vo. *Half morocco, t.e.g.*

London, Printed by W. Godbid, 1665. £5 5s.

With portions in verse, in black letter. The H. V. Jones—J. L. Clawson copy.

299 DRUNKEN BARNABY'S FOUR JOURNEYS TO THE NORTH OF ENGLAND. In Latin and English Verse. To which is added, BESSY BELL.

With engraved frontispiece.

12mo. *Original calf (rebacked).*

London, Printed for S. Illidge, 1716. £1 10s.

LATE ELIZABETHAN AND JACOBEAN VERSE: BRAITHWAITE (RICHARD)—*continued.*

300 A STRAPPADO FOR THE DIVELL. (In verse.) With an Introduction by the Rev. J. W. Ebsworth.

8vo. *Full morocco extra, by Zaehnsdorf, uncut, t.e.g.*

Boston, 1878. £2 18s.

One of 10 copies only printed on Whatman paper.

HERBERT (George), 1593-1633.

Divine and poet. His literary style was greatly influenced by Donne.

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301 THE TEMPLE. Sacred Poems and Private Ejaculations.

The Second Edition. 12mo. *Original calf (rebacked).*

Printed by T. Buck, and R. Daniel, 1633. £9 9s.

302 COMPLETE WORKS, in Verse and Prose, now first fully Collected and Collated, with the Original and Early Editions and MSS. Edited by Rev. A. B. Grosart.

Portrait.

Large Paper Copy. 3 vols. Royal 8vo. *Original cloth, uncut.*

London, 1874. £2 18s.

Privately printed for The Fuller Worthies' Library. Only 106 copies issued.

HOWELL (James), 1594?-1666.

303 DENDROLOGIA: Dodona's Grove; or the Vocall Forrest.

Engraved vignette on title, frontispiece, and two plates, engraved by Merian.

FIRST EDITION. Folio. *Original calf (rebacked).*

London, 1640. £5 5s.

A political allegory in prose, dealing with the state of Europe, especially of England between the years 1603 and 1640.

With dedicatory verses "To the Prince," verses "To the Knowing Reader," "To the Common Reader," and "To the Criticall Reader." Commendatory verses by Henry Wotton, etc.

LATE ELIZABETHAN AND JACOBEAN VERSE: HOWELL (J.)—*continued.*

304 THE NUPTIALLS OF PELEUS AND THETIS. Consisting of a Mask and a Comedy, or the Great Royall Ball, Acted lately in Paris six times by The King in Person, The Duke of Anjou, etc.

FIRST EDITION. Small 4to. *Fine copy in full polished calf gilt, g.e., by Riviere.*

London, Printed for Henry Herringman, 1654. £21

This very scarce piece is in verse throughout.

The Second Part has a separate title, "The Nuptials of Peleus and Thetis, a new Italian comedy, made English by a nearer adherence to the original than to the French translation."

The Masque was incorporated by Lord Lansdowne in his version of the "Merchant of Venice," which was acted in 1701 for the benefit of Dryden's family.

WILSON (John), 1595-1674.

305 CHEERFUL AYRES (OR BALLADS) FOR THREE VOYCES. (The Bassus Volume.)

Oblong small 4to. *Calf.*

Oxford, 1660. £10 10s.

This contains, set to music, three of Shakespeare's famous songs:—

"Full Fathom Five."
"Where the Bee sucks."
"Lawne as white as driven snow."

VERSTEGAN (Richard), Antiquary, fl. 1565-1620.

306 A RESTITUTION OF DECAYED INTELLIGENCE, IN ANTIQUITIES; concerning the most noble and renowned English Nation.

With copperplate engravings in the text.

FIRST EDITION. Small 4to. *Original vellum.*

Printed at Antwerp, 1605. £5 5s.

Of Shakespearean interest—referred to by Knight in his Notes on the "Merchant of Venice."

With commendatory verses prefixed signed "R.B.," "Tho. Shelton," "S.V.," "Fr. Tregian," "A Greneway," and "Rafe Radclyf," occupying five pages. Also cortains a two-page poem by Verstegan: "Verses of the Authors concerning this his woork."

YOUNG (Bartholomew), Translator, fl. 1577-1598.

THE FOUNDATION ROMANCE OF SHAKESPEARE'S "TWO GENTLEMEN OF VERONA" AND "PYRAMUS AND THISBE."

307 DIANA OF GEORGE OF MONTEMAYOR: Translated out of Spanish into English by Bartholomew Yong of the Middle Temple Gentleman.

Title within woodcut border.

FIRST EDITION. Folio. *Original half calf.*

At London, Printed by Edm. Bollifant, Impensis G. B., 1598. £24

(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE: YOUNG (B.):
DIANA OF GEORGE OF MONTEMAYOR—*continued.*

With many pages entirely in verse.

This old pastoral romance is credited with being the foundation of Shakespeare's "Two Gentlemen of Verona," and of "Pyramus and Thisbe," in "Midsummer Night's Dream." The poetry with which it is bestrewn is repeated in great part in "England's Helicon," 1600, and in Sir Philip Sidney's "Arcadia." The latter is also said to have had a hand in its translating.

HOBBY (Thomas), fl. 1588.

308 THE COURTIER OF COUNT BALDESAR CASTILIO, devided into foure Bookes; verie necessarie and profitable for young Gentlemen and Gentlewomen abiding in Court, Pallace, or Place, done into English by Thomas Hobby; in three languages Italian, French, and English, this latter being printed in Black Letter; with title printed within woodcut border.

Small 4to. *Original calf.*

London, Printed by John Wolfe, 1588. £21

With commendatory verses by Thomas Sackville on the reverse of the title.

According to Drake ("Shakespeare and his Times") this is one of the books which "Shakespeare was well acquainted with." A writer in the Athenaeum points out that Shakespeare found in Castillonnois the description of the famous swordsman (Peter Mount), who is alluded to in Hamlet.

JONES (William), fl. 1590.

309 TWO DISCOURSES OF MASTER FRANCES GUICCIARDIN, which are wanting in the thirde and fourth Bookes of his Historie, in all the Italian, Latin, and French Coppies heretofore imprinted; Which for the worthinesse of the matter they containe, were published in those three Languages at Basile 1561. And are now for the same cause doone into into English.

Printed in English, Italian, Latin and French, in parallel columns: the English in Black Letter, the others in Roman type.

Small 4to. *Old calf.*

London, William Ponsonbie, 1595. £10 10s.

This translation is by William Jones, who has also appended his translation of three of Petrarch's Sonnets, on the reverse of the title.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

ALLOTT (Robert), fl. 1600.

THE FIRST POETICAL ANTHOLOGY IN THE ENGLISH LANGUAGE.

310 ENGLAND'S PARNASSUS; or, The Choysest Flowers of our Modern Poets, with their Poeticall Comparisons.

FIRST EDITION. Small 8vo. *Full morocco gilt, g.e.*

Imprinted at London for N(icholas) L(ing), C(uthbert) B(urly) and T(homas) H(ayes), 1600. £105

This is the first Poetical Anthology of English Literature, and is also the most valuable.

This extremely rare selection from Shakespeare, and other poets, has enabled Editors to assign to their true authors various pieces not otherwise known. It has also preserved numerous verses of the Elizabethan and ante-Elizabethan period nowhere else to be met with, and the names of poets who are not otherwise known in literary history than by their mention in England's Parnassus. It has hitherto been the custom to consider that the initials R.A. at the foot of the dedication to Sir Thomas Mounson concealed the name of Robert Allot, but Mr. Collier, who devotes three pages to a description, has adduced very plausible reasons for identifying them with Robert Armin, Actor and Author, who was a member of Shakespear's company in 1603. Among other early English Authors the following are referred to:—

Shakespeare (Wm.)	referred to	79 times.
Chapman (George)	,,	69 ,,
Churchyard (Thomas)	,,	5 ,,
Daniel (Samuel)	,,	115 ,,
Dekker (Thomas)	,,	17 ,,
Drayton (Michael)	,,	163 ,,
Gascoigne (George)	,,	42 ,,
Greene (Robert)	,,	32 ,,
Harrington (Sir John)	,,	106 ,,
Jonson (Ben)	,,	13 ,,
Lodge (Thomas)	,,	108 ,,
Marlowe (Christopher)	,,	33 ,,
Marston (John)	,,	16 ,,
Middleton (Christopher)	,,	25 ,,
Middleton (Thomas)	,,	3 ,,
Nash (Thomas)	,,	2 ,,
Peele (George)	,,	13 ,,
Sidney (Sir Philip)	,,	47 ,,
Spencer (Edmund)	,,	255 ,,
Surrey (Earl of)	,,	11 ,,

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

BODENHAM (John), fl. 1600.

311 THE GARDEN OF THE MUSES.

Woodcut ornament on title.

12mo. *Fine copy bound by Riviere in full blue morocco gilt, g.e.*

Printed at London by E. A. for John Tap, 1610. £52 10s.

Outer blank margins of title, first and last leaves slightly restored. Prefixed are poems to John Bodenham, signed A. M., A. B., W. Rankins, and R. Hathaway. It is suggested that R. Hathaway was a relative of Shakespeare's wife Anne.

This rare work consists of between three and four thousand poetical quotations from contemporary author, interspersed with Bodenham's poetical additions. Mr. Charles Crawford, in Appendix D to Ingleby's "Shakespere Allusion Book," 1909, makes the statement that 213 of the passages quoted or misquoted are taken from Shakespeare, being distributed as follows:—

Love's Labour Lost: 5 quotations.
Romeo and Juliet: 12 quotations.
Richard II: 47 quotations.
Richard III: 13 quotations.
Henry VI: 10 quotations.
Venus and Adonis: 34 quotations.
Lucrece: 91 quotations.

Twenty-three quotations are also made from the anonymous play of "Edward III," and Crawford writes: "It is a most extraordinary thing that so much notice should have been taken of this play; and, that being so, I can only conclude that Bodenham, like many modern heretics, including my poor humble self, believe Shakespeare to have been the author of Edward III."

PETERSON (Robert), fl. 1600.

312 GALATEO OF MAISTER JOHN DELLA CASA, ARCHEBISHOP OF BENEVENTA. Or rather, A treatise of the manners and behaviours, it behoveth a man to use and eschewe, in his familiar conversation. A worke very necessary and profitable for all Gentlemen, or other. First written in the Italian tongue, and now done into English by Robert Peterson, of Lincolnes Inne Gentleman.

Title within ornamental border.

FIRST EDITION IN ENGLISH. BLACK LETTER. Small 4to. *Calf.*

Imprinted at London for Raufe Newbery dwelling in Fleetestreate a little above the Conduit, 1576. £18 18s.

The very rare First Edition in English. Margins of title restored, one corner of border defective, and last leaf soiled. Top corner of first few leaves imperfect, not however affecting the text. With commendatory verses in English by Thomas Drant, John Stoughton, and Thomas Browne; and other verses in the text. The book is dedicated to "my singular good Lord, the Lord Robert Dudley, Earle of Leycester."

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

SCOT (Thomas), fl. 1605.

313 PHILOMYTHIE OR PHILOMYTHOLOGIE. Wherein outlandish Birds, Beasts, and Fishes, are taught to speake true English plainely.

Curious engraved title by R. Elstracke.

Second Edition, much enlarged.

London, For Francis Constable at the White Lyon in Paule's Churchyard, 1616.

THE SECOND PART OF PHILOMYTHIE, OR PHILOMYTHOLOGIE. Containing certaine Tales of True Libertie, False Friendship, Power United, Faction and Ambition.

Title within woodcut border.

FIRST EDITION OF THE SECOND PART.

Printed at London, for Francis Constable, 1616.

Bound together. Small 8vo. *Old calf. London,* 1616.

(SEE ILLUSTRATION, PLATE NO. XI.) £42

This rare and curious work is written in verse throughout. It is referred to in Drake's "Shakespeare and His Times," Vol. I, p. 701.

The First Part has a separate title at Sig. I. "Certaine Pieces of this Age paraboliz'd, viz., Duellum Britannicum Regalis Justitia Jacobi. Aquignispicium. Antidotum Cecillianum. London: Edward Griffin, 1616."

Prefixed are: "A Praemonition to the Intelligent Reader"; "Sarcasmas Mundo, or The Frontispiece explained"; and "A supply of the description of Monsier Pandorsus Waldolynnatus, that merry American Philosopher, or the Wiseman of the New World, being Antipode of Æsop, placed with him as parallel in the front."

In the address to the readers Spenser is mentioned:—

"If Spenser were now living, to report
His Mother Hubberts tale, there would be sport:
To see him in a blanket tost, and mounted
Up to the stars, and yet no starre accounted." Etc.

Perhaps the most remarkable poem is entitled "Regalis Justitia Jacobi," in which Scot celebrates the impartial justice of King James in refusing to pardon Lord Sanquhar, or Sanquier, for the deliberate murder of Turner, the celebrated fencer, in 1612, as may be seen in Wilson's history of that reign.

Of the first portion of the above work, the first edition appeared in the same year.

DARCIE (Abraham), fl. 1625.

314 THE TEARES OF HERACLITUS; or, The Misery of Mankinde; the vanitie of his life, and the inconstancie of Worldlings. By Peter Du Moulin.

Small 8vo. *Fine copy in original vellum.*

London, 1624. £5 5s.

Translated by Abraham Darcie, and dedicated by him to Henry, Earl of Southampton (Shakespeare's patron), and others. At the end he has added two Accrostics in verse, using the names Pierre Du Moulin and Abraham Darcie. These occupy four pages.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FERNE (Sir John), d. 1610?

315 THE BLAZON OF GENTRIE: Devided into two parts. The first named The Glorie of Generositie, The Second, Lacyes Nobilitie. Comprehending discourses of Armes and of Gentry. Wherein is treated of the beginning, parts, and degrees of Gentlenesse, with her lawes: Of the Bearing, and Blazon of Cote-armors: Of the Lawes of Armes, and of Combats.

Woodcut coat-of-arms in the text.

FIRST EDITION. Small 4to. *Old morocco, gilt back, g.e.*

At London, Printed by John Winder, for Andrew Maunsell, 1586.

£10 10s.

A fine copy, with wide margins. With a two-page commendatory poem prefixed signed "I. Rosse."

"This treatise is full of curious information, and far above the level of the early heraldic writers. It is written in the form of a dialogue, alternately supported by six interlocutors, representing a herald, a knight, a divine, a lawyer, an antiquary, and a ploughman. The dialogue is not without dramatic spirit, particularly that assigned to Collumell, the ploughman, who speaks freely both the language and opinions of the yeomanry at that time on several points, but especially on the reformation; nor are the strong prejudices of Paradinus, the herald, and Torquatus, the knight, described with less force."—(D.N.B.).

With some marginal MS. notes and emendations in a contemporary hand.

FAIRFAX (Edward), d. 1635.

WITH ORIGINAL UNCANCELLED LEAF.

316 GODFREY OF BULLOIGNE; or, The Recoverie of Jerusalem. Done into English Heroicall verse, by Edward Fairefax, Gent.

Title within woodcut border.

FIRST EDITION. FIRST ISSUE with the printed slip inserted over the first stanza of the poem on the original leaf B; (afterwards cancelled).

Folio. *Old calf (rebacked).*

Imprinted at London by Ar. Hatfield, for I. Jaggard and M. Lownes, 1600. £25

The first stanza is found in three forms, of which the above copy contains the first two, on the original leaf B; and the printed slip pasted over it. The third version is found in the 2nd issue of the 1st Edition where the leaf B has been entirely reprinted and the original leaf cancelled.

LATE ELIZABETHAN AND JACOBEAN VERSE: FAIRFAX (E.)—*continued.*

317 GODFREY OF BULLOIGNE, or, The Recoverie of Jerusalem. Done into English Heroicall verse, by Edward Fairefax, Gent.

Title within woodcut border.

FIRST EDITION. Second Issue, with the corrected leaf B.

Folio. *Old calf, gilt back.*

London, 1600. £18 18s.

318 GODFREY OF BOULOGNE: or, The Recoverie of Jerusalem.

London, 1624.

CAMOENS. THE LUSIAD, or Portugals Historicall Poem: Written in the Portingall Language by Luis de Camoens, and now newly put into English by Richard Fanshaw.

With engraved frontispiece portrait of Camoens (with verses beneath) and finely engraved portraits of Vasco de Gama by T. Cross, and Prince Henry of Portugal.

FIRST EDITION.

London, Printed for Humphrey Moseley, 1655.

The Two Works in One Volume. Folio. *Old calf.*

London, 1624-55. £21

ANONYMOUS.

(Arranged Chronologically.)

319 NO-BODY, AND SOME-BODY. With the true Chronicle Historie of Elydure.

4to. *Original wrappers, uncut.*

Printed for Private Circulation. £1 1s.

A typographical facsimile of the original edition of 1607. Only 50 copies of this reprint, by Mr. Alexander Smith, were done.

320 CORNU-COPIAE. PASQUIL'S NIGHT-CAP: or, Antidot for the Head-ache.

Woodcut of Globe Theatre on title.

8vo. *Original boards, uncut.*

London, Printed for Thomas Thorp, 1612 (*Reprinted at the Chiswick Press,* 1819). 15s.

This very curious poem is attributed to Samuel Rowlands.

321 THE POPES COMPLAINT TO HIS MINION CARDINALS, against the good successe of the Bohemians and their generall Proceedings. A Satire in verse.

Square 8vo. *Half green morocco.*

(*London, circa* 1625.) £5 5s.

CAROLINE POETS, 1625-1660.

It is difficult to mark out with accuracy the Caroline from the Jacobean poets, who, again, overlap with the Elizabethan poets, but the distinction is nevertheless very great. From Shakespeare to Milton—from Elizabeth to Cromwell—the parallelism of the two changes at once suggests the influence exercised upon literature by the external forces which control the religious and political life of the time. The Elizabethan age in England showed an energy as intense as that of Athens, displaying itself in a far wider field. With the accession of Charles I, England no longer confronted the world in arms, but was called on to work iut her own domestic problems at home. Puritanism, which had furnished to the Elizabethan one of the phenomena of which he had to take account, threatened in the reign of Charles to absorb all others. The aims of the Puritans were of necessity individualistic. They sought to strengthen and purify the soul rather than to increase the power of their country or to spread its influence abroad, and this individualistic tendency was favourable to the production of work that has lived, however much it differed in substance from the productions of the preceding age. The poetry of the second and third quarters of the seventeenth century is remarkable for its panegyrics on individual personages, of which Milton's "Lycidas" furnishes an early and perhaps the best example. The tendency to idealise individuals was not of any sect or party. It is to be found as strongly on the Royalist as on the Parliamentary side—with this difference, that whereas Royalists preferred to make woman the theme of their verse, the Parliamentarians preferred to dwell on the heroism and virtue of men.

ALEXANDER (Sir William, Earl of Stirling), 1567?-1640.

322 RECREATIONS WITH THE MUSES.

Engraved title.

FIRST COLLECTED EDITION. Folio. *Original calf.*

London, 1637. £6 6s.

Sir William Alexander, Earl of Stirling, was not only a poet and dramatist, but one of the foremost statesmen of his day. In 1621 the King gave him a charter, granting "him, his heirs and assigns, the Continent, lands and islands, situate and lying in America, with the cape or promontory called the Cape de Sable." This included Nova Scotia, practically all the then known Canada, and a great portion of the now United States. This unique gift caused many sarcastic comments. Sir Thomas Urquhart writes that Stirling "was born a poet and aimed to be a king."

CAROLINE POETS—*continued.*

VILVAIN (Robert), 1575?-1663.

Physician and philanthropist. "In his younger days Vilvain was esteemed a very good poet, orator, and disputant, and, in his elder, as eminent for divinity as his proper faculty."

PRESENTATION COPY.

323 ENCHIRIDIUM EPIGRAMMATUM LATINO-ANGLICUM. An Epitome of Essais, Englished out of Latin: without elucidat Explications. Containing six Classes or Centuries, beside a Fardel of 76 Fragments.

FIRST EDITION. Small 8vo. *Full polished calf gilt, g.e.*

London, Printed by R. Hodgkinsonne, 1654. £10 10s.

In verse throughout.

With the two printed leaves before the title.

Of Shakespearean interest "introducing Pyramus and Thisbe."

A further Epigram is entitled "The 6 Woman which Henry the eighth successively wedded or espoused by death, divorce, or dissection."

Epigram XXVII refers to Drake's voyage to the West Indies.

Presentation copy from the Author to Mr. Peter Tross, Esquire, with long inscription on the fly-leaf:—

"For my Kind Friend Mr. Peter Tross Esquire,
Ex dono Authoris medicum hunc libi mitto libellum:
dulcius ex ipso fonti bibuntur aquQ.,
By th' Authers gift: this smal Book t'you I send
Waters from Spring drank, sweetest seems my Friend,
Yours most Assuredly,
R. Vilvain."

324 ENCHIRIDIUM EPIGRAMMATUM; Latino-Anglicum.

FIRST EDITION. Small 8vo. *Original calf.*

London, 1654. £8 10s.

In verse throughout.

Presentation Copy, with a very fine inscription on fly-leaf by the Author:—

"For my much respected Doctor Dunston.
Hunc tibi, Frater in Arte, Librum praesente pusillum ut sit amici animi tessera fida mei
Brother in Art, this smal book I present
to be a faithful pledg of my tru intent.
Yors. most sincerely,
R. VILVAIN."

SANDYS (George), 1578-1644.

"Nor may you fear the poet's common lot,
Read and commended, and then quite forgot."

---

325 CHRISTS PASSION. A Tragedie. With Annotations.

FIRST EDITION. 12mo. *Old half morocco.*

London, Printed by I. L. and are to be sold by William Leake, 1640. £1 5s.

Translated from the "Christus Patiens" of Hugo Grotius.

CAROLINE POETS: SANDYS (GEORGE)—*continued.*

326 OVID'S METAMORPHOSIS Englished, Mythologiz'd, and Represented in Figures: an Essay to the translation of Virgil's Aeneis.

With engraved title, portrait, and series of engravings illustrating the various Books.

Folio. *Original calf.*

Oxford, John Lichfield, 1632. £8 10s.

The most complete Edition of Sandys' Ovid. With the elaborate title-page by Francisco Clein engraved by Salomon Savery, and each of the 15 books preceded by a full-page engraving.

Sandys' rendering of Ovid's "Metamorphoses" into English verse has chiefly preserved his name in literary circles.

327 A PARAPHRASE UPON THE DIVINE POEMS.

FIRST EDITION. Folio. *Full calf (rebacked).*

London, 1638. £3 10s.

Including Paraphrases on the Books of Job, the Psalms of David, Ecclesiastes, etc., etc.

328 A PARAPHRASE UPON THE PSALMS OF DAVID. And upon the Hymnes dispersed throughout the Old and New Testaments.

FIRST EDITION. Small 8vo. *Original calf.*

London, At the Bell in St. Pauls Church-yard, 1636. £3 10s.

329 A PARAPHRASE UPON THE SONG OF SOLOMON.

FIRST EDITION. Small 4to. *Calf, uncut.*

London, Printed by John Legatt, 1641. £3 3s.

With MS. note by Bishop Atterbury on title-page, concerning two later paraphrases of "The Song of Solomon."

WARD (Nathaniel), 1578-1652.

330 THE SIMPLE COBLER OF AGGAWAM IN AMERICA. Willing to help 'mend his Native Country, lamentably tattered, both in the upper-Leather and sole, with all the honest stitches he can take. And as willing never to bee paid for his work; by Old English wonted pay. It is his Trade to patch all the year long, gratis. Therefore I pray Gentlemen keep your purses.

The Fourth Edition, with some amendments.

Small 4to. *Old calf.*

London, J. D. and R. I. for Stephen Bowtell, 1647. £6 6s.

John Carter Brown Library Catalogue, Vol. II, p. 360. Church Catalogue, 483.

Ward was famous for his wit, also for his judgment and gravity, but a becoming gentleness scarcely seems to have been one of his strong points. It was the period of the Irish Massacres, and in "A Word of Ireland" at the end of this present work, he remarks, "Cursed bee hee that maketh not his Sword starke

CAROLINE POETS: WARD (N.): THE SIMPLE COBBLER—*continued.*

drunk with Irish blood." He was fond of introducing short rhymes into his works such as the following, which he attributes to a lady living somewhere with the Queen of Bohemia!

"The world is full of care, most like unto a bubble,
Women, and care, and care and women, and women and care and trouble."

Several poems are also introduced.

331 MERCURIUS ANTI-MECHANICUS; or, The Simple Cobblers Boy, with his Lapfull of Caveats (or Take heeds), Documents, Advertisements & Præmonitions to all his honest fellow-tradesmen Preachers, but more especially a dozen of them, in or about the City of London, by Theodore de la Guarden.

4to. *Half calf. London,* 1648. £11 11s.

With considerable portions in English verse.

TAYLOR (John), "The Water-poet." 1580-1653.

332 THE DECOY DUCK: Together with the Discovery of the Knot in the Dragons Tayle called &c.

With large woodcut on title, in two compartments, one showing Archbishop Williams signing a protest to the King, and the other representing his leading the eleven other protesting bishops to confinement in the Tower of London. Another woodcut on the recto of the last leaf represents a seven-headed dragon.

FIRST EDITION. 8 pp. Small 4to. *Unbound.*

Printed at London for F. Couls, etc., 1642. £10 10s.

Listed as by Taylor in the Wrenn Library, Vol. 5, page 19. The last two pages fully occupied with a poetical Dialogue between two Zealots. Two leaves very slightly cut into at foot.

333 THE FRIERS LAMENTING, for his not Repenting. Being a Relation of the life and death of Francis Colewort a Frier, who related a little before his death a three-fold Plot of Treason. With his Conversation to the Protestant Religion at Hungerford in Barkshire.

FIRST EDITION. 8 pp. Small 4to. *Fine copy, unbound.*

Printed at London, 1641. £12 12s.

Almost entirely in verse. Listed as by John Taylor in the Wrenn Library Catalogue, Vol. 5, p. 13.

CAROLINE POETS: TAYLOR (J.)—*continued.*

334 MERCURIES MESSAGE, or the Copy of a Letter sent to William Laud, late Archbishop of Canterbury, now prisoner in the Tower.

With woodcut portrait of Laud on the title.

8 pp. Small 4to. *Half morocco.*

Printed in the yeare of our Prelates feare, 1641. £8 8s.

Written in verse, concluding with "An Accrosticall Caveat to beware of Ambition" on the words "William Laud Archbishop of Canterburie."

The succeeding item being attributed to John Taylor, in the Wrenn Catalogue, it is reasonable to assume that the above piece is also by him.

335 MERCURIES MESSAGE DEFENDED, Against the vain, foolish, simple, and absurd cavils of Thomas Herbert a ridiculous Ballad-maker. Etc.

With large woodcut on the title, representing Thomas Herbert standing hat in hand, holding out a pamphlet inscribed "Herbert's Answer." By his side is the Gallows, with the Hangman mounted upon the steps and the noose is already round Herbert's neck.

FIRST EDITION. 24 pp. Small 4to. *Fine copy in half morocco.*

London, printed 1641. £10 10s.

Interspersed with pieces in verse.

Listed as by Taylor in the Wrenn Library Catalogue, Vol. 5, p. 15, where a long description of this item is given.

336 MERCURIUS AQUATICUS, or, the Water-Poets Answer to all that hath or shall be Writ by Mercurius Britanicus.

FIRST EDITION. 24 pp. Small 4to. *Fine copy, unbound.*

Printed in the Waine of the Moone, 1643. £12 12s.

With the original blank leaf at end.

The number of the "Mercury" to which Taylor's tract is a reply is printed with it. On Sig. B is: "An Elegie on Master Pym," and the preface contains a very curious allusion to Thomas May, the poet: "Be it known to all people to whom these presents shall come, that I Thorny Aylo Water-Poet Laureat (if my place be not sequestred for the use of *Tho. May* for his Poeticall relation of his Excellencies Victory at Newbury, and more Poeticall interpretation of *Touch Not Mine Anoynted*), etc.

337 THE PARLIAMENT ARRAIGNED, CONVICTED; Wants nothing but Execution.

Written in the Yeer of wonders, being the eight yeer of the Lords and Commons dissembled at Westminster, by Tom. Tyranno-Mastix, alias, Mercurius Melancholicus.

FIRST EDITION. 20 pp. Small 4to. *Fine copy in half calf.*

Printed for the Publick view of all His Majesties faithfull Subjects, and are to be sold at the old Signe of You May Goe Look. 1648. £8 10s.

With verses "To the Worke," "To all true Subjects," and "To the Parliament." Although Taylor spoke of "Melancholicus" as a friend, in whose behalf he had taken up the pen, there is little doubt that Taylor himself was the "Mercurius Melancholicus" of the fugitive literature of the day. (See Huth Catalogue, item No. 7287).

CAROLINE POETS: TAYLOR (J.)—*continued.*

338 ROGER THE CANTERBURIAN, that cannot say Grace for his Meat, with a low-crown'd Hat before his Face. Or the Character of a Prelaticall Man affecting great Heighths. Newly written by G. T.

FIRST EDITION. 8 pp. Small 4to. *Unbound, partly uncut.*

London, Printed for William Larmar, 1642. £10 10s.

With eight lines of verse at end. Listed as by John Taylor in the Wrenn Library Catalogue, Vol. 5, p. 20.

SANDERSON (Sir William), 1586?-1676.

339 GRAPHICE. The use of the Pen and Pensil. Or, the most excellent Art of Painting: In Two Parts.

With finely engraved portraits of Sanderson and Charles I. by Wm. Faithorne.

FIRST EDITION. Folio. *Bound with other pieces on Art in old calf.*

London, Printed for Robert Crofts, 1658. £10 10s.

With poems in English by Thomas Flatman: "On the Picture of the Author," and "On the noble Art of Painting." Other commendatory verses signed "R. P.," "Edmund Gayton," etc.

Containing a considerable amount of information on the history of art in England.

Bound with the above are:

"A BOOK OF DRAWING, LIMNING, WASHING OR COLOURING OF MAPPS AND PRINTS.

With engraved portrait of Albert Durer and seventeen plates on the art of drawing and engraving.

London, Printed by James and Joseph Moxon, for Thomas Jenner, 1647.

Also:

SERLY (Sebastian). A BOOK OF PERSPECTIVE AND GEOMETRY, being the A.B.C. and first degree of all good Art.

With engraved plates.

London, Printed by M. S. for Thomas Jenner, 1657.

——— A NEW-NATURALIZED WORK OF A LEARNED STRANGER. Or, An Exquisite Tutor, powerfull to benefit the Publick, and convey unto Englishmen, especially Architects and Artificers of all sorts. That is Masons, Carpenters, etc., Necessary, Certaine, and most ready Helps of Geometrie.

With engraved figures.

London, Printed by M. S. for Thomas Jenner, 1657.

CAROLINE POETS—*continued.*

SLATYER (William), 1587-1647.

340 THE PSALMES OF DAVID in 4 Languages and in 4 Parts Set to ye Tunes of our Church by W. S(latyer).

With two finely engraved titles. FIRST EDITION.

Small 8vo. *Fine copy in green morocco extra, g.e.*

Printed by Tho. Harper for George Thomason, 1643. £18 18s.

The Psalms are engraved on 55 pages, in Greek, Latin, English and Hebrew, with musical notation; with Etched Portrait of Slatyer inserted.

HERRICK (Robert), 1591-1674.

"Indeed within his own sphere, as laureate of pastoral England, and master of the lighter lyric, he has nothing to fear from comparison with the poets of any period of the literature."—H. S. Pancoast.

340A HERRICK (Robert). HESPERIDES: or, The Works both Humane and Divine of Robert Herrick, Esq.

With engraved frontispiece by William Marshall, containing a portrait of the author (carefully remargined).

THE EXCESSIVELY RARE FIRST EDITION.

8vo. *Full morocco gilt, by Riviere.*

London, Printed for John Williams, and Francis Eglesfield, 1648.

(SEE FRONTISPIECE). £350

The excessively rare First Edition of this important book, with the "Errata" leaf and the separate title to the "Noble Numbers," dated 1647. A few numerals just touched. Dedicated in verse to Prince Charles.

341 POETICAL WORKS.

Portrait.

2 vols. in 1. Thick post 8vo. *Green calf gilt.*

London, Pickering, 1825. £5 15s.

HOLYDAY (Barten), 1593-1661.

342 HORACE. The best of Lyrick Poets. Containing much morality, and Sweetnesse. Together with Aulus Persuis Flaccus his Satyres. Translated into English by Barten Holyday, sometime Student of Christ-church in Oxford.

FIRST EDITION. 12mo. *Old dark blue morocco.*

London, Printed for W. Webb, 1652. £8 8s.

Scarce. First title a little soiled. Title to the "Satyres" dated 1650. In verse throughout.

CAROLINE POETS—*continued.*

WALTON (Isaac), 1593-1683.

"Not many English authors have possessed a more attractive or strictly idiomatic style, not many have exhibited a wider variety of expression."

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343 THE COMPLETE ANGLER, or the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-pounds, Fish, & Fishing. To which is added, The Laws of Angling. With a new Table of the Particulars in this Book.

Upper portion of title within engraved border of dolphins and pendant fish. Small engravings of fish in the text.

The Fourth Edition, much corrected and enlarged. Small 8vo. *Fine copy in contemporary black morocco gilt, g.e.*

London, Printed for R. Marriot, 1668. £68

"This will be recognised by every student of English literature as one of the most precious gems in the language."—G. W. Bethune.

Prefixed are commendatory verses to Izaac Walton by John Floud; C. H.; Thomas Weaver; and Ed. Powel. Also contains songs and verses in the text of outstanding merit.

344 THE UNIVERSAL ANGLER made so, by Three Books of Fishing. The First written by Mr. Izaak Walton; the Second by Charles Cotton, Esq.; the Third by Col. Robert Venables.

12mo. *Original calf. London,* 1676. £50

This volume comprises the Fifth Edition of Walton, First Edition of Cotton, and the Fourth Edition of Venables, each forming a separate work.

The last line at foot of the Walton title neatly repaired and facsimiled.

345 THE COMPLETE ANGLER. In Two Parts. The First written by Mr. Izaak Walton the Second by Charles Cotton, Esq. To which are now prefixed, The Lives of the Authors.

With portrait of Cotton, engraved plates, etc.

THE FIRST EDITION, Edited by John Hawkins.

8vo. *Contemporary calf. London,* 1760. £9 9s.

346 THE COMPLETE ANGLER. With Notes. By Sir John Hawkins.

Frontispiece and plates. Special Copy, interleaved, and with contemporary MS. Notes, Songs and Music; neatly written.

Thick small 8vo. *Contemporary calf. London,* 1775. £15 15s.

347 THE COMPLETE ANGLER. With the Lives of the Authors, and Notes, Historical, Critical, Supplementary and Explanatory, by Sir John Hawkins.

Illustrated with portraits and plates.

BAGSTER'S FIRST EDITION. 8vo. *Original calf, rebacked.*

London, Printed for Samuel Bagster, 1808. £6 18s.

CAROLINE POETS: WALTON (I.)—*continued.*

348 THE COMPLEAT ANGLER. Facsimile of the First Edition, 1653.
With title and 7 illustrations printed from silver plates.
Square 12mo. *Full morocco gilt, g.e. London,* 1810. £3 10s.

349 THE COMPLETE ANGLER.
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On the blank wrapper is his name and that of his wife:—

LUCIUS CARYE.
LETTICE FALKLAND.

We can date the Manuscript about 1630 from certain lines in the poem:—

"Next death I aske what reson did thee make
My Grandmother and my best friend to take
Soe neare about a time, dids't thou esteeme
I merry for all the one might chance to seeme
Thinking I easily her death might beare
Coming with sixteene hundred pounds a yeare
And least I ill might counterfet a mone
To forme desembling sorrow sends't me one
To make me thought good naturd when men err
And thinke my griefe for him, a griefe for her
Soe that he with me, might be more than even
When I com to my Lands hee com to heaven." Etc.

CAROLINE POETS: FALKLAND (L. C.): AN ELOGIE ON SYR HENRY MORYSON—*continued.*

In 1629, through his grandmother's death, he entered into possession of his inheritance, to which the above allusion is made. At some time during the next two years he married Lettice, daughter of Sir Richard Morrison, which marriage offended his father so much. On the last page there is a new heading, "To my dearest freind and sister, Mis Lettice Moryson," which therefore shows that he had not married the lady at this period.

Sir Henry Morrison was the brother of Lettice.

CARTWRIGHT (William), 1611-1643.

405 VERSES ON THE DEATH OF THE RIGHT VALIANT SR. BEVILL GRENVILL, KNIGHT. Who was slaine by the Rebells, on Landsdown-hill neare Bath, July 5, 1643.

FIRST EDITION. 26 pp. Small 4to. *Unbound.*

(*Oxford*), 1643. £5 5s.

The verses by Cartwright (occupying six pages) were reprinted in his works 1651; but in most copies some stanzas were suppressed. The present copy is untouched.

BUTLER (Samuel), 1612-1680.

The wittiest of English poets, and at the same time one of the most learned, and what is more, one of the wisest.

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406 HUDIBRAS. The First Part. Written in the time of the late Wars.

THE FIRST GENUINE EDITION, *with the Imprimatur date, Nov.* 11, 1662, *on a separate leaf before the title, and the Errata at the foot of the last page.*

Printed by J. G. for Richard Marriot, under Saint Dunstan's Church in Fleet Street, 1663.

THE SECOND PART. By the Author of the First.

(*Vignette of the Bell, the publisher's trade-sign.*)

FIRST EDITION, *with Imprimatur leaf, dated Nov.* 5, 1663, *opposite title, and the Errata on last leaf.*

T. R. for John Martyn, 1664.

THE THIRD AND LAST PART. Written by the Author of the First and second Parts.

FIRST EDITION AND FIRST ISSUE, *with the Errata on separate leaf at end.*

London, Simon Miller, 1678.

Together 3 vols., ALL GENUINE FIRST EDITIONS. 8vo. *Bound uniformly in full light brown morocco extra, g.e.*

London, 1663-1678. £52 10s.

The second and third parts are on large paper.

CAROLINE POETS: BUTLER (S.)—*continued.*

407 HUDIBRAS. The First Part. Written in the time of the late Wars.
THE SMALL ISSUE OF THE AUTHORISED FIRST EDITION.
12mo. *Full red morocco, g.e., by Zaensdorf.*
London, Printed by J. G. for Richard Marriot, under St. Dunstans Church in Fleet-street, 1663. £3 3s.
A " spurious " edition in 12mo of the first part of Butler's " Hudibras " came out in 1663 without name either of printer, publisher, or licenser. This was speedily followed by the legitimate " author's edition " in small 8vo. At the same time, another smaller edition, the size of the " spurious " one, was published by the author, in all probability to compete in cheapness with its rival.

408 HUDIBRAS. The First Part. Written in the time of the late Wars.
THE FIRST GENUINE EDITION, *with Imprimatur dated, Nov.* 11, 1662, *on separate leaf facing title, and the Errata at foot of last page.*
8vo. *Original calf.*
Printed by J. G. for Richard Marriot, under Saint Dunstan's Church in Fleet Street, 1663. £15 15s.

409 HUDIBRAS. The Second Part. By the Author of the First.
FIRST EDITION, *with the Imprimatur leaf, dated, Nov.* 5, 1663, *opposite title, and the Errata on last leaf.*
Small 8vo. *Calf.*
T. R. for John Martyn, 1664. £5 5s.
Some leaves cut into and stained.

410 HUDIBRAS. The Third and last Part.
FIRST EDITION. Second Issue. 8vo. *Original calf.*
London, Printed for Simon Miller, 1678. £4 10s.
With the errata corrected and " Licence " on reverse of title.

411 HUDIBRAS. The First and Second Parts.
Corrected and Amended, with Several Additions and Annotations.
London, Printed by T. N. for John Martyn and Henry Herringman, 1674.
HUDIBRAS. The Third and last Part. Written by the Author of the First and Second Parts.
FIRST EDITION.
London, Printed for Simon Miller, 1678.
Bound together. *Contemporary calf.*
London, 1674-8. £10 10s.

CAROLINE POETS: BUTLER (S.)—*continued.*

412 HUDIBRAS, in Three Parts, Written in the Time of the Late Wars: Corrected and Amended. With Large Annotations, and a Preface, by Zachary Grey.

The Best Edition, *with fine impressions of Hogarth's celebrated engravings, and portrait of Butler by Vertue.*

2 vols. 8vo. *Original calf.*

Cambridge, 1744. £3 3s.

The first issue with the Hogarth plates.

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With engraved portrait and plates by Hogarth. Extra Illustrated with upwards of 60 engraved portraits by R. Cooper.

Another copy.

2 vols. 8vo. *Full morocco, g.e.*

Cambridge, 1744. £4 15s

414 HUDIBRAS. With Notes selected from Grey and other Authors, to which are prefixed, A Life of the Author.

With the series of fine coloured plates by Clark.

2 vols. 8vo. *Newly bound in full straight-grained morocco gilt, inside dentelles, uncut, t.e.g.*

London, 1819. £12 12s.

415 HUDIBRAS. With Dr. Grey's Annotations. A New Edition, corrected and enlarged.

Illustrated with a fine series of engraved portraits, vignette engravings, etc., on India Paper.

LARGE PAPER COPY. 3 vols. Royal 8vo. *Half morocco gilt, uncut, t.e.g.*

London, 1819. £4 10s.

DENHAM (Sir John), 1615-1669.

416 POEMS AND TRANSLATIONS, with the Sophy.

FIRST COLLECTED EDITION. Small 8vo. *Fine copy in original calf.*

London, Printed for H. Herringman, 1668. £10 10s.

With the cancelled pages 67-70 and 123-4. With separate title to "The Sophy"; leaf of "The Table" after the Poems; also original blank leaf between "The Table" and the poems. With Shakespearian references.

CAROLINE POETS: DENHAM (SIR J.)—*continued.*

417 POEMS AND TRANSLATIONS; with the Sophy, a Tragedy.
LARGE AND THICK PAPER COPY.
The Fifth Edition. 8vo. *Original calf (rebacked).*
London, Printed for Jacob Tonson, 1709. £2 2s.
Scarce in this state.

SHERBURNE (Sir Edward), 1618-1702.

418 SALMACIS, LYRIAN AND SYLVIA, FORSAKEN LYDIA, THE RAPE OF HELEN, A Comment thereon, with Severall other Poems and Translations.
With engraved frontispiece in compartments.
FIRST EDITION. Small 8vo. *Old calf.*
London, Printed by W. Hunt, for Thomas Dring, 1651. £15 15s.
With Dedication to Thomas Stanley (1 leaf) before the title. This rare volume contains most of Sherburne's original verse, which is excellent, and frequently reminds one of Waller.

CLEVELAND (John), 1613-1658.

Considered simply as a poet, John Cleveland possessed the richest and most various faculty, and was the most popular verse-writer of his day.

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419 POEMS, ORATIONS, EPISTLES, and other of his Genuine Incomparable Pieces: With some other Exquisite Remains of the most eminent Wits of both the Universities that were his Contemporaries.
This third Edition, besides many other never before publisht Additions, is enriched with the Authors Midsummer-Moon, or Lunacy-Rampant.
Being an University Character, a short Survey of some of the late Fellows of the Colledges.
Now at last publisht from his Original Copies, by some of his intrusted Friends.
Engraved portrait.
London, Printed for Nathaniel Brook, 1662.

POEMS: With Additions, never before Printed.
London, Printed for W. Shears, 1662.
Together. Thick small 8vo. *Original calf.*
London, 1662. £5 10s.
With references to Shakespeare.

CAROLINE POETS—*continued.*

CRASHAW (Richard), 1613?-1649.

Perhaps, after Donne, the greatest of the religious poets of the early part of the seventeenth century.

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420 STEPS TO THE TEMPLE, Sacred Poems. With the Delights of the Muses. The Second Edition, wherein are added divers pieces not before extant.

Engraved frontispiece by T. Cross.

Small 8vo. *Elaborately bound in contemporary full black morocco, delicately tooled in gilt after the "cottage-roof" pattern, g.e.*

London, Printed for Humprey Moseley, 1648. £21

With both titles.

Bound with the above is George Herbert's "Temple, Sacred Poems, and private ejaculations," London, 1656.

421 STEPS TO THE TEMPLE, THE DELIGHTS OF THE MUSES, AND CARMEN DEO NOSTRO.

With engraved frontispiece.

Second Edition (but really the Third Edition).

Small 8vo. *Original calf.*

In the Savoy, Printed by T. N., 1670. £5 15s.

The second part has separate title, "Carmen Deo Nostro: Sacred Poems Collected, Corrected, Augmented, most humbly Presented to My Lady the Countesse of Denbigh, by her Most devoted Servant Rich. Crashaw."

KILLIGREW (Henry), 1613-1700.

422 THE CONSPIRACY. A Tragedy, as it was intended for the Nuptialls, of the Lord Charles Herbert, and the Lady Villers.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by John Norton, for Andrew Crooke, 1638. £8 8s.

This piece, much of which is in verse, was intended for the entertainment of the King and Queen at York House, on occasion of the nuptials of Lord Charles Herbert with Lady Mary Villiers, and was afterwards acted on the Black Friars stage. It was written at seventeen years of age, and the commendation bestowed on it by Ben Jonson and Lord Falkland created the author some envy among his contemporaries.

This edition of 1638 was a surreptitious one, published while Killigrew was abroad.

CAROLINE POETS—*continued.*

MORE (Henry), 1614-1687.

Poet and theological writer.

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423 PHILOSOPHICAL POEMS.

8vo. *Old calf (repaired).*

Cambridge, Printed by Roger Daniel, 1647. £6 6s.

Bearing the following inscription on the fly-leaf:—

"Thro sundry ages that afore did pass
In various shapes and various names I bore
But since Historick times Iclipt I was
Mercurius Trismegist then Pythagore
Plato then Plotin—Origen now
Harry More."

WEAVER (Thomas), Poetaster, 1616-1663.

424 PLANTAGENETS TRAGICALL STORY. Or, the Death of King Edward the Fourth: with the unnaturall Voyage of Richard the Third through the Red Sea of his Nephews innocent blood, to his usurped Crowne.

With the very rare portrait by Marshall.

FIRST EDITION. Small 8vo. *Original calf (rebacked).*

London, 1649. £10 10s.

Extremely scarce, in verse throughout. It is not definitely settled who "T.W." was, but it is generally credited to Thomas Weaver. The book is a very interesting one, notably on account of its Shakespearian association in the delineation of King Richard the Third.

COWLEY (Abraham), 1618-1667.

"On this boundary line of a closing and a dawning literature a poet appeared, one of the most fanciful and illustrious of his time, Abraham Cowley, a precocious child, a reader and a versifier like Pope, having known passions less than books, busied himself less about things than about words."—H. A. Taine.

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425 AD POPULUM: or, a Lecture to the People. With a Satyre against Separatists.

FIRST EDITION of the Complete Book. Small 4to. *Unbound.*

London, Printed in the Late Times, and now Reprinted, 1675. £7 10s.

In verse throughout. An edition of these two pieces together, dated 1678, fetched £20 in the Christie-Miller Sale.

CAROLINE POETS: COWLEY (A.)—*continued.*

426 A SATYRE AGAINST SEPARATISTS, or, The Conviction of Chamber-Preachers, and other Schismatickes contrary to the Discipline of this our Protestant Profession. By A. C. Generosus.

FIRST EDITION. 8 pp. Small 4to. *Unbound, lower and outer edges uncut.*

London, Printed for A. C., 1642. £10 10s.

A scarce Cowley item, in verse throughout.

427 POEMS: Viz.: I. Miscellanies. II. The Mistress, or, Love Verses. III. Pindarique Odes. And IV. Davideis, or, a Sacred Poem of the Troubles of David.

FIRST EDITION. Folio. *Old calf (repaired).*

London, Printed for Humphrey Moseley, 1656. £16 16s.

This is the first folio edition of Cowley's Poems, and contains a passage which was afterwards suppressed.

Prefixed are four pages containing in contemporary manuscript: "A Pindarique Ode, written with the Author's hand, before his Booke Humbly Presentinge it selfe To the Universitie Librarie in Oxford," and an "Ode upon Dr. Hervey."

These same verses were prefixed to the copy which Cowley actually presented to the Bodleian Library, and were written in his own autograph.

428 POEMS.

Another copy of the FIRST EDITION. Folio. *Original calf (rebacked).*

London, Printed for Humphrey Moseley, 1656. £12 12s.

The preface contains most curious references to the collected works of Shakespeare, Fletcher, and Jonson.

429 WORKS. Consisting of Those which were formerly Printed: and Those which he Design'd for the Press, Now Published out of the Authors Original Copies.

With fine portrait of Cowley engraved by W. Faithorne.

Folio. *Fine copy in full mottled calf by Riviere.*

London, Printed by J. M. for Henry Herringman, 1668. £6 10s.

With an "Account of the Life and Writings of Mr. Abraham Cowley. Written by Mr. M. Clifford." A Preface by Cowley mentioning Shakespeare, Fletcher, Jonson, etc. Also a manuscript Index to the pieces contained in the book, in a contemporary hand.

430 PROSE WORKS. Including His Essays in Prose and Verse.

The Finely Printed Wreath Edition.

Post 8vo. *New half morocco gilt, t.e.g.*

London, Pickering, 1826. £1 1s.

CAROLINE POETS—*continued.*

CHAMBERLAYNE (William), 1619-1689.

431 PHARONNIDA: a Heroick Poem.

With fine portrait of Chamberlayne by Hertochs.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for Robert Clavell, 1659. £18 18s.

The above copy of this scarce work belonged to Thomas Park, the Antiquary (1759-1834), and has notes in his hand on the fly-leaves at the beginning and end. This poem, with all its interests and its merits, had long lain forgotten and unnoticed by the world, until its claims to public attention and its high poetical worth were recognised by Southey, afterwards by Campbell in his "Specimens of British Poets," and since then by a writer in the "Retrospective Review." From a note appended to his "Joan of Arc," Southey appears to have taken considerable interest in this poem, and speaks of the author as a poet to whom he had been indebted for many hours of delight, and whom one day he hoped to rescue from undeserved oblivion. According to Campbell, it is one of the most interesting stories ever told in verse, and contained so much amusing material that a prose novel was made on the same theme entitled "Eromena, or the Noble Etranger."

BROME (Alexander), 1620-1666.

Published dramatic and poetical pieces, and edited plays of Richard Brome, and variorum translation of Horace. Royalist in the Civil War.

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432 RUMP: or an Exact Collection of the Choycest Poems and Songs relating to the Late Times. By the most Eminent Wits, from Anno 1639, to Anno 1661.

With curious engraved title and frontispiece.

Thick small 8vo. *Original calf.*

London, Printed for Henry Brome and Henry Marsh, 1662. £9 9s.

A tall copy of a scarce work. Edited by Alexander Brome and containing a number of original poems by him.

433 SONGS AND OTHER POEMS.

Wth the rare engraved portrait of the Author by A. Hertochs.

FIRST EDITION. Small 8vo. *Blue morocco gilt, g.e.*

London, Printed for Henry Brome, 1661. £16 16s.

This copy contains the extra pages, viz., the four unpaged leaves between pp. 32-33 and the duplicate pages 127 to 142. These are not always found.

Prefixed are commendatory verses addressed to the author, including one by IZAAK WALTON.

Small corner of last leaf in facsimile, affecting only a few letters.

Brome's style is light and easy, sprightly and joyous, and his songs were extensively circulated in his own day. He was a thorn in the side of the Roundheads, and was a great support to his own party by his lively satirical songs and epigrams.

CAROLINE POETS—*continued.*

RAWLINS (Thomas), 1620?-1670.

434 THE REBELLION: A Tragedy: As it was acted nine dayes together, and divers times since with good applause, by His Majesties Company of Revells.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by I. Okes, 1640. £10 10s.

This play, "The Rebellion," was dedicated by the author to his "honoured kinsman, Robert Ducie, Esq., of Aston, Staffordshire." The scene is laid in Seville, and a prominent part is taken in the play by the tailors of that city.

MARVELL (Andrew), 1621-1678.

One of the most original poets of the Stuart period. If we exclude Milton, no one of that time touches sweeter or nobler lyrical notes.

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435 ADVICE TO A PAINTER, ETC.

4 pp. Folio. N.D.

THE SECOND ADVICE TO THE PAINTER. 4 pp.

Together in one vol. Small folio. *Boards.*

1678. £10 10s.

Two rare poetical pieces by Andrew Marvell.

436 MISCELLANEOUS POEMS. By Andrew Marvell, Esq.; Late Member of the Honourable House of Commons.

With the rare octagonal portrait of Marvell (re-margined, slightly affecting the engraving).

FIRST EDITION. Folio. *Full polished calf gilt, g.e.*

London, Printed for Robert Boulter, at the Turks-Head in Cornhill, 1681. £35

This, the First Edition of Marvell's poems, was edited by his wife.

HIGGONS (Sir Thomas), 1624-1691.

437 BUSENELLO (G. F.). A PROSPECTIVE OF THE NAVAL TRIUMPH OF THE VENETIANS OVER THE TURK. To Signor Pietro Liberi that Renowned, and famour Painter.

FIRST EDITION. Small 8vo. *Calf.*

London, Printed for Henry Herringman, 1658. £5 15s.

In verse throughout. With commendatory verses by Edmund Waller prefixed.

PLATE IX.



Engraved Title from
DRAYTON'S "POLY-OLBION."
London, 1622.
See Item No. 265.

PLATE X.



Engraved title-page from the
First Edition of George Wither's Emblems. 1635.
See Item No. 292.

CAROLINE POETS—*continued.*

STANLEY (Thomas), 1625-1678.

438 EUROPA. CUPID CRUCIFIED. VENUS VIGILS. With Annotations. (In verse.)
FIRST EDITION. Small 8vo. *Original boards, vellum back.*
London, Printed by W. W. for Humphrey Moseley, 1649. £16 16s.
Small hole in title, not, however, affecting the text.
Stanley's genuine literary gifts and his versatile employment of them procured him a wide contemporary reputation. Winstanley calls him "the glory and admiration of his time." Pope invariably spoke of him with respect.

439 PSALTERIUM CAROLINUM. The Devotions of His Sacred Majesty Charles the First in his Solitudes and Sufferings, Rendred in Verse by T. S. Esq; And Set to Musick for three voices, an Organ or Theorbo, by John Wilson, Dr. and Musick Professor in Oxford.
With fine engraved portrait of Charles I., by Wm. Faithorne.
Folio. *Calf.*
London, Printed for John Martin, etc., 1660. £3 10s.
With dedication to Charles II.

WASE (Christopher), 1625?-1690.

440 GRATI FALISCI CYNEGETICON. Or, A Poem of Hunting by Gratius the Faliscian. Englished and Illustrated by Christopher Wase Gent.
FIRST EDITION. 12mo. *Original calf.*
London, Printed for Charles Adams, 1654. £4 4s.
With commendatory verses by Edmund Waller prefixed.

PHILIPS (Katherine), 1631-1664.

"Mrs. Philips has always seemed to me to be one of the best of our Female Poets. Her versification, though often careless, is chaste and harmonious, and her sentiments extremely pure and excellent."—Frederic Rowton.

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441 POEMS, by the Incomparable Mrs. K. P.
THE RARE FIRST EDITION. 8vo. *Original calf.*
London, Printed by J. G. for Rich. Marriott, at his Shop under S. Dunstans Church in Fleet Street, 1664. £16 16s.
Complete with the "Imprimatur" and Errata.
"This is the Surreptitious and unauthorised edition which caused the authoress so much annoyance that Marriott, the publisher, was induced to express his regret, and his intention to forbear the sale of the book, in an advertisement in the London 'Intelligencer' of 18 Jan., 1664. At the height of her popularity Mrs. Philips was seized with small pox, and died in Fleet Street on 22 June, 1664."—(D.N.B.).

CAROLINE POETS: PHILIPS (MRS. K.)—*continued.*

442 POEMS by the most deservedly Admired Mrs. Katherine Philips, the Matchless Orinda. To which is added Monsieur Corneille's Tragedies, Pompey & Horace, with several othe Translations out of French.

With engraved portrait by William Faithorne.

FIRST AUTHORISED EDITION. Folio. *Fine copy in original calf.*

London, Printed by J. M. for H. Herringman, 1667. £10 10s.

443 POEMS.

Engraved portrait of Mrs. Philips.

FIRST COMPLETE EDITION.

8vo. *Fine copy in contemporary calf, gilt.*

London, Printed for Jacob Tonson, 1710. £3 10s.

Prefixed are congratulatory poems by Abraham Cowley, Tyrell, Flatman, etc.

SHIPMAN (Thomas), 1632-1680.

444 CAROLINA: or, Loyal Poems.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for Samuel Heyrick and William Crook, 1683. £9 9s.

Published posthumously, with an Address by Thomas Flatman, poet and painter. It contains, among about two hundred poems, a long piece on the Restoration; "The Royal Martyr"; "The Hero," to his Grace the Duke of Monmouth; Epilogue to Henry the Third of France, soon after the Theatre Royal, Drury Lane, was destroyed by fire; Some grateful acknowledgments to the writer's good friend, Abraham Cowley; A Eulogy on Dugdale's "Baronage"; etc.

JENNER (Thomas), fl. 1631-1656.

445 THE AGES OF SIN, or Sinnes Birth and Growth. With the Stepps and Degrees of Sin from thought to finall Impenitencie.

Small 4to. *Brown morocco gilt.*

(*T. Jenner, circa* 1655.) £10 10s.

A series of nine plates of animals emblematic of Sin, by Ja. V. Lochen, with verses beneath. From Corser's Library.

In Corser's "Collectanea Anglo-Poetica" this book is described as follows:—"Another equally rare and curious volume, composed of nine emblematical engravings, each accompanied with six metrical lines in explanation of the subject, and engraved underneath. These are in all probability the production of Thomas Jenner, by whom the volume, although without any printer's name, place, or date, is believed to have been published. The plates, which are on copper, are beautifully engraved by Jacob van Langeren. The subjects of the cuts are Suggestion, Rumination, Delectation, Consent, Act, Iteration, Gloriation, Obduration, and Finall Impenitency.

CAROLINE POETS—*continued.*

KIRKE (John), fl. 1638.

446 THE SEVEN CHAMPIONS OF CHRISTENDOME. Acted at the Cockepit, and at the Red-Bull in St. Johns Streete, with a generall liking. And never Printed till this Yeare 1638.

FIRST EDITION. Small 4to. *Fine copy in full morocco gilt, g.e., by Riviere.*

London, Printed by J. Okes, and are to be sold by James Becket at his Shop in the Inner Temple Gate, 1638. £28

With the original blank leaves at beginning and end. In blank verse throughout.

The plot of this piece is taken from Jonson's prose romance, and it may be found also in Heylin's "History of St. George," 1631.

NABBES (Thomas), fl. 1638.

447 HANNIBAL AND SCIPIO: An Historicall Tragedy. Acted in the yeare 1635, by the Queenes Majesties Servants, at their Private house in Drury Lane.

FIRST EDITION. Small 4to. *Full green morocco gilt, g.e., by Riviere.*

London, Printed by Richard Oulton for Charles Greene, 1637. £12 12s.

In blank verse throughout.

Prefixed is an Address in Verse, by the Author, "To the Ghosts of Hannibal and Scipio," and the Ghosts' Answer.

A very interesting point about this Play is that it contains the Dramatis Personæ occupying one leaf, headed "The speaking persons," and giving the names of sixteen of the Actors.

A fine, large copy. Margin of title repaired.

448 MICROCOSMUS. A Morall Maske, presented with generall liking, at the private house in Salisbury Court, and heere Set down according to the intention of the Authour.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by Richard Oulton for Charles Greene, 1637. £10 10s.

With verses prefixed by Richard Brome and W. Cufaude.

From the library of Edmund Gosse.

CAROLINE POETS—*continued.*

GOUGH (John), fl. 1640.

449 THE STRANGE DISCOVERY: A Tragi-Comedy.
FIRST EDITION. Small 4to. *Fine copy in full morocco gilt, g.e.*
London, Printed by E. G. for William Leake, 1640. £12 12s.

In blank verse throughout.
The Prologue refers to the Discovery of America by Christopher Columbus.
"Of Christopher Columbus, and his brother
Whose navigable paines did first discover
That unknown World. . . ."

FORD (John), fl. 1639.

"His name is ineffaceable from the scroll of our great writers; it is one of the loftier landmarks of English poetry."—A. C. Swinburne.

450 THE LADIES TRIALL: Acted by both their Majesties Servants at the private house in Drury Lane.
FIRST EDITION. Small 4to. *Morocco, g.e.*
London, Printed by E. G. for Henry Shephard, 1639. £18 18s.

In blank verse throughout.
"Neither the lord nor lady, nor the bawd
Which shuffed them together, Opportunity,
Have fastened stain on my unquestioned name."
Here Ford had in his thoughts these lines of Shakespeare's Lucrece:
"O, Opportunity, thy gilt is great! . . .
Thou foul abetter! thou notorious bawd."

451 DRAMATIC WORKS. With an introduction and explanatory notes by Henry Weber.
LARGE PAPER COPY. 2 vols. Royal 8vo. *Full calf.*
Edinburgh, 1811. £3 3s.

452 DRAMATIC WORKS, with Notes Critical and Explanatory, by W. Gifford.
2 vols. 8vo. *Half morocco gilt, uncut, t.e.g.*
London, 1827. £4 5s.

ZOUCH (Richard), fl. 1639.

453 THE SOPHISTER. A Comedy.
FIRST EDITION. Small 4to. *Fine copy in calf.*
London, Printed by J. O. for Humphrey Mosley, 1639. £6 6s.

With the original blank before the title. A considerable portion is in verse. It was acted at Oxford, and has a prologue spoken by Mercury, as the God of Eloquence, and addressed to the academical auditory.

CAROLINE POETS—*continued.*

POOLE (Joshua), fl. 1640.

454 THE ENGLISH PARNASSUS; or a Helpe to English Poesie. Containing a Collection of all Rhyming Monosyllables, the Choicest Epithets, and Phrases; with some General forms upon all occasions, subjects and Theams, alphabetically digested.

FIRST EDITION. Small 8vo. *Calf.*

London, 1657. £6 6s.

This, the First Edition, was issued without a Frontispiece (Lowndes and Hazlitt are in error in attributing one to the First Edition). The Frontispiece first appeared in the Second Edition of 1677.

Among the authors principally made use of in the compiling of the work are Shakespeare, Ben Jonson, Drayton, Heywood, Massinger, Burton, Chapman, etc.

In the Third Part, in which phrases and extracts are arranged under the alphabetical order of subjects, passages and lines from various poets are blended and run together in a way that is certainly ingenious. None of the extracts are subscribed, but a large number may be recognised as from Shakespeare's Twelfth Night, Romeo and Juliet, King Henry V, King Henry VI, Merchant of Venice, King Henry IV, King John, Hamlet, Othello, Tempest, Love's Labours Lost, etc.

SHARPE (Lewis), fl. 1640.

455 THE NOBLE STRANGER. As it was Acted at the Private House in Salisbury Court, by her Maiesties Servants.

FIRST EDITION. Sm. 4to. *Fine copy in full dark green morocco gilt, g.e.*

Imprinted at London by I. O. for James Becket, 1640. £15 15s.

In blank verse throughout.
Langbaine praises this play, especially the parts of Pupillus and Mercutio.

HUME (Anna), fl. 1644.

Daughter of David Hume, historian, controversialist, and Latin poet.

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456 THE TRIUMPHS OF LOVE: CHASTITIE: DEATH: Translated out of Petrarch.

FIRST EDITION. 12mo. *Original calf.*

Edinburgh, Printed by Evan Tyler, 1644. £10 10s.

A scarce little work, in verse throughout. With leaf of "Errata" at end. Dedicated in verse to Princess Elizabeth, daughter of the King of Bohemia. The translation is, on the whole, faithful and spirited. The second half of the "Triumph of Love, Part iii," descriptive of the disappointed lover, and the bright account of the fair maids in the "Triumph of Chastitie," are admirably rendered.

CAROLINE POETS—*continued.*

BARON (Robert), fl. 1645.

Poet and dramatist. Claims distinction as one of the most successful of plagiarists.

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457 MIRZA, a Tragedie.

Really acted in Persia, in the last Age.

Illustrated with Historicall Annotations, the Author R. B., Esq.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for Humphrey Moseley, N.D. £10 10s.

This is Baron's best known work. In blank verse throughout.

"The story of this play is the same as that which Denham made the groundwork of his 'Sophy,' and which may be found in Sir Thomas Herbert's 'Travels'; yet Baron has handled them in a different manner from that author, having finished three complete acts of this before he saw that tragedy; nor found himself then discouraged from proceeding, on a consideration of the great difference in their respective pursuits of the same plan."—W. C. Hazlitt.

MILL (Humphrey), fl. 1646.

458 THE SECOND PART OF THE NIGHTS SEARCH: Discovering the Condition of the various Fowles of Night. Or, The second great Mystery of Iniquity exactly revealed: With the Projects of these Times. In a Poem.

With engraved title and "The Mind of the Frontispice."

FIRST EDITION. 12mo. *Original calf (back repaired).*

London, Printed for Henry Shepheard and William Ley, 1646.

£10 10s.

A scarce piece in verse throughout. Quite a separate publication to the "Night's Search" (1640). Dedicated to Robert, Earl of Warwick.

CAROLINE POETS—*continued.*

SHEPPARD (Samuel), fl. 1646.

Amanuensis to Ben. Jonson.

OF SHAKESPEARIAN INTEREST.

459 THE TIMES DISPLAYED IN SIX SESTYADS:

The first { A Presbyter / an Independent.

The second { An Anabaptist / and a Brownist.

The third { An Antinomian / and a Familist.

The fourth { A Libertine / and an Arminian.

The fift { A Protestant / and eke a Papist.

All these dispute in severall Tracts, and be Divulgers, as of Truth, so Fallacie.

The sixt { Apollo, grieves to see the Times / *So pester'd with Mechannicks lavish Rimes.*

With engraved frontispiece depicting the "Three Grand Enimies to Church and State," Profane Liberty, Envious Hypocrisy, and Jesuitical Policy.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed and are to be sold by J. P. at his shop neer the Sessions house in the Old Bayly, 1646.

(SEE ILLUSTRATION, PLATE No. XIV). £105

In verse throughout. Only two other copies are known of this rare piece.

With poetical dedication "To the Right Honourable Philip Herbert Earl of Pembrook," to whom the 1st Folio Edition of Shakespeare's works was also dedicated.

In the sixth "Sestyad" interesting reference is made to Shakespeare:

"See him whose Tragick Sceans Euripides
Doth equal, and with Sophocles we may
Compare great Shakespear Aristophanes
Never like him, his Fancy could display,
Witness—he Prince of Tyre, his Pericles,
His sweet and his to be admired lay
He wrote of lustful Tarquins Rape shews he
Did understand the depth of Poesie." Etc.

Ben Jonson, Massinger, Nabbes, Wither, Drayton, Beaumont and Fletcher, Heywood, Davenant, and Shirley are also mentioned.

CAROLINE POETS—*continued.*

MANLEY (Thomas), fl. 1650.

460 VENI; VIDI; VICI. The Triumphs of the Most Excellent & Illustrious, Oliver Cromwell, &c. Set forth in a Panegyricke. Written Originally in Latine, and faithfully done into English Heroicall Verse, by T. M.: Jun., Esq.

With folding frontispiece of Cromwell, three-quarter length in armour.

FIRST EDITION. 12mo. *Original calf.*

London, Printed for John Tey, 1652. £6 6s.

"Whereto is added An Elegy upon the death of the late Lord Deputy of Ireland, the much lamented, Henry Ireton."

The original Latin poem was written by Payne Fisher.

STAPYLTON (C. B.), fl. 1650.

461 HERODIANS OF ALEXANDRIA. His Imperiall History of Twenty Roman Caesars and Emperours of his Time. First writ in Greek, and now converted into an Heroick Poem by C. B. Stapylton.

FIRST EDITION. Small 4to. *Old calf gilt.*

London, Printed by W. Hunt, 1652. £8 10s.

MANUCHE (Major Cosmo), fl. 1652.

462 THE JUST GENERAL, a Tragi-Comedy.

Title printed in red and black.

FIRST EDITION. 4to. *Fine copy, newly bound by Riviere in half morocco, g.e.*

London, Printed for M. M. T. C. for G. Bedell, 1652. £12 12s.

In blank verse throughout.

COTGRAVE (John), fl. 1655.

463 WITS INTERPRETER: THE ENGLISH PARNASSUS. Or, A Sure Guide to those Admirable Accomplishments that compleat our English Gentry, in the most acceptable Qualifications of Discourse or Writing. In which briefly the whole Mystery of those pleasing Witchcrafts of Eloquence and Love, are made easie, etc.

With engraved title, introducing small portraits of Spencer, Shakespeare, Jonson, Bacon, etc. (cut round, laid down and slightly imperfect).

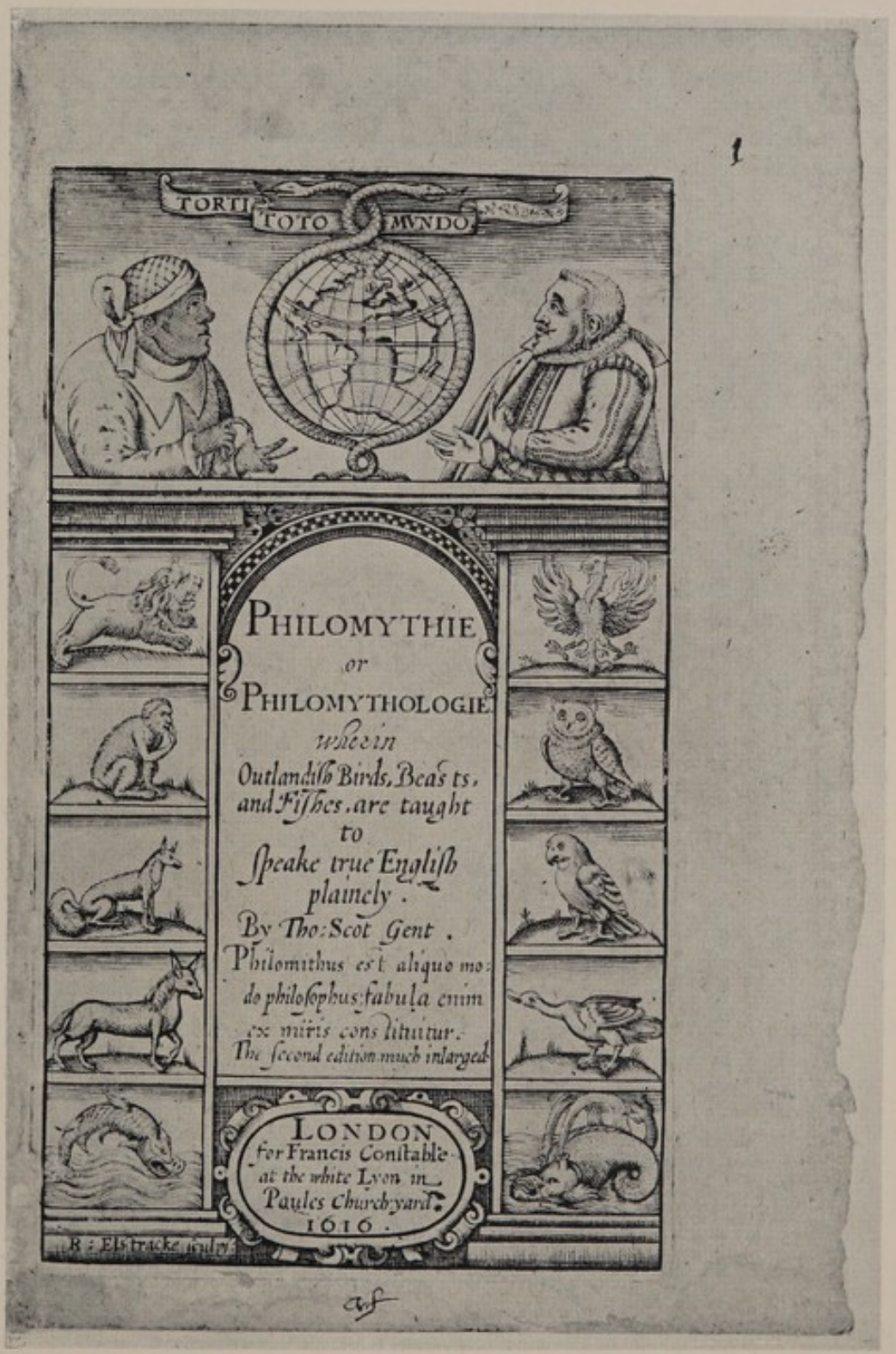
The Third Edition, with many new Additions, by J. C.

Small 8vo. *Original calf (rebacked).*

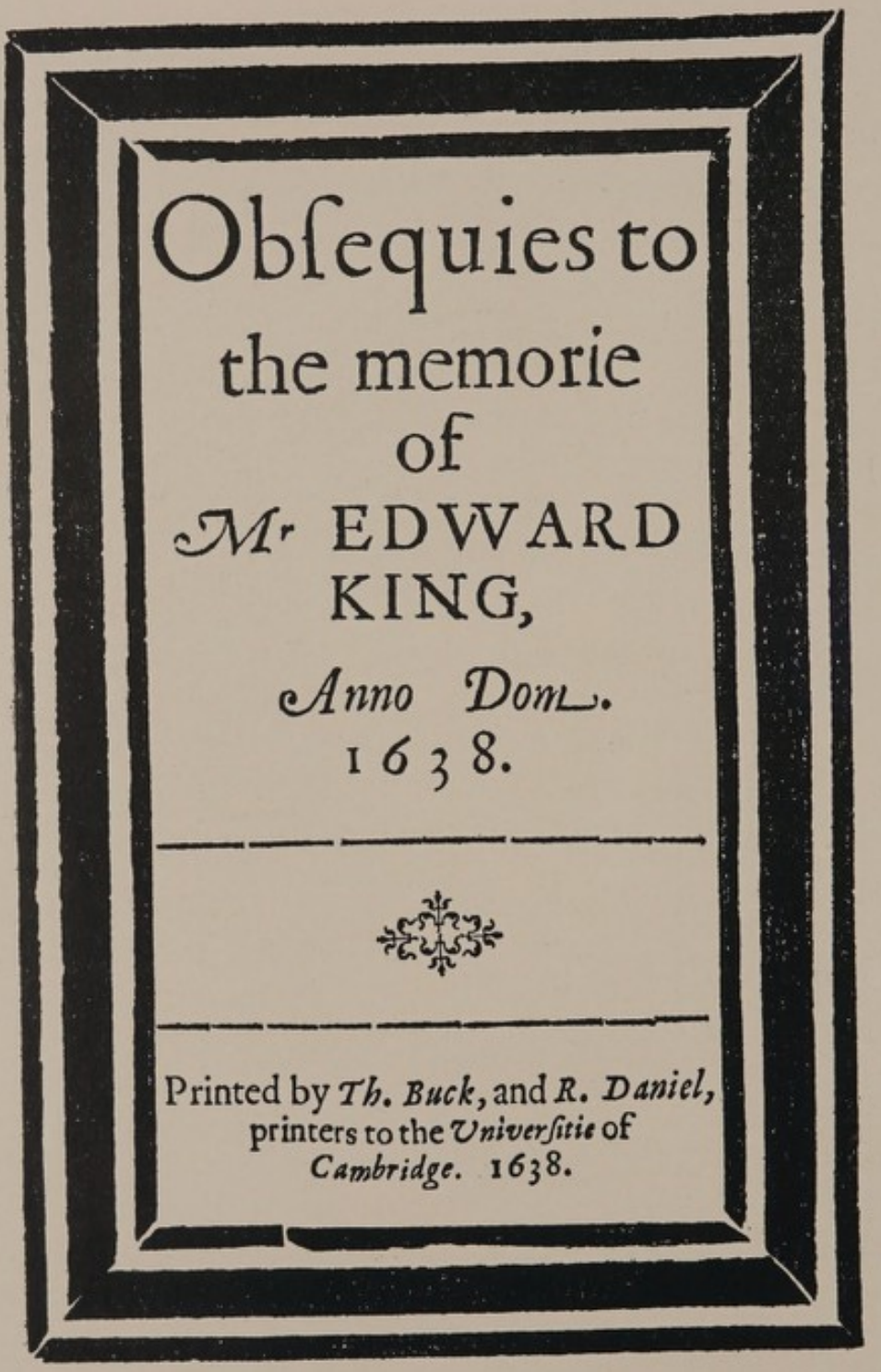
London, Printed for N. Brook, 1671. £8 10s.

The Thorn Drury copy, with a complete Index of the poems contained in this interesting volume, in his autograph on the fly-leaves at the beginning and end.

PLATE XI.



See Item No. 313.



MILTON'S LYCIDAS.
Title-page to the English Section of the POEMS TO THE MEMORY OF EDWARD KING.
Containing the very rare FIRST EDITION OF MILTON'S "LYCIDAS."
See Item No. 384.

CAROLINE POETS—*continued.*

AUSTIN (Samuel, the "younger"), fl. 1658.

464 NAPS UPON PARNASSUS: A sleepy Muse nipt and pincht, though not awakened. Such Voluntary and Jovial Copies of Verses, as were lately receiv'd from some of the Wits of the Universities, in a Frolick, dedicated to Gondibert's Mistress by Captain Jones and others, etc.

FIRST EDITION. 8vo. *Calf.*

London, Printed by express Order from the Wits, for N. Brook, 1658. £12 12s.

At sig. B. 5 is a singularly quaint allusion to Shakespeare's Falstaff.

At Oxford Austin made a laughing-stock of himself by his inordinate self-conceit. A number of his prose and poetical pieces fell into the "hands of the satyrical wits of the University, and they served him as the wits did Tho. Coryat in his time." These pieces of verse and prose, rendered more ridiculous by grotesque alterations and additions, were published in 1658, "by express order from the wits," under the title of "Naps upon Parnassus." A number of satirical commendatory verses are prefixed, among the contributors to which were Thomas Flatman, fellow of New College; Thomas Sprat, of Wadham College, afterwards bishop of Rochester, etc.

WILLAN (L.), fl. 1658.

465 ORGULA; or, The Fatall Error. A Tragedy.

Whereunto, Is Annexed a Preface, discovering the true Nature of Poesie, with the proper Use and Intention of such publique Divertisments.

FIRST EDITION. Small 4to. *Fine copy, half calf, g.e.*

London, Printed by T. M. for Stephen and Thomas Lewis, 1658. £10 10s.

BUTLER (Charles), d. 1647.

466 THE FEMININE MONARCHIE, or the Histori of Bees. Shewing their admirable Nature and Propertis; Their Generation and Colonis; Their Government, Loyalti, Art, Industri, Enimies, Wars, Magnanimiti, etc.

Small 4to. *Half calf.*

Oxford, Printed by William Turner, 1634. £4 4s.

The above edition of this work is of special interest, as it is printed in phonetic spelling.

The most curious part of this entertaining book is the bees' song, a stave of musical notes, arranged in triple time, to represent the humming of bees at swarming.

With commendatory verses prefixed by Geo. Wither, John Hammond, and F. Carlet.

CAROLINE POETS: BUTLER (C.)—*continued.*

467 THE PRINCIPLES OF MUSIK, in singing and setting, with the two-fold use thereof (Ecclesiasticall and Civil).

FIRST EDITION. Small 4to. *Fine copy in half morocco.*

London, 1636. £10 10s.

With commendatory verses prefixed by Humphrey Newton, Sam. Evans, and John Pinck. Also verses in the text.

"A curious book: it is an excellent little practical treatise on Music; the remarkable point about it is that the author was an early, probably the first, adopter of phonetic spelling. His system of phonetics involved the casting of some special type. This gives the book what Mr. Butler calls an *od* appearance."—(J. E. Matthew, "The Literature of Music," 1896).

THORNLEY (George), fl. 1657.

468 DAPHNIS AND CHLOE. A Most Sweet, and Pleasant Pastorall Romance for Young Ladies. By Geo. Thornley.

With engraved frontispiece by Cross and engraved vignette of a Rolling Press on the title.

FIRST ENGLISH TRANSLATION. Small 8vo. *Original calf.*

London, Printed for John Garfield, at the Sign of the Rolling-Press for Pictures, 1657. £24

The first English translation of this famous and scarce romance.

TOFTE (Robert), d. 1620.

469 SEVEN PLANETS GOVERNING ITALIE, or His Satyrs in seven Famous discourses, shewing the estate 1. Of the Court and Courtiers. 2. Of Libertie and the Clergy in general. 3. Of the Romane Clergie. 4. Of Marriage. 5. Of Soldiers, Musitians, and Lovers. 6. Of Schoolemasters and Schollers. 7. Of Honour, and the happiest life.

Newly Corrected and Augmented, with many excellent and noteworthy Notes, together with a new Addition of three most excellent Elegies, written by the same Lodovico Ariosto, the effect whereof is contained in the Argument.

Small 4to. *Red morocco, g.e.*

London, Printed by William Stansby for Roger Jackson, 1611. £25

In verse throughout.

Erroneously ascribed by the publisher to Gervase Markham, but in reality the work of Robert Tofte, poet and translator. Outer margin of title repaired.

CAROLINE POETS—*continued.*

ALEYN (Charles), d. 1640.

470 THE BATTAILES OF CRESCEY AND POICTIERS, under the Fortunes and Valour of King Edward the third of the name, and his sonne Edward Prince of Wales, named the Black.

The Second Edition, enlarged. Small 8vo. *Full blue morocco gilt, g.e.*

London, Printed by Thomas Harper, for Thomas Knight, 1633. £15 15s.

Fine copy. In verse throughout. With commendatory verses by Henry Blount, and leaf of Errata.

ANONYMOUS, ETC.

(Arranged chronologically.)

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471 [KNOX'S LITURGY.] THE PSALMES OF DAVID in Prose and Meeter: With their whole Tunes in foure or mo parts, and some Psalmes in Reports. Whereunto is added many godly Prayers, and an exact Kalendar for XXV. yeeres to come.

Title within woodcut border.

8vo. *Contemporary binding of morocco gilt, g.e.*

Edinburgh, by the Heires of Andrew Hart, 1635. £21

Exceedingly rare. The Psalmes are preceded by "The Confession of Faith used in the English congregation at Geneva, received and approved by the Church of Scotland," and Knox's Liturgy.

CAROLINE POETS: ANONYMOUS—*continued.*

PROBABLY UNIQUE BROADSIDE OF SHAKESPEREAN INTEREST.

472 TAMING (The) OF A SHREW: or, the onely way to make a Bad Wife Good: at least, to keep her quiet, be she bad or good.

RARE FOLIO BROADSIDE IN VERSE.

The top half occupied with a curious woodcut in three compartments, the left-hand one representing parential advice, the right a newly married couple, and the centre one containing the above mentioned poem signed by J. R. The lower half contains another poem, extending to 24 verses, entitled "The Counsel of a Father to his son newly married," and signed H. C.

London, Printed for F. Coles, in Wine-street, neer Hatten-Garden, N.D. (*c.* 1635).

(SEE ILLUSTRATION OPPOSITE.) £150

Probably unique Broadside. Of considerable interest and importance to the Shakespearean collector. Shakespeare is supposed to have drawn the plot or dramatic framework for his play "The Taming of the Shrew" from a comedy called "The Taming of A Shrew," first produced in 1594. In the above Broadside the title has been taken from the original piece, having "A" instead of "The" in the wording.

James O. Halliwell, in his Introduction to "The Taming of the Shrew" in his monumental Edition of Shakespeare's Works, actually mentions this Broadside, and it may be presumed that the copy he saw is identical with the above. Halliwell, after mentioning the existence of this rare piece, goes on to say: "The dramatic and literary merit of the 'Taming of The Shrew' can only be correctly estimated by bearing in mind the manners and tendencies of the age in which it was written. It must be recollected that the power of gentleness, its efficiency greater than force, moving to accomplish the same influence, is a truth barely yet recognised in its fulness. Shakespeare was one of the few writers of his time that appreciated this moral law." Etc. This spirit of gentleness so well expounded by Shakespeare is fully represented in the above Broadside, and parallels may be drawn between the two, pointing to the fact that the author of the Boardside verses must have been well acquainted with Shakespeare's Play. Quoting from Shakespeare:—

Pet.—"I pray you do. I will attend her here
And woo her with some spirit when she comes.
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew." Etc.

Quoting from the Broadside:—

"Young man that now art wedded to a wife,
Use her even as the apple of thine eye,
Then if she be of nature bent to strife,
Thy love will cause that wrath in her to dye;
Even as soft things fiery bullets do allay,
That through walls of stone do make their way." Etc.



The Counsel of a Father to his Son newly Married.

The First Document.

YOung man that now art wedded to a wife,
Use her even as the apple of thine eye,
Then if she be of nature bent to strife,
Thy love will cause that wrath in her to dye;
even as soft things fiery bullets do allay,
that through walls of stone do make their way.

II.

And if thou thinkest thy wooing to be done,
Or ended quite upon thy wedding day,
Thou art deceiv'd, it is but then begun,
And must continue till thy dying day;
for as at first thou woo'dst her to be wife,
so must thou do unto a quiet life.

III.

Thou must be still as thou was at the first,
Loving and courteous to her every way,
For true love hath an everlasting thirst,
That never can be quench'd, nor yet decay;
if thou this loving unto her do prove,
she'l answer thee again with love for love.

IV.

Walk with her as a wise man ought to do,
And let not thy loose living her distast,
Keep company with no accursed crew,
Left that Gods Image in thee be defac'd;
for many a man doth on his wife complain,
when as the fault doth in himself remain.

V.

Give her both good and decent cloathes to wear,
With meat and drink and all things necessary,
See that thou keep her not in too much fear,
For this will make her quickly of the weary;
I dare presume that woman will be quiet,
that wanteth not good rayment nor good dyet.

VI.

She is thy wife, remember this always,
'Tis fit that she should have some recreation,
Let her not spend the remnant of her days,
At home in sorrow, overcome with passion:
but walk abroad with her in friendly wise,
as Adam did with Eve in Paradise.

VII.

Each morning when from sleep thou dost awake,
Depart from her in such a manner take,
Thy leave of her in such a manner take,
As if thou were to go an hundred miles:
she will take notice of it, thou wilt find,
and unto thee no doubt will prove as kind.

VIII.

If thou abroad with company do come,
Let no perswasion keep thee out too late,
For that is the way to make her grieve at home,
Impair her health, and weaken thy state,
especially come thou ne'r home in drunk,
for this will make a good wife chide, I think.

IX.

If that the neighbors do in words abuse her,
Then thou must be her friend to take her part,
if she be faulty, modestly excuse her,
And she will love thee then with all her heart:
; mind that I say, and steer thy course thus even,
and you will live as if you were in heaven.

X.

Let not thy children nor thy Servants slight her,
But give her lawful power to correct them,
If any body wrong her, them must right her,
If friends do visit her thou must respect them,
and entertain her sister and her brother,
Tas kindly as thy father and thy mother.

XI.

Above all things my son I, thee desire,
Not to be jealous of thy loving wife,
For jealousie is a consuming fire,
And thou will never live a quiet life:
then if the chance to tread her shoo awry,
thank thine own self, and thy fond jealousie.

XII.

A Cockatrice be not thou in any wise,
Scum not the pot, nor meddle with the room,
Ask not what oatmeal will the pot suffice,
or how much she paid for her last broom,
meddle thou not with pottage-pot or jack,
lest with the ladle she thy pate do crack.

XIII.

Be thou ever in thy calling diligent,
Play not at dice, nor handle not a card,
For these two things will cause thee to repent,
And beggery is the gamesters just reward.
o wich what hearts can men abroad thus rome,
and let their wives and children want at home.

XIV.

Spend not thy money in a Tipling-house,
For drunkenness is an odious thing,
Many will Quarrel when they do carowse,
And divers mischief from this vice do spring.
A drunkard is dispised of all, therefore,
make not thy Hostels rich, and thy wife poor.

XV.

If the occasion have abroad to go,
With other women merry for to be,
Deny her not, this sometimes must be so,
When thou get'st forth she never hinders thee,
Answer me this, is she thy wife or Slave?
she is a wife, be not to her a knave

XVI.

Do not examine her for every penny,
Women have divers ways to lay out coin,
Neither be thou perswaded now by any,
To cut thy wife, but all to her resign.
If she be careful and a loving mate,
she never will diminish thy state.

XVII.

If she sometimes her mind to thee do break,
And tell that with her all things is not right,
as if her little finger do but ake,
Cherish her up, and she'l in thee delight.
She'l do as much for thee if need require,
and answer love for love to thy desire.

XVIII.

Bele ve no false reports, nor Slandrous words,
of envious people 'gainst thy joying wife,
They are no better then two edged swords,
Which if thou do regard will breed much strife
look what thou dost thou'd be to their disgrace
take her and kiss her even before their face.

XIX.

If thou be sometimes crost in thy vocation,
Fret not, nor be thou perish with thy wife,
For she poor heart expects no alteration,
But lasting love in thee during thy life,
Bridle thy passion, and let her not know
of any thing may bring her care and woe

XX.

If she be sometimes pevish be thou merry,
And do not strike thy wife in any case,
For that is the way to make her of thee weary
And that is a thing will tend to thy disgrace
out of thy wife thou canst not beat the devil,
and if thou beat him in, she is made more evil.

XXI.

Provoke her not to wrath by words and frowns
For she is a tender creature quickly moved,
And bitter words a tender heart more wounds,
Then all things else from him who once she loved
for often times a sharp and bitter word,
doth pierce a womans heart more then a sword.

XXII.

Bear ever with the weakness of her nature,
Think not thy wife an Angel without fault,
She is as thy self, a weak and earthly Creature
Thou art the strongest yet sometimes dost halt,
since it is so, in vain 'tis to contend,
since thou as well as she hast faults to mend.

XXIII.

If thus thou do, thou shalt gain honour by it,
And all thy friends shall laugh her foes to scorn,
Thou and thy wife shall ever live in quiet,
And many graces shall thy house adorn.
Good people will commend thee, heaven smile
To see how thou the devil dost beguile.

The Conclusion.

If all these rules thou dost observe and keep,
And she continue in perverseness still,
A just cause hadst thou then to wail and weep
Her to amend doth almost pas my skill
but yet thou shalt thy comfort much enlarge,
if thou these duties unto her discharge

H. C.

FINIS.

London, Printed for *F. Coles*, in *Wine-street*, neer *Hatton-Garden*.

See Item No. 472.

CAROLINE POETS: ANONYMOUS—*continued.*

473 FASCICULUS FLORUM: or, a Nosegay of Flowers. Translated out of the Gardens of severall Poets, and other Authors. Some, Word for Word; some Line for Line; And some, in a fuller and larger manner, to the uttermost extent both of the Sense and Meaning.

FIRST EDITION. 12mo. *Half calf.*

London, Printed by A. M., 1636. £6 6s.

The translations are rendered in verse.

474 FLOS BRITANNICUS VERIS NOVISSIMI FILIOLA CAROLO ET MARIAE NATA XVII. MARTII, anno MDCXXXVI.

Small 4to. *Calf gilt.*

Oxon, typis Leonardus Lichfield (1636). £10 10s.

A scarce volume of Oxford poems (in Latin and English) on the birth of Anne, fifth child of Charles I, by Robert Burton, Edw. Sylvester, T. Isham, J. Mayne, Wm. Cartwright, Dudley Digges, and others.

475 SIR GYLES GOOSE-CAPPE KNIGHT: A Comedy lately Acted with great applause at the private House in Salisbury Court.

Small 4to. *Fine copy in full morocco gilt, g.e., by Riviere.*

London, Printed by Hugh Perry, 1636. £25

Partly in blank verse.

The author of this Play is unknown. It is dedicated by the Publisher, Hugh Perry, to Richard Young. "Sir Gyles Goose-Cappe" is a character copied from Shakespeare's "Falstaff." Fleay, in his English Drama, compares "Goosecapp of Essex, with his endless "tickle" and "mortal" with "Falstaff" (2 Henry IV, II, 1). He further remarks that:—

"Rudesby, the Northern or Western man. 'two parts soldier'; Foulweather, the Southern man, the 'emphatic' Captain of the Low Countries, with his 'commendations'; Tales of Kent, and Kingcob, the Western man, are certainly personal caricatures; while Clarence is, I think, meant for the author himself."

Fleay considers that Chapman was most likely the Author.

476 W. (J.). THE VALIANT SCOT.

FIRST EDITION. Small 4to. *Bound by Riviere in full polished calf gilt, g.e.*

London, Printed by Thomas Harper for John Waterson, 1637. £15 15s.

A fine copy of a very rare play. The plot is founded on the History of Wallace. The dedication to the Marquis of Hamilton is signed William Bowyer, who almost seems to claim the authorship. In blank verse throughout.

CAROLINE POETS: ANONYMOUS—*continued.*

477 D. (J.). THE KNAVE IN GRAINE, NEW VAMPT. A witty Comedy, acted at the *Fortune* many dayes together with great applause.

FIRST EDITION. Small 4to. *Limp vellum.*

London, 1640. £15 15s.

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 his countryman of the piece of gold is in the "Account of the Hard Frost." But contrary to the usual custom, these writers have taken those incidents from this play, instead of the play being founded on their writings.

Partly in blank verse.

478 A DIALOGUE. Wherein is plainly layd open the tyrannicall dealing of Lord Bishops against Gods children. With certaine points of Doctrine wherein They Approve Themselves (according to Dr. Bridges his judgement) to be truely the Bishops of the Divell.

28 pp. Small 4to. *Unbound.*

Reprinted in the time of Parliament, 1640. £2 2s.

With the "Description of a Puritan" in verse at end, occupying a page and a half.

479 A LETTER FROM RHOAN IN FRANCE written by Doctor Roane one of the Doctors of the late sicke Commons, to his Fellow Doctor of the Civill Law. Dated 28 of June last past.

With an Ellegy written by his owne hand upon the death and buriall of the said Doctors Commons.

With curious woodcut on title.

8 pp. Small 4to. *Unbound.*

Printed in this happy yeare, 1641. £4 4s.

The Elegy occupies the last two pages.

480 A SECOND MESSAGE TO MR. WILLIAM LAUD, Late Archbishop of Canterbury, now prisoner in the Tower: In the behalfe of Mercurie. Together with a Postscript to the Author of that foolish and ridiculous Answer to Mercury.

With woodcut portrait of Laud on the title.

8 pp. Small 4to. *Half morocco.*

Printed in the yeare 1641. £4 4s.

Written in verse.

CAROLINE POETS: ANONYMOUS—*continued.*

481 CAROLI του Μακαριτου ΠΑΛΙΓΓΕΝΕΣΙ'Α (A Poem in English on the Execution of Charles I.).

Small 8vo. *Old half roan.*

London, Printed for Rich: Royston at the Angel in Ivie Lane, 1649. £5 5s.

Formerly belonging to Robert Mylne, the celebrated antiquary and collector (1640?-1710), with his autograph and MS. note on the title.

A subsequent owner, signing himself R.P., has added the following note on the fly-leaf:—

"I have not been able to see another copy of this Poem in any of the Catalogues.—I am informed it is of very great value.—It formerly belonged to R. Mylne of Balquharg, an eminent collector, in the end of the 17th and beginning of the 18th Centuries, and has his Autograph on the Title-page, with the following remark on the merit of the piece—'Excellent, on ye Murder of King Charles the first, Martyr.'—R.P."

482 REGIMEN SANITATIS SALERNI: or, The Schoole of Salernes Regiment of Health. Containing, most learned and judicious Directions and Instructions, for the Preservation, Guide, and Government of Mans Life. Reviewed, corrected, and inlarged with a Commentary, for the more plain and easie understanding thereof. By P. H. Dr. in Physicke, deceased. Whereunto is annexed, A necessary Discourse of all sorts of Fish, in use among us, with their effects appertaining to the Health of Man. As also, Now, and never before, is added certain precious and approved Experiments for Health, by a Right Honorable and Noble Personage.

Small 4to. *Original calf.*

London, Printed by B. Alsop, 1649. £5 5s.

With considerable portions in English verse.

POEMS BY JOHN LOCKE.

483 MUSARUM OXONIENSIUM, sive, Ob Faedera, Auspiciis Serenissimi Oliveri Reipub. Aug. Scot. & Hiber. Domini Protectoris, Inter Rempub. Britannicum & Ordines Faederatos Belgii Faeliciter Stabilita, Gentis. Togatae ad vada Isidis Celeusma Metricum.

Small 4to. *Half calf.*

Oxoniae: Excudebat Leonardus Lichfield Academiae Typographus, 1654. £3 10s.

Edited by John Owen. In two parts, the first poems in Latin, and the second poems in English. The latter include poems of John Locke, the philosopher; Wm. Godolphin; Lichfield, the printer, etc. All are addressed to Oliver Cromwell.

THE RESTORATION.

1660-1700.

Though the greatest writer of his generation—Milton—strove with all the energy of despair to support the falling fabric of republicanism, to no section of the community was the restoration of Charles II more welcome than to men of letters. An immediate result of the Restoration was the revival of the drama. For nearly eighteen years the acting of plays had been prohibited, but at the Restoration permission was given for the establishment of two theatrical companies—the King's (under Thomas Killigrew) and the Duke's (under Sir William D'Avenant). In the Restoration drama is reflected the dissolute manners of the court. The inevitable reaction against Puritanism had set in strongly, sweeping away the restraints prescribed by decency and good taste. In both dramatic and non-dramatic poetry Dryden established his supremacy, a supremacy which was maintained throughout the later years of the seventeenth century.

KILLIGREW (Thomas), 1612-1683.

484 COMEDIES AND TRAGEDIES.

THE FIRST COLLECTED EDITION, *with the very rare portrait by Faithorne (the author seated with his books, a dog at his feet).*

LARGE PAPER COPY. Folio. *Original calf, gilt back (repaired).*

London, Printed for Henry Herringman, 1664.

(SEE ILLUSTRATION, PLATE No. XV). £45

"The volume contains (1) 'The Princesse, or Love at First Sight,' a tragi-comedy; (2) 'The Parson's Wedding,' a comedy; (3) 'The Pilgrim,' a tragedy; (4) 'Cicilia and Clorinda, or Love in Arms,' a tragi-comedy; (5) the second part of the same; (6) 'Thomaso,' a comedy; (7) the second part of the same; (8) 'Claracilla,' a tragi-comedy; (9) 'The Prisoners,' a tragi-comedy; (10) 'Bellamira, her Dream,' a tragi-comedy; (11) the second part of the same. Each of these plays has a separate title-page dated 1663 or 1664. Three of them (Nos. 1, 2 and 8) were acted before the Civil War, but there is no record of any of the others having been performed."

485 COMEDIES AND TRAGEDIES.

THE FIRST COLLECTED EDITION, *with the very rare portrait.*

Another copy. Folio. *Rebound in calf, old style.*

London, Printed for Henry Herringman, 1664.

(SEE ILLUSTRATION, PLATE No. XV). £28

THE RESTORATION—*continued.*

BAXTER (Richard), 1615-1691.

486 POETICAL FRAGMENTS: Heart-Imployment with God and It Self. The Concordant Discord of a Broken-healed Heart.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed by T. Snowden, 1681. £10 10s.

A rare volume. A few leaves shaved at top or fore-edge and last leaf mounted. Includes the well-known hymn "Ye Holy Angels Bright," and Baxter's remarks on contemporary poets, including Herbert, Cowley, Wither, Quarles, Katherine Phillips, and many others.

WHITEHALL (Robert), 1625-1685.

487 THE ENGLISH RECHABITE, or, a Defyance to Bacchus and all His Works. A Poem in LXVII. Hexastichs. Wherein is rendred a plenary and full Account how Wines are pejorated, (or reduced from better to worse;) etc. With a privy, light Search into Dame Nature's Closet, how she orders the Matters as to Physick and Food for mortal Wights.

FIRST EDITION. 16 pp. Folio. *Boards.*

London, Printed by M. Flesher, for Henry Clements (*c.* 1680). £7 10s

BUCKINGHAM (George Villiers, Second Duke of), 1627-1687.

488 POETICAL REFLECTIONS ON A LATE POEM ENTITULED, ABSALOM AND ACHITOPHEL.

FIRST EDITION. Folio. *Half morocco, fore-edge uncut.*

London, Printed for Richard Janeway, 1682. £10 10s.

A spirited attack on Dryden's "Absalom and Achitophel." With a long address "To the Reader":—

"To epitomize which scandalous Pamphlet (unworthy the denomination of Poesy) no eye can inspect it without a prodigious amazement; the abuses being so gross and deliberate, that it seems rather a Capital or National Libel, than personal exposures, in order to an infamous detraction.' Etc.

COTTON (Charles), 1630-1687.

489 POEMS ON SEVERAL OCCASIONS.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for Tho. Basset, 1689. £5 5s.

Among many other interesting pieces it includes a poem of 6 pp., "The Angler's Ballad," one addressed "To my dear and most worthy Friend, M. Isaac Walton," and another "The Retirement. Stanzas Irreguliers. To M. Izaak Walton."

THE RESTORATION—*continued.*

DRYDEN (John), 1631-1699.

One of the greatest men of letters of his time, excelling equally in prose, verse, and drama.

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490 ABSALOM AND ACHITOPHEL. A Poem.

London, 1681.

THE SECOND PART OF ABSALOM AND ACHITOPHEL. A Poem.

London, 1682.

FIRST EDITION AND FIRST ISSUE OF EACH PART.

Folio. *calf.* £26

THE EXTREMELY RARE FIRST ISSUE OF THE FIRST EDITION of the most celebrated of Dryden's Political Satires, and perhaps the greatest Satire in English, with the misprints in the text uncorrected.

"In one respect this poem stands alone in literature. A party Pamphlet dedicated to the hour, it is yet immortal. No poem in our language is so interpenetrated with contemporary allusion, with contemporary portraiture, with contemporary point, yet no poem in our language has been more enjoyed by succeeding generations of readers. Scores of intelligent men who know by heart the characters of Zimri and Achitophel are content to remain in ignorance of the political careers of Buckingham and Shaftesbury. The speech in which Achitophel incites his faltering disciple has been admired and recited by hundreds who have been blind to its historical fidelity and to its subtle personalities."

With various names and keys added in the margins by a contemporary hand.

491 ALBION AND ALBANIUS: An Opera. Perform'd at the Queens Theatre in Dorset Garden. Written by Mr. Dryden.

FIRST EDITION. With the Prologue and Epilogue at end.

Folio. *Fine copy bound by Riviere in full polished calf, uncut, t.e.g.*

London, Printed for Jacob Tonson, 1685. £12 12s.

This opera was meant by Dryden as a satire on the Whigs and Republicans and as a Panegyrick on Charles II and his brother, who are represented under the characters of Albion and Albanus. "It was performed on a very unlucky day, being the day of the Duke of Monmouth's landing in the West; the nation being in great consternation, it was performed but six times, which not answering half the charge they were at, involved the Company very much in debt."

Shakespeare's "Tempest" is referred to on Sig. B2.

492 AMBOYNA: a Tragedy. As it is Acted at the Theatre-Royal.

FIRST EDITION. 4to. *Fine copy in full red morocco, by Riviere.*

London, Printed by T. N. for Henry Herringman, 1673. £9 9s.

It is dedicated to Lord Clifford of Chudleigh, and was "contrived and written in a month." It was intended to inflame the nation against her enemies.

With Prologue and Epilogue in verse.

THE RESTORATION: DRYDEN (J.)—*continued.*

493 AMBOYNA.
ANOTHER COPY OF THE FIRST EDITION. 4to. *Half calf.*
London, 1673. £5 5s.
A little foxed throughout.

494 THE ASSIGNATION: or, Love in a Nunnery, as it is Acted at the Theatre Royal.
FIRST EDITION. 4to. *Half morocco, g.e.*
London, Printed by T. N. for Henry Herringman, 1673. £6 6s.
With considerable portions in blank verse.

495 THE ASSIGNATION.
Second Edition. 4to. *Calf.*
London, Printed by T. N. for Henry Herringman, 1678. £1 10s.

496 BRITANNIA REDIVIVA: a Poem on the Birth of the Prince.
FIRST EDITION. Folio. *New Boards.*
London, Printed for J. Tonson, 1688. £8 8s.
With the original Licence leaf before title. A quarto edition bearing the same date as the above is sometimes claimed to be the first edition, but Mr. Wise definitely states that this was actually printed in 1691, uniform with the collected works of that date.

497 CLEOMENES, THE SPARTAN HEROE. A Tragedy, as it is Acted at the Theatre Royal. To which is prefixt the Life of Cleomenes.
FIRST EDITION. 4to. *Boards.*
London, Printed for Jacob Tonson, 1692. £4 10s.
Dryden has not deviated farther from history than a fair poetic license may warrant. The additions he has made to the real story are chiefly the scene in which the Spartans are nearly starved, the love of Cassandra for Cleomenes, the whole character of Cleora, and nearly the whole of Cleanthes.
The piece is considered to be one of the most successful specimens of heroic drama produced by Dryden.

498 THE CONQUEST OF GRANADA BY THE SPANIARDS: In Two Parts. Acted at the Theatre-Royall.
Both Parts FIRST EDITION. 4to. *Full red morocco gilt, g.e.*
In the Savoy, Printed by T. N. for Henry Herringman, 1672. £21 10s.
This Play is preceded by An Essay "Of Heroique Playes" which contains much Shakespeare matter, "Pericles," "Winter's Tale," "Love's Labour Lost," and "Measure for Measure" being specially mentioned. Shakespeare is again referred to in "An Essay on the Dramatique Poetry of the last Age," which comes after the Epilogue.
The two parts of the Conquest of Granada are written in rhyme, and were very successful. They are never flat or dull, and they have much bustle and incident, with many good lines. Dr. Johnson gives them an extravagant eulogy. The prologue was spoken by Nell Gwyn in a hat of the circumference of a cart-wheel: "The house was immediately in convulsions, and the King wanted but little of being suffocated with laughter."

THE RESTORATION: DRYDEN (J.)—*continued.*

499 DE ARTE GRAPHICA. The Art of Painting, by C. A. Du Fresnoy. With remarks. Translated into English, Together with an Original Preface containing a Parallel betwixt Painting and Poetry. As also a Short Account of the most Eminent Painters, both Ancient and Modern.

With engraved frontispiece by Gribelin.

FIRST EDITION. Small 4to. *Original calf.*

London, Printed by J. Heptinstall for W. Rogers, 1695. £3 10s.

With portions translated by Dryden into English verse in the Preface.

500 DON SEBASTIAN, KING OF PORTUGAL: A Tragedy Acted at the Theatre Royal.

FIRST EDITION. Small 4to. *Calf.*

London, Printed for Jo. Hindmarsh, 1690. £4 10s.

Title a little soiled, otherwise sound copy.

501 AN EVENING'S LOVE. Or the Mock-Astrologer. Acted at the Theatre-Royal by His Majesties Servants.

THE RARE FIRST EDITION. 4to. *Fine copy in half morocco.*

In the Savoy, Printed by T. N. for Henry Herringman, 1671. £10 10s.

Two editions of this play were printed in the same year. The above copy is the actual FIRST EDITION with the collation A (4 leaves), a (4 leaves), b (2 leaves), A-M2 (in fours).

502 AN EVENING'S LOVE. Or the Mock-Astrologer.

4to. *Calf.*

In the Savoy, Printed by T. N. for Henry Herringman, 1671. £5 5s.

This edition of "An Evening's Love" has hitherto been accepted as a First Edition whenever it has chanced to occur, bearing the same date and imprint as the earlier one, but T. J. Wise, in his Dryden Bibliography, states that it must be considered as the second edition and not even a variant of the princeps, as although the errors in pagination are repeated, the text seems to have been entirely reprinted. The actual First Edition has the collation A (4 leaves), a (4 leaves), b (2 leaves), A-M2 (in fours). The above copy collates A-N (in fours), and O (2 leaves).

503 FABLES.

With finely engraved plates and vignettes by Bartolozzi, Cheesman, Vanderburg, etc., after Lady Diana Beauclerc.

Folio. *Exceptionally fine copy bound by Staggermeier and Welcher in full contemporary grained calf gilt, g.e.*

London, Printed by T. Bensley, 1797. £4 10s.

A finely printed edition in superb state.

THE RESTORATION: DRYDEN (J.)—*continued.*

504 THE KIND KEEPER; or, Mr. Limberham: a Comedy: As it was Acted at the Duke's Theatre by His Royal Highnesses Servants.

FIRST EDITION. 4to. *Calf.*

London, Printed for R. Bentley, and M. Magnes, in Russel-Street in Covent-Garden, 1680. £6 6s.

505 MARRIAGE A-LA-MODE. A Comedy. As it is Acted at the Theatre-Royal.

FIRST EDITION. 4to. *Fine copy in half calf.*

London, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange, 1673. £8 8s.

With the original blank leaf at end.

506 ŒDIPUS: a Tragedy.

FIRST EDITION. 4to. *Fine copy in new boards.*

London, Printed for R. Bentley, and M. Magnes, 1679. £6 6s.

The first and third acts were written by Dryden, who drew the machinery of the whole; the remainder was by Nat. Lee.

507 A POEM UPON THE DEATH OF HIS LATE HIGHNESS, OLIVER, LORD PROTECTOR OF ENGLAND, SCOTLAND AND IRELAND.

4to. *Fine copy in new boards.*

London, William Wilson, 1659 (1693). £10 10s.

Although bearing the date 1659, there is little doubt that the above piece was actually printed in 1693, uniform with the collected works of the same date. It is, however, the first separate edition of this work, which was originally printed with similar poems by Edmund Waller and Mr. Sprat, in 1659.

508 PROLOGUE TO THE DUKE OF GUISE, written by Mr. Dryden: Spoken by Mr. Smith.

FIRST EDITION. 4 pp. Folio. *Half levant morocco, g.e., by Riviere, partly uncut.*

London, Printed for Jacob Tonson, 1683. £8 8s.

Includes as well as the Prologue, the "Epilogue, written by the same Author, Spoken by Mrs. Cooke," and "Another Epilogue intended to have been Spoken to the Play, before it was forbidden last summer by Mr. Dryden." This second "Epilogue" was not reprinted in the first edition of "The Duke of Guise."

"The Duke of Guise, A Tragedy," was written by John Dryden and Nat. Lee; its object was to serve the Duke of York, whose succession was opposed. Dryden was severely attacked for this piece, which was considered as levelled at the then enemies of the English Court.

509 PROLOGUE TO THE DUTCHESS, ON HER RETURN FROM SCOTLAND.

FIRST EDITION. 2 pp. Folio. *Contained in buckram case.*

Printed for Jacob Tonson, 1682. £7 10s.

THE RESTORATION: DRYDEN (J.)—*continued.*

510 PROLOGUE TO THE KING AND QUEEN, at the opening of Their Theatre. Spoken by Mr. Betterton.

EPILOGUE. Spoken by Mr. Smith.

FIRST EDITION. 4 pp. Folio. *Half morocco, partly uncut.*

(*London, Printed for Jacob Tonson,* 1683.) £10 10s.

The Britwell copy sold for £30.

511 THE SATIRES OF DECIMUS JUNIUS JUVENALIS. Translated into English Verse. By Mr. Dryden, and Several other Eminent Hands. Together with the Satires of Aulus Persius Flaccus.

With frontispiece and finely engraved plates by W. Hollar.

FIRST EDITION. Folio. *Fine copy in original calf.*

London, Printed for Jacob Tonson, 1693. £3 3s.

512 SECRET-LOVE, or the Maiden-Queen: As it is Acted by His Majesties Servants at the Theatre-Royal.

Second Edition. 4to. *Calf.*

London, Printed for Henry Herringman, 1669. £1 10s.

Nell Gwyn played the part of Florimel. Pepys writes in his Diary:—"To the King's House, to see the Maiden Queene, a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, that I never can hope ever to see the like done again by man or woman."

513 SR. MARTIN MAR-ALL, or, the Feign'd Innocence. A Comedy. As it was Acted at His Highness the Duke of York's Theatre.

Second Edition. 4to. *Calf.*

London, Printed for H. Herringman, 1678. £1 10s.

The plot and great part of the language of Sir Martin and his man Warner, are borrowed from Quinault's "Amant Indiscret," and the "Etourdi" of Molière.

514 THE SPANISH FRYAR, or, The Double Discovery. Acted at the Duke's Theatre.

FIRST EDITION. 4to. *Fine copy in half calf.*

London, Printed for Richard Tonson and Jacob Tonson, at Grays-inn-gate, in Grays-inn-lane, and at the Judge's-head, in Chancery-lane, 1681.

£6 6s.

Page 43 is misnumbered 3, and page 84 is not numbered.

515 THE STATE OF INNOCENCE, AND FALL OF MAN: An Opera. Written in Heroick Verse.

4to. *Unbound.*

London, Henry Herringman, 1692. £1 1s.

THE RESTORATION: DRYDEN (J.)—*continued.*

516 THE TEMPEST, or the Enchanted Island. A Comedy: As it is now Acted at His Highness the Duke of York's Theatre.
Second Edition of Dryden's Version.
4to. *Fine copy in polished calf by Riviere.*
London, Printed by J. Macock, for Henry Herringman, 1676. £27 10s.

With the original blank leaf at end.
The whole groundwork of this play is built on Shakespeare; the greater part of the language, and some entire scenes, being copied verbatim from it. Dryden has, however, made a considerable alteration in the plot and conduct of the play, and introduced three new characters, enlarged the characters of the sailors, greatly extended the musical parts, and terminated the piece with a kind of masque.

517 THE TEMPEST.
Third Edition of Dryden's Version.
4to. *Fine copy in full polished calf.*
London, Printed by J. M. for H. Herringman, 1690. £25

518 TROILUS AND CRESSIDA, or, Truth Found too Late. A Tragedy as it is Acted at the Dukes Theatre. To which is Prefix'd, A Preface containing the Grounds of Criticism in Tragedy.
FIRST EDITION. 4to. *Fine copy in full morocco, g.e.*
London, Printed for Abel Swall at the Unicorn at the West-end of S. Pauls, and Jacob Tonson at the Judges Head in Chancery-lane near Fleet-street, 1679. £25

Adapted from Shakespeare's play of the same name.
In "The Preface to the Play," Shakespeare's version is fully discussed and comparison made between it and Dryden's adaptation.
"The Grounds of Criticism in Tragedy" deals very fully with the dramatic art, continually citing Shakespeare and his plays, comparing him with Fletcher, Ben Jonson, and the like.

519 TROILUS AND CRESSIDA.
Another copy of the FIRST EDITION, but with differing imprint.
4to. *Fine copy in full red morocco, g.e.*
London, Printed for Jacob Tonson at the Judges-Head in Chancery-lane near Fleet-street, and Abel Swall, at the Unicorn at the West-end of S. Pauls, 1679. £25

Presumably precedence was given in turn to the name of each of the joint publishers.

520 TYRANNICK LOVE: or, the Royal Martyr. A Tragedy as it is Acted by his Majesties Servants, at the Theatre Royal.
The Second Edition, review'd by the Author.
4to. *Polished calf.*
London, Printed for H. Herringman, 1672. £1 15s.

THE RESTORATION: DRYDEN (J.)—*continued.*

521 THE WILD GALLANT: a Comedy. As it was Acted at the Theater-Royal, by His Majesties Servants.

FIRST EDITION. FIRST ISSUE. 4to. *Original calf (rebacked).*

In the Savoy. Printed by Tho. Newcomb, for H. Herringman, at the Blew-Anchor, in the Lower-Walk of the New-Exchange, 1669. £10 10s.

Some difference of opinion exists as to which is actually the First Edition of this play, two title-pages dated 1669 and differing in two minor points, existing. T. J. Wise, in his Dryden Bibliography, considers the above the "Editio Princeps." It may be readily identified by the spelling of the word "Theater" upon the title-page, and the correct spelling of the publisher's name "Herringman." In the other edition of the same year the word "Theater" is spelled "Theatre," and the name of the publisher is mis-spelled "Heringman."

This play was Dryden's first attempt in dramatic writing. It was first acted in February, 1663.

522 MISCELLANY POEMS. Containing Variety of New Translations of the Ancient Poets; together with Several Original Poems. By the Most Eminent Hands. Publish'd by Mr. Dryden.

Fourth Edition. 6 vols., each with frontispiece. 12mo. *Bound (by Roger Payne) in straight-grained blue morocco, gold lines on sides and backs, g.e.*

London, Jacob Tonson, 1716. £10 10s.

Containing a long preface by Dryden and numerous poems by him; besides poems by Otway, Sir John Denham, Nat. Lee, Sir John Suckling, Andrew Marvell, Edmond Waller, Prior, Mrs. Behn, Cowley, Ben Jonson, Pope, Wycherley, Davenant, Addison, Congreve, Mrs. Killigrew, and others.

Also containing:—

Prologue for Sir John Falstaff, rising slowly to soft music.

A Ballad against the Opera, call'd The Cruelty of the Spaniards in Peru, writ by Sir William D'Avenant.

523 DRAMATICK WORKS.

With engraved portrait and plates.

6 vols. Small 8vo. *Fine copy in original calf.*

London, Printed for J. and R. Tonson, 1762. £5 10s.

From the Library of the Duke of Leeds.

524 WORKS.

Illustrated with notes, historical, critical, and explanatory, and a Life of the Author by Walter Scott.

Portrait.

Large Paper Copy. 18 vols. 8vo. *Half calf.*

London, 1808. £15

THE RESTORATION: DRYDEN (J.)—*continued.*

525 WORKS. Illustrated with Notes, Historical, Critical, and Explanatory, and a Life of the Author, by Walter Scott.

Portrait.

18 vols. 8vo. *Calf.*

London, 1808. £12 12s.

526 WORKS.

Illustrated with notes, historical, critical, and explanatory, and a Life of the Author by Walter Scott.

Portrait.

Second and Best Edition. 18 vols. 8vo. *Full calf.*

Edinburgh, 1821. £21

DILLON (Wentworth, Earl of Roscommon). 1633-1685.

527 AN ESSAY ON TRANSLATED VERSE.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for Jacob Tonson, 1684. £4 4s.

In verse throughout. Prefixed are several commendatory poems addressed to the author, including a three-page poem by John Dryden and one by Chetwood. With the original blank leaf A4. An interesting Shakespeare reference is found in Chetwood's poem.

UNCUT COPY.

528 HORACE'S ART OF POETRY. Made English by the Right Honorable the Earl of Roscommon.

4to. *Unbound, uncut, sewn as issued.*

London, Printed for Henry Herringman, 1684. £2 10s.

A little discoloured, but a sound copy, scarce in uncut state.
Prefixed is a fine poem by Edmund Waller of four pages, "Of this Translation and of the Use of Poetry."

529 POEMS. To which is added, An Essay on Poetry, by the Earl of Mulgrave, now Duke of Buckingham. Together with Poems by Mr. Richard Duke.

LARGE AND THICK PAPER COPY OF THE FIRST EDITION.

8vo. *Bound by C. Hering in olive-green morocco, g.e.*

London, Printed for J. Tonson, 1717. £4 10s.

With many references to Shakespeare.

THE RESTORATION—*continued.*

ETHEREDGE (Sir George), 1635?-1691?

"Etheredge's comedies possess, in their chronological progression, both importance and interest, as furnishing early—probably the earliest—examples of a style of comic dialogue which was of natural growth and which owed much less than might at first be supposed to French examples . . . he pointed the way to the style of English comedy, of which Congreve afterwards shone as the acknowledged master."

530 THE MAN OF MODE, or Sr. Fopling Flutter. A Comedy. Acted at the Duke's Theatre.

FIRST EDITION. 4to. *Half calf.*

London, Printed by J. Macock, for Henry Herringman, 1676. £6 6s.

Dryden wrote the "Epilogue" to this play. In blank verse throughout.

PORTER (Thomas), 1636-1680.

531 THE CARNIVAL: A Comedy. As it was Acted at the Theatre Royal, by his Majesties Servants.

FIRST EDITION. Small 4to. *Full morocco, g.e.*

London, Printed for Henry Herringman, 1664. £12 10s.

A good copy with large margins.

WOODFORD (Samuel), 1636-1700.

532 A PARAPHRASE UPON THE CANTICLES, and some Select Hymns of the New and Old Testament, With other occasional Compositions in English Verse.

FIRST EDITION. 8vo. *Original calf (rebacked).*

London, Printed by J. D. for John Baker, 1679. £3 3s.

With commendatory verses by Wm. Crowne and Thomas Flatman, prefixed. Contains two odes to Izaak Walton on his Lives of George Herbert and Bishop Hooker; also verses in commendation of Sir John Denham's "New Version of the Psalms of David." With the two leaves of "Errata."

FLATMAN (Thomas), 1637-1688.

533 FAITHORNE (William). THE ART OF GRAVEING AND ETCHING. Wherein is exprest the true way of Graveing in Copper. Also the manner and method of that famous Callot, and Mr. Bosse, in their Several ways of Etching.

With engraved title and ten plates, illustrating the methods of engraving and the tools employed.

FIRST EDITION. Small 8vo. *Original calf.*

(London) Published by William Faithorne, and Sold at his Shop next to ye Signe of ye Drake, without Temple Barr, 1662. £16 16s.

Dedicated to his master, Sir Robert Peake, with poetical eulogy by THOMAS FLATMAN. Engraved title remargined and laid down.

THE RESTORATION: FLATMAN (T.)—*continued.*

534 ON THE DEATH OF OUR LATE SOVEREIGN LORD KING CHARLES II. OF BLESSED MEMORY. A Pindarique Ode.

FIRST EDITION. 8 pp. Folio. *Contained in buckram case.*

London, Printed for Benj. Tooke, 1685. £2 2s.

535 POEMS AND SONGS.

With engraved portrait of Flatman by R. White.

The Third Edition. With Additions and Amendments.

8vo. *Original calf.*

London, Printed for Benjamin Tooke, 1682. £5 10s.

Prefixed are several commendatory poems addressed to the author, including one by Charles Cotton. Two leaves at end containing "Errata" and book advertisements.

AYRES (Philip), 1638-1712.

536 LYRIC POEMS, made in Imitation of the Italians. Of which, many are Translations from other Languages.

With engraved frontispiece.

FIRST EDITION. Small 8vo. *Original calf (rebacked).*

London, Printed by J. M. for Jos. Knight and F. Saunders, 1687. £10 10s.

Ayres's chief work, containing original pieces and translations of considerable interest, including a full-page poem addressed to "his honoured friend" John Dryden.

SEDLEY (Sir Charles), 1639?-1701.

"Sedley was one of the most graceful and refined of the mob of Restoration noblemen who wrote in prose and verse. For nearly forty years he was recognised as a patron of the art of poetry, and as an amateur of more than usual skill."—Edmund Gosse.

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537 BELLAMIRA, or the Mistress, a Comedy: As it is Acted by Their Majesties Servants.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by D. Mallet, for L. C. and Timothy Goodwin, 1687. £3 3s.

With portions in blank verse.

The plot is taken from the "Eunuch" of Terrence. It was at the acting of it that the roof of the theatre fell down. Few were hurt except the author himself, which occasioned Sir Fleetwood Shepherd to say, "there was so much fire in his play, that it blew up the poet, house, and all."—"No," replied the author, "the play was so heavy, it broke down the house, and buried the poet in his own rubbish."

THE RESTORATION—*continued.*

WYCHERLEY (William), 1640?-1715.

"A Gentleman, whom I may boldly reckon amongst the Poets of the First Rank."—Gerard Langbaine.

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538 LOVE IN A WOOD, or, St. James's Park. A Comedy, as it is Acted at the Theatre Royal, by his Majesties Servants.
FIRST EDITION. Small 4to. *Half morocco.*
London, Printed by J. M. for H. Herringman, 1672. £8 10s.
From the library of Edmund Gosse, with his book-plate.

539 LOVE IN A WOOD. Another Edition.
Small 4to. *Half morocco.*
London, Printed by T. Warren, 1694. £1 10s.

540 MISCELLANY POEMS: as Satyrs, Epistles, Love Verses, Sonnets, etc.
With a fine impression of the rare mezzotint portrait by Smith after P. Lely (re-margined).
Folio. *Original calf (repaired).*
London, 1704. £25

541 COMPLETE WORKS. Edited by Montague Summers.
4 vols. 4to. *Original half buckram, uncut.*
Nonesuch Press, 1924. £6 10s.

BEHN (Mrs. Aphra), 1640-1689.

Dramatist, poet and novelist. She was the George Sand of the Restoration, the "chère maître" to such men as Dryden, Otway, and Southerne, who all honoured her with their friendship. Her genius and vivacity were undoubted, and although her plays were somewhat coarse, they were very lively and humorous, while she possessed an indisputable touch of lyric genius.

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542 ABDELAZER, or the Moor's Revenge. A Tragedy. As it is Acted at his Royal Highness the Duke's Theatre.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for J. Magnes and R. Bentley, in Russel-street in Covent-Garden, near the Piazza's, 1677. £5 10s.
This play is an alteration of Marlowe's "Lust's Dominion, or the Lascivious Queen," or the "Spanish Moor's Tragedy." Geneste observes that "Mrs. Behn has made some considerable changes in the fifth act, and improved the whole play."

THE RESTORATION: BEHN (MRS. APHRA)—*continued.*

543 THE AMOROUS PRINCE, or, the Curious Husband. A Comedy, As it is Acted at his Royal Highness, the Duke of York's Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed by J. M. for Thomas Dring, 1671. £6 6s.

This is an excellent combination of portions of the plots of the novel, "The Curious Impertinent," in "Don Quixote," and Davenport's "City Night-Cap." Mrs. Behn has greatly improved on the part she has borrowed from Davenport.

544 THE DEBAUCHEE: or, the Credulous Cuckold, a Comedy. Acted at His Highness the Duke of York's Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for John Amery, 1677. £5 5s.

With the original blank before the title.

This is an adaptation of Brome's "Mad Couple Well Match'd." In its present form it is an excellent production.

545 THE DUTCH LOVER: a Comedy, Acted at the Dukes Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for Thomas Dring, 1673. £4 15s.

One or two headlines slightly shaved, otherwise good crisp copy.

In her address to the reader, the author comments on the learning of both Shakespeare and Ben Jonson.

This piece is founded on a Spanish story, "Ensemie and Theodore," found in the novel "Don Fenise."

A capital play, with excellent comic scenes.

546 THE EMPEROR OF THE MOON: A Farce. As it is Acted by Their Majesties Servants, at the Queens Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed by R. Holt, for Joseph Knight, and Francis Saunders, 1687. £7 10s.

With reference to Shakespeare in the dedication.

This piece was taken from "Arlequin Empereur dans le Monde de la Lune," which was originally translated from the Italian, and acted in France eighty times successively. Mrs. Behn, however, has made great alterations, and rendered it full of whimsical and entertaining business.

547 FALSE COUNT, or New Way to play an Old Game. As it is Acted at the Dukes Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed by M. Flesher, for Jacob Tonson, 1682. £4 4s.

One or two headlines just cut into.

The hint of the haughty Isabella being readily imposed upon by the chimney-sweeper, whom Julia's lover Carlos had equipped out as a count, is borrowed from the "Precieuses Ridicules" of Molière.

THE RESTORATION: BEHN (MRS. APHRA)—*continued.*

548 THE FORC'D MARRIAGE, or the Jealous Bridegroom. A Tragi-Comedy. As it is Acted at His Highnesse the Duke of York's Theatre.

FIRST EDITION. 4to. *Half morocco.*

London, Printed by H. L. and R. B. for James Magnus, 1671. £5 15s.

With original blank leaf at beginning.

This comedy is partly written in rhyme and partly in blank verse. It is interesting to note that it was in this play that Mrs. Behn gave Otway the opportunity of appearing on the stage, but he suffered so much from stage fright that he gave up the idea of becoming an actor.

549 THE MUSES MERCURY: or, Monthly Miscellany. Consisting of Poems, Prologues, Songs, Sonnets, Translations, and other Curious Pieces, Never before Printed. By the Best and most Celebrated Hands, with a Satyr, call'd, The Stage Vindicated.

For the Month of July.

24 pp. Small 4to. *Fine copy, unbound.*

London, Printed by J. H. for Andrew Bell, 1707. £2 2s.

Containing amongst other interesting poetical pieces, a poem by Mrs. Aphra Behn, "To Mrs. Harsenet. On the Report of a Beauty, which she went to see at Church." Two pages.

550 A POEM humbly dedicated to the Great Patern of Piety and Vertue Catherine Queen Dowager, on the Death of her dear Lord and Husband King Charles II.

FIRST EDITION.

London, Printed by J. Playford for Henry Playford, 1685.

A PINDARICK ON THE DEATH OF OUR LATE SOVEREIGN: with An Ancient Prophecy on His Present Majesty.

FIRST EDITION.

London, Printed by J. Playford, for Henry Playford, 1685.

Bound together. Folio. *Half roan.* £12 12s.

551 A POEM humbly Dedicated to the Great Patern of Piety and Virtue Catherine Queen Dowager, on the Death of Her Dear Lord and Husband King Charles II.

Title within a black border, and 4 pp. of text.

FIRST EDITION. Folio. *Full calf.*

London, Printed by J. Playford for Henry Playford, 1685. £7 10s.

THE RESTORATION (BEHN, MRS. APHRA)—*continued.*

552 POEMS to the Memory of that incomparable Poet Edmond Waller Esquire. By Several Hands.

FIRST EDITION. 32 pp. Small 4to. *Fine copy, unbound.*

London, Printed for Joseph Knight, and Francis Saunders, 1688. £4 4s.

Containing besides the four page poem by Mrs. Aphra Behn, poems by Sir John Cotton, Sir Thos. Higgons, Thos. Rymer, Geo. Granville, Bevill Higgons, etc.

553 THE ROVER. Or, The Banish't Cavaliers. As it is Acted at His Royal Highness the Duke's Theatre.

London, Printed for John Amery, 1677.

THE SECOND PART OF THE ROVER. As it is Acted by the Servants of His Royal Highness.

London, Printed for Jacob Tonson, 1681.

FIRST EDITION OF BOTH PARTS. Small 4to. *Calf, g.e.*

London, 1677-81. [SOLD]

A few numerals slightly cut into, otherwise a good copy.

This bipartite comedy is very entertaining, and contains much business, bustle, and intrigue, supported with an infinite deal of sprightliness. The basis may be found in Killigrew's "Don Thomaso; or, The Wanderer." The scene of the first part is laid in Naples, during the time of the Carnival, and that of the second at Madrid. It may be added that the incident of Blunt falling through a trap-door, when in bed at a courtezan's lodgings, is taken from a similar adventure of Lazarillo at Imperia's house in Middleton's "Blurt Master Constable," 1602, which, again, is borrowed from Boccaccio, Day 2, Novel 6.

554 SIR PATIENT FANCY: A Comedy. As it is Acted at the Duke's Theatre.

FIRST EDITION. With the rare leaf of "Preface." 4to. *Half morocco.*

London, Printed by E. Flesher for Richard Tonson, 1678. £7 10s.

The hint of Sir Patient Fancy is borrowed from Molière's "Malade Imaginaire"; and those of Sir Credulous Easy and his groom Curry from the "M. Pourceaugnac" of the same author. Mrs. Behn was blamed for her borrowing, and for the startling indelicacy of her dialogue, and she tartly responds in the extremely amusing preface prefixed. This leaf does not appear to have been added to all copies, and is very rare; neither the Huth or the Hoe copies containing it.

PROLOGUE BY DRYDEN.

555 THE WIDDOW RANTER; or, The History of Vacon in Virginia. A Tragi-Comedy, Acted by their Majesties Servants.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for James Knapton, 1690. £14 14s.

One of the rarest of Mrs. Behn's plays.

This piece was not published till after the author's decease in 1689. The tragical part of it, particularly the catastrophe of Bacon, is borrowed from the well-known story of Cassius, who, on the supposition of his friend Brutus being defeated, caused himself to be put to death by the hand of his freedman Dandorus. The scene is laid in Bacon's camp in Virginia. The comic part is entirely original. The prologue is written by Dryden.

THE RESTORATION (BEHN, MRS. APHRA)—*continued.*

556 THE YOUNGER BROTHER: or, the Amorous Jilt. A Comedy, Acted at the Theatre Royal, by His Majesty's Servants. Written by the late Ingenius Mrs. A. Behn. With some Account of her Life.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for J. Harris, 1696. £4 15s.
Several headlines slightly cut into. Edited by Charles Gildon.

557 PLAYS, HISTORIES AND NOVELS.
Portrait.
6 vols. Small 8vo. *Original boards, uncut.*
London, 1871. £3 18s.

558 PLAYS.
Portrait.
4 vols. Small 8vo. *Half morocco, uncut, t.e.g.*
London, reprinted 1871. £3 15s.

SHADWELL (Thomas), 1642-1692.

559 BURY-FAIR. A Comedy, as it is Acted by His Majesty's Servants.
FIRST EDITION. Small 4to. *Full morocco gilt.*
London, Printed for James Knapton, 1689. £4 4s.
Small hole in p. 29, otherwise a fine copy. With Prologue and Epilogue in verse.
The character of La Roche has in this play, writes Langbaine, "a more taking air than in any other play, and there is something in his Jargon more diverting than in the original itself." This character is apparently borrowed from the "Precieuses Ridicules" of Molière. Contains an interesting reference to Shakespeare's "Macbeth," p. 26.

560 THE LIBERTINE: a Tragedy. Acted by His Royal Highness's Servants.
FIRST EDITION. 4to. *Half morocco.*
London, Printed by T. N. for Henry Herringman, 1676. £4 4s.
Written partly in blank verse, with songs interspersed.
A few numerals just shaved and last two leaves slightly torn.
This play was founded on the Spanish "Il Atheisto Fulminato" and Molière's "Le Festin de Pierre."

561 THE MISER: a Comedy, Acted by His Majesties Servants, at the Theater Royal.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for Hobart Kemp, 1672. £5 10s.
With Prologue and Epilogue in verse.
This play, by the author's own confession, is founded on the "Avare" of Molière, which is itself built on the "Aulularia" of Plautus. Shadwell, however, has by no means been a mere translator, but has added considerably to his original.

THE RESTORATION: SHADWELL (T.)—*continued.*

562 PSYCHE: a Tragedy, Acted at the Dukes Theatre.
FIRST EDITION. 4to. *Half morocco.*
London, Printed by T. N. for Henry Herringman, 1675. £4 10s.

Small repair on Ii, not, however, touching the text.
This was the first piece this author wrote in rhyme. The plot of it is partly founded on Apuleius, and partly on Molière's "Psyche," of which he very candidly acknowledges the use he has made in his preface.

563 THE SQUIRE OF ALSATIA. A Comedy, As it is Acted by Their Majesty's Servants.
FIRST EDITION. Small 4to. *Fine copy in full morocco gilt.*
London, Printed for James Knapton, 1688. £5 5s.

With verses in the text, besides Prologue and Epilogue.
This play is founded on the "Adelphi" of Terrence. The author has introduced a considerable amount of Cant language and prefixes a glossary. It is one of the best of Shadwell's plays, and Sir Walter Scott was greatly indebted to it in the compilation of his "Fortunes of Nigel," and many powerful and interesting portions, together with some important characters, Scott tells us he extracted from it.

564 THE SQUIRE OF ALSATIA.
Third Edition. 4to. *Half morocco.*
London, Printed for James Knapton, 1692. 12s. 6d.

A glossary of the Cant language used is prefixed.

565 THE SULLEN LOVERS: or, the Impertinents. A Comedy, Acted by his Highness the Duke of Yorkes Servants.
FIRST EDITION. 4to. *Half morocco.*
In the Savoy, Printed for Henry Herringman, 1668. £4 10s.

One or two headlines slightly cut into. With considerable portions in blank verse.
Shadwell's first play, and he owns in his preface that he founded it in part on Molière's "Les Facheux." Shakespeare and Ben Jonson are also cited in the preface.

WRIGHT (James), 1643-1713.
Antiquary and miscellaneous writer.

566 THYESTES: A Tragedy, Translated out of Seneca. To which is Added Mock-Thyestes, in Burlesque.
12mo. *Calf.*
London, Printed by T. R. and N. T. for Allen Banks, 1674. £4 4s.

In the Preface there is an interesting reference to Ben Jonson.

THE RESTORATION—*continued.*

SETTLE (Elkanah), 1648-1724.

567 ABSALOM SENIOR; or, Achitophel Transpros'd. A Poem.
FIRST EDITION. 38 pp. Folio. *Boards.*
London, 1682. £2 2s.

568 THE FEMALE PRELATE: Being the History of the Life and Death of Pope Joan. A Tragedy. As it is Acted at The Theatre Royal.
FIRST EDITION. Small 4to. *Calf.*
London, Printed for W. Cademan, 1680. £4 4s.
One of the scarcest of Settle's plays. The plot is taken from Platina's "Lives of the Popes," and Cooke's "Pope Joan," 1610. It is dedicated to the Earl of Shaftesbury.

569 AN HEROICK POEM ON THE RIGHT HONOURABLE, THOMAS EARL OF OSSORY.
With a finely engraved portrait of the Earl by F. H. Van Houe.
FIRST EDITION. Folio. *Half morocco gilt.*
London, 1681. £3 10s.
This work is dedicated to the Duke of Ormond. Settle at one time held the office of city poet.

570 A PANEGYRICK ON THE LOYAL AND HONOURABLE SIR GEORGE JEFFERIES Lord Chief Justice of England.
FIRST EDITION. 16 pp. Folio. *Half morocco.*
London, Printed for W. Cadman at the New Exchange in the Strand, 1683. £3 3s.

571 A PINDARIC POEM, on the Propagation of the Gospel in Foreign Parts: A Work of Piety so Zealously Recommended and Promoted by Her Most Gracious Majesty.
FIRST EDITION. Small folio. *Contemporary morocco, the sides elaborately tooled in gold, and with large Armorial Bearings in centre of both covers.*
London, Printed for the Author, 1711. £18 18s.
This Poem was written upon the inauguration of the Society for the Propagation of the Gospel in America.

572 UZZIAH AND JOTHAM. A Poem.
Folio. *Half brown morocco gilt.*
London, Printed for B. Motte, 1690. £2 2s.
Mentioning Wm. Penn and Pensylvania.

THE RESTORATION—*continued.*

OTWAY (Thomas), 1652-1685.

According to Goldsmith, "next to Shakespeare, the greatest genius England ever produced in tragedy."

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573 THE EPILOGUE written by Mr. Otway to his Play call'd Venice Preserv'd, or a Plot Discover'd: spoken upon his Royal Highness the Duke of York's Coming to the Theatre, Friday, Ap. 21, 1682.

Broadside. 2 pp. Small folio.

Printed for Joseph Hindmarsh, 1682. £8 8s.

This Epilogue is different to that published with the Prologue in the same year.

574 EPILOGUE TO HER ROYAL HIGHNESS, on Her Return from Scotland.

Broadside, printed on one side of a small folio sheet.

FIRST EDITION. Folio. *Contained in buckram case.*

Printed for Jacob Tonson, 1682. £6 6s.

575 THE SOULDIERS FORTUNE: A Comedy. Acted by their Royal Highnesses Servants at the Duke's Theatre.

FIRST EDITION. 4to. *Fine copy in half morocco.*

London, Printed for R. Bentley and Mr. Magnes, 1681. £8 10s.

This play is in part founded on Molière's "Ecole des Maris," more especially the episode of Lady Dunce making her husband an agent for the conveyance of the ring and letter to her gallant Captain Beaugard.

576 VENICE PRESERV'D; or, a Plot Discover'd. A Tragedy.

12mo. *Half calf.*

London, Printed for G. Strahan, 1728. 10s. 6d.

577 WORKS. Consisting of His Plays, Poems, and Love-Letters.

2 vols. Small 8vo. *Fine copy in original calf.*

London, Printed for J. Tonson, G. Strahan, etc., 1728. £2 2s.

578 COMPLETE WORKS, edited by Summers.

3 vols. 4to. *Original half vellum, uncut.*

Nonesuch, 1926. £5 5s.

Special Issue on hand-made paper.

THE RESTORATION—*continued.*

TATE (Nahum), 1652-1715.

579 THE HISTORY OF KING LEAR, Acted at the Queens Theatre. Revived with Alterations.

Small 4to. *Fine copy in half morocco.*
London, Printed for Rich. Wellington, etc. (*circa* 1685). £7 10s.

An alteration of Shakespeare's Play.
The Epilogue says:—

"But still so many master-touches shine,
Of that vast hand that first laid this design,
That in great Shakespeare's right, he's bold to say,
If you like nothing you have seen to-day,
The play your judgment damns, not you the Play."

Beneath the imprint runs a list of publications.

580 SYPHILIS: or, a Poetical History of the French Disease. Written in Latin by Fracastorius. And now Attempted in English by N. Tate.

THE RARE FIRST EDITION. Small 8vo. *Original calf.*
London, Printed for Jacob Tonson, 1686. £52 10s.

With the License leaf preceding the title. Tate's translation is in verse throughout, whilst prefixed are further pieces in verse:—"Translator to Mr. Hobbs, Surgeon to his Majesty," 4 pp., and "To his friend the writer of the ensuing translation," 4 pp. A Life of Fracastorius is also included.

Fracastor was a physician of note, and one of the greatest Latin poets of his time. He was born in Verona in 1483. His work on Syphilis contains numerous allusions to the New World.

D'URFEY (Thomas), 1653-1723.

Poet and Song-writer. "The secret of his popularity, lay in the selection of the tunes. He trenched upon the occupation of the professed ballad-writers, by adopting the airs which had been their exclusive property, and by taking the subjects of their ballads; altering them to give them as his own."—Wm. Chappell.

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581 BUSSY D'AMBOIS, or the Husbands Revenge. A Tragedy. As it is Acted at the Theatre Royal.

FIRST EDITION. 4to. *Half cloth.*
London, Printed for R. Bentley, 1691. £3 3s.

In blank verse throughout.
Adapted from Chapman's play of the same name. D'urfey has made some improvements, especially in the character of Tamyra.

582 COLLIN'S WALK THROUGH LONDON AND WESTMINSTER, a Poem in Burlesque.

FIRST EDITION. Small 8vo. *Original calf.*
London, Printed for Rich. Parker, 1690. £3 3s.

THE RESTORATION: D'URFEY (T.)—*continued.*

583 AN ELEGY UPON THE LATE BLESSED MONARCH KING CHARLES II. And two Panegyricks upon their Present Sacred Majesties, King James and Queen Mary.
FIRST EDITION. 18 pp. Folio. *Contained in buckram case.*
London, Printed for J. Hindmarsh, 1685. £3 10s.

584 MADAM FICKLE: or The Witty False One. A Comedy. As it is Acted at his Royal Highness the Duke's Theatre.
FIRST EDITION. 4to. *Calf.*
London, Printed by T. N. for James Magnes and Rich. Bentley, 1677.
With portions in verse. £5 5s.

585 STORIES, MORAL AND COMICAL. Viz., The Banquet of the Gods. Titus and Gissipus. The Prudent Husband. Loyalty's Glory. From Hints out of Italian, Spanish and French Authors, done into several sorts of English Verse and Prose, with large Additions and Embellishments.
FIRST EDITION. 8vo. *Original calf.*
London, Printed by Fr. Leach. N.D. (1706). £3 3s.
With the half-title. The Thorn Drury copy, with notes and references in his hand inside front cover and on fly-leaf.

586 THE VIRTUOUS WIFE; or, Good Luck at last. A Comedy. As it is Acted at the Dukes Theater, by His Royal Highness His Servants.
FIRST EDITION. 4to. *Half morocco.*
In the Savoy, Printed by T. N. for R. Bentley, and M. Magnes, 1680. £5 5s.
With the original blank before the title. With Prologue and Epilogue in verse. D'urfey has borrowed several hints from Marston's "Fawn," and the character of Beaufort from that of Palamede in Dryden's "Marriage a-la-mode." Pp. 33-34 contain quotations from Shakespeare's "Venus and Adonis."—(See Furnivall's Allusions.)

587 WIT AND MIRTH: or Pills to Purge Melancholy; Being a Collection of the best Merry Ballads and Songs, Old and New. Fitted to all Humours, having each their proper Tune for either Voice, or Instrument. Most of the Songs being new Set.
With engraved portrait of D'urfey by Geo. Vertue, and musical notation in the text.
FIRST EDITION. Second Issue. 6 vols. *Fine copy in old blue morocco, elaborately tooled in gold and blind on the sides and back, g.e.*
London, Printed by W. Pearson, for J. Tonson, 1719-20. £23 10s.
In the First Issue Volumes I-V bear the title "Songs Compleat, Pleasant and Divertive," and Vol. VI only is entitled "Wit and Mirth, or Pills to Purge Melancholy," the latter title being the one by which this rare collection of Ballads and Songs is generally known. In the Second Issue all volumes bear a similar title in the sixth.

THE RESTORATION: D'URFEY (T.)—*continued.*

588 WIT AND MIRTH; or, Pills to Purge Melancholy, being a Collection of the Best Merry Ballads and Songs, Old and New, fitted to all Humours, having each their proper tune for either Voice or Instrument, most of the Songs being new set.

Portrait.

6 vols. Post 8vo. *Half blue calf gilt.*

London, 1719, *reprinted circa* 1870. £8 15s.

LEE (Nathaniel), 1653?-1692.

A dramatist who possessed no small share of the fire of genius, though in him genius was near allied to madness. In tenderness and genuine passion he excels Dryden, and many of his plays held the stage for a considerable period.

589 CAESAR BORGIA: son of Pope Alexander the Sixth. A Tragedy, acted at the Duke's Theatre by their Royal Highnesses Servants.

FIRST EDITION. 4to. *Full calf gilt.*

London, 1680. £5 5s.

With Prologue by Dryden.
Dedicated to Philip, Earl of Pembroke. There is an interesting reference in this dedication to Shakespeare, probably alluding to the dedication in the first folio to the elder Earl of Pembroke. Ben Jonson is also mentioned.

590 CONSTANTINE THE GREAT; a Tragedy. Acted at the Theatre Royal, by their Majesties Servants.

FIRST EDITION. 4to. *New boards.*

London, Printed by H. Hills Jun. for R. Bentley and J. Tonson, 1684. £3 10s.

In blank verse throughout.
The Epilogue was written by Dryden. Lee's Prologue includes the oft-quoted couplet respecting the unmerited neglect of Spenser, Cowley, and Butler.

591 LUCIUS JUNIUS BRUTUS; Father of his Country; A Tragedy. Acted at the Duke's Theater, by their Royal Highnesses Servants.

FIRST EDITION. 4to. *Fine copy in new boards.*

London, Printed by Richard Tonson and Jacob Tonson, 1681. £5 5s.

This was inspired by Shakespeare's Julius Cæsar. In the Preface the author writes:—
"Nay Shakespear's Brutus with much adoe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with."

THE RESTORATION: LEE (N.)—*continued.*

592 THE MASSACRE OF PARIS. A Tragedy.
FIRST EDITION. 4to. *New boards.*
London, Printed for R. Bentley and M. Magnes, 1690. £2 2s.

In blank verse throughout. This copy is rather discoloured.
The last leaf contains "A Catalogue of Some Plays," including: "Mr. Shakespear's Plays in one large fol. volume, containing 43 Plays," and Hamlet, Prince of Denmark, King Lear, Julius Cæsar, Merchant of Venice, Macbeth.

593 THE TRAGEDY OF NERO, EMPEROR OF ROME, as it is Acted at the Theatre Royal.
FIRST EDITION. 4to. *Fine copy in new boards.*
London, Printed by T. R. and N. T., 1675. £4 10s.

Nat. Lee's First Play. In blank verse throughout. With the original blank leaf at end.

MAITLAND (Richard, Earl of Lauderdale), 1653-1695.

594 THE WORKS OF VIRGIL, Translated into English Verse. By the Right Honourable Richard late Earl of Lauderdale.
FIRST EDITION OF THE TRANSLATION. 8vo. *Original calf.*
London, Printed for Bernard Lintot, N.D. (1737). £1 5s.

OLDHAM (John), 1653-1683.

WM. CONGREVE'S COPY.

595 WORKS. Together with his Remains.
8vo. *Original calf (joints repaired).*
London, Printed for Jo. Hindmarsh, 1686. £13 13s.

William Congreve's copy, with his autograph signature on the title. At the head of pp. 44-53 Congreve has corrected the running title from "Horace his Art of Poetry" to "Imitation of Horace, Book I, Satyr 9."

DAVENANT (Charles), 1656-1714.

596 CIRCE. A Tragedy. As it is acted at His Royal Highness the Duke of York's Theatre.
4to. *Unbound.*
London, Jacob Tonson, 1703. 15s.

DENNIS (John), 1657-1734.

597 MISCELLANIES IN VERSE AND PROSE.
FIRST EDITION. 8vo. *Original calf.*
London, Printed for James Knapton, 1693. £6 10s.

With the half-title and two leaves of "Advertisement" and "Errata" after the Preface. The Thorn Drury copy, with references in his autograph on the fly-leaf.

THE RESTORATION—*continued.*

SOUTHERNE (Thomas), 1660-1746.

598 THE FATAL MARRIAGE: or, The Innocent Adultery. A Play, acted at the Theatre Royal by Their Majesties Servants.

FIRST EDITION. 4to. *Calf, bottom edges uncut.*

London, Printed for Jacob Tonson, 1694. £3 10s.

With considerable portions in blank verse.

The plot is taken from a novel by Mrs. Behn, called "The Nun; or, The Fair Vow-breaker"; and the incident of Fernando being persuaded to believe that he had been dead, buried, and in purgatory, is borrowed from Boccaccio.

599 OROONOKO: A Tragedy. As it was acted at the Theatre Royal, by His Majesty's Servants.

FIRST EDITION. 4to. *Boards.*

London, Printed for H. Playford, etc., 1696. £4 4s.

With Epilogue written by Congreve, with considerable portions in blank verse. The Scene, Surinam, a Colony in the West Indies.

This play was based on Mrs. Behn's "History of the Royal Slave," which was itself founded on fact, though Southerne has added to Mrs. Behn's foundation a comic underplot.

600 SIR ANTONY LOVE; or, The Rambling Lady: A Comedy. As it is acted at the Theatre-Royal by Their Majesties Servants.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for Joseph Fox, 1691. £3 3s.

In blank verse throughout.

This play met with great applause.

Title slightly cut at head, and small hole, not, however, affecting the text.

BROWN (Thomas), 1663-1704.

601 COMMENDATORY VERSES, on the Author of the Two Arthurs, and the Satyr against Wit; by some of his particular Friends.

FIRST EDITION. 32 pp. Folio. *Unbound.*

London, 1700. £3 3s.

Edited by Thomas Brown. A vindictive attack on Sir Richard Blackmore.

602 A DESCRIPTION OF MR. D(RYDE)N'S FUNERAL. A Poem.

FIRST EDITION. 8 pp. Folio. *Fine copy, unbound.*

London, Printed for A. Baldwin, 1700. £8 10s.

THE RESTORATION—*continued.*

VANBRUGH (Sir John), 1664-1726.

"Sir John Vanbrugh has writ several comedies which are more humorous than those of Mr. Wycherley, but not so ingenious. Sir John was a man of pleasure, and likewise a poet and an architect. The general opinion is, that he is as sprightly in his writings as he is heavy in his buildings."—Voltaire.

602A THE CONFEDERACY, A Comedy. As it is Acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Servants.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for Jacob Tonson, 1705. £6 10s.
With Prologue and Epilogue in verse.

603 THE CORNISH SQUIRE. A Comedy. As it is acted at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. Done from the French by the late Sir John Vanbrugh.
FIRST EDITION. 8vo. *Exceptionally fine copy in the original wrapper, cased in half morocco, uncut. London, Printed for J. Watts,* 1734. £8 10s.
With the three leaves of advertisements at end. Founded on Molière's "Sieur Pourceaugnac."

604 THE MISTAKE. A Comedy. As it is acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Servants. By the Author of "The Provok'd Wife," etc.
FIRST EDITION. 4to. *Calf.*
London, Printed for Jacob Tonson, 1706. £6 6s.
Fine copy with the half title and leaf of advertisements. Prologue by Steele. Taken in part from Molière's "Le Dépit Amoureux." The Epilogue is by Motteux.

605 THE RELAPSE: or, Virtue in Danger: Being the Sequel of The Fool in Fashion. A Comedy, acted at the Theatre-Royal in Drury-Lane.
Second Edition. Small 4to. *Half morocco. London,* 1708. £1 16s.

606 PLAYS. In Two Volumes. Vol. I, containing, The Relapse, or Virtue in Danger. The Provok'd Wife. Esop, in Two Parts. Vol. II, containing, The Confederacy. The False Friend. The Mistake.
2 vols. Small 8vo. *Original calf (rebacked).*
London, Printed by J. D. for J. Tonson, 1719. £4 4s.

607 PLAYS.
With engraved portrait by J. Miller.
2 vols. Small 8vo. *Original calf. London,* 1769. £3 10s.

THE RESTORATION: VANBRUGH (SIR J.)—*continued.*

608 WORKS.
4 vols., small 4to. *Original half buckram, uncut.*
Nonesuch Press, 1927. £4 4s.

609 WORKS.
4 vols., small 4to. *Original half vellum.*
Nonesuch Press, 1927. £5 15s.
One of the Special Issue on hand-made paper.

WATKYNS (Rowland), fl. 1662.

610 FLAMMA SINE FUMO; or, Poems without Fictions. Hereunto are annexed the Causes, Symptoms, or Signes of several Diseases with their Cures, and also the diversity of Urines, with their Causes in Poetical measure.
FIRST EDITION. 12mo. *Original calf.*
London, Printed for William Leake, 1662. £14 14s.
A very scarce collection of poems.

SOUTHLAND (T.), fl. 1663.

611 LOVE A LA MODE. A Comedy. As it was lately acted with great Applause at Middlesex-House: Written by a Person of Honour.
FIRST EDITION. Small 4to. *Old half calf.*
London, Printed by J. C. for John Daniel, at the Three Hearts in St. Pauls Church-Yard, near the West-end. 1663. £8 8s.
Prefixed are Poems in praise of the Author, one being by J. Kelynge, entitled "On the Incomparable Love à La Mode," which introduces Shakespeare.

HOWARD (Edward), fl. 1669.

612 THE BRITISH PRINCES: An Heroick Poem.
FIRST EDITION. Small 8vo. *Original calf.*
London, 1669. £3 15s.
With leaf of "Errata" at end. Several headlines just cut into, and contemporary name roughly erased from title.

STRONG (James), fl. 1670.

613 JOANEREIDOS; or Feminine Valour eminently discovered in Western Women, at the Siege of Lyme. With marginal notes on the work, and several Copies of verses by a Club of Gentlemen on this Authors year and half Work.
Small 4to. *Half mottled calf.*
Reprinted Anno Dom., 1674 (*with additions*). £6 10s.
The commendatory verses prefixed to the above poem occupy 40 pages, and the poem itself 8 pages.

THE RESTORATION—*continued.*

WARLEY (J.), fl. 1674.

614 ENGLISH ILIADS, or a Sea-Fight, reviewed in a Poem occasioned by the death of a person of Honour slain in the late War between the English and the Dutch.

Together with an Irenicum, or Reflections on the Trumpeter and Conditions of Peace.

FIRST EDITION. 26 pp. Small 4to. *Full polished calf, uncut, t.e.g.*
London, Printed in the year, 1674. £15 15s.

WHITING (Nicholas), fl. 1675.

615 IMAGO SAECULI. The Image of the Age, Represented in Four Characters. Viz. The Ambitious Statesman. The Insatiable Miser. The Atheisticall Gallant. The Factious Schismatick. To which is added a Pindarique Elegie on the most Learned, and Famous Physitian Dr. Willis.

FIRST EDITION. 8vo. *Old half calf.*
Oxford, Printed by H. H. and L. L. for John Nixon, 1676. £3 10s.

A fine copy of a scarce poetical piece.

CHALKHILL (John), fl. 1678.

616 THEALMA AND CLEARCHUS. A Pastoral History, in smooth and easie Verse, written long since, by John Chalkhill, Esq., an acquaintance and friend of Edmund Spencer.

FIRST EDITION. 8vo. *Fine copy in full morocco gilt, g.e.*

London, Printed for Benj. Tooke, at the Ship in S. Paul's Church-Yard, 1683. £21

"The poem, which possesses considerable merit, was edited by Izaak Walton, whose preface is dated 7 May, 1678, though the work was not published till five years later, when the editor was ninety years old. In the 'Compleat Angler,' published thirty years before, there occur two songs—'O, the sweet contentment,' and 'O, the gallant fisher's life'—signed 'Io Chalkhill.' So meagre were the facts known of the author of 'Thelma and Clearchus' until a comparatively recent period that the Rev. Samuel W. Singer, in the introduction to a reprint of the poem issued from the Chiswick Press in 1820, advanced from the theory, afterwards adopted by a writer in the 'Retrospective Review,' that Walton was its author as well as its editor, and that Chalkhill was altogether 'a fictitious personage.' But Mr. F. Somner Merryweather, in two letters in the "Gentleman's Magazine" for 1860, has shown from the Middlesex county records that towards the close of Queen Elizabeth's reign Ivon or Ion Chalkhill, Gent., was one of the coroners for that county, and that he subscribed his name 'Ion' and sometimes 'Io Chalkhill,' just as it is subscribed to the songs in Walton's 'Angler.' It is conjectured, therefore, that the coroner may have been identical with the poet. Moreover it is worthy of note that Walton married Ann Ken, a sister of Bishop Ken and daughter of Thomas Ken, an attorney, by his first wife. This Thomas Ken married a second wife, Martha Chalkhill, the second daughter of John Chalkhill, of Kingsbury, in Middlesex, and of Martha, his wife, daughter of Thomas Brown, great-aunt to John Brown, who was clerk of the parliament." D.N.B.

THE RESTORATION—*continued.*

WHITCOMBE (Robert), fl. 1678.

617 JANUA DIVORUM: or the Lives and Histories of the Heathen Gods, Goddesses, & Demi-Gods: With Divine and Moral Observations upon their most remarkable Actions. Put into verse by Robert Whitcombe.

With engraved title (repeated), and 25 copper cuts proper to each Deity.

FIRST EDITION. Small 8vo. *Calf.*

London, Printed for Francis Kirkman, 1678.

(SEE ILLUSTRATION, PLATE No. XVI.) £35

Of great rarity, very few perfect copies being known.
It contains an interesting Shakespeare reference in the Preface to the Reader, where the author describes Ovid, as "THAT ITALIAN SHAKESPEARE."
This rare item is dedicated "To the Illustrious Madam Ellen Guin."

BULTEEL (John), fl. 1680.

618 THE DRUDGE: or The Jealous Extravagant. A Piece of Gallantry. (By R. Le Pays.)

FIRST EDITION. Small 8vo. *Original calf (rebacked).*

London, Printed for Henry Herringman, 1673. £8 8s.

Of considerable rarity and interest. With dedication to the Duke and Duchess of Savoy in verse, and considerable portions of the work itself in verse.
At pp. 17 and 18 are references to Plays and Romances, including an allusion to Shakespeare's "Romeo and Juliet." Small rust hole in D3.

DARBY (Charles), fl. 1680.

619 BACCHANALIA: or a Description of a Drunken Club. A Poem.

FIRST EDITION. 16 pp. Folio. *Calf.*

London, Printed for Robert Boulter, 1680. £4 4s.

620 BACCHANALIA. Another Edition.

Folio. *Calf, uncut.*

London, Printed by E. Whitlock, 1698. £2 2s.

RADCLIFFE (Alexander), fl. 1680.

621 OVID TRAVESTIE, a Burlesque upon Ovids Epistles.

The Third Edition, Enlarged with Ten Epistles never before Printed.

London, Printed for Jacob Tonson, 1696.

THE RAMBLE: An Anti-Heroick Poem. Together with some Terrestrial Hymns and Carnal Ejerculations.

FIRST EDITION.

London, Printed for the Author, 1682.

Bound together (with general title). Small 8vo. *Mottled calf.*

London, 1682-96. £4 4s.

THE RESTORATION—*continued.*

HEXT (Francis), fl. 1690.

622 AN ELEGY. Sacred to the Memory of the High-Born Prince Henry D. of Grafton, who dyed of his wounds at Cork, October 9th, 1690. In Pindarick Verse.

FIRST EDITION. 8 pp. Folio. *Unbound.*
London, Printed by T. M., 1690. £2 2s.

AMES (Richard), fl. 1693.

623 THE BACCHANALIAN SESSIONS; or The Contention of Liquors: With a Farewel to Wine. By the Author of the Search after Claret, &c. To which is added, A Satyrical Poem on one who had injur'd his Memory. By a Friend.

FIRST EDITION. 4to. *Half morocco.*
London, Printed for E. Hawkins, 1693. £4 4s.

In verse. Following the title is the satire:—"To the Memory of Mr. Richard Ames: Being a Satyr on a Bookseller, who injur'd him after his death." From this it appears that Ames was the author of the three Searches, and other works including "Islington-wells," 1691. A list of some of these books occurs at the end of the present piece. The bookseller was Hawkins, who it only mentioned however, as "H—." Ames's friend gives his epitaph:—"He lash't all the vintners, whom he knew but too well."

624 FATAL FRIENDSHIP; or, The Drunkards Misery: being a Satyr against Hard Drinking. By the Author of The Search after Claret.

FIRST EDITION. Small 4to. *Half morocco.*
London, Printed for, and Sold by Randal Taylor, 1693. £3 15s.

In verse throughout. With Dedicatory Epistle, "To All Gentlemen, and Others; more particularly, To the Sworn Friends of the Bottle." With leaf of Advertisements at end.

BAKER (Daniel), fl. 1695.

615 POEMS UPON SEVERAL OCCASIONS.

FIRST EDITION. Small 8vo. *Original calf (repaired).*
London, Printed for J. Jones, 1697. £4 4s.

A scarce collection of poems, each section with a separate title and including "Virgilius Evangelizans. A Poem upon Christmas-Day"; "Hicathrift. Duellum, sive Pugna Singularis,' etc.

BANKS (John), fl. 1696.

626 THE ALBION QUEENS: or, The Death of Mary Queen of Scotland. As it is Acted at the Theatre-Royal.

Engraved frontispiece.
12mo. *Half calf.*
London, Printed for W. Feales, 1735. 10s. 6d.

THE RESTORATION—*continued.*

CARPENTER (Richard), d. 1670?

627 A New Play: Call'd The Pragmatical Jesuit New-Leven'd. A Comedy.
With the Excessively Rare Portrait of Carpenter.
First Edition. Small 4to. *Fine copy in full morocco gilt, g.e.*
London, Printed for N. R. Circa 1660. £18 18s.

This is a Play against the Jesuits. The Author, Richard Carpenter, educated at Eton and King's College, Cambridge, was converted to Roman Catholicism by an English monk in London, and studied in Rome. He became a Benedictine monk at Douay for some time, and was sent as a missionary to England, where, after about a year, he returned to the Protestant religion, was ordained, and through the intervention of the Archbishop of Canterbury, was presented, in 1635, to the small living of Poling, near Arundel. During his incumbency he was much annoyed by the Roman Catholics in Arundel, who lost no opportunity of slandering him or holding him up to ridicule before his parishioners, they affirming that his change of creed was in "order to gain a wife" and that "he had run away with the wife of the man with whom he lodged." During the Civil War he went over to Paris and again joined the Roman Church, and made it his business to rail at Protestantism. Returning to England, he joined the Independents, and Dodd's "Church History" records that "he played his pulpit pranks according to the humour of the time, and became a mere mountebank of religion." Towards the latter part of his life he became very serious, and, in company with his wife, embraced Catholicism for a third time. Wood, who was intimately acquainted with him, says, "that he was a fantastical man that changed his mind with his clothes, and that for his juggles and tricks in matters of religion he was esteemed a theological mountebank."—(D.N.B.).

LACY (John), d. 1681.

Dramatist and comedian. Attached to Charles II.'s (Killigrew's) Company of Actors; his acting commended by Pepys and Evelyn.

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628 The Dumb Lady: Or, The Farriar made Physician. As it was acted at the Theatre-Royal.
First Edition. 4to. *Fine copy in half morocco.*
London, Printed for Thomas Dring, 1672. £5 10s.

Prologue and Epilogue in verse.
The plot and much of the language of this play are from Molière's "Médicin malgré lui."

FANE (Sir Francis), d. 1689?

629 Love in the Dark, or The Man of Bus'ness. A Comedy: Acted at the Theatre Royal by His Majesties Servants.
First Edition. Small 4to. *Half morocco.*
In the Savoy, Printed by T. N. for Henry Herringman, 1675. £3 15s.

With considerable portions in blank verse.
This is a busy and entertaining comedy, yet is the plot borrowed from various novels, including Scarron's "Invisible Mistress," Boccaccio's "Decameron," Ben Jonson's "Devil's an Ass," and Mrs. Centlivre's "Busy Body."

THE RESTORATION—*continued.*

TAUBMAN (Matthew), d. 1690?

630 LOYAL POEMS AND SATYRS UPON THE TIMES, Since the beginning of the Salamanca Plot, written by several Hands. Collected by M. T.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for John Smith, 1685. £2 10s.

The songs in this medley are directed chiefly against plot fabricators, "whigs and trimmers." Taubman seems to have been a keen observer of party politics during the troublous period of the popish plot.

CROWNE (John), d. 1703?

Dramatist of considerable repute. Langbaine says of him: "I think his Genius seems fittest for Comedy; tho' possibly his Tragedies are no ways contemptible."

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631 THE AMBITIOUS STATESMAN; or, The Loyal Favourite.

FIRST EDITION. Small 4to. *Half morocco.*

London, 1679. £3 3s.

632 CALISTO: or, The Chaste Nimph. The late Masque at Court, as it was frequently Presented there, by several Persons of Great Quality. With the Prologue, and the Songs betwixt the Acts.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by Tho: Newcomb, for James Magnes and Richard Bentley, 1675. £4 4s.

In blank verse throughout.

This Masque was written by command of King James II's Queen, when Duchess of York, and was performed at Court by persons of great quality. It has songs between the acts; the duration of it is an artificial day; and the plot is founded on Ovid's "Metamorphoses," Lib. ii, Fab. 5, 6. It is dedicated to Lady Mary, afterwards Queen to William III, who, together with the Princess, afterwards Queen Anne, and the Duke of Monmouth, performed and danced in it. The "dramatis personæ" and the names of the performers are prefixed.

The "running title" of one leaf cut into.

633 HISTORY OF CHARLES THE EIGHTH OF FRANCE: or, the Invasion of Naples by the French.

FIRST EDITION. Small 4to. *New boards.*

London, Printed by T. R. and N. T. for Imbrose Isted, 1672. £3 10s.

In blank verse throughout.

THE RESTORATION: CROWNE (J.)—*continued.*

634 THYESTES. A Tragedy acted at the Theatre Royal.
FIRST EDITION. Small 4to. *Boards.*
London, Printed for R. Bently and M. Magnes, 1681. £3 3s.
In blank verse throughout.

ANONYMOUS.
(Arranged chronologically.)

635 DOMIDUCA OXONIENSIS Sive Musae Academicae GRATULATIO Ob Auspicatissimum Serenissimae Principis CATHARINAE LUSITANAE, Regi suo Desponsatae, In Angliam appulsum.
LARGE AND THICK PAPER COPY.
Small 4to. *Contemporary vellum binding.*
Oxford, A. and L. Lichfield, 1662. £31 10s.
Series of Poems in English, Latin and Greek, by Oxford Dons, on the Marriage of Charles II with Catharine of Braganza.
With the rare folding leaf, containing the names of the King and Queen, within interlaced geometrical figures.
The last section of the book comprises 24 pages of Poems, in English, by James Annesly, Charles Berkeley, Richard Newport, Seymour Shirly, Edward Seabright, Jo. Williams, etc.
A VERY REMARKABLE COPY, concluding with a Poem by Lichfield, the printer, entitled:
"THE PRINTER—TO HER MAJESTY."

636 THE PRINCESSE CLORIA: or, the Royal Romance. In Five Parts. Imbellished with divers Political Notions, and singular Remarks of Modern Transactions. Containing the Story of most part of Europe, for many Years last past. Written by a person of Honour.
With engraved emblematical frontispiece, containing portrait of Charles I., in clouds at top, and full-length picture of Henrietta Maria standing in a temple, with inscription beneath.
The Second Edition. Folio. *Original calf (joints repaired).*
London, Printed for Edward Man, 1665. £5 5s.
Includes some portions in verse.

637 OVIDIUS EXULANS OR OVID TRAVESTIE. A Mock-Poem, on Five Epistles of Ovid, viz., Dido to Æneas, Leander to Hero, Laodameia to Protesilaus, Hero to Leander, Penelope to Ulysses. In English Burlesque. By Naso Scarronnomimus.
With engraved bust of Ovid as frontispiece.
FIRST EDITION. Small 8vo. *Fine copy bound by Bedford in full polished calf gilt, g.e.*
London, Printed by Peter Lillicrap, for Samuel Speed, 1673. £10 10s.

THE RESTORATION: ANONYMOUS—*continued.*

638 THE DUTCHESS OF MAZARINES FAREWEL TO ENGLAND.

Broadside in verse, printed on both sides of a folio sheet.

Printed for Langley Curtiss, 1680. £1 10s.

The Duchess of Mazarin was one of Charles II's thirteen mistresses. The above piece is not without distinct poetic charm.

639 THE SOULDIERS SAD COMPLAINT.

Broadside in verse. Printed on one side of a small folio sheet.

No place, printer, or date. (C. 1680.) £1 10s.

Small rust hole, not affecting text.

640 TO THE DUKE (afterwards James II.) upon his Return from Scotland. (In Verse.)

4 p. Folio. *Unbound.*

(*Circa* 1680.) £1 10s.

641 A DIALOGUE BETWEEN THE E. OF SH— AND L. BELL— IN THE TOWER, concerning the Plot.

Broadside in verse, printed on bith sides of a small folio sheet.

London, Printed for A. T., Anno Dom. 1681. £1 1s.

Dealing with Shaftesbury's attempt to uphold the cause of the Protestant dissenters, to exclude the Duke of York from the succession, and his trial for high treason.

642 THE DISSENTER TRUELY DESCRIBED.

Broadside in verse, printed on both sides of a small folio sheet.

London, Printed by N. Thompson, 1681. 18s.

An able attack on Protestantism.

643 THE LAST SAYINGS OF A MOUSE LATELY STARVED IN A CUP-BOARD. As they were taken, in Short-Hand, by a zealous Rat-Catcher, who list'ned at the Key-hole of the Cup-board Door.

Broadside in verse, printed on both sides of a folio sheet.

Printed for S.P.Q.L., 1681. £1 5s.

A skit on Shaftesbury confined in the Tower.

644 THE NARRATIVE (concerning Titus Oates).

Broadside in verse printed on one side of a small folio sheet.

London, Printed for Anthony Jackson, 1681. 18s.

THE RESTORATION: ANONYMOUS—*continued.*

645 THE NECESSITY OF MONARCHY.
Broadside in verse, printed on two sides of a small folio sheet.
London, Printed for W. Davis, 1681. £1 1s.

646 A NEW BALLAD, OF LONDONS LOYALTY. To a Pleasant New Tune, call'd *Burton-Hall.*
Broadside in verse, printed on one side of a narrow folio sheet.
London, Printed for Richard Sanders in the Year, 1681. £1 5s.
Upholding the Monarchy at the expense of the Earl of Shaftesbury.

647 A NEW-YEARS-GIFT FOR PLOTTERS.
Broadside in verse, printed on both sides of a small folio sheet.
Printed for J. K., 1681. 18s.
Referring to the "Popish Plot" and the execution of William Howard, first Viscount Stafford.

648 SCANDAL PROOF; or, An Heroick Poem on the Renowned Champions of the Good Old Cause; impudent Dick Janeway, and the rest of the Factious Tribe.
Broadside in verse, printed on both sides of a folio sheet.
London, Printed for Don Pedro Velesco, Tasco Rasco Rero, Don John of Austria's Cozens, Uncles, Sister's Son, being his own Nephew, 1681. £1 10s.
Dick Janeway was evidently employed as a hack writer and printer for the Whig Party.

649 THE SWEARERS. Or, Innocence Opprest and Sacrific'd, in consequence of Indulgence to Perjurious Prostitutes.
FIRST EDITION. Small 4to. *Fine copy, unbound, uncut at foot.*
London, 1681. £2 2s.
With three pages completely in verse and leaf of book advertisements at end. These verses appear to be John Ogilby's version of Æsop's eighty-first fable of the Dog and the Sheep.

650 TREASON UNMASQUED; or, Truth brought to Light. To a pleasant new tune, etc.
Broadside in verse printed on one side of a small folio sheet.
London, Printed for Francis Smith, in the Year 1681. 18s.
Concerning Charles II's quarrel with his Parliament led by Shaftesbury, in their attempt to secure the exclusion of the Duke of York from the succession.

651 WHIG AND TORY; or, the Scribling Duellists.
Broadside in verse, printed on both sides of a folio sheet.
London, Printed for W. Davis, 1681. 18s.

THE RESTORATION: ANONYMOUS—*continued.*

652 A Pindarique Ode, on Their Royal Highnesses Happy Return from Scotland after His Escape at Sea.

First Edition. 8 pp. Folio. *Unbound.*

London, Printed by A. Godbid and J. Playford for Jos. Hindmarsh, 1682. £3 3s.

653 Lucian. A Dialogue between Neptune and Mercury, etc.

Being a series of nine burlesque dialogues in English issued separately as poetical broadsides and numbered 2—10. Each printed on both sides of a small folio leaf.

London, 1684. £5 5s.

654 The Revolter. A Trage-Comedy. Acted between the Hind and Panther, and Religio Laici, &c.

First Edition. 4to. *Calf.*

London, 1687. £2 2s.

An interesting piece of Drydeniana, published anonymously.

655 A True and Exact Copy of some Passionate Letters and Verses, as they were Writ, and sent by a Person of Quality to the Lady ——.

First Edition. 12mo. *Original calf.*

London, Printed for N. R. (1692). £7 10s.

A scarce little work in prose and verse, with the "License" leaf before the title.

656 She Ventures, and He Wins. A Comedy, Acted at the New Theatre, in Little Lincoln's-Inn Fields.

First Edition. 4to. *Fine copy in half calf.*

London, Printed for Hen. Rhodes, 1696. £3 10s.

This play was written by a young lady, who signs herself Ariadne. Motteux wrote the Epilogue. Small tear in E4.

657 Pecuniae obediunt Omnia. Money Masters all Things: or, Satyrical Poems, shewing The Power and Influence of Money over all Men, of what Profession or Trade soever they be. To which are added, *A Lenten Litany,* by Mr. C——d, a *Satyr* on Mr. Dryden, etc.

Small 8vo. *Original calf* (*rebacked*).

London, 1698. £3 15s.

The title poem contains 177 sections, only 162 of which appeared in the first edition (1696). With poem by Prior, p. 117.

The Thorn Drury copy, with note in his hand on the fly-leaf.

AUGUSTAN POETRY

1700-1726.

The death of Dryden in 1700 and the appearance of Thomson's "Winter" in 1726 make the best boundary-marks for the so-called Augustan age of English literature, which is likewise styled the age of Queen Anne, although it really includes also the reign of George I.

The name "Augustan" is derived from that of Augustus, first Roman Emperor. Horace, Virgil, Ovid, Propertius, Tibullus, and Livy were the glory of his "Augustan Age," as Pope, Prior, Gay, Addison, Defoe, and Swift were the literary geniuses of the Age of Queen Anne.

In poetry the Augustan Age consummated the effort after orderliness and correctness which followed as a natural reaction upon the licentious degeneracy of Elizabethan vigour. Of that consummation Pope was of course the grand agent, and his influence is seen in all the minor poets, from Gay and Parnell down to Fenton and Broome.

DEFOE (Daniel), 1659-1731.

Considered as a poet, Defoe is not so eminent, as he was in prose or in a political light, yet his poetry is not without considerable merit.

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658 A COLLECTION OF THE WRITINGS OF THE AUTHOR OF THE TRUE-BORN ENGLISHMAN.

THE SPURIOUS COLLECTED EDITION OF DEFOE'S WORKS.
8vo. *Original calf (rebacked).*
London, Printed in the Year, 1703. £4 4s.

Including many pieces in verse.
Containing 13 tracts attributed to Defoe, including "The Shortest Way with the Dissenters." The spurious edition of Defoe's works, published without his knowledge and permission. Top of title little stained.

659 A TRUE COLLECTION OF THE WRITINGS OF THE AUTHOR OF THE TRUE BORN ENGLISH-MAN. Corrected by himself.

With engraved portrait of Defoe by Van der Gucht after L. Taverner.
FIRST EDITION OF THE FIRST AUTHORISED COLLECTION OF HIS WORKS.
2 vols. 8vo. *Original calf (repaired).*
London, 1703-5. £12 12s.

Contains many pieces in verse.
The second volume is excessively rare.
Defoe's notoriety, after his publication of "The Shortest Way with the Dissenters," and subsequent sentence, led to a spurious publication of his writings

(Continued over)

AUGUSTAN POETRY: DEFOE (D.): TRUE COLLECTION—*continued.*

under the title "A Collection of the Writings of the Author of the True-Born English-man," 1703. This only contained 13 articles, "full of errors, omissions and mistakes." To protect himself, Defoe published the above volumes under the heading of "A True Collection." The first volume, correcting and enlarging the spurious edition, was published in 1703. The second volume, containing further Tracts, by Defoe, was published, with a reprint of the first, in 1705.

In his Preface to the first volume Defoe says: "I have consented therefore to this Publication, in order to do my self Justice to the World, and that I may not be impos'd upon, nor the World abus'd, by a spurious Collection of what I have no Legitimate Claim to, and an erroneous Copy of what I have. . . . Nor is this all the Injury done me, by this Piratical Printer . . . but I think it a most unaccountable piece of Boldness in him, to print that particular Book called *The Shortest Way with the Dissenters*, while I lay under publick Resentment for the same Fact." Etc.

660 JURE DIVINO: a Satyr. In Twelve Books. By the Author of The True-Born-Englishman.

With fine impression of the engraved portrait of Defoe by Vander Gucht.

FIRST EDITION. Folio. *Original calf, gilt back.*

London, Printed in the Year 1706. £3 10s.

A fine copy.

"The very portrait he had affixed to this book was a new offence. Here was a large determined resolute face. Here a lordly full-bottomed wig; flowing lower than the elbow, and rising higher than the forehead, with amazing amplitude of curl. Here was a richly-laced cravat; fine loose flowing cloak, and surly substantial citizen aspect. He was proud of this portrait, by the way, and complains of that of the pirate volume as no more like himself than Sir Roger L'Estrange was like the dog Towzer."—Edinburgh Review.

GARTH (Sir Samuel), 1661-1719.

"Garth is mainly interesting at the present day because he was the first writer who took the couplet, as Dryden had fashioned it, from Dryden's hands, and displayed it in the form it maintained throughout the eighteenth century."—Geo. Saintsbury.

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661 CLAREMONT. Address'd to the Right Honourable the Earl of Clare.

FIRST EDITION. Folio. *Original wrappers, uncut.*

London, Printed for J. Tonson, at Shakespeare's-Head over-against Catherine-street in the Strand, 1715. £6 6s.

662 THE DISPENSARY. A Poem. In Six Canto's.

With engraved frontispiece.

The Sixth Edition, with several Descriptions and Episodes never before Printed.

LARGE AND THICK PAPER COPY. 8vo. *Original calf (joints repaired).*

London, 1706. £1 10s.

Sir Thos. Hanmer's copy, with his book-plate on reverse of title.

AUGUSTAN POETRY: GARTH (SIR S.)—*continued.*

663 OVID'S METAMORPHOSES IN FIFTEEN BOOKS. Translated by the most Eminent Hands.

With finely engraved title, portrait of the Princess of Wales by Geo. Vertue after G. Kneller, and 16 full page plates by Du Guernier, Kirkall, etc.

FIRST EDITION. Folio. *Original calf (rebacked).*

London, Printed for Jacob Tonson, 1717. £10 10s.

The various books are translated into verse by Dryden, Addison, Eusden, Gay, Pope, Rowe, Garth, etc.

664 A POEM TO THE EARL OF GODOLPHIN. By Dr. G——h.

FIRST EDITION.

Broadside in verse. Printed on one side of a folio sheet, uncut.

Printed in the Year 1710. £2 2s.

MONTAGU (Charles, first Earl of Halifax), 1661-1715.

665 POETICAL WORKS. With his Lordship's Life, including the History of his Times.

With engraved portrait by Vander Gucht.

The Second Edition. 8vo. *Fine copy in original calf.*

London, Printed for E. Curll, 1716. £1 5s.

MANLEY (Mrs. Mary de la Riviere), 1663-1724.

666 ALMYNA: or, The Arabian Vow. A Tragedy. As it is Acted at the Theatre Royal in the Hay-Market, by her Majesty's Servants.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for William Turner, 1707. £4 15s.

In blank verse throughout.

A little discoloured with age, but a tall copy with many leaves uncut at foot.

667 LUCIUS, the first Christian King of Britain. A Tragedy. As it is Acted at the Theatre-Royal in Drury-Lane. By His Majesty's Servants.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for John Barber, 1717. £3 10s.

Entirely in blank verse.

668 THE ROYAL MISCHIEF. A Tragedy. As it is Acted by His Majesty's Servants.

FIRST EDITION. 4to. *Half morocco.*

London, Printed for R. Bentley, F. Saunders, and J. Knapton, 1696. £5 5s.

In blank verse.

The plot, as the author informs us in her preface, is taken from a story in Sir John Chardin's Travels.

AUGUSTAN POETRY—*continued.*

PRIOR (Matthew), 1664-1722.

"Prior's poetry," says Thackeray, "seems to me to be amongst the easiest, the richest, the most charmingly humorous of English lyrical poems." His verses are full of wit, grace, neatness, and finish; he survives mainly by his purely playful efforts, his lyrics, and his epigrams, not a few of which are unsurpassable."

669 AN ENGLISH BALLAD, in answer to Dr. Depreaux's Pindarique Ode on the Taking of Namure.

FIRST EDITION. Folio. *Boards.*

London, Printed for Jacob Tonson, 1695. £8 8s.

"An admirable ballad paraphrase of Boileau's pompous 'Ode sur la Prise de Namur,' which stronghold, it will be remembered, had fallen to the French in 1692, only to be retaken by the English three years later. This *jeu d'esprit* was published anonymously in September, 1695." (D.N.B.). A little spotted.

670 EARL ROBERT'S MICE. A Poem in Imitation of Chaucer, etc. By M . . . . . w P . . . . . r, Esq.

FIRST, BUT UNAUTHORISED, EDITION. 6 pp. Folio. *Half morocco, uncut.*

London, Printed for A. Baldwin, near the Oxford-Arms in Warwick-Lane, MDCCXII. £15 15s.

The First Authorised Edition was published later in the same year. In the main the Texts of the two Editions are identical. There are, however, numerous verbal differences. Throughout the Authorised Edition numerous words are spelt in an archaic fashion, while in the Unauthorised Edition they appear in the ordinary manner.

In the Unauthorised Edition one line appears to be omitted altogether, and in the above copy it has been added by a contemporary hand, reading:

"One Mouse or any Beast alive."

671 ERLE ROBERT'S MICE. A Tale, in Imitation of Chaucer, etc. (In verse).

Corrected from the Errors of a Spurious Edition.

FIRST AUTHORISED EDITION. Folio. *Calf.*

London, Printed for John Morphew, 1712. £8 8s.

672 THE HIND AND THE PANTHER Transvers'd to the Story of The Country-Mouse and the City-Mouse.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed for W. Davis, 1687. £4 10s.

Partly in verse.

Dryden's poem, "The Hind and Panther," was not likely to escape the attack of the wits, for in the same year Matthew Prior, then a student of St. John's, Cambridge, and Charles Montagu, Earl of Halifax, issued the above. Montagu

AUGUSTAN POETRY : PRIOR (M.) : HIND AND THE PANTHER TRANSVERS'D—*continued.*

is credited with the preface only. Prior does not seem to have been contented with his share of the profits or of fame, for when he heard that King William had granted Montagu a pension of £500 per annum until an appointment could be found for him, he exclaimed:

"My friend Charles Montagu's preferred,
Nor could I have it long observed
That one mouse eats while t'other's starved."

Dryden undoubtedly felt this satire, as he is (on the authority of Spence) said to have exclaimed: "For two young fellows that I have always been very civil to to use an old man in so cruel a manner," and he wept as he said it.

673 A New Collection of Poems on Several Occasions, by Mr. Prior and Others.

With engraved plates.

First Edition. Small 8vo. *Original calf.*

London, Printed for Tho. Osborne, 1725. £2 2s.

674 An Ode, Humbly Inscrib'd to the Queen. On the Late Glorious Success of Her Majesty's Arms.

First Edition. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane. 1706. £2 10s.

Lacking the half-title. Occasioned by the victories of Blenheim, etc.

675 Poems on Several Occasions.

With elaborate frontispiece engraved by B. Baron, and vignettes.

First Collected Edition. Folio. *Original calf (rebacked).*

London, Printed for Jacob Tonson, 1718. £3 3s.

676 When the Cat's away, The Mice will play. A Fable, Humbly inscrib'd to Dr. Sw . . t.

First Edition. 4 pp. Folio. *Buckram case.*

[*Colophon*], *London, Printed for A. Baldwin, in Warwick-lane.* (1712). £6 10s.

A satire on Queen Anne and the Duke of Marlborough.
Several small holes repaired.

PIX (Mary), 1666-1720.

677 The Czar of Muscovy. A Tragedy. As it is Acted at the Theatre in Little Lincolns-Inn-Fields by His Majesty's Servants.

First Edition. 4to. *Half morocco.*

London, Printed for B. Bernard Lintott, 1701. £3 3s.

With Prologue, Epilogue, and portions of the play in verse.

AUGUSTAN POETRY: PIX (M.)—*continued.*

678 QUEEN CATHARINE: or, The Ruins of Love. A Tragedy, As it is Acted at the New Theatre in Little-Lincolns-Inn-Field, by His Majesty's Servants.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for William Turner, 1698. £3 3s.
Shakespeare is referred to in the Prologue. In blank verse throughout.

CENTLIVRE (Susannah), 1667?-1723.

679 THE BASSET-TABLE. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane, by Her Majesty's Servants.
FIRST EDITION. 4to. *Half morocco.*
London, Printed for William Turner, 1706. £3 3s.
Slight water stains. With the half-title. Prologue and Epilogue in verse.

680 THE BUSIE BODY. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane by Her Majesty's Servants.
FIRST EDITION. Small 4to. *Fine copy in calf.*
London, Printed for Bernard Lintot, N.D. (1709). £3 3s.
This play, one of the most successful of the author, introduces the famous character of Marplot. Based on Dryden's "Sir Martin Marall."
Prologue and Epilogue and portions in the Play in verse.

681 THE GAMESTER. A Comedy. As it is Acted at the New-Theatre in Lincolns-Inn-Fields, by Her Majesty's Servants.
FIRST EDITION. 4to. *Fine copy in half morocco.*
London, Printed for William Turner, 1705. £4 10s.
Founded on the French Comedy "Le Dissipateur," and Regnard's "Le Joueur." Prologue and Epilogue in verse and songs interspersed.

682 LOVE'S CONTRIVANCE; or, Le Medecin malgre Lui. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane.
FIRST EDITION. Small 4to. *Fine copy in calf.*
London, Printed for Bernard Lintott, 1703. £3 10s.
Taken from the comedy of Molière of the same name, and from "Le Mariage forcé"; this play is signed R.M. in the dedication to the Earl of Dorset.
Prologue and Epilogue in verse, etc.

683 THE PLATONICK LADY. A Comedy. As it is Acted at the Queen's Theatre in the Hay-Market.
FIRST EDITION. Small 4to. *Fine copy in calf.*
London, Printed for James Knapton, 1707. £3 3s.
In the interesting preface, Mrs. Centlivre complains of the unjust prejudice entertained against female writers.
Prologue and Epilogue and portion of the play in verse.

AUGUSTAN POETRY: CENTLIVRE (SUSANNAH)—*continued.*

684 THE STOLEN HEIRESS; or, The Salamanca Doctor Outplotted. A Comedy. As it is Acted at the New Theatre in Lincolns-Inn-Fields. By Her Majesties Servants.
FIRST EDITION. Small 4to. *Calf.*
London, Printed for William Turner, N.D. (1703). £4 10s.
Small natural imperfections on B_2 and B_4, affecting a few letters, otherwise a fine copy.
Founded upon May's "Heir." The Scene at the conclusion of the Fourth Act is evidently borrowed from Shakespeare's "Much Ado About Nothing." Prologue and Epilogue and considerable portions of the play in blank verse.

SWIFT (Jonathan), 1667-1745.

"As a poet, Swift's post is pre-eminent in the sort of poetry which he cultivated. He never attempted any species of composition, in which either the sublime or the pathetic were required of him. But in every department of poetry where wit is necessary, he displayed, as the subject chanced to require, either the blasting lightning of satire, or the lambent and meteor-like coruscations of frolicsome humour."—Sir Walter Scott.

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685 THE LIFE AND GENUINE CHARACTER OF DOCTOR SWIFT. Written by Himself.
FIRST EDITION. Folio. *Half morocco.*
London, Printed for J. Roberts, 1733. £3 10s.
With the rare half-title.

686 MISCELLANIES in Prose and Verse.
FIRST EDITION. 8vo. *Original calf.*
London, 1711. £3 3s.
Predictions for 1708—Baucis and Philemon—Various Thoughts—Apollo Outwitted—Vindication of Isaac Bickerstaff—Elegy on Death of Patrige—etc.

687 WORKS (AND LETTERS). Accurately revised. With Some Account of the Author's Life, and Notes Historical and Explanatory, By John Hawkesworth.
With engraved plates.
24 vols. Small 8vo. *Original calf, gilt back.*
London, Printed for C. Bathurst, etc., 1766-68. £10 10s.

688 WORKS. Arranged by Thomas Sheridan, with Notes, Historical and Critical. A New Edition, corrected and revised by John Nichols.
Portrait.
24 vols. Small 8vo. *Calf.*
London, 1803. £7 7s.

AUGUSTAN POETRY: SWIFT (J.)—*continued.*

689 WORKS. Containing additional Letters, Tracts, and Poems not hitherto published, with Notes, and a Life of the Author, by Sir Walter Scott.

Second and Best Edition. 19 vols. *Full calf.*

Edinburgh, 1824. £25

690 WORKS. Another Copy.

Portrait.

Second and Best Edition. 19 vols. 8vo. *Half calf.*

Edinburgh, 1824. £14 14s.

691 WORKS.

19 vols. 8vo. *Half calf, uncut, t.e.g.*

London, Bickers, 1883. £16 16s.

692 A FAMOUS PREDICTION OF MERLIN, the British Wizard; written about a Thousand Years ago, and relating to this present year. With Explanatory Notes, by T. N. Philomath.

With woodcut portrait at head.

FIRST EDITION. 2 pp., folio. *Mounted and bound by Rivière in full morocco gilt.*

(*Colophon*) *London, Printed and Sold by A. Baldwin, near the Oxford-Arms in Warwick Lane,* 1709.

(SEE ILLUSTRATION OPPOSITE.) £105

This exceedingly rare item is listed by Wise, Vol. VI, p. 22. The Title, as above, is imposed upon the upper portion of the first page, after the manner of a "dropped head." The "Prophecy" in verse, is printed in black letter.

UNCUT COPY.

693 THE VIRTUES OF SID HAMLET THE MAGICIAN'S ROD. (In verse).

FIRST EDITION. 2 pp., folio. *Fine copy, with edges uncut. Contained in buckram case.*

(*Colophon*) *London, Printed for John Morphew, near Stationer-Hall,* 1710.

(SEE ILLUSTRATION OVERLEAF.) £75

This very rare piece by Swift is listed and illustrated by Wise, Vol, VI., p. 23. The title, as above is imposed upon the upper portion of the first page, after the manner of a "dropped head."



A Famous Prediction of *MERLIN*, the *Britiſh* Wizard; written above a Thouſand Years ago, and relating to this preſent Year.

With Explanatory Notes. By *T. N.* Philomath.

LAST Year was publiſh'd a Paper of Predictions pretended to be written by one *Iſaac Bickerſtaff*, Eſq: but the true Deſign of it was to Ridicule the Art of Aſtrology, and Expoſe its Profeſſors as ignorant, or Impoſtors. Againſt this Imputation, Dr. *Partridge* hath vindicated himſelf in his Almanack for the preſent Year.

For a further Vindication of this famous Art, I have thought fit to preſent the World with the following Prophecy. The Original is ſaid to be of the famous *Merlin*, who lived about a Thouſand Years ago: And the following Tranſlation is Two Hundred Years old; for it ſeems to be written near the End of *Henry* the Seventh's Reign. I found it in an Old Edition of *Merlin*'s Prophecies; imprinted at *London* by *Johan Haukyns*, in the Year 1530, *Pag.* 39. I ſet it down Word for Word in the Old Orthography, and ſhall take Leave to ſubjoin a few Explanatory Notes.

Seven and Ten addyd to nyne,
Of Fraunce hir woe thys is the ſygne,
Tamys ribere twys y-frozen,
Walhe ſans wetynge Shoes ne hozen.
Then comyth foorthe, Ich underſtonde,
Fzom Toune of Stoffe to fattyn Londe
An herdie Chiftan, woe the mozne
To Fzaunce, that ebere he was bozne.
Than ſhall the Fyſhe beweyle his Boſſe;
Noz ſhall grin Berris make up the Loſſe.
Yonge Symnele ſhall agayne miſcarrye:
And Nozways pzyd agayne ſhall marreye.
And fzom the Tzee where Bloſums ſele,
Ripe fruit ſhall come, and all is wele.
Reaums ſhall daunce honde in honde,
And it ſhall be merye in olde Inglonde.
Then olde Inglonde ſhall be noe mozе,
And no Man ſhall be ſozie therefoze.
Geryon ſhall have three Hedes agayne
Till Hapsburge makyth them but twayne

Expla-

See Item No. 692.

THE VIRTUES OF *SID HAMET* the MAGICIAN's ROD.

THE *Rod* was but a harmleſs Wand,
While *Moſes* held it in his Hand,
But ſoon as e'er he *lay'd it down*,
'Twas a devouring Serpent grown.

OUR great Magician, *Hamet Sid*,
Reverſes what the Prophet did;
His *Rod* was honeſt *Engliſh* Wood,
That, ſenſeleſs, in a Corner ſtood,
Till Metamorphos'd by his Graſp,
It grew an all-devouring Aſp;
Would hiſs, and ſting, and roll, and twiſt,
By the meer Virtue of his Fiſt:
But when he *lay'd it down*, as quick
Reſum'd the Figure of a Stick.

SO to Her Midnight Feaſts the Hag,
Rides on a Broomſtick for a Nag,
That, rais'd by Magick of her Breech,
O'er Sea and Land conveys the Witch;
But, with the Morning-Dawn, reſumes
The Peaceful State of common Brooms.

THEY tell us ſomething ſtrange and odd,
About a certain Magick *Rod*,
That, bending down it's Top, divines
When e'er the Soil has Golden Mines:
Where there are none, it ſtands erect,
Scorning to ſhow the leaſt Reſpect.
As ready was the *Wand* of *Sid*
To *bend* where *Golden Mines* were hid;
In *Scottiſh* Hills found precious Ore,
Where none e'er look'd for it before;
And, by a *gentle Bow*, divin'd
How well a *Cully*'s Purſe was lin'd:
To a forlorn and broken *Rake*,
Stood without Motion, like a Stake.

THE *Rod* of *Hermes* was renown'd
For Charms above and under Ground;
To ſleep could Mortal Eye-lids fix
And drive departed Souls to *Styx*. That

See Item No. 693.

AUGUSTAN POETRY—*continued.*

WARD (Edward), 1667-1731.

694 THE LONDON SPY. By the Author of the Trip to Jamaica.
Parts I. and II.
FIRST EDITIONS. Folio, *unbound.*
London, Printed for J. Nutt, 1698. £1 10s.
Containing several poetical pieces.

695 THE WHIGS UNMASK'D: or, The History of the Calf's-Head-Club farther expos'd. To which are added, Several Characters by that most ingenius Poet, Sir John Denham, and the Hellish Mysteries of the Old Republicans, by Mr. Samuel Butler.
With engraved frontispiece and curious plates.
8vo. *Original calf (rebacked).*
London, 1714. £1 5s.
With considerable portions in verse.

CONGREVE (William), 1670-1730.

The grestest master of the English comedy of repartee. "Where Congreve excels all his English rivals is in his literary force, and a succinctness of style peculiar to him. He had correct judgment, a correct ear, readiness of illustration within a narrow range, in snapshots of the obvious at the obvious and copious language."—George Meredith.

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696 THE BIRTH OF THE MUSE, a Poem to the Right Honourable Charles Montague, Chancellour of the Exchequer, etc.
FIRST EDITION. Folio. *Half morocco.*
London, Printed for Jacob Tonson, 1698. £4 10s.

697 THE DOUBLE-DEALER. A Comedy.
12mo. *Half calf.*
Dublin, Printed by George Grierson, 1723. 10s. 6d.

698 THE MOURNING MUSE OF ALEXIS, a Pastoral, lamenting the Death of our late Gracious Queen Mary of ever Blessed Memory.
FIRST EDITION. 10 pp. Small folio. *Half morocco.*
London, Printed for Jacob Tonson, 1695. £6 10s.

699 THE OLD BATCHELOR. A Comedy.
12mo. *Half calf.*
Dublin, Printed for G. and A. Ewing, etc., 1755. 10s. 6d.

AUGUSTAN POETRY: CONGREVE (WM.)—*continued.*

700 A PINDARIQUE ODE, Humbly Offer'd to the Queen, on the Victorious Progress of Her Majesty's Arms, under the Conduct of the Duke of Marlborough. To which is prefix'd, a Discourse on the Pindarique Ode.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1706. £6 10s.

701 THE TEARS OF AMARYLLIS FOR AMYNTAS. A Pastoral. Lamenting the Death of the late Lord Marquiss of Blanford. Inscrib'd to the Right Honourable the Lord Godolphin, Lord High-Treasurer of England.

Title within black border.

FIRST EDITION. Folio. *Half morocco (some edges uncut).*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1703. £5 5s.

Ink blot on last leaf.

BASKERVILLE PRESS.

702 WORKS. Consisting of His Plays and Poems.

Engraved portrait by Chambars after Kneller and plates.

3 vols. 8vo. *Fine copy in full brown morocco gilt, g.e., by Riviere.*

Birmingham, John Baskerville, 1761. £35

703 WORKS.

With engraved titles and vignette portrait.

3 vols. Small 8vo. *Fine copy in original calf.*

Dublin, Thomas Ewing, 1773. £3 10s.

MANDEVILLE (Bernard), 1670?-1733.

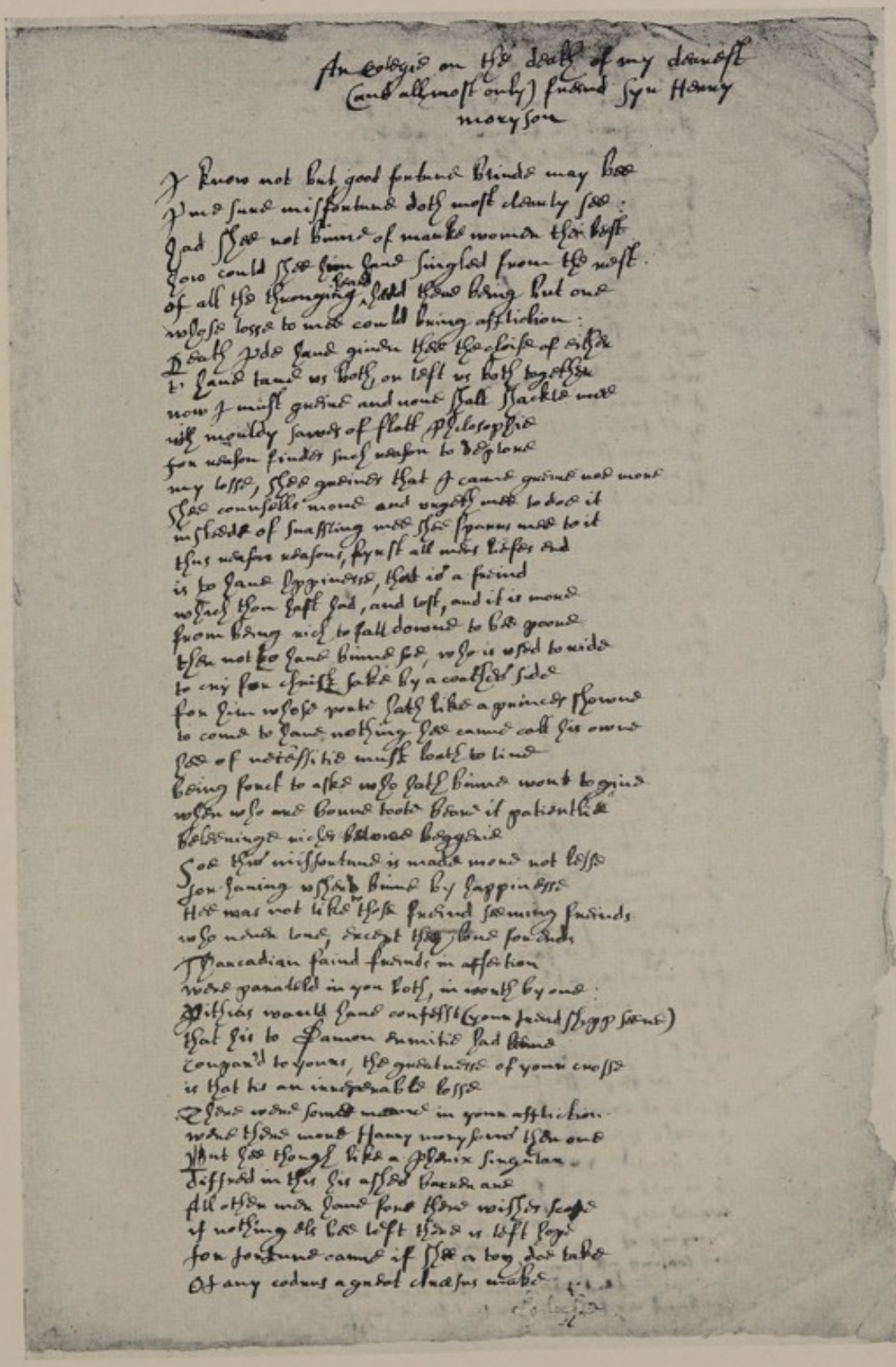
704 THE FABLE OF THE BEES: or, Private Vices, Publick Benefits.

THE FIRST ISSUE OF THE FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for J. Roberts, 1714. £21

With a twenty-page poem at the beginning entitled "The Grumbling Hive: or, Knaves turn'd Honest."

In this work Mandeville represents strongly the increasing tendency to dwell upon the evils of society as a result of over-civilisation, and anticipated the teaching of those philosophers who saw no hope of a return to innocence but by returning to the state of nature. . . . He argued, not, like Shaftesbury, that all is for good, but that the world is bad, and its whole civilisation fed by evil appetites and evil deeds. The work was, indeed, a first sign of the strength of the reaction that gathered force year after year, until it struck on Europe with the shock of Revolution. But there was nothing in Bernard Mandeville of the fine yearning for a higher life that was to rise above the ruins of all that had been based on human wrong. It was enough for him to maintain steadily that evil was man's good.—(Henry Morley).



An Elogie on the death of my dearest
(and almost only) friend Syr Henry
Moryson

I know not but good fortune blinde may bee
Yet sure misfortune doth most clearly see:
Had shee not binne of marke wonder thir best
how could shee him have singled from the rest
of all the thronging kind, had there being but one
whose losse to mee could bring affliction:
Death pride have given mee the choise of eithe
to have tane us both or left us both together
now I must grieve and none shall shackle mee
with mouldy sawes of flatt Philosophie
for reason findes such reason to bewaile
my losse, shee gaines that I cannot gainsay nor more
shee counsells mourne and vaguely bids to doe it
in steede of snatching bids shee spares bids to it
thus reason reasons, thy self all mine refuse and
is to have happinesse, that id a friend
which thou hast had, and lost, and it is more
from being rich to fall downe to bee poore
then not to have binne free, who is used to ride
to envy for christs sake by a coaches side
for him whose yoake saith like a gracious thowne
to come to have nothing, shee cannot call his owne
see of necessitie must loath to bind
being fowle to aske who hath binne wont to grind
when who me bound taught them patiently
belieuing riches blessed beggerie
For this misfortune is made mine not losse
for having wished him by happinesse
Hee was not like those fained seeming friends
who nought love, except they bene friends
Of Arcadian faind friends in affection
were paralleld in you both, in mouth by one:
Mithras would have confest (some fained Hagg sayne)
that his to Damon humble had binne
compar'd to yours, the greatnesse of yours crosse
is that he an irrepairable losse
Those words sound nature in your affliction
what those mouth Henry moryson find alone
That shee though like a phenix singular
differed in this his sexed Comrade are
All others men have fond these mistris sexe
if nothing else shee left there is left hope
for fortune came if shee a toy did take
Of any coduns a gratefull thankes make

Page from the
Contemporary Manuscript of Viscount Falkland's "Elogie on the Death of my Dearest Friend, Syr Henry Moryson." c. 1640.
See Item No. 404.



PLATE XIV.

Engraved Frontispiece from
THE TIMES DISPLAYED IN SIX SESTYADS BY SAMUEL SHEPPARD. 1646.
See Item No. 459.

AUGUSTAN POETRY—*continued.*

TOLAND (John), 1670-1722.

705 CLITO: a Poem on the Forse of Eloquence.
FIRST EDITION. Small 4to. *Unbound.*
London, 1700. £3 3s.
Two small holes in the last leaf, not, however, affecting the text.

CIBBER (Colley), 1671-1757.
Actor and Dramatist.

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706 THE CARELESS HUSBAND. A Comedy. As it is Acted at the Theatre Royal, by Her Majesty's Servants.
FIRST EDITION. Small 4to. *Fine copy in calf.*
London, Printed for William Davis, 1705. £3 3s.
With Prologue and Epilogue in verse; also songs interspersed.
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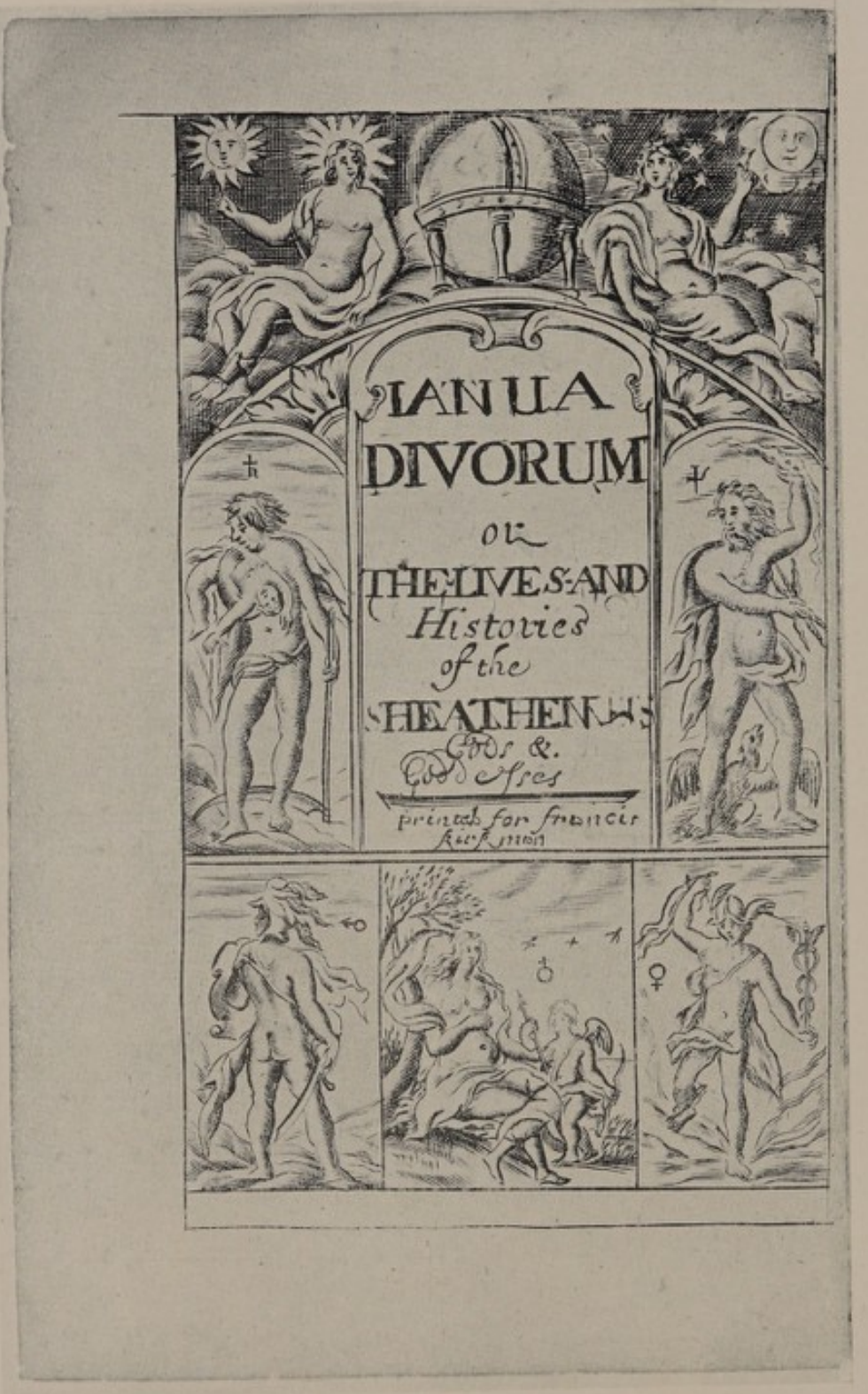
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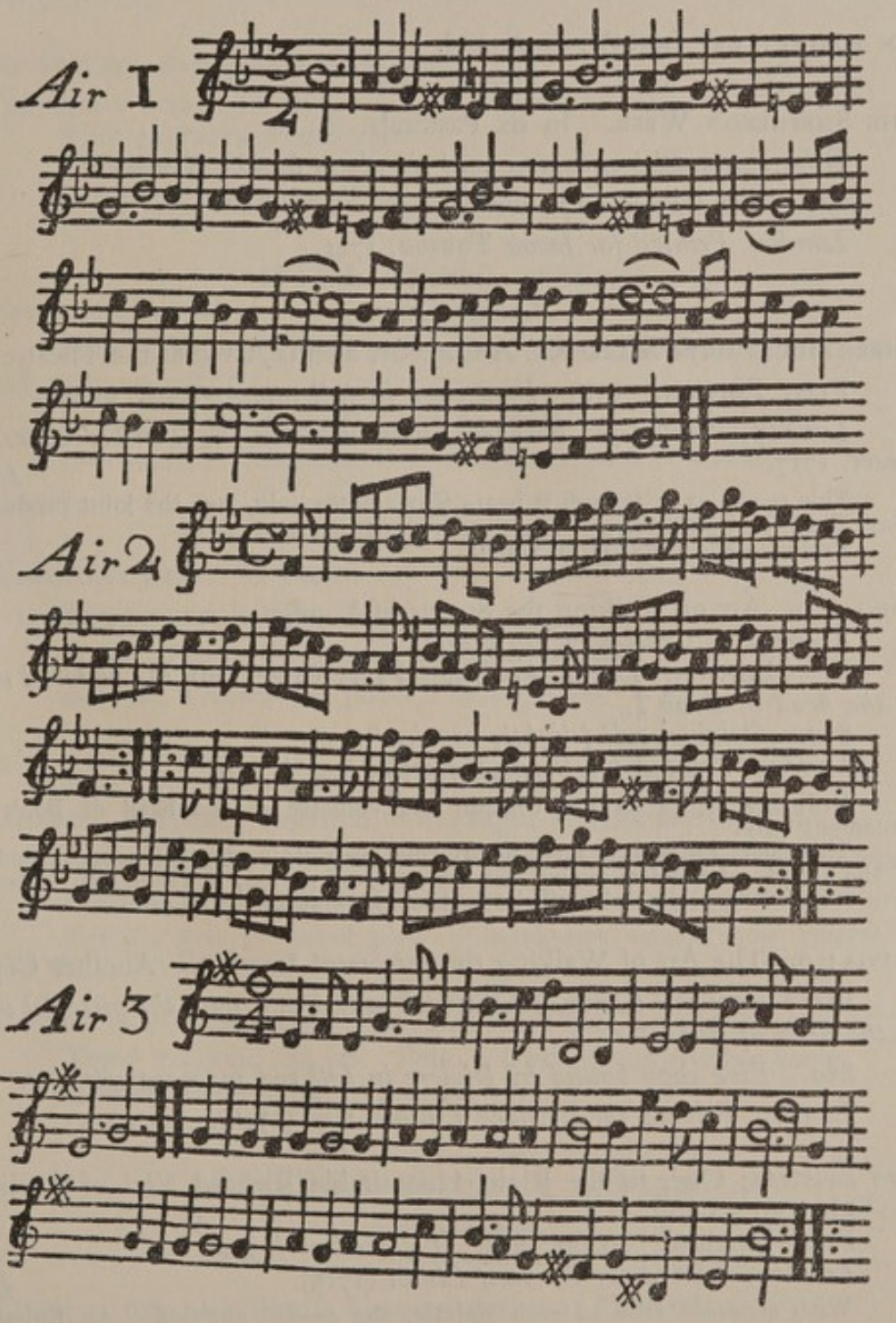
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With the half-title.

AUGUSTAN POETRY: POPE (ALEXANDER)—*continued.*

771 OF THE USE OF RICHES, an Epistle to the Right Honourable Allen Lord Bathurst.

FIRST EDITION. FIRST ISSUE. Folio. *Half morocco.*

London, Printed by J. Wright, for Lawton Gilliver, 1732. £8 8s.

The rare first issue of the First Edition, with the word "ypon" uncorrected on p. 13.

At the foot of p. 20 is the following *Erratum*:—

"P. 13, Ver. 13. For ypon read yon."

In some copies of this pamphlet this error was corrected, but the *erratum* allowed to remain. In still later copies the *erratum* was removed altogether.

772 OF THE USE OF RICHES.

Second Edition. Folio. *Half morocco.*

London, 1733. £1 10s.

773 ONE THOUSAND SEVEN HUNDRED AND THIRTY EIGHT. A Dialogue, something like Horace.

FIRST EDITION OF BOTH PARTS. FIRST ISSUE. Folio. *Boards.*

London, Printed for T. Cooper at the Globe in Paternoster-row. (*Price* ONE SHILLING). [1738.] £8 8s.

The First Issue of the First Edition with the words "One Shilling" in large caps. after the imprint on Part I, and "Price One Shilling" measuring, with the brackets, exactly 3¼ inches. In the Second Issue all three words are in upper and lower case (uniform with Part II.) and, together with brackets, only measure 2 5/16 inches.

774 THE TEMPLE OF FAME: A Vision.

FIRST EDITION. 8vo. *Bound by Riviere in full brown morocco gilt, g.e.*

London, Printed for Bernard Lintott, 1715. £14 14s.

Contains the rare half title, and the two leaves of advertisement at end, on a projected edition of Chaucer's Works.

"It was probably the similarity of taste that induced Pope when young to imitate several of the pieces of Chaucer, and in particular to write his 'Temple of Fame,' one of the noblest although one of the earliest of his productions. That the hint of the piece is taken from Chaucer's 'House of Fame,' is sufficiently obvious, yet the design is greatly altered, and the descriptions, and many of the particular thoughts, are his own; notwithstanding which, such is the coincidence and happy union of the work with its prototype, that it is almost impossible to distinguish those portions which are originally Pope's, from those for which he has been indebted to Chaucer."—William Roscoe.

775 THE SECOND EPISTLE OF THE SECOND BOOK OF HORACE IMITATED.

FIRST EDITION. Folio. *Boards.*

London, Dodsley, 1737. £3 3s.

AUGUSTAN POETRY: POPE (ALEXANDER)—*continued.*

776 SOBER ADVICE FROM HORACE, to the Young Gentlemen about Town. As deliver'd in his Second Sermon. Imitated in the Manner of Mr. Pope.
FIRST EDITION. Second Issue. 4to. *Half morocco.*
London, Printed for T. Boreman (1734). £4 10s.

The first issue of the first edition has the title-page "A Sermon against Adultery: Being Sober Advice from Horace." In order to form the above second issue the original title-page was cancelled and a new one provided. The text is identical as in each the word "amiss" in the third line of page 5 is incorrectly spelled "amise."
In the Second Edition of the "Sober Advice from Horace" this mistake has been rectified.

777 SOBER ADVICE FROM HORACE, to the Young Gentlemen about Town.
FIRST EDITION. Third Issue, with "amiss" correctly spelt on p. 5.
Folio. *Half morocco.*
London, Printed for T. Boreman (*c.* 1734). £2 10s.

778 THE UNIVERSAL PRAYER. By the Author of the Essay on Man.
FIRST EDITION. 4to. *Morocco.*
London, Printed for R. Dodsley, 1738. £15 15s.

The first issue, before the signature B was added at the foot of page 5.

779 WINDSOR-FOREST. To the Right Honourable George Lord Lansdown.
FIRST EDITION. Folio. *Bound by Riviere in full crushed levant morocco extra.*
London, Printed for Bernard Lintott, 1713. £58

Pope's "Windsor Forest" appeared in March, 1713. The first part, modelled upon Denham's "Cooper's Hill," had been written in his earlier period. The conclusion, with its prophecy of free trade, refers to the peace of Utrecht, which, though not finally ratified till 28 April, had been for some time a certainty. Pope's poem was thus on the side of the Tories, and brought him the friendship of Swift, who speaks of it as a "fine poem" in the "Journal to Stella" on 9 March, 1713.

780 MISCELLANEOUS POEMS AND TRANSLATIONS. By Several Hands.
With engraved frontispiece by E. Kirhall.
FIRST EDITION. CONTAINING THE FIRST APPEARANCE OF POPE'S "RAPE OF THE LOCK." 8vo. *Original calf (joints repaired).*
London, Printed for Bernard Lintott, 1712. £21

With the rare half-title and four leaves of Book Advertisements at end. Containing the actual First Edition of Pope's "Rape of the Lock," the first separate edition of which was not published until two years later. Other poems are by Prior, Gay, etc.
Bound with the above is the first edition of Lord Lansdowne's "Poems on Several Occasions," London, 1712.

AUGUSTAN POETRY: POPE (ALEXANDER)—*continued.*

781 POEMS, AND IMITATIONS OF HORACE. Now first Collected together.
4to. *Half morocco.*
London, Printed for J. and P. Knapton, etc., 1738. £3 3s.

UNCUT COPY.

782 WORKS. (In verse.)
With fine impression of the large folding engraved portrait of Pope by Geo. Vertue.
FIRST COLLECTED EDITION. Folio. *Fine copy in original boards, uncut.*
London, Printed by W. Bowyer, for Bernard Lintot, 1717. £15 15s.
Rare in uncut state in original boards. Back strip repaired. The First Collected edition was published both in folio and quarto.

783 WORKS. (In verse.)
With large folding engraved portrait of Pope by Geo. Vertue.
FIRST COLLECTED EDITION. Folio. *Original calf.*
London, Printed by W. Bowyer, for Bernard Lintot, 1717. £8 8s.

784 WORKS. (In verse).
With the finely engraved portrait by Vertue. Title in red and black.
FIRST COLLECTED EDITION. 4to. *Calf.*
London, Printed by W. Bowyer for Bernard Lintot, 1717. £7 10s.

785 A SUPPLEMENT TO THE WORKS OF ALEXANDER POPE: Containing such Poems, Letters, &c., as are omitted in the Edition published by the Reverend Dr. Warburton. To which is added, A KEY to the Letters.
Small 8vo. *Original calf.*
London, Printed for M. Cooper, 1757. £1 5s.

786 WORKS. Collected in part by the late Rt. Hon. John Wilson Croker. With Introductions and Notes by Rev. Whitwell Elwin.
With engraved portrait.
THE BEST EDITION. 10 vols. 8vo. *Fine set in calf gilt.*
London, 1871. £16 16s.

THEOBALD (Lewis), 1688-1744.
Editor of Shakespeare.

787 DECIUS AND PAULINA, a Masque, to which are added, The other Musical Entertainments, as perform'd, at the Theatre in Lincoln's-Inn-Fields, in the Dramatic Opera of Circe.
4to. *Unbound.*
London, W. Mears, 1719. 18s.

AUGUSTAN POETRY—*continued.*

SAVAGE (Richard), 1690?-1743.

"Though he may not be altogether secure against the objections of the critic, it must, however, be acknowledged that his works are the productions of a genius truly poetical . . . and have an original air, which has no resemblance to any fore-going writer, that the versification and sentiments have a cast peculiar to themselves, which no man can imitate with success, because what was nature in Savage, would in another be affectation."—Dr. Johnson.

788 LONDON AND BRISTOL COMPAR'D. A Satire: Written in Newgate, Bristol, by the late Richard Savage, Esq.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for M. Cooper, 1744. £16 16s.

Slight repair on title affecting one letter.

In 1743, having exhausted the hospitality of the inhabitants of Bristol, Savage was arrested for debt, and confined in the city Newgate. Beau Nash sent him £5 from Bath; but otherwise he received little assistance. To avenge this neglect he composed the above satire.

789 THE PROGRESS OF A DIVINE. A Satire.

FIRST EDITION. Folio. *Fine tall copy in new boards.*

London, Printed for the Author, 1735. £8 10s.

790 THE WANDERER. A Poem.

FIRST EDITION. 8vo. *Calf.*

London, 1729. £6 6s.

Savage considered this poem his masterpiece and Pope read it thrice with increasing approval. It bears traces of the influence of Thompson and contains vivid descriptions of nature.

"'The Wanderer' of Savage is a very remarkable production; the more remarkable when we consider the circumstances in which it was composed. Stanzas of it were often written upon cobbler's stalls, and sometimes whole passages were indicted in a pauper-lodging. One special quality of the poem is the extreme purity, and moral elevation of sentiment, contrasted with his own practical conduct." Henry Giles.

WESLEY (Samuel), 1691-1739.

791 THE BATTLE OF THE SEXES: a Poem.

Small 8vo. *Unbound.*

London, 1724. 18s.

The Samuel Wesley here referred to, was the eldest son of Samuel Wesley, poet and divine, and the brother of John Wesley, the great Methodist leader.

AUGUSTAN POETRY—*continued.*

ARBUCKLE (James), 1700-1734?

792 SNUFF. A Poem.

FIRST EDITION. Small 8vo. *Full polished calf gilt, g.e.*

Edinburgh, Printed by Mr. James M'Euen and Company for the Author, 1719. £6 10s.

Arbuckle's earliest work. Containing much curious information respecting snuff-taking and snuff-boxes of the time. He was the friend of Allan Ramsay.

BAKER (Thomas), fl. 1700-1709.

793 THE FINE LADY'S AIRS: or, an Equipage of Lovers. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane. Written by the Author of the *Yeoman of Kent.*

FIRST EDITION. Small 4to. *Fine copy in calf.*

London, Printed for Bernard Lintott, N.D. (1709). £2 2s.

Prologue, Epilogue and portions of the play in verse.

794 TUNBRIDGE WALKS; or, the Yeoman of Kent. A Comedy, as it is Acted at the Theatre Royal, by her Majesty's Servants, by the Author of "The Humour o' the Age."

FIRST EDITION. Small 4to. *Buckram. Title margined.*

Printed for Bernard Lintott, at the Middle Temple-Gate, Fleet Street, 1703. £2 10s.

With commendatory verses by "C. W." and Charles Vaughan, etc. Prologue and Epilogue in verse.

"Tunbridge Walks" is his most celebrated Comedy. In it he has introduced a character named "Maiden," which was intended by the Author as a portraiture of himself.

PHILLIPS (Samuel), fl. 1703.

795 BRITANNIA TRIUMPHANS: A Dramatick Entertainment, on the Departure of his Grace the Duke of Ormond. Perform'd privately before several Persons of Quality, and now Publish'd at their Request. Written by S. P. Gent. The Musical Part set by the Ingenious Mr. J. C.

FIRST EDITION. 16 pp. Folio. *Unbound.*

London, Printed for Hugh Montgomerie, 1703. £2 10s.

In verse throughout.

796 BRITTON'S CONSORT, or, The Musick-Meeting, a Satyre. Written by S. P. Gent.

FIRST EDITION. 12 pp. Folio. *Unbound.*

London, 1703. £2 2s.

In verse throughout.

AUGUSTAN POETRY—*continued.*

DIAPER (William), fl. 1712.

798 NEREIDES: or, Sea-Eclogues.

FIRST EDITION. 8vo. *Original calf.*

London, Printed by J. H. for E. Sanger, 1712. £4 4s.

With four-page dedication in verse to William Congreve.
Swift in his Journal to Stella particularly mentions this book as the earliest one of its kind in our Literature.

DRY (John), fl. 1717.

799 MERTON WALKS; or, the Oxford Beauties. A Poem.

FIRST EDITION. Small 8vo. *Unbound.*

Oxford, Printed for Edw. Whistler, Bookseller, 1717. £1 1s.

FOWKE (Martha), fl. 1720.

800 THE EPISTLES OF CLIO AND STREPHON, being a Collection of Letters that passed between an English Lady, and an English Gentleman in France, who took an Affection to each other, by reading accidentally one another's Occasional Compositions both in Prose and Verse.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for J. Hooke, etc., 1720. £4 10s.

This rare work is written in verse throughout. Prefixed is a 24 pp. Dedication to Sir Richard Steele; also "A Critical Essay containing some Remarks upon the nature of Epistolary, and Elegiac Poetry, and the most Beautiful Passages in the following Epistles of Clio and Strephon" by Mr. John Porter.
Outer blank margin of title cut short.

MARKLAND (John), fl. 1720.

801 AN ODE ON THE HAPPY BIRTH OF THE YOUNG PRINCESS. Humbly inscrib'd to His Royal Highness the Prince.

FIRST EDITION. 12 pp. Folio. *Unbound.*

London, Printed for T. Payne, 1723. £1 15s.

BLACKMORE (Sir Richard), d. 1729.

802 DISCOMMENDATORY VERSES, on those which are Truly Commendatory, on the Author of the Two Arthurs, and the Satyre against Wit.

FIRST EDITION. 32 pp. Folio. *Unbound.*

London, 1700. £3 3s.

AUGUSTAN POETRY—*continued.*

WHINCOP (Thomas), d. 1730.

803 SCANDERBEG: or, Love and Liberty. A Tragedy. To which are added a List of all the Dramatic Authors, with some Account of their Lives; and of all the Dramatic Pieces ever published in the English Language, to the Year 1747.

With engraved frontispiece, plates and small portraits of famous English Dramatists in the text.

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In verse. With 8 pp. devoted to Shakespeare.

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(*Arranged Chronologically.*)

804 THE COUNTRY PARSON'S HONEST ADVICE to that Judicious Lawyer, and Worthy Minister of State, My Lord Keeper.

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A satire upon tradesmen.

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FIRST EDITION. 40 pp. Folio. *Unbound.*

London, Printed for A. Baldwin, 1702. £2 2s.

807 THE PLAYERS TURN'D ACCADEMICKS: or, a Description (In Merry Metre) of their Translation from the Theatre in Little Lincoln-Inn-Fields, to the Tennis-Court in Oxford. With a Preface relating to the Proceedings of the University the last Act: As also the Wadhamite Prologue that was Spoken there, with a Prologue and Epilogue, by way of Answer to it, at the Theatre Royal.

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808 POEMS ON SEVERAL OCCASIONS: Together with some Odes in Imitation of Mr. Cowley's Stile and Manner.
FIRST EDITION. 8vo. *Original calf (back repaired).*
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The Thorn Drury copy with pencil references in his autograph on fly-leaf.

809 THE SATYRIZER SATYRIZ'D: or, a Defence of Mr. Britton's Musick-Meeting. By a Lover of Musick.
FIRST EDITION. 8 pp. Folio. *Unbound.*
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811 THE TRYALL OF SKILL: or, a New Session of the Poets. Calculated for the Meridian of Parnassus, in the Year, MDCCIV.
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With a further poem written on the reverse in a contemporary hand, commencing:—
"The Globe of Earth on which wee move
Is Tack't unto the Poles;
These Little Globes our Carcasses
Are Tack't unto our Soules." Etc.

816 THE WHOLE VOLUME COMPLEAT INTITULED THE MONTHLY MASKS OF VOCAL MUSICK, containing all the Choisest Songs by the Best Masters made for the Play-houses, Publick Consorts, and other Occasions for the Year 1705, with a Through Base to each Song and most of them within the Compass of the Flute.
The Twelve Numbers Complete, *each month with engraved title, and with an elaborate general title surrounded with engravings of Musical Instruments.* Folio, *old boards.*
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With engraved frontispiece.
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London, Sold by Richard Harrison, 1706. £3 3s.
The music to this poem was composed by James Kremberg, who also subscribes the dedication to the Queen.

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Broadside in verse. Printed on one side of a folio sheet, *uncut.*
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Circa 1710. 15s.

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Broadside in verse. Printed on one side of a small folio sheet, *uncut.*
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Commences:—
"When as Queen Robin rul'd this Land,
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The surest Card in Perkin's Hand,
And last Trick of Lewi's."

AUGUSTAN POETRY: ANONYMOUS—*continued.*

822 THE OXFORDSHIRE ELECTION.

Broadside in verse. Printed on one side of a folio sheet, *uncut.*

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823 TO HIS GRACE THE DUKE OF MARLBOROUGH, a Poem. By a Clergy-man of the Church of England.

Broadside in verse. Printed on both sides of a folio sheet, *uncut.*

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824 THE FARTHINGALE REVIV'D: or, More Work for the Cooper. A Panegyrick on the late, but most admirable Invention of the Hoop-Petticoat: Written at the Bath in the Year 1711.

4 pp. Folio. *Unbound, uncut.*

Sold by John Barker, 1711. £1 10s.

In verse throughout.

825 TO THE RIGHT HONOURABLE THE EARL OF OXFORD AND MORTIMER, Lord High-Treasurer of Great Britain after his Recovery of the Wounds given him by Guiscard.

4 pp. Folio. *Fine copy, unbound, uncut.*

London, Printed for J. Morphew, 1711. £2 10s.

In verse throughout.

A further verse has been added on the reverse of the title in a contemporary hand:—

"Weltring in Blood, when Harley call'd to mind
Those direfull stabs were for his Queen designed,
Proud of his Wounds the Patriot form'd this Prayer,
May all such Stabs light rather Here than there!"

826 TO THE RIGHT HONOURABLE THE LORD HIGH TREASURER OF GREAT BRITAIN.

Broadside in verse. Printed on one side of a folio sheet, uncut.

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Concerning Guiscard's attack on Harley.

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FIRST EDITION. 16 pp. Folio. *Fine copy, unbound, uncut.*

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With two pages of Dedication to Joseph Addison.

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828 B. (J.). THE ART OF BEAUTY: A Poem. Humbly address'd to the Oxford Toasts.

FIRST EDITION. Small 8vo. *Unbound.*

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829 AN ANSWER TO DUKE UPON DUKE, &c. WITH A KEY. Set to Musick by the same Hand.

With musical score.

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London, Printed and Sold by J. Roberts, 1724. £1 1s.

In verse throughout.

GEORGIAN POETRY

1726-1798.

Although the accession of the Hanoverian dynasty made no very serious break in our history, notable changes and signs of greater change to come manifested themselves in English literature.

Most important is what is known as the return to nature, the revival of interest in the poetry of natural description: the gradual transition from the poetry of formal culture, of critical disquisition, of philosophical reflection, to the poetry of emotion, of spontaneous joy in life and passion and beauty.

Another very noteworthy feature of this period is the way in which, while a vernacular Scottish revival was in progress at home, Scotsmen came to the front in English literature, in poetry, novel writing, political and economic thought, and even literary criticism.

LEWIS (David), 1683?-1760.

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A man of strong natural parts, and a fine poetical genius, of which his celebrated pastoral, "The Gentle Shepherd," will ever remain a substantial monument. Robert Burns speaks of it as the "most glorious poem ever written." He merits a place in Scottish poetic history little behind that of the greatest makers, Barbour, Henryson, Dunbar, Lyndsay, and Burns.

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834 AN ADDRESS OF THANKS FROM THE SOCIETY OF RAKES, to the pious Author of "An Essay upon improving and adding to the Strength of Great Britain and Ireland by Fornication." To which is added, An Epistle to the said Author, by another Hand. (In verse.)
FIRST EDITION. 16 pp. Small 8vo. *Calf.*
Edinburgh, Printed, and Sold at Allan Ramsay's Shop, 1735. £6 10s.

835 BESSY BELL AND MARY GRAY.
FIRST EDITION. 2 pp. Small 8vo. *Unbound.*
[*Edinburgh, Printed by Thomas Ruddiman, for the Author, at the Mercury, opposite Niddry's Wynd,* 1720]. £5 5s.
This rare piece was printed on both sides of a small sheet, numbered 26-25, evidently intended to be added to his edition of "Scots Songs," printed in 1719.
Gibson: No. 23.

GEORGIAN POETRY: RAMSAY (ALLAN)—*continued.*

836 CHRIST'S-KIRK ON THE GREEN. In Three Cantos.
FIRST EDITION. Small 8vo. *Contemporary calf (rebacked).*
Edinburgh, Printed for the Author, 1718.
(SEE ILLUSTRATION OPPOSITE.) £15 15s.

837 CHRIST'S-KIRK ON THE GREEN.
Small 8vo. *Calf.*
Edinburgh, 1720. £1 15s.
Paged 89-120 (120 misprinted 111). Gibson: No. 34.

838 CONTENT. A Poem.
FIRST EDITION. 28 pp. Small 8vo. *Full polished calf.*
Edinburgh, Printed for the Author, 1719. £10 10s.

839 CONTENT. A Poem.
The Second Edition. Small 8vo. *Calf.*
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840 EDINBURGH'S SALUTATION TO THE MOST HONOURABLE, MY LORD MARQUESS OF CARNARVON.
FIRST EDITION. 4 pp. Small 8vo. *Full polished calf.*
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Title in the form of a dropped head.

841 ELEGY ON MAGGY JOHNSTON, Who died Anno 1711.
FIRST EDITION. Small 8vo. *Full polished calf, g.e.*
(*Edinburgh,* 1717.) £10 10s.
With title in the form of a dropped head. Contains also "Elegy on John Cowper Kirk-Treasurer's Man, Anno 1714," "Elegy on Lucky Wood in the Cannongate, May, 1717," and "Lucky Spence's Last Advice."

842 ELEGY ON MAGGY JOHNSTON.
Small 8vo. *Calf.*
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Pagination: pp. 25-40.

CHRIST's-KIRK ON THE *GREEN*, IN THREE CANTOS.

Κονσιδερ ετ καμιλι ριδ αφτνηρ θαν ενις,
κιλ ατ ευ βλινκ σλι ποετρι νοτ τεν ις.

Γ. Δκγλας.



EDINBURGH,
Printed for the AUTHOR, at the *Mercury*, oppoſite to *Niddry*'s-Wynd, M.DCC.XVIII

See Item No. 836.

GEORGIAN POETRY: RAMSAY (ALLAN)—*continued.*

843 THE EVER GREEN, being a Collection of Scots Poems, wrote by the ingenious before 1600.

FIRST EDITION. 2 vols. 12mo. *Original calf.*

Edinburgh, Printed by Mr. Thomas Ruddiman, 1724. £5 10s.

This anthology represents the author of "Chrystskirke," Dunbar, and other Scottish "makaris," and contains one remarkable poetical satire, "The Vision," which though disguised, is no doubt Ramsay's own, and is his best sustained lyric. —D.N.B.

PRESENTATION COPY FROM RAMSAY TO GAY.

844 THE EVER GREEN.

FIRST EDITION. 2 vols. 12mo. *Calf.*

Edinburgh, 1724. £25

Presentation copy from Allan Ramsay to John Gay, the author of "The Beggar's Opera," inscribed by Ramsay on the reverse of the title to Vol. 2:—

'To Mr. John Gay,
from
Allan Ramsay.'

Also bears Gay's signature on the title-page.
Small strip cut from the first leaf of the Dedication in Vol. 1.

845 FAMILIAR EPISTLE BETWEEN W—— H—— AND A—— R——.

FIRST EDITION. 24 pp. Small 8vo. *Full polished calf.*

(*Edinburgh,* 1719.) £8 8s.

Title in form of a dropped head.

846 FAMILIAR EPISTLE BETWEEN W—— H—— AND A—— R——.

Second Issue. 28 pp. Small 8vo. *Calf.*

(*Edinburgh,* 1719.) £2 2s.

847 THE GENTLE SHEPHERD; a Scots Pastoral Comedy.

12mo. *Half calf. Edinburgh,* 1737. 10s. 6d.

848 HEALTH: a Poem.

FIRST EDITION. Sm. 8vo. *Wrappers. In buckram case.*

Edinburgh, Printed for the Author, 1724. £12 12s.

This includes, besides the Poem "Health," the following pieces:—
On seeing the Archers diverting themselves at the Butts and Rovers, etc.
On Pride.
On the Royal Company of Archers.
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851 PATIE AND ROGER: A Pastoral. Inscribed to Josiah Burchet Esq; Secretary of the Admiralty.
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This delightful pastoral became later the first scene in *The Gentle Shepherd.*
Gibson: No. 26.

852 PROLOGUE. Spoke by one of the young Gentlemen, who, for their Improvement and Diversion, acted The Orphan, and Cheats of Scapin, the last Night of the Year 1719.
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(SEE ILLUSTRATION OPPOSITE.) £75

William Collins published these verses whilst still a student at Oxford, and a few weeks before he graduated as B.A. He was a friend of Dr. Johnson and became intimate in the literary circles of the day, knowing Armstrong, Quin, Garrick, and Foote, forming a special friendship with Thomson. Collins belonged to the new school, represented in criticism and history by his friends the Wartons, who showed the love of the romantic element in literature which was afterwards to become fashionable. The Wartons could appreciate what they could not rival. Gray was his only equal in contemporary poetry.

911 AN EPISTLE: addrest to Sir Thomas Hanmer, on his Edition of Shakespeare's Works. (In verse.)

The Second Edition.

To which is added, A Song from the " Cymbeline " of the same Author.

15 pp. Folio. *Half morocco.*

London, Printed for R. Dodsley, 1744. £35

The First Edition, with the addition of " Song from Cymbeline."
Referring to Shakespeare and many of the characters created by him.
Commences:—

" While born to bring the Muse's happier Days,
A Patriot's Hand protects a Poet's Lays:
While nurst by you she sees her Myrtles bloom,
Green and unwither'd o'er his honour'd Tomb:
Excuse her Doubts, if yet she fears to tell
What secret Transports in her Bosom swell:
With conscious Awe she hears the Critic's Fame,
And blushing hides her Wreath at Shakespear's Name." Etc.

POTTER (Robert), 1721-1804.

912 AN INQUIRY INTO SOME PASSAGES IN DR. JOHNSON'S " LIVES OF THE POETS ": particularly his Observations on Lyric Poetry, and the Odes of Gray.

FIRST EDITION. 4to. *New boards.*

London, Printed for R. Dodsley, 1783. £7 7s.

With the half-title.
In 1779 Dr. Johnson ridiculed Potter's attempts at poetry. An account of Johnson's rough treatment of him when introduced by Mrs. Montagu is given in

(Continued over)

VERSES

HUMBLY ADDRESS'D

TO

Sir *THOMAS HANMER.*

On his EDITION of

Shakeſpear's WORKS.

By a GENTLEMAN *of OXFORD.*

LONDON:

Printed for M. COOPER, in *Pater-noſter-Row.* 1743.

[Price Six Pence.]

See Item No. 910.

GEORGIAN POETRY: POTTER (R.): AN INQUIRY—*continued.*

E. H. Barker's "Anecdotes." The victim did not suffer in silence, however, and the above work was written. Horace Walpole, in a letter to Mason, calls the defence of Gray "Sensibly written, civil to Johnson, and yet severe," and points out to its true object is "to revenge the attack on Lord Lyttelton at the instigation of Mrs. Montagu, who has her full share of incense."

Contains at end Potter's translation of the ninth Pythian Ode of Pindar.

SMOLLETT (Tobias George), 1721-1771.

913 THE REGICIDE: or, James the First, of Scotland. A Tragedy.

FIRST EDITION. 8vo. *Fine copy in full polished calf gilt, by Riviere.*

London, Printed for J. Osborn and A. Millar, 1749. £8 8s.

BLACKSTONE (Sir William), 1723-1780.

Famous Judge. Author of "Commentaries on the Laws of England."

913A SELECT POEMS AND TRANSLATIONS BETWEENE YE YEARS 1736 AND 1744.

THE ORIGINAL MANUSCRIPT ENTIRELY IN THE AUTOGRAPH OF SIR WILLIAM BLACKSTONE, clearly written on 77 pages, WITH HIS AUTOGRAPH SIGNATURE INSIDE FRONT COVER, "WILLIAM BLACKSTONE."

Small 4to. *Original vellum.*

1736-1744. £75

A very interesting volume of Original Poems by and entirely in the autograph of the great Sir William Blackstone.

In the year 1736, when the volume commences, Sir William was at school at Charterhouse, which he left in 1738 for Oxford. At that time he was the head of the school, and had gained a gold medal for some verses on Milton. In the Dictionary of National Biography, we read:—"At Pembroke College, which he entered at the age of fifteen, his studies were chiefly in classical learning. Among his contemporaries was Shenstone, the poet; and doubtless at this time were written most of the "originals and translations" which he is said to have afterwards collected in an unpublished volume."

This is the volume referred to in the Dictionary of National Biography, which has only just been discovered among the family Papers.

The last poem in the volume is one which has been printed (in part), and Sir Edmund Gosse, in his "History of Eighteenth Century Literature," writes:—

"His copy of octosyllabics, entitled 'The Lawyer's Farewell to his Muse,' is one of the best minor poems of the time, and suggests that so skilful a versifier might have taken his place with the professional lyrists."

In the Poem, Blackstone mentions Shakespeare:—

"Shakespeare no more, thy Sylvan Son,
Nor all ye Art of Addison,
Pope's heav'n strung Lyre, nor Waller's Ease,
Nor Milton's mighty self must please:
Instead of these, a formal Band,
In furs and Coifs, around me stand,
With sounds uncouth, and Accents dry,
That grate ye Soul of Harmony,
And points, with palsied Hand, ye Waye
Which lead me to ye thorny Maze.
There in a winding close Retreat
Is Justice doom'd to fear her Sect,
There fere'd by Bulworks of ye Law,
She keeps ye wond'ring World in awe."

GEORGIAN POETRY: BLACKSTONE (SIR W.): SELECT POEMS—*continued.*

The following is a list of the Poems in the Volume:—

Epilogue to ye Eunuch of Terence.
Psalm 29 paraphrased.
A college Exercise.
To Miss ****.
Psalm 95 paraphrased.
To Miss *** R*** with Pamela.
To Mr. W*** B*** on ye Birth of his Son.
The beginning of ye 2nd Book of Lucretius translated.
The Lamentation of Job.
Anacreon. Ode 1 translated.
,, Ode 4 translated.
,, Ode 20 translated.
,, Ode 28 translated.
Being ask'd to describe Miss A***.
Theocritus. Idyllium 1 translated.
,, Idyllium 2 translated.
,, Idyllium 3 translated.
,, Idyllium 6 translated.
,, Idyllium 19 translated.
,, Idyllium 20 translated.
,, Idyllium 23 translated.
,, Idyllium 24 translated.
,, Idyllium 30 translated.
The Lawyer to his Muse.

MASON (William), 1724-1797.

914 CARACTACUS, a Dramatic Poem: Written on the Model of The Ancient Greek Tragedy. By the Author of Elfrida.

FIRST EDITION. 4to. *Fine copy, unbound.*

London, Printed for J. Knapton and R. and J. Dodsley, 1759. £1 15s.

With the half-title. This piece was carefully criticised in manuscript by Thomas Gray, the poet, and read "not with pleasure only but with emotion."

KENRICK (William), 1725?-1779.

915 FALSTAFF'S WEDDING, a Comedy: As it is Acted at the Theatre Royal in Drury-Lane. Being a sequel to the Second Part of the Play of King Henry the Fourth. Written in imitation of Shakespeare.

FIRST STAGE EDITION. 8vo. *Half calf.*

London, Printed for L. Davis and C. Reymers, and J. Payne, 1766. £10 10s.

With long Prologue and Epilogue in verse. Contains the half-title and advertisement leaf at end.

With corrections in the contemporary hand of a Mr. Galabin.

GEORGIAN POETRY—*continued.*

JERNINGHAM (Edward), 1727-1812.

916 THE SHAKSPEARE GALLERY, a Poem.
FIRST EDITION. 4to. *Boards.*
London, Printed for J. Robson, 1791. £1 5s.

In praise of John Boydell, Lord Mayor of London's, collection of Shakespearian pictures.

GOLDSMITH (Oliver), 1728-1774.

"What can be more exquisite than the poetry of Goldsmith, whose versification is, without any exception, more sweet and harmonious than that of any other poet, and whose sentiments and imagery are equally beautiful and pathetic."—Nathan Drake.

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917 ESSAYS. Collecta revirescunt.
Vignette on title.
FIRST EDITION. Small 8vo. *Original calf.*
London, Printed for W. Griffin, 1765. £18 18s.

With the Advertisement leaf and original blank at end.
Essays XXVI and XXVII are in verse.

918 THE GOOD NATUR'D MAN: a Comedy. As Performed at the Theatre-Royal in Covent-Garden.
FIRST EDITION. FIRST ISSUE. 8vo. *Full red morocco gilt, g.e., by Riviere.*
London, Printed for W. Griffin, 1768. £105

Fine copy. The Prologue was written by Dr. Johnson.

919 THE GOOD NATUR'D MAN: A Comedy. As Performed at the Theatre-Royal in Covent Garden.
FIRST EDITION. Second Issue. 8vo. *Fine copy in full morocco gilt, g.e., by Riviere.*
London, Printed for W. Griffin, 1768. £68

The second issue of the First Edition having the catchword "Epi" at the foot of p. 74.

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The section of this book entitled "Moral," begins with Goldsmith's own poem, "Edwin and Angelina," a "circumstance," comments Austin Dobson, "which leads a certain piquancy to the artless statement in the preface that "every poem in the following collection would singly have procured an author great reputation!"

GEORGIAN POETRY: GOLDSMITH (O.)—*continued.*

921 POEMS AND PLAYS. To which is Prefixed the Life of the Author.
Frontispiece, engraved title and plates.
FIRST LONDON EDITION. Small 8vo. *Fine copy in original calf.*
London, Printed for B. Newbery and T. Johnson, 1780. £5 5s.

This copy has a plate for "The Deserted Village" between pp. 42-43 not mentioned by Iolo Williams.

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Illustrated with very fine series of wood engravings by Bewick.
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Containing also Poems by Thomas Parnell.

923 SHE STOOPS TO CONQUER: or, The Mistakes of a Night. A Comedy. As it is acted at the Theatre-Royal in Covent-Garden.
FIRST EDITION. 8vo. *Full morocco gilt, g.e., by Riviere.*
London, Printed for F. Newbery, 1773. £125

With "Price One Shilling and Six Pence" at the foot of the title. An early issue of the First Edition, with pp. 73-80 omitted from the pagination; p. 65 misnumbered 56; "Diggory . . . Mr. Saunders" is omitted from the Dramatis Personæ; and "Scene," as a catch-word, is printed at the bottom of p. viii. See Ashley Lib. Cat., Vol. II, pp. 150, 1. A few inner margins carefully repaired.

924 THE TRAVELLER, or a Prospect of Society. A Poem: Inscribed to the Rev. Mr. Henry Goldsmith. By Oliver Goldsmith.
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Accented throughout, evidently prepared as an aid to the German scholar in his pronunciation of English.

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MURPHY (Arthur), 1727-1805.

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FIRST EDITION. 8vo. *Calf.*
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DODD (William), 1729-1777.

931 AN ACCOUNT OF THE LIFE AND WRITINGS OF WILLIAM DODD, LL.D.
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Also mentions Dodd's "Beauties of Shakespeare," and quotes from Shakespeare's plays:—

"Nothing in his life
Became him, like the leaving it: He dy'd,
As one, that had been studied in his death,
To throw away the dearest thing he owed,
As 'twere a careless trifle."

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932 THOUGHTS IN PRISON: in five parts, viz., The Imprisonment. The Retrospect. Publick Punishment. The Trial. Futurity. To which are added, his Last Prayer, written in the Night before his Death: and other miscellaneous pieces.

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LLOYD (Robert), 1733-1764.

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GEORGIAN POETRY—*continued.*

PRATT (Samuel Jackson), 1749-1814.

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953 THE SHADOWS OF SHAKESPEARE: a Monody, occasioned by the Death of Mr. Garrick. Being a Prize Poem, written for the Vase at Bath-Easton.
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"I do in the first place begin censure with his book. I condemn it to be burnt in the most public manner that can be. The manner in other countries is (where such books are) to be burnt by the hangman, though not used in England (yet I

BIOGRAPHICAL AND CRITICAL: GENERAL: PRYNNE (W.): HISTRIO-MASTRIX—*continued.*

wish it may, in respect of the strangeness and heinousness of the matter contained in it) to have a strange manner of burning; therefore, I shall desire it may be so burnt by the hand of the hangman. If it may agree with the Court, I do adjudge Mr. Prynne to be put from the Bar, and to be for ever uncapable of his profession. I do adjudge him, my Lords, that the Society of Lincoln's Inn do put him out of the Society; and because he had his offspring from Oxford" (now with a low voice, said the Archbishop of Canterbury, "I am sorry that ever Oxford bred such an evil member") "there to be degraded. And I do condemn Mr. Prynne to stand in the pillory in two places, in Westminster and Cheapside, and that he shall lose both his ears, one in each place; and with a paper on his head declaring how foul an offence it is, viz., that it is for an infamous libel against both their Majesties, State, and Government. And, lastly (nay, not lastly), I do condemn him in £5,000 fine to the King. And, lastly, perpetual imprisonment."

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ERRATA.

p. 4—Lydgate (John) dates should read 1370?-1451.

p. 59—Edes (Rich.). For Geddes read Eedes.

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