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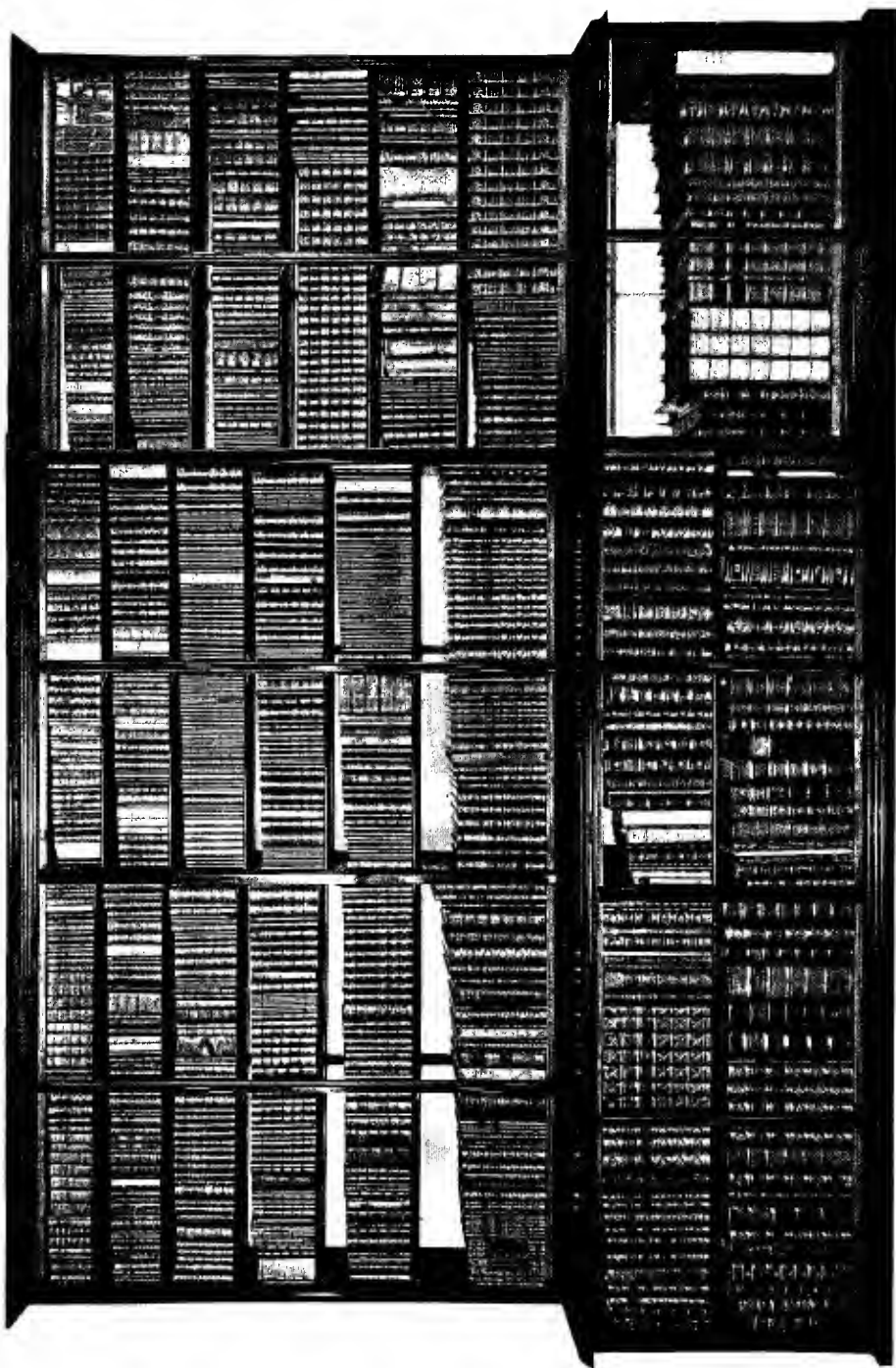
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Catalogue of the Shakespeare library for



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THE SHAKESPEARE LIBRARY

[FROM A PHOTOGRAPH BY THE OWNER]

SALE NUMBER 1334

CATALOGUE OF
THE
SHAKESPEARE LIBRARY

FORMED BY
AN ENGLISH COLLECTOR

TO BE SOLD

FEBRUARY THIRTEENTH AND FOURTEENTH

WEDNESDAY AFTERNOON, FEBRUARY 13	LOTS 1-242
WEDNESDAY EVENING, FEBRUARY 13	LOTS 243-485
THURSDAY AFTERNOON, FEBRUARY 14	LOTS 486-722
THURSDAY EVENING, FEBRUARY 14	LOTS 723-969

AT 2.30 AND 8.15 O'CLOCK

ON PUBLIC EXHIBITION FROM
SATURDAY, FEBRUARY SECOND

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

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THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

THE SHAKESPEARE LIBRARY

THIS monumental Shakespearean Library is of unexampled literary importance. It was formed in England many years ago purely from the Student's point of view, and is the patient work of a lifetime. In so far as we know, it is the sole Library in existence which has been brought together entirely on these lines.

No attempt has been made to include early editions of Shakespeare's works (apart from the First Complete and First Illustrated Edition of 1709), this having been outside the design of its founder; but no expense was spared to obtain original editions of Elizabethan and Jacobean literature (both English and Foreign), many of them being of extreme rarity, which would assist the Student and add to his knowledge and appreciation of the Poet. Roughly speaking; the Library can be divided into the following seven sections:

1. ELIZABETHAN; JACOBEOAN AND OTHER EXTREMELY RARE BOOKS WHICH WERE CONSULTED BY SHAKESPEARE WHILST COMPOSING HIS PLAYS AND POEMS.
2. ELIZABETHAN AND JACOBEOAN BOOKS OF THE GREATEST RARITY WHICH THROW LIGHT ON SHAKESPEARE'S ENGLAND.
3. FIRST EDITIONS OF FAMOUS OLD ENGLISH PLAYS.
4. FRANCIS BACON COLLECTION (26 ENTRIES).
5. "THE BOND STORY" AND OTHER "FOUNDATION" BOOKS USED BY SHAKESPEARE.
6. PUBLICATIONS BETWEEN 1599-1700 WHICH CONTAIN SPECIFIC REFERENCES EITHER TO SHAKESPEARE HIMSELF OR TO HIS POEMS AND PLAYS.
7. PLAGIARISMS, ALTERATIONS, AND ADAPTATIONS OF SHAKESPEARE'S PLAYS.

With but twenty or thirty exceptions, all the books in this

Library were printed before the year 1700, and mere reprints have been invariably rejected.

The entire Collection comprises no less than 990 books (1,100 volumes), every book being quite perfect and in excellent library condition.

Immense knowledge and research have been employed, not only in acquiring the books but also in describing them; and the reasons for the inclusion of every book are fully stated in the Catalogue.

THE
SHAKESPEARE LIBRARY

FORMED BY AN ENGLISH COLLECTOR

FIRST SESSION

Wednesday Afternoon, February 13, 1918, at 2:30 o'clock

LOTS 1-242

1. ADAMS (THOMAS). *The Gallants Burden. A Sermon preached at Paules Crosse, the twentie nine of March, being the fift Sunday in Lent, 1612. Small 4to, full mottled calf, gilt edges, by Riviere.*

London: Printed by W. W. for Clement Knight, 1612

See Hunter's "New Illustrations" of "King Richard III" and his notes on "The Merchant of Venice."

2. ADDISON (J.). *Remarks on Several Parts of Italy, etc., in the years 1701, 1702, 1703. Medallie illustrations. 8vo, full mottled calf, gilt edges, by Riviere.*

London: Printed for Jacob Tonson, 1705

FIRST EDITION. Cited by Dyce in his notes on "As You Like It" and "Hamlet." A fine, clean copy.

3. ÆSOP. *Aesopi Phrygis Fabulæ, Elegantissimis iconibus veras animalium species ad viuum adumbrantibus. Medallion portrait of the Author on title, and numerous wood-engravings. Small 8vo, full mottled calf, gilt edges, by Riviere.*

Apud Ioan Tornaesivm, 1605

A handsome copy. Green, in his "Shakespeare and the Emblem Writers," quotes from Shakespeare's "Midsummer Night's Dream" and "Henry VI," to show Shakespeare's general estimation of fables, and of those of Æsop in particular.

4. ALABASTER (GULIELMO). *Roxana Tragoedia, etc. Engraved frontispiece. 12mo, boards.*

Londini: Excudebat Gulielmus Jones, 1632

FIRST EDITION. Has the final leaf, with the Errata. THIS EXCESSIVELY RARE VOLUME has for a frontispiece THE EARLIEST REPRESENTATION OF THE INTERIOR OF AN ENGLISH THEATRE. This engraving was reproduced in "The Dramatic Souvenir," published in 1833, and by Halliwell-Phillipps in his edition of "Romeo and Juliet."

Mr. Halliwell-Phillipps possessed only an imperfect copy.

5. ALCIATI. Los Emblemas, Traducidos en Rhimas Espanolas. Anadidos de figuras y de nuevos Emblemas en la tercera Parte de la obra. *Numerous woodcuts.* 8vo, original vellum, carmine edges.

En Lyon: For Guilielmo Rovillio, 1540

Green ("Shakespeare and the Emblem Writers") makes no less than thirty quotations from this volume in illustration of Shakespeare's plays; several of the wood-engravings are reproduced by him.

IMPORTANT CONTEMPORARY ANNOTATIONS.

6. [ALLOT (ROBERT).] England's Parnassus; or, The Choysest Flowers of our Moderne Poets, with their Poeticall comparisons. Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groues, Seas, Springs, Riuers, etc. Small 8vo, full green morocco, gilt edges.

Imprinted at London for N. L. C. B. and T. H., 1600

FIRST EDITION. THE FIRST POETICAL ANTHOLOGY OF ENGLISH LITERATURE, AND THE MOST VALUABLE. The Dedication and "To the Reader" are both signed "R. A."

This is an important copy of an extremely rare volume, because it contains numerous ANNOTATIONS IN A CONTEMPORARY HAND, some being added to the Shakespearean portion. THE WORK CONTAINS NO LESS THAN 70 EXTRACTS FROM SHAKESPEARE'S PLAYS AND POEMS.

7. AMADIS DE GAULE, mis en Francois par le Seigneur des Essars Nicolas de Herberay. *Numerous woodcut vignettes.* 12 vols. in seven. 8vo, old calf. A Paris, 1555-60

Brown ("Athenæum," 29 July, 1876) remarks "As in 'As You Like It' there are traces of the Charlemagne Romances, so I think in 'The Winter's Tale' there are evidences of Shakespeare's familiarity with those of Amadis."

8. AMMAN (JOST). Omnium Illiberalium Mechanicarum aut sedentariarum artium genera continens, quotquot unquam vel à veteribus, aut nostri etiam seculi, celebritate excogitari potuerunt, breviter et dilucide confecta; carminum liber primus, tum mira varietate rerum vocabulorumqz, novo morum excogitatorum copia perquam utilis, lectuque perquam utilis, lectuque perincundus, accesserunt etiam Venustissimae Imagines omnes omnium artificum negotiationes ad vivum Lectori representantes, etc. *Numerous woodcuts illustrative of different trades and occupations, by JOST AMMAN.* 8vo, full brown levant morocco, gilt edges, by Bretault.

Francofvrti ad Moenvm cum Privilegio Caesareo, 1568

Certain of these wood engravings were used by Halliwell-Phillipps to illustrate Shakespeare's "Twelfth Night" and "Measure for Measure."

9. [ANDERTON (JAMES).] The Protestant Apologie for the Roman Church. Divided into three severall Tractes. By John Brereley, Priest. Small thick 4to, full mottled calf, gilt tooled, gilt edges, by Bedford.

Permissu Superiorum, 1608

SECRETLY PRINTED AT THE ROMAN CATHOLIC PRESS, in Lancashire, destroyed in 1621. An interesting account of this very rare volume will be found in the Transactions of the New Shakespeare Society. The author, James Anderton, published this and several other learned works under the name of "John Brereley, Priest." The "Apologie" is an historically important work, reminiscent of the Roman Catholic Mission in England during the reigns of Queen Elizabeth and James I.

10. ANDRES (GIOVANNI). Dell' Origine, Progressi e Stato Attuall d'Ogni Letteratura. 7 vols. 4to, original calf, rebounded (some hinges weak).

Parma: Della Stamperia Reale, 1785-1799

The first Italian publication which contains a mention of Shakespeare. See Mr. Lee's "Life of Shakespeare" (illustrated edition), page 293.

11. [ANEAU (BARTH).] Picta Poesis. Ab autore denuo recognita. Vt. pictura poesis erit. *Illustrated with numerous woodcuts.* Small 12mo, full old green morocco gilt, gilt over marbled edges.

Lugduni: Apud Matthiam Bonhomme, 1556

Green ("Shakespeare and the Emblem Writers") quotes this volume in illustration of "Titus Andronicus," "Midsummer Night's Dream," "Taming of the Shrew," "Troilus and Cressida," "Hamlet," etc.

Several of the wood engravings are reproduced by him.

LOUIS PHILIPPE'S COPY.

12. ANECDOTES DRAMATIQUES, Contenant: 1° Toutes les Pieces de Théâtre, etc., quis ont ete jouees a Paris ou en province, depuis l'origine des spectacles en France, jusqu'a l'annee 1775, 2° Touz les Ouvrages Dramatiques non representes mais qui sont imprimes, ou conserves en manuscrits dans quelques Bibliothèques; 3° Un Recueil de tout ce qu'on a pu rassembler d'Anecdotes, Traits curieux, etc. 3 vols. 8vo, half calf, gilt, uncut, by THOUVENIN. Paris, 1775

At the end of volume 2 is a Collection of "Anecdotes Angloises" and here Shakespeare's name appears (p. 516) besides a reference to Garrick's obtaining "*de la part des Maire, Echevins & Bourgeois de la patrie de Shakespear, un honneur qu'il doit à son merite particulier, and à la vénération que les Anglois conservent pour le père de leur Théâtre.*"

This copy belonged to Louis Philippe I, King of the French, and has his arms as Duke of Orleans impressed in the top panel and his chiffre "L.P.O." surmounted by a crown impressed in the bottom panel on the back of each of the volumes.

13. ANNA BULLEN: a Tragedy in Five Acts, ORIGINAL
MANUSCRIPT, small 4to, vellum. [circa 1680]

Evidently founded on Shakespeare's "Henry VIII." This is probably the play referred to by Halliwell in his Dictionary (p. 18). It consists of 100 pages.

14. ANNALIA DUBRENSIA. Upon the yeerely celebration of Mr. Robert Dovers Olimpick Games upon Cotswold-Hills. Written by Michael Drayton, . . . Ben: Johnson . . . Owen Feltham Shack: Marmyon . . . Thomas Heywood. (Frontispiece lacking.) Small 4to, old wrappers.

London: Printed by Robert Raworth, 1636

In 1604 (when Shakespeare was forty) Captain Robert Dover founded the Olympic games on the Cotswold-Hills and a familiar reference to coursing on Cotsall (i e., Cotswold) occurs in the "Merry Wives of Windsor."

This rare volume ("Annalia Dubrensia") is full of quaint poetry, anagrams, etc., eulogistic of Captain Robert Dover and his Olympian games.

15. ANSTRUTHER (SIR WILLIAM). Essays, Moral and Divine; In Five Discourses. Small 4to, original calf.

Edinburgh: Printed by George Mosman, 1701

FIRST EDITION. One of the Discourses is upon "Trifling Studies, Stage-Plays and Romances."

16. ANTON (ROBERT). The Philosophers Satyrs. Small 4to, old polished calf, gilt edges, by C. Smith (some corners and margins repaired).

London: Printed by T. C. and B. A., for Roger Iackson, 1616

FIRST EDITION. A volume of extraordinary rarity. The present copy belonged to Dr. Farmer, the Editor of Shakespeare, with his autograph on fly-leaf. The earliest work in which there is an allusion to "Antony and Cleopatra," and "The Comedy of Errors."

17. APPIAN. An Auncient Historie and exquisite Chronicle of the Romanes Warres, both Civile and Foren, with a continuation, because that parte of Appian is not extant, from the death of Sextus Pompeius, second sonne of Pompey the Great, till the overthrowe of Antonie and Cleopatra, after which time, Octavianus Caesar had the Lordship of all alone. In two parts. *Arms of Sir Christopher Hatton on verso of title.* Small 4to, full mottled calf, gilt edges, by Riviere.

Printed at London by Rause Newbery, and Henrie Bynniman, 1578

Fine and perfect copy. Printed in BLACK LETTER.

A BOOK SO RARE that Herbert, the bibliographer, could describe only an imperfect copy. Shakespeare found in it Antony's speech over Cæsar's dead body, Brutus's speech, etc.,

etc. The New Shakespeare Society in their Transactions, 1875-76, reproduce the title and reprint a considerable portion of the volume. Consult, too, Langbaine's ("English Dramatic Poets") notes on "Antony and Cleopatra," and Gildon's "Remarks on the plays of Shakespeare," 1714, vol. IX.

18. APULEIUS. Les Metamorphoses, ou L'Asne D'Or de L. Apulee Philosophe Platonicien. *Engraved title, fine and curious copper-plate engravings, by Crispin de Pas and others.* 8vo, original French red morocco, gilt tooled back and borders, gilt edges. Paris: Nicolas et Jean de la Coste, 1648

This is the scarce Jean de Montlyard edition, from which Douce quotes very extensively in his "Illustrations" of "Love's Labour's Lost." The best account of Banks and his famous horse Morocco is to be found in the notes to this edition, the author himself having seen the horse and his master at Paris in 1601.

19. ARBEAU (THOINOT). Orchesographie et Traicte en forme de Dialogue, par lequel toutes personnes peuyent facilement apprendre & practiquer l'jonneste exercice des dances. *Music and many curious cuts shewing the different positions of the dance.* Small 4to, old red morocco, gilt edges.

Imprinted audict Lengres par Jehan des preyz, 1589

An extremely rare volume in a fine old binding, illustrated with remarkable wood engravings. Frequently quoted by Douce in his "Illustrations of Shakespeare" (see particularly pages 135, 137, and 301). The present copy formerly belonged to the famous amateur Guyon de Sardièrre, whose autograph appears on title, as well as that of Daniel Dumoustier.

20. ARETINO. Virginia: Comedia di M. Bernardo Accolti Aretino intitolato la Verginia con un Capitolo della Madona nuouamente corretta & con somma diligentia ristampata. *Rubricated title, woodcut figure on final leaf.* Small 8vo, old French red morocco, gilt tooled back and borders, gilt edges.

Vinegia: Nicolo di Aristotile detto Zoppino, 1530

Very scarce and early edition, no copy of which seems to be recorded in an auction catalogue. The earliest edition known to Halliwell-Phillipps was that of 1535, regarding which he writes "[this is] A play on the story that was dramatized by Shakespeare in 'All's Well that Ends Well.'"

21. ARIOSTO (LUDOVICO). Comedia di Messer Lodovico Ariosto intitola ta gli Sopositi. *Portrait on title.* 12mo, full mottled calf, gilt edges, by Riviere.

[Colophon] Stampata in Vinegia per Hicolo di Aristotile di Ferrara detto Zoppino, 1538

"The Taming of the Shrew" is in part founded on this play.

22. ARIOSTO (LUDOVICO). Il Negromante. Comedie. *Portrait on title.* 12mo, original vellum.

[Colophon] Stampata in Vineggia per Augustino de Bindoni, 1542

Warburton believed that the plot of "The Tempest" was derived from this play. The finest collection of the works of Ariosto ever brought together in this country is that of the Right Hon. Thomas Grenville (now in the British Museum). SO EXCESSIVELY RARE IS THIS LITTLE PIECE THAT MR. GRENVILLE COULD NEVER MEET WITH A COPY. No copy was in the Huth collection.

Ariosto's Comedy of "La Cassaria" is bound in at the back, with separate title, pagination and signatures, and with same Colophon as above.

23. ARIOSTO (LUDOVICO). Orlando Furioso. *Woodcut title and numerous full-page woodcuts.* 4to, old calf, rebacked (one page torn, but perfect).

Vinegia: appresso Vincenzo Valarisio, 1558

This volume has the "Annotationi, et Avvertimenti, du Girolamo Rvscelli," at the end, with separate title dated 1558.

"Shakespeare, having been carried to this island of Lampedusa, appears to have cast about for such information as he could gain respecting it, and was thus, perhaps, led to Ariosto, who has given a magnificent description of the shipwreck of Rogero in the seas about the very group of islands of which Lampedusa is one.

"Shakespeare's obligations in this play to Ariosto have not been noticed by any former critic; but they appear to be indisputable."—Hunter's "New Illustrations of 'The Tempest.'"

24. ARIOSTO (LUDOVICO). Orlando Furioso, In English Heroical Verse, by Sr. John Harington of Bathe Knight. Now thirdly revised and amended with the Addition of the Author's Epigrams, [by John Budge.] *Fine engraved title and plates.* Small folio, original calf (title strengthened).

London, 1634

Cited by Dyce in his Notes on "King Richard III." and "Macbeth." The Epigrams appear here for the first time, with separate title, dated 1633, and are cited by Hazlitt (Shakespeare's Library) in his Notes on "The Merry Wives of Windsor."

25. ASCHAM (ROGER). The Scholemaster; or plaine and perfite way of teaching children, to understand write, and speake, the Latin tong, etc. Small 4to, boards, morocco back.

At London: Printed by Iohn Daye, 1570

FIRST EDITION. This work is referred to by Douce in his Illustrations of "Much Ado About Nothing," and also by Drake in his "Shakespeare and His Times."

26. ASCHAM (ROGER). Disertissimi Viri Rogeri Aschami Angli, Regiae Olim Majestati a Latinis Epistolis, familiarium Epistolatum libri tres, magna orationis elegantia conscripti,

nunc denuo emendati & aucti. Quibus Adjunctus est Com-
mendatitiarum, Petitoriarum, &c. Huc Accesserunt pauca
quadam eiusdem R. A. Poemata. Item Oratio E. G. De Vita
& obitu R. A., etc. 12mo, full sprinkled calf, canary edges.

Londini: Pro Francisco Coldocko, 1581

Drake ("Shakespeare and his Times") describes this as
"one of the books SHAKESPEARE WAS WELL ACQUAINTED
WITH."

27. ASHMOLE (ELIAS). The Institution, Laws & Cere-
monies of the most Noble Order of the Garter. *Fine portrait
of Charles Second engraved by Sherwin, and thirty double and
full-page engravings by Hollar.* Large folio, full morocco,
gilt, gilt on marbled edges. London, 1672

BEAUTIFUL COPY OF THE FIRST EDITION, PRINTED ON LARGE
PAPER. It contains a long and interesting account of the in-
vestiture with the Garter, of Frederick, Duke of Wurtemberg,
the "Cosen Garmombles" and "Duke de Jarmanie" of "The
Merry Wives of Windsor." Consult that interesting Shake-
spearean volume, Rye's "England as seen by Foreigners in
the days of Elizabeth and James I."

The title bears in a contemporary hand, "Anglesey Donum
Docti Authoris. 13 May 1672," probably Arthur Annesley,
then Lord of the Privy Seal, created First Earl of Anglesey
in 1661.

28. AUSTIN (S.). Naps upon Parnassus: A Sleepy Muse
nipt and pincht, though not awakened. Small 8vo, full blue
morocco gilt, gilt edges, by Ramage.

London: Printed by express order from the Wits, 1658

FIRST EDITION. VERY RARE. At sig. B 4 is a singularly
quaint allusion to Shakespeare's "Falstaff": Consult, too,
"Fresh Allusions to Shakespere," pp. 181-182.

29. BABINGTON (GERVASE, Bishop of Exeter). A very
Fruitful Exposition of the Commandments by way of Ques-
tions and Answers for greater plainnesse; together with an
application of every one to the soule and Conscience of man,
&c., whereunto is newly annexed a Table, containing the prin-
cipall matters in this Booke. Small 4to, half calf, gilt edges,
by Riviere. Imprinted at London by R. Robinson, 1596

BLACK LETTER. A VERY RARE AND MOST IMPORTANT VOLUME.
In the "Transactions of the New Shakespere Society" (Series
VI., No. 6) twenty pages of extracts are given; they include
stage plays and players, dancing, wanton looks and books,
dicing, etc., etc.

30. [BACON (FRANCIS, Lord Verulam).] A Declara-
tion of the Practises & Treasons attempted and committed
by Robert late Earl of Essex and his Complices, against her

Maiestie and her Kingdoms. Together with the very Confessions, &c. Small 4to, half morocco.

London: Robert Barker, 1601

FIRST EDITION. SCARCE. A2-Q4 in fours. Good copy with ample outer and lower margins. Halliwell-Phillipps remarks in this work "a curious notice of the play on the subject of *Richard II.* (beyond doubt Shakespeare's play) performed by Shakespeare's company." Further, on verso of K2: " * * * that the play was olde, and they should have lost in playing it, because fewe would come to it: there was forty shillings extraordinarye given to play it, and so thereupon playd it was." Essex was one of the early patrons of Shakespeare. Consult, too, "Shakespeare's Centurie of Prayse," pp. 35 and 37. Capell's catalogue, No. 344.

31. BACON (FRANCIS, Lord Verulam). The *Tvvo* Bookes of the proficiencie and aduancement of Learning, diuine and humane. To the King. 4to, full black morocco, elaborate blind tooling on sides, gilt edges, by F. Bedford.

At London: Printed for Henrie Tomes, 1605

A VERY FINE COPY OF THE FIRST EDITION. Very Rare.

* Bacon's masterpiece is cited by Wright in his edition of "As You Like It." He also points out that Shakespeare, in the "Merchant of Venice," and Bacon, in this volume, both fall into the same error in describing the Deity as Lord God of Sabaoth, in supposition that Sabaoth signified something peculiarly high and holy to the Jews, whereas it is simply the Hebrew for hosts or armies. With the bookplate of John Delaware Lewis.

THE UNDESCRIBED ISSUE OF THE FIRST EDITION.

32. BACON (FRANCIS, Lord Verulam). The *Historie* of the Raigne of King Henry the Seventh. *Engraved portrait of Henry VII by John Payne. Title within elaborate woodcut border.* Folio, tree-calf.

London: Printed by W. Stansby for Matthew Lownes and William Barrett, 1622

A SUPERB COPY, PRINTED ON LARGE PAPER.

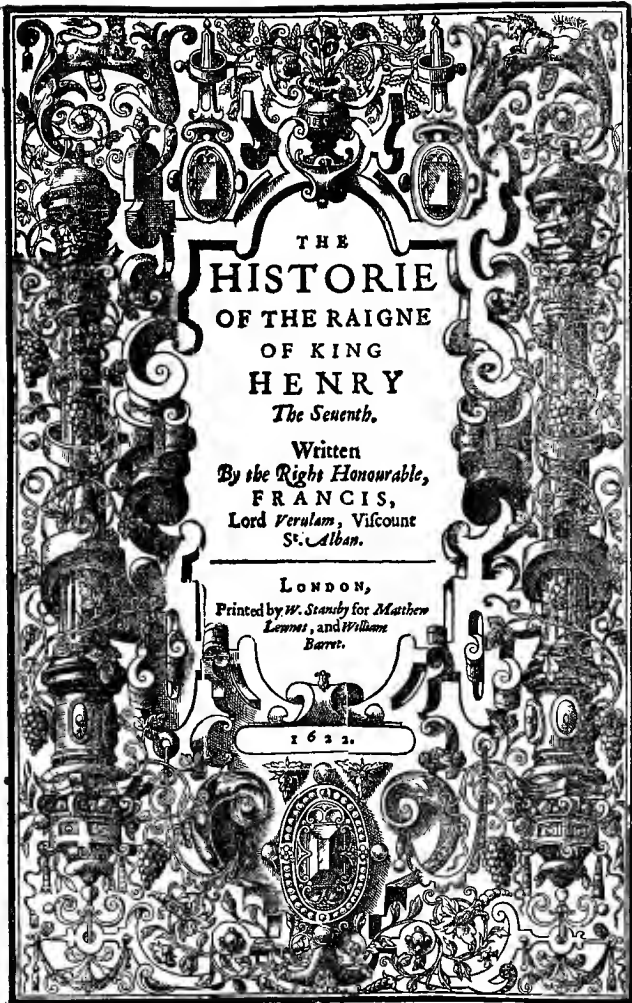
THE EXTREMELY RARE (and hitherto undescribed) FIRST ISSUE OF THE FIRST EDITION, CONTAINING MANY DIFFERENCES FROM THE ORDINARY FIRST IMPRESSIONS.

There are many differences of spelling, and in the founts of the italics. In very numerous instances the italic capitals A, B, C, E, H, I, K, S, T, W, Y differ, and in the small italic types the final e, n and st vary. In a few cases words which are printed in italics in the present issue are printed in roman type in the ordinary issue.

Laid in, is a typewritten list of the variations occurring in the two issues, 160 in all.

So far as we have been able to learn, NO NOTICE HAS BEEN RECORDED OF THESE IMPORTANT DIFFERENCES, which are of such a character as to at once stamp THE PRESENT COPY AS BEING ISSUED PRIOR to the one usually classed as the First Edition. With bookplate of Frank Payne.

[SEE ILLUSTRATION.]



LOT NUMBER 32
[TITLE-PAGE REDUCED]

33. BACON (FRANCIS, Lord Verulam). The Historie of the Raigne of King Henry the Seventh. *Portrait by John Payne. Title within woodcut border.* Folio, original calf (a little worn). London: W. Stansby, 1622

SECOND ISSUE OF THE FIRST EDITION. Good crisp copy, with the numerous variations in spelling and typography from the First Issue.

34. BACON (FRANCIS, Lord Verulam). Certaine Miscellany Works, published by William Rawley, Doctor of Divinity, one of his Majesties Chaplaines. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by I. Hauiland for Humphrey Robinson, 1629

FIRST EDITION. Contains: "Considerations Touching a Warre with Spaine," London, 1629; "An Advertisement Touching an Holy Warre," 1629; "An Offer to our late Soueraigne King Iames"; "The History of the Reigne of King Henry the Eighth." Each with separate title.

35. [BACON (FRANCIS, Lord Verulam).] Considerations Touching a Warre with Spaine. Written about five-years since, and inscribed to his Maiestie, At that time Prince of Wales. 1629—AN ADVERTISEMENT TOUCHING AN HOLY WARRE. Written in the yeare 1622. Whereunto the Authour prefixed an Epistle to the Bishop of Winchester last deceased. 1629.—AN OFFER TO OUR LATE SOVERAIGNE King James, Of A Digest To Be Made Of The Lawes of England. 1629—THE HISTORY OF THE REIGNE OF KING HENRY THE EIGHTH. 1629—*The four works bound in 1 vol.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by John Haviland for Humphrey Robinson, 1629

FIRST EDITION. A rare collection.

36. BACON (FRANCIS, Lord Verulam). New Atalantis, a work unfinished. Folio, full mottled calf, gilt edges (one corner rubbed), by Lloyd. [1635]

FIRST EDITION. Cited by Holt in illustration of "The Tempest."

37. BACON (FRANCIS, Lord Verulam). Sylva Sylvarum, or a Natural Historie in Ten Centuries, written by the Right Honourable Francis, Lo. Verulam, Viscount S. Alban, published after the Author's death, by William Rawley, D.D. *Portrait and engraved title by Cecill.* Small folio, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

London: John Haviland, 1635

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

38. BACON (FRANCIS, Lord Verulam). The Elements of the Common Lawes of England, Branched into a Double Tract: The one Containing a Collection of some principall Rules and Maximes of the Common Law, with their Latitude and Extent . . . The other The Use of the Common Law, for preservation of our Persons, Goods, and good Names. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by the Assignes of J. More, 1636-35

FIRST EDITION. Fine copy. Rare.

39. BACON (FRANCIS, Lord Verulam). History Naturall and Experimentall, of Life and Death. Or Of the Prolongation of Life. 12mo, old calf. London, 1638

In their notes upon "Romeo and Juliet" both Douce and Halliwell-Phillipps quote from this volume.

With the Shadwell Park bookplate.

40. BACON (FRANCIS, Lord Verulam). Operum Moralium et Civilium Tomus. Qui continet Historiam Regni Henrici Septimi. Sermones Fideles. Tractatum de Sapientia Veterum. Dialogum de Bello Sacro. Et Novam Atlantidem. Curâ et Fide Guilielmi Rawley. . . . In hoc volumine, iterem excusi, includuntur Tractatus de Augmentis Scientiarum. Historia Ventorum. Historia Vitæ et Mortis. *Fine engraved portrait.* Folio, full calf extra, line tooled with fleurons, gilt edges, by F. Bedford. Folio.

London: Excusum typis Edwardi Griffini, etc., 1638

A SUPERB LARGE PAPER COPY OF THE EDITIO PRINCEPS OF HIS "WORKS."

41. BACON (FRANCIS, Lord Verulam). Operum Moralium et Civilium. Tomus qui continet: Historiam Regni Henrici VII; Sermones Fideles; Tractatum de Sapientia Veterum; Dialogum de Bello Sacro; Tractatus de Augmentis Scientiarum; Historia Ventorum; Historia Vitæ & Mortis. *Engraved portrait.* Folio, old calf.

Londini: Excusum typis Edwardi Griffini, 1638

Editio Princeps of the Opera.

42. [BACON (FRANCIS, Lord Verulam).] Certaine Considerations touching the better pacification, and Edification of the Church of England; Dedicated to his most Excellent Majestie. Small 4to, half calf, gilt edges, by Riviere.

Printed, 1640

While there was an incomplete work with this title issued in 1604, THE PRESENT COPY MAY PROPERLY BE CALLED THE FIRST EDITION, as only four leaves of the 1604 edition were printed when it was suppressed by the Bishop of London. A good copy, with wide fore and lower margins. Rare.

43. BACON (FRANCIS, Lord Verulam). A Speech delivered by Sir Francis Bacon in the Lower House of Parliament. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed Anno, 1641

FIRST EDITION. Fine copy, with very wide margins.

44. BACON (FRANCIS, Lord Verulam). A Wise and Moderate Discourse, Concerning Church Affaires. As it was written, long since, by the famous Authour of those Considerations, which seem to have some reference to this. Now published for the common good. Small 4to, sewn, uncut, in cloth case. Imprinted in the yeere 1641

FIRST EDITION. EXCESSIVELY RARE, if not unique in its present original condition, never having been touched by the binder. But one other copy appears to have been sold publicly in the past quarter century.

45. BACON (FRANCIS, Lord Verulam). Cases of Treason. Small 4to, full mottled calf, gilt lettered back, gilt edges, by Riviere. London, 1641

FIRST EDITION.

46. BACON (FRANCIS, Lord Verulam). Sermones Fideles, Ethici, Politici. Œconomici; Sive Interiora Rerum. Accedit Faber Fortunae. *Curious engraved title, shewing the Author lecturing and pointing to a figure representing Fortune, by Dalen.* Small 12mo, original calf.

FIRST EDITION.

Lug. Batavorum, 1641

47. BACON (FRANCIS, Lord Verulam). The Historie of the Reigne of King Henry the Seventh, Whereunto is added a very usefull and necessary Table. *Portrait by Marshall; and woodcut title.* Folio, full mottled calf, gilt edges, by Riviere. London: Printed by R. T. and R. H., 1641

CHOICE COPY. Cited by Malone in his edition of "The Tempest." This work has recently been brought into prominence by Shakespeare-Bacon theorists because of the coincidence that in the Shakespeare series of plays relative to the Kings of England, the only drama missing is that of Henry VII., and, curiously enough, Bacon's Henry VII." begins exactly where Shakespeare's "Richard III." ends, and it is the only work of its class Bacon put his name to.

48. BACON (FRANCIS, Lord Verulam). Three Speeches concerning the Post Nati, Naturalization of the Scotch in England, and the Union of the Lawes of the Kingdomes of England and Scotland. Small 4to, full polished calf, gilt edges, by Riviere.

London: Printed by Richard Badger, for Samuel Broun, 1641

FIRST EDITION.

49. BACON (FRANCIS, Lord Verulam). His Apologie In certaine Imputations concerning the late Earle of Essex. Written To the Right Honourable His very Good Lord, the Earle of Devonshire, Lord Livetenant of Ireland. 4to, sprinkled calf, gilt edges. London: Printed, 1642

50. BACON (FRANCIS, Lord Verulam). Ordinances made for the Better and more Regular Administration of Justice in the Chancery to be Daily Observed, saving the Prerogative of this Court. Small 4to, full crimson levant morocco, gilt and blind tooling, gilt edges, by Riviere.

London: Printed for Mathew Walbanke, 1642

FINE COPY OF THE VERY RARE FIRST EDITION.

51. BACON (FRANCIS, Lord Verulam). The Learned Reading of, Being his double Reading to the Honourable Society of Grayes Inne. Published for the Common good. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Mathew Walbanke, 1642

FIRST EDITION. Fine copy, with ample margins throughout.

52. BACON (FRANCIS, Lord Verulam). XVI Propositions Concerning The Raigh and Government of a King Wherein is shewed, 1. The power which God hath given to Kings. 2. How a King ought to wear His Crown. 3. To make Religion the Rule of Government. 4. The danger in alteration of Government. 5. The love which a King oweth to His Subjects. *The Royal Arms and initials "C.R." below the title.* Small 4to, full sprinkled calf.

London: Printed for R. Wood, 1647

FIRST EDITION. EXCESSIVELY RARE. This little volume seems to be unknown to bibliographers, is merely mentioned by Lowndes who apparently could not locate a copy, and no copy appears to have been sold in over a quarter century.

53. BACON (FRANCIS, Lord Verulam). The Remaines of the Right Honorable Francis Lord Verulam Viscount St. Albanes Being Essays and severall Letters to great Personages, &c. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by B. Alsop, for Lawrence Chapman, 1648

FIRST EDITION.

54. BACON (FRANCIS, Lord Verulam). The Union of the two Kingdoms of Scotland and England: Or, The elaborate Papers of Sir Francis Bacon, Lord Verulam, Viscount of St. Alban, sometime High Chancellor of England; The greatest Statesman of his Nation, and Schollar of his Age, concerning that Affair. Published in this form, for publick satisfaction. 4to, full mottled calf, gilt edges, by Riviere.

Edinburgh: Printed in the year, 1670

FIRST EDITION.

55. BACON (FRANCIS, Lord Verulam). *Baconiana, Or Certain Genuine Remains In Arguments Civil and Moral, Natural, Medical, Theological, and Bibliographical; Now the First time faithfully Published. An Account of these Remains, and of all his Lordship's other Works, is given by the Publisher, in a Discourse by way of Introduction.* 8vo, half calf.

London: Printed by J. D. for Richard Chiswell, 1679

56. BACON (FRANCIS, Lord Verulam). *Letters Written during the Reign of King James the First. Now Collected, and Augmented with Several Letters and Memoires, Address'd by him to the King and Duke of Buckingham, which were never before Published. The Whole being illustrated by an Historical Introduction and some Observations, and dispos'd according to the Series of Time. Engraved portrait of Milton, age 66, inserted.* Small 4to, full mottled calf, gilt top, uncut, by Riviere. London: Printed for Benj. Tooke, 1702

FIRST EDITION. A SUPERB COPY of this important work IN EXCESSIVELY RARE UN CUT STATE. Presentation copy to Joseph Ames, the eminent antiquary and bibliographer, from John Locke.

57. BACON (SIR NICHOLAS). *Arguments Exhibited in Parliament Whereby it is proved, That the Persons of Noble men are Attachable by Law, for Contempts by them committed in the right Honourable Court of Chancery, for disobeying the Decrees of that Court.* Printed in the Yeare, 1641. Small 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd. Printed in the Yeare, 1641

FIRST EDITION. The "Arguments Exhibited" is a most rare little tract which seems to be unknown to both Lowndes and Hazlitt.

58. BAKER (SIR RICHARD). *A chronicle of the Kings of England from the time of the Romans Government unto the Raigne of our Sovereigne Lord King Charles. Containing all Passages of State & Church. Engraved title by Marshall, and portrait of Prince Charles by Dalen.* Folio, contemporary calf (portrait slightly stained).

London: for Daniel Frere, 1643

FIRST EDITION.

"After such men, it might be thought ridiculous to speak of Stageplayers; but seeing excellency in the meanest things deserve remembring. * * * For writers of Playes, and such as had been Players themselves, William Shakespeare, and Benjamin Johnson, have specially left their Names recommended to posterity." (p. 120).

"William Shakespeare an excellent writer of Comedies."—Index, referring to the above passage.

The engraved title includes a miniature view of London and Southwark, exhibiting two of the Bankside theatres. Mr. Halliwell-Phillipps possessed only an imperfect copy.

59. BAKER (SIR RICHARD). A Chronicle of the Kings of England, from the time of the Romans Government unto the Death of King James . . . Whereunto is added the Reign of King Charles 1. with a continuation of the Chronicle to the End of the year 1658. Being a full Narrative of the Affaires of England, Scotland and Ireland; &c. *Frontispiece by Marshall, in ten compartments, with portraits.* Folio, full old calf, rebounded). London: Printed by E. Cotes, 1660

THIS IS AN EXCESSIVELY RARE ISSUE, VERY FEW COPIES BEING KNOWN, Mr. Halliwell-Phillipps being of the opinion that most copies were destroyed in the fire of London. This issue contains a passage on p. 503, mentioning Shakespeare. This passage was quite altered in subsequent editions of the Chronicle, and many of the names of poets were struck out, among which was Shakespeare's.

60. BAKER (SIR RICHARD). *Theatrum Triumphans, or a Discourse of Plays, shewing the lawfulness and excellent use of Dramatique Poesy, and vindicating the Stage from all those groundless calumnies and misrepresentations wherewith it is aspersed; wherein all scruples are removed, and the vain objections of Histriomatrix and others fully answered, &c., &c.* Small 8vo, original calf (title mounted).

London: Printed by S. G. and B. G. for Francis Eglesfield, 1670

Contains a curious reference to Edward Alleyn (at p. 48): "Famous as well for his Honesty as for his Acting."

61. BANCROFT (THOMAS). Two Bookes of Epigrams and Epitaphs, dedicated to two top-branches of Gentry: Sir Charles Shirley, Baronet, and William Davenport, Esquire, written by Thomas Bancroft. Small 4to, full old blue straight-grain morocco, gilt and blind tooling (last leaf mounted).

London: Printed by J. Okes for Matthew Wallancke, 1639

FIRST EDITION. The Mitford copy, bought by this famous Collector in Sept. 1826. On the last leaf are Notes in his Autograph. Epigrams 118 and 119 are addressed "To Shakespeare"; others are addressed to Ben Jonson, Beaumont, Shirley, etc. THIS WAS AN EXCEEDINGLY RARE BOOK AS LONG AS 1815, for the editors of the *Bibliotheca Anglo-Poetica* reprinted the Shakespeare Epigrams, and priced their copy £20. With the Mitford bookplate.

62. BANDELLO (MATTEO). *Histoires Tragiques, Extraictes des Œuvres de Bandel, & mises en langue Francoise: Les six premieres, par Pierre Boistuau, surnommé Launay, natif de Bretagne, et les suyvantes par Francois de Belleforest Comingeois.* 7 vols. small 12mo, full old morocco gilt.

Lyon, Turin, Paris, and Rouen, 1564-1604

FIRST COMPLETE EDITION, containing much omitted in the issue of 1559. A COMPLETE SET IS MOST RARE. The fifth volume contains the story of Hamlet. Consult the account of this volume given by Capell; also Dr. Furness's edition of

“Hamlet,” vol. II., p. 88, and Hazlitt’s “Shakespeare’s Library,” Vol. I, part 2, p. 215. As they were published in different cities of France and Italy, a complete set is of excessive rarity. Vol. I was printed at Lyon; Vol. II, Turin; Vol. III, Rouen; IV, Rouen; V, Rouen; VI, Paris; Vol. VII, Rouen.

The earliest edition of this translation known to Mr. Grant White was that of 1580.

Consult the New Shakespere Society’s Capell’s “School of Shakespeare.”

63. BANKS (JOHN). *Vertue Betray’d: or, Anna Bullen. A Tragedy.* Acted at His Royal Highness The Duke’s Theatre. Small 4to, full polished calf, gilt edges, by Lloyd and Wallis. London: Printed for R. Bentley and M. Magnes, 1682

FIRST EDITION. This play is referred to by Halliwell-Phillipps in his “Outlines of the Life of Shakespeare.”

64. BARCLAY (SIR RICHARD). *A Discourse of the Felicitee of Man: or His Summum bonum.* Small thick 4to, mottled calf, gilt tooled, gilt edges, by Riviere.

London: for William Ponsonby, 1598

FIRST EDITION. A most interesting Shakespearian volume, quoted from by Hunter in his “New Illustrations” of “Hamlet,” “Twelfth Night,” and “Timon of Athens.” Concerning the last named, he gives a very long extract showing the similarity of plot in this and in Shakespeare’s “Timon.” It is well known to Shakespearian students as containing the story of the Induction of the “Taming of the Shrew.” Hazlitt has reprinted it in his “Shakespeare’s Library.”

65. BARCLAY (SIR RICHARD). *The Felicitee of Man, or, His Summum Bonum.* Engraved title by W. Marshall. Small 4to, full sprinkled calf, gilt edges, by Lord.

London: Printed by R. Y., 1631

This edition is the same as that of 1598 except that it contains an engraved title by Marshall, and a leaf, “The Illustrations to the Frontispiece,” neither of which are found in the 1598 issue.

66. BARLOW (WILLIAM). *A Sermon preached at Paules Crosse, on the first Sunday in Lent; Martij 1. 1600.* With a short discourse of the late Earle of Essex his confession and penitence, before and at the time of his death Whereunto is annexed a true copie, in substance, of the behaviour, speache, and prayer of the said Earle at the time of his execution. Small 8vo, half calf.

At London: Printed for Mathew Law, 1601

FIRST EDITION. BLACK LETTER. Very Rare. This little volume contains certain biographical and historical particulars which are not found elsewhere, and which connect it with Shakespearian episode of the irregular performance of a Scene from Richard II.

The author was Chaplain to Queen Elizabeth, and was, with two others appointed to attend on the Earl of Essex while the latter was under sentence of death in the Tower.



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1606.

LOT NUMBER 67

[TITLE-PAGE REDUCED]

67. BARNES (BARNABEE). Foure Bookes of Offices, enabling Private Persons for special Services. Folio, full mottled calf, gilt edges, by Riviere. London, 1606

FIRST EDITION. A book of great rarity, and most interesting from its early reference to Shakespeare's "Richard III."

[SEE ILLUSTRATION.]

68. BARON (ROBERT). Pocula Castalia, The Author's Motto, Fortune's Tennis Ball, Eliza, Poems, Epigrams, etc. 8vo, full sprinkled calf, gilt edges, by Lloyd.

London: Printed by W. H., for Thomas Dring, 1650

ORIGINAL EDITION. RARE. Contains references to Shakespeare's "Venus and Adonis" and "Lucrece," besides an epigram addressed to "Sir John Falstaffe." See Ingleby's "Shakespeare Prayse."

69. BARREY (LODOWICK). Ram Alley: or Merrie-Trickes, a Comedy Divers times here-to-fore acted, by the Children of the King's Revels. Small 4to, full mottled calf, gilt edges, by Riviere. At London: Printed by G. Eld, 1611

See Shakespeare's "Centurie of Prayse," page 95, and "Fresh Allusions to Shakespeare," page 73.

70. BATMAN (S.). Uppon Bartholome, his Booke De Proprietatibus Rerum. Newly corrected, enlarged and amended; with such additions as are requisite, unto every several book. *Title within woodcut border.* Folio, half calf, gilt edges, by Riviere (hole in title and several leaves remargined).

London: Imprinted by Thomas East, 1582

This is a volume continuously cited by all the editors of Shakespeare, and has been described as "Shakespeare's Encyclopædia." In Douce's "Illustrations" of "Hamlet," "Timon of Athens," "Coriolanus," "The Tempest," "Merchant of Venice," "As You Like It," "Macbeth," "King Henry VI.," Parts II and III, there are endless references to this volume.

See, too, the "Transactions of the New Shakspeare Society," 1877-79, Series I. A copy, which purports to be Shakespeare's is in the British Museum.

71. BAUHIN (JOHAN). Historia Plantarum Universalis, Nova, et Absolutissima, Cum Consensu et Dissensu Circa Eas. Continens Descriptiones Stirpium Exactas, Figuras Novas, Ex Ipso Prototypo maxima ex parte depictas, earumden Satum, Cultum, Mangonia, item Vires omnigenas: Preparationes, Extractiones, ac Distillationes præcipuas; Exoticarum Orientis atque Occidentis, aliarumq'; ante nostrum seculum incognitarum supra Mille Historias novas, Synonima: Aequivoca: Succedanea: præcipuarum linguarum appellationes. *Engraved titles and numerous woodcuts.* 3 vols. folio, original vellum.

Ebroduni, 1650-51

Beisley ("Shakespeare's Garden") makes frequent quotations from Bauhin.

72. BAYLY (LEWES). *The Practice of Pietie. Engraved title.* Small 12mo, full mottled calf, gilt edges, by Riviere.

Printed at Delf by Abraham Jacobs, n. d.

See Hunter's "New Illustrations of Shakespeare," Vol. I, page 109.

73. BAYS. *The Reasons of Mr. Bays Changing his Religion.* Small 4to, full mottled calf, gilt edges, by Riviere (some lower lines cut into). London: Printed for S. T., 1688

FIRST EDITION. Contains Shakespearean allusions on pp. 7 and 15.

74. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *The Knight of the Burning Pestle.* Full of Mirth and Delight. Small 4to, mottled calf, gilt tooled back and borders, gilt edges, by Lloyd. London: Printed by N. O. for I. S., 1635

First issue of the edition of 1635, with Beaumont spelt "Beaumont" and first line of the play ending in "great."

The editor of "Shakespeare's Centurie of Praise" points out that the play contains an allusion to Macbeth and the Ghost of Banquo in the lines starting "When thou art at thy table with thy friends," and also that Ralph, the 'Prentice, to show his powers, spouts Hotspur's lines (First part Henry IV., Act 1, scene III), "By Heaven me thinkes it were an easier leap," etc.

75. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *A King and No King.* Acted at the Black-Fryars, by his Maiesties Servants. And now for the fourth time printed, according to the true copie. Small 4to, full polished calf, gilt edges, by Zaehnsdorf.

London: Printed by E. G. for William Leake, 1639

A fine copy of this scarce play. The character of Arbaces in his insolence and magnanimity is considered one of the most striking figures in the English drama.

Consult "Fresh Allusions to Shakspeare," page 62. Consult too, Douce's "Illustrations" of "Measure for Measure," and the Ancient English Morris Dance.

Capell's "Catalogue of Shakespeariana," Nos. 22 and 23.

76. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *The Maids Tragedie, As it hath beene Divers times Acted at the Blackfriars, by the King's Majestie's Servants.* Woodcut on title. Small 4to, full mottled calf, gilt edge, by Riviere.

London: Printed by E. P., for William Leake, 1641

Very scarce. Fine copy, with ample margins.

Consult "Fresh Allusions to Shakspeare," page 61.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 24.

77. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
Comedies and Tragedies Written by Francis Beaumont and
John Fletcher Gentlemen. Never printed before, And now
published by the Authours Originall Copies. *Fine impression
of the portrait by Marshall, with the words "Vales Suplex"
in italics.* Folio, full mottled calf, gilt tooled back and
borders, gilt edges, by Lloyd.

London: Printed for Humphrey Robinson, 1647

FIRST EDITION. Edited by the poet Shirley. There is perhaps no book mentioned more frequently by Shakespeare commentators than this first folio Beaumont and Fletcher. It is dedicated to the Earl of Pembroke and the publishers recall to his Lordship that the works of "the then expired sweet swan of Avon Shakespeare" was similarly dedicated. Shakespeare is enlogized in the commendatory verses by Denham, Howell, Buck, Cartwright, and Birkenhead. Falstaff is mentioned in Palmer's verses. Portions of this volume are reprinted in Capell's "School of Shakespeare." Capell's Catalogue No. 16.

78. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
The Tragedy of Thierry, King of France, and his Brother
Theodoret. As it was diverse times acted at the Blacke-Friers,
by the Kings Majesties Servants. *Printer's device on title.*
Small 4to, full mottled calf, gilt edges, by Riviere (title and
following leaf in facsimile).

London: Printed for Humphrey Moseley, 1649

A portion of this play is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 30.

79. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
The Woman Hater, or the Hungry Courtier. A Comedy, As
it hath been Acted by his Majestie's Servants with great
Applause. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1649

"Ham. Speak, I am bound to hear.

Ghost. So art thou to revenge when thou shalt hear."

These words have been turned into ridicule by Fletcher in his "Woman-hater," Act II.

For other allusions to "Hamlet" consult "Shakespeare's Centurie of Prayse," p. 72, and "Fresh Allusions to Shakespere," p. 52.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 32.

80. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
The Elder Brother, a Comedy. Acted at the private house in
Blacke-Fryers with great applause, by His late Majestie's
Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1651

Fine copy of the Second Edition.

Consult "Fresh Allusions to Shakespere," page 61.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 20.

81. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
The Scornful Lady. A Comedy, As it was Acted (with great Applause) by the late King's Majestie's Servants at the Blacke-Fryers. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed for Humphrey Moseley, 1651

Fine copy.

Consult "Shakespeare's Centurie of Prayse," p. 117.

Halliwell-Phillipps ("Mem. on Hamlet," pp. 62, 63) thinks that "there is an allusion to Shakespeare's tragedy (of 'Hamlet') in some of the lines."

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 29.

82. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
Philaster, or, Love lies a bleeding, Acted at the Globe, and Black-friers by his Majestie's Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for William Leake, 1652

Fifth Edition. Fine copy, with ample margins.

Consult "Fresh Allusions to Shakspeare," page 61.

A portion is reprinted in Capell's "School of Shakespeare," Capell's "Catalogue of Shakesperiana," No. 27.

83. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
Poems. The Golden Remains Of those so much admired Dramatick Poets. . . . Together with the Prologue, Epilogues and Songs, many of which were never before inserted in his printed Playes. Small 8vo, full mottled calf, gilt edges, by Riviere (title in facsimile).

London: Printed for William Hope, 1660

The Second Edition. Contains several references to Shakespeare, including the famous Elegy:—

*"Renowned Spenser lye a thought more nye
To learned Chaucer and rare Beaumont lye
A little neerer Spenser, to make roome
For Shakespeare in your threefold, powerfold Tombe."*

84. BEAUMONT (FRANCIS) AND FLETCHER (JOHN).
Fifty Comedies and Tragedies, including: The Maids Tragedy; Philaster, or, Love lies a Bleeding; A King and no King; The Scornful Lady, a Comedy; The Custom of the Country; The Elder Brother, a Comedy; The Spanish Curate, a Comedy; Wit without Money, a Comedy; Beggar's Bush, a Comedy; The Humourous Lieutenant, a Tragi-comedy; The Faithful Shepherdess . . . Rule a Wife and have a Wife . . . The Wild Goose Chase, a Comedy, &c. *Engraved portrait of the author by William Marshall.* Thick folio, old calf.

London: Printed by John Macock, 1679

SECOND EDITION. This edition contains a reference to Shakespeare which is not found in the folio of 1647. "If our care and endeavours to do our Authors right (in an incorrupt and genuine Edition of their Works) and thereby to gratifie and

oblige the Reader, be but requited with a suitable entertainment, we shall be encourag'd to bring Ben Jonson's two volumes into one, and publish them in this form; and also to reprint Old Shakespear."—The Booksellers to the Reader.

85. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *Valentinian: A Tragedy*. As it is Alter'd by the late Earl of Rochester. And Acted at the Theatre Royal. Small 4to, full polished calf, gilt edges.

London: Printed for Timothy Goodwin, 1685

FIRST EDITION. Has the final leaf of Epilogue.

86. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *The Prophetess, or the History of Dioclesian, with Alterations and Additions after the manner of an opera* (by T. Betterton). Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Jacob Tonson, 1690

First Edition of this Play after its alteration into the form of an Opera. A Prologue written by Dryden gave great offence to the Court.

87. BEAUMONT (FRANCIS) AND FLETCHER (JOHN). *The Works of Mr Francis Beaumont, and Mr John Fletcher; containing, the Maid's Tragedy. Philaster; or, Love lies a Bleeding. A King and no King. The Scornful Lady, &c., &c. Portraits of the Authors, by Vertue, and numerous engravings illustrating the plays*. 7 vols. 8vo, original panelled calf.

London: Printed for Jacob Tonson, 1711

THE FIRST ILLUSTRATED EDITION, and most valuable as depicting the costume of the theatre in the early part of the seventeenth century. Douce, in his "Illustrations of Shakespear," remarks: "*How Shakspeare's characters were habited on the stage in his time, would be difficult or even impossible to ascertain with accuracy at present, except in a few instances; but we have no reason to suppose that much propriety was manifested on the occasion. Unluckily for us it was not then the practice to decorate the printed plays with frontispieces; and the theatrical prints and pictures even of succeeding times are not very commonly to be met with. It is on this account that the cuts to the first octavo edition of the works of Beaumont and Fletcher are at present extremely valuable, as they serve to record many pleasant absurdities that will not fail to excite a smile in the beholder.*"

88. BEDFORD (ARTHUR). *The Evil and Danger of Stage-Plays: Shewing their Natural Tendency to Destroy Religion, And introduce a General Corruption of Manners; In almost Two Thousand Instances, taken from the Plays of the two last Years, against all the Methods lately used for their Reformation*. 8vo, original calf (worn).

London: Printed and sold by W. Bonny, 1706

An extremely rare volume, printed at Bristol. It contains numerous references to plays and dramatists, Shakespeare especially.

The present copy contains the rare leaves of "Errata" and "Advertisement" at the end.

89. BELLUS (J.). *Laurea Austriaca, hoc est, Commentariorum de Statu Reipublicae, Nostri Temporis sive de Bello Germanico eiusq; causis, inter Diuum Matthiam, & Invictissimum Ferdinandum II. Romm. Impm. nec non Fridericum V. Palatinum, aliosque cum Imperii cum exteros Reges Principesque, gloriose vincente Aquila Caesarea, gesto Libri XII. Quibus ius Haereditarium Inclytae Familiae Austriacae ad successionem Regnorum Hungarici & Bohemici solide demonstratur, & omni, quae a principio horum motuum Bellicorum ab Anno Salutis 1617, usque ad Annum 1628, contigerunt, non tantum Historice & Politice pertractantur sed & res gesta figuris aneis, accedentibus Regum, Principum, Virorumq; Illustrium, quorum in hac historia mentio fit, vivis Iconibus, representantur. Engraved title, numerous plates, portraits, and maps. Folio, full mottled calf, gilt tooled, gilt edges, by Riviere. Francofurti: Erasmi Kempfferi, 1627*

Cited by Singer in his notes on "Romeo and Juliet." Beautiful copy.

90. BENTHEM (HEN. LUDOLF). *Neu-eröffneter Engländerischer Kirch, und Schulen-Staat, zum Nutzen, aller nach diesem Königreich Reisenden, Von dem nummehr sel. henn Berfasser selbst von neuen ausgefertigt, mit vielen nüklichen und angenehmen Nachrichten, &c. Portraits of the Author, Ludovicus Rudolphus, and numerous plates by Buhl. Thick 8vo, full mottled calf, gilt tooled, gilt edges, by Lloyd.*

Leipzig, 1732

Consult Cohn's "Shakespeare in Germany."

91. BERGERAC (CYRANO). *Les Œuvres de Monsieur de Cyrano Bergerac. 2 vols. 8vo, old calf. Paris, 1676*

Contains plagiarisms of "Cymbeline," "Hamlet," and "The Merchant of Venice." Consult Mr. Lee's "Life of Shakespeare," p. 347; also Douce's "Illustrations" of "King Henry VI.," Part II. With the bookplate of J. B. de S. Port.

92. [BERKENHEAD (SIR JOHN). *The Assembly-Man. Written in the Year 1647. With a brilliant impression of the fine and exceedingly rare portrait of Hugh Peters, by Faithorne. Small 4to, full springled calf, gilt edges.*

London: Printed for Richard Marriot, 1662-3

THE EXCESSIVELY RARE FIRST EDITION. Peters is said to have been a player in Shakespeare's company of actors.

93. BERMUDAS. *A Mapp of the Sommer Ilands, once called the Bermudas, etc. Engraved by Abraham Goos. Double-page. Royal folio, full mottled calf, gilt edges, by Riviere. Amstelodamensis, 1626*

According to Douce "Illustrations of Shakspeare" the scene of "The Tempest" is laid in these Islands.

94. BERNERS (JULIANA). The Gentleman's Academie, or the Booke of St. Albans. Containing three most exact and excellent Bookes; the first of Hawking, the second of all the proper termes of Hunting, and the last of Armorie, all compiled by Iuliana Barnes, in the yere from the incarnation of Christ, 1486. And now reduced into a better method, by G[ervase] M[arkham]. *Woodcuts*. Small 4to, half old morocco (writing on title).

London: Printed for Humfrey Lownes, 1595

FIRST EDITION of Markham's translation. A FINE AND LARGE COPY OF THIS EXCESSIVELY RARE ELIZABETHAN VOLUME, WITH ALL THREE TITLES. The only copy mentioned by Lowndes was the Duke of Roxburghe's. The title-page of this edition is reproduced by Mr. Plomer in his "Shakespeare Printers." An autograph letter from Nathan Drake (the Shakespearean critic) in reference to this volume, is inserted.

95. BESCHREIBUNG einer Reiss welche der durchleuchtig hochgeborne Furst und Herr Friderich Hertzog zu Wurtemberg unnd Teck, Grave zu Mumppegart in jahr 1599, auss dem Landt zu Wurtemberg in Italiam gethan, etc. *Portrait of the Duke of Wurtemberg, and illustration of the badge of the Garter Order*. Small 4to, old vellum, rebacked (pp. foxed).

Mumppegart, 1602

The fine Portrait of the Duke of Wurtemberg is interesting because he has been immortalized by Shakespeare (in the "Merry Wives of Windsor") as Cousin Garmombles.

96. BETTERTON (THOMAS). The Life of Mr. Thomas Betterton, the late Eminent Tragedian. Wherein the Action and Utterance of the Stage, Bar, and Pulpit, are distinctly considered. With the Judgment of the late ingenious Monsieur de St. Evremond, upon the Italian and French Music and Opera's; &c. To which is added, the Amorous Widow, A Comedy. *Portrait of Betterton by Van der Gucht*. 8vo, old sprinkled calf. London: Printed for Robert Gosling, 1710

Consult Halliwell-Philipps's "Outlines of the Life of Shakespeare," vol. II, p. 251. Betterton visited Stratford-on-Avon in quest of information concerning Shakespeare.

97. BETTERTON (THOMAS). The Sequel of Henry the Fourth: with the Humours of Sir John Falstaffe, and Justice Shallow. As it is Acted by His Majesty's Company of Comedians, At the Theatre-Royal in Drury-Lane. Alter'd from Shakespear, by the late Mr. Betterton. 8vo, half calf.

London: For W. Chetwood at Cato's Head [ca. 1719]

98. BEZA (THEODORE). Les Vrais Pourtraits des Hommes Illustres en Pieté et Doctrine. Traduits du Latin de Theodore de Besze. *Portrait of James VI. of Scotland on*

verso of title, with many other woodcut portraits and emblems.
Small 4to, original calf, polished.

[Geneva:] Jean de Leon, 1681

Green in his "Shakespeare and the Emblem Writers" cites this volume in illustration of "The Merchant of Venice," "Julius Cæsar," "Hamlet," etc., and reproduced two of the illustrations.

99. BIBLE. The Holy Bible, containing the Old Testament and the New, newly translated out of the original Tongues and with the former Translations diligently compared and revised by his Majesties speciall Command, &c. *Engraved title.* 2 vols. old morocco (rebacked), gilt edges, with metal centre-pieces and clasps.

Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648

Beneath the title is a miniature view of Old London, showing Shakespeare's Globe Theatre.

100. BINDLEY (J.). Catalogue of the Curious and Extensive Library of the late James Bindley; Catalogue of British Portraits; Prints, Drawings; Coins and Medals, etc. 2 vols. 4to, full green morocco, richly gilt backs and sides, gilt edges, by Hering. London, 1818-1819

Neatly priced in ink. The catalogue was issued in 4to and 8vo, the latter have been inlaid to 4to. There were many Shakespeare items both of books and portraits.

101. BISHOP (SIR HENRY, Musical Composer). Holograph Letter Signed, 4 pages 4to, Albany Street, Monday morning.

To F. Reynolds, Esq., in reference to "The Taming of the Shrew," he speaks of the order given to him by Mr. Price informing him of the stoppage of his salary at the (Drury Lane) Theatre. He continues speaking in painful tones of his discharge from the theatre, and also of his entire occupation in the service of it.

Sir Henry Rowley Bishop composed music for "The Midsummer Night's Dream," "The Comedy of Errors," "Twelfth Night," "Henry IV.," pt. II., "Two Gentlemen of Verona," "Love's Labour's Lost."

102. BLAGRAVE (JOSEPH). Blagrave's Astrological Practice of Physick discovering the true way to Cure all kinds of Diseases and Infirmities which are Naturally incident to the body of Man, Being performed by such Herbs and Plants which grow within our own Nation, . . . Also A discovery of some notable Phylosophical Secrets worthy our knowledge, &c. *Diagrams.* 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed by S. G. and B. G. for Obad. Blagrave, 1672

Cited by Hazlitt, ("Shakespeare's Library") in his notes on "The First Part of the Contention of York and Lancaster."

103. BLAXTON (JOHN). The English Usurer; or Usury Condemned, by the most learned and famous Divines of the Church of England, &c. *Curious frontispiece*. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by John Norton, 1634

FIRST EDITION. "This little volume has a curious frontispiece of a devil seizing hold of a Usurer which affords a good illustration on the verses on John a'Combe attributed to Shakespeare."—Halliwell-Phillipps. The present copy has the leaf explaining the illustration.

104. BLOUNT (THOMAS). Glossographia; or a Dictionary interpreting all such Hard Words, Whether Hebrew, Greek, Latin, Italian, &c. Also the Terms of Divinity, Law, Physick, &c., with Etymologies, Definitions, and Historical Observations on the same. 8vo, full mottled calf, gilt edges, by Riviere. London: Printed by Tho. Newcomb, 1656

Cited by Theobald in his edition of "A Midsummer Night's Dream," and by Douce in his "Illustrations of Shakspeare" (the ancient English morris dance).

105. BLOUNT (THOMAS POPE). De Re Poetica; or, Remarks upon Poetry, with Characters and Censures of the Most Considerable Poets, whether Ancient or Modern. Small 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed by Ric. Everingham, for R. Bentley, 1694

FIRST EDITION. The life of Shakespeare will be found at pages 202-206.

106. BLUNDEVILL (T.). The foure chiefest Offices belonging to Horsemanship. The four parts in one volume. *Woodcut title borders, woodcuts of bits, etc.* Small 4to, full polished calf, gilt back and borders.

London: Peter Short, 1597

Douce in his Illustrations of "Merry Wives of Windsor," remarks: "We are told that this (*pass'd the careiras*) is a technical term in the manege; but no explanation is given. It was the same as running a career, or galloping a horse violently backwards and forwards, stopping him suddenly at the end of the career; 'which career the more seldom it be used and with the lesse fury, the better mouth shall your horse have,' says Master Blundeville in his 'Arte of ryding,' b. 1. 4to, where there is a whole chapter on the subject."

The four books consist of the Order of Breeding of Horses, Art of Riding, Dieting of Horses, and Curing Horses' Diseases.

107. BOADEN (JAMES). An Inquiry into the Authenticity of various Pictures and Prints, which from the decease of the poet to our own times, have been offered to the public as Portraits of Shakespeare; containing a careful examination of the evidence on which they claim to be received: . . . *Illus-*

trated by accurate and finished engravings, by the Ablest Artists, from such originals as were of indisputable Authority. 4to, half morocco, gilt top, uncut. London, 1824

LARGE PAPER, with proof impressions of the five portraits on India paper; ONLY TWENTY-FIVE COPIES SO ISSUED.

Three autograph letters of Boaden are inserted.

108. BOARD (ANDREW). Scogin's Jests, Full of Witty Mirth and Pleasant Shifts; done by him in France and other places. Being a Preservative against Melancholy. *Black letter*. Small 4to, sprinkled calf, gilt edges.

London: Printed for W. Thackeray [1640-50]

Shakespeare makes a curious reference to Scogan in his second part of "King Henry IV."

109. BOCCACCIO (GIOVANNI). Genealogia de gli Dei in quindecim Libri sopra la Origine et discendenza di tutti gli Dei de' gentili, con la spositione & sensi allegorici delle favole. & con la dichiarazione dell' historie appartenenti a detta materia. Tradotti et Adornati per Messer Guiseppi Betussi da Bassano. Aggiuntavi la Vita del Boccaccio con le tavole d' i capi & di tutte le cose degne di memoria che nella presente fatica si contengono, &c. *Numerous ornamental initials*. 4to, original vellum.

Stampato in Vinegia per Comino da trino di Monferrato, 1547

Fine copy, with the final leaf having printer's device.

"It is probable that Shakespeare might have consulted some translation (there is none in English) of Boccaccio's 'Genealogy of the Gods,' which appears to have occasionally supplied him with his mythological information." Douce's Illustrations of "Midsummer Night's Dream."

110. BOCCACCIO (GIOVANNI). Il Decameron, Ricorretto in Roma, et Emendato secondo l'ordine del Sacro Conc. di Trento, et riscontrato in Firenze con Testi Antichi & alla sua vera lezione ridotto da Deputati di loro Alt. Ser. Nuovamente Stampato. *Portrait of the author on title*. 4to, full mottled calf, gilt edges, by Lloyd.

In Fiorenza: Nella Stamperia de i Giunti, 1573

PRINTED ON BLUE PAPER. FINE COPY. RARE.

Douce considers that portions of the plots of "The Tempest," "Two Gentlemen of Verona," "Merry Wives of Windsor," "Much Ado About Nothing," and "Merchant of Venice" are taken from Boccaccio.

Steevens considered that for the plot of "Cymbeline" Shakespeare was almost exclusively indebted to Boccaccio's novel of Bernabo Lomellin, Day 2, novel 9. Mr. Malone has proved this beyond the possibility of doubt.

A portion is reprinted in Capell's "School of Shakespeare," but he had to use the reprint of 1725.

111. BOCCACCIO (GIOVANNI). Il Filocopo di M. Giovanni Boccaccio. Di nuouo riueduto, corretto, & alla sua vera lettione ridotto da M. Francesco Sansouino. 12mo, old calf, gilt.

Venetia, Giouan Antonio Bertano, 1575
This story resembles "Romeo and Juliet" (consult the new Shakespere Society's edition of "Romeus aud Juliet," 1878, pages VII and VIII.

112. BOCCACCIO (GIOVANNI). Le Philocope de Mesire Jean Boccace Florentin. Contenant l'histoire de Fleury & Blanchefleur, diuise en sept livres, et Nouuellement Imprimé, Traduict d'Italien en Francais par Adrien Sevin, gentilhomme de la maison de Monsieur de Gie. Small 8vo, old French morocco, carmine edges. A Paris: Pour Gilles Robinot, 1575

A VERY RARE LITTLE VOLUME.

Daniel, in his notes on "Romeus and Juliet" (New Shakespere Society, 1875), remarks: "*Some account of the story seems to have penetrated at an early date into France.*"

113. BODIN (J.). De la Demonomanie des Sorciers. A Monseigneur M. Chrestofle de Thou Chevalier Seigneur de Caeli, premier President en la Cour de Parlement, & Conseiller du Roy en son priue Conseil. 4to, original vellum.

Paris: Chez Iacques du Puys, 1580

FIRST EDITION; A LARGE PAPER copy, with genuine blank leaves at beginning and end. Consult Dr. Furness's edition of "Macbeth," page 403, and Douce's "Illustrations" of "King Henry V."

Contemporary autographs and library stamps on title.

114. BOETHIUS (HECTOR). Scotorum Historiae a Prima Gentis origine, cum Aliarum et rerum et gentium illustratione non vulgari, Libri XIX. Accessit & huic editioni eisdem Scotorum Historiae continuatio, per Joannem Ferrerium Pedemontanum, recens & ipsa scripta & edita. Thick folio, old calf, rebacked. Parisiis, 1574

FIRST COMPLETE EDITION. The historical incidents in "Macbeth" were derived by Shakespeare from Boethius.

115. BOHN (HENRY G.). The Biography and Bibliography of Shakespeare (including an Account of every known Edition of his Works, either together or separately printed, Translations and Commentaries), *illustrated with 10 engravings, including accurate copies of the Droeshout head, portrait by Jansen, the Chandos head, and the Stratford Bust.* Small 4to, half morocco, uncut. N. p., 1863

This excessively rare volume was printed for the Members of the Philobiblion Society, limited to Forty Persons of Wealth and Rank. G. Daniels' copy sold (40 years ago) for £17 5s. The present copy bears an inscription presenting it to "The Right Honourable the Earl Russell presented by Henry G. Bohn, Jany. 18, 1865."

116. BOISSARD (JAN JACQUES). *Emblematum Liber. Ipsa Emblemata ab Auctore delineata: & Theodoro de Bry sculpta, & nunc recens in lucem edita. Engraved title, portrait of the Author, and numerous emblematical engravings by Theodore de Bry.* Small 4to, old sprinkled calf (title mounted).
Francofurti ad Moenum, 1593

Fine copy. Rare. Noted in Greene's "Shakespeare and the Emblem Writers."

117. BOISSARD (J. J.). *Theatrum Vitae Humanae. A. J. J. Boissardo Vesuntino conscriptum et a Theodoro Bryio artificiosissimis Historiis illustratum. Engraved title, portrait of the author, and numerous engraved vignettes in the text.* 4to, full olive levant morocco, richly gilt tooled sides, gilt over marbled edges, marbled flys.

[Colophon] Excussus typis Abrahami Fabri, Francfurdiani, 1596

A superb copy of the FIRST EDITION, with ample margins throughout.

Green ("Shakespeare and the Emblem Writers") cites this volume as illustrative of "As You Like It," "Merchant of Venice," "Midsummer Night's Dream," "Love's Labour's Lost," "King Henry VI.," Part III, "Hamlet," "Titus Andronicus," "Romeo and Juliet," "Macbeth," "King John," etc., etc., etc. He reproduces three of the illustrations.

118. BOLTON (EDMUND). *The Elements of Armories. Numerous engravings of armorial shields, etc.* 4to, old half calf.
At London: Printed by George Eld, 1610

FIRST EDITION. Cited by Hunter in his "New Illustrations" of "A Winter's Tale."

119. BOYDELL (JOHN AND JOSIAH). *An Alphabetical Catalogue of Plates, engraved by the most esteemed artists, after the finest pictures and drawings of the Italian, Flemish, German, French, English, and other schools.* Royal 8vo, half calf, gilt edges.
London, 1803

Contains numerous plates relating to Shakespeare's plays, scenes and characters, etc., and pages XIX to XXIX consist entirely of subjects composing the Shakespeare Gallery.

120. BRANT (SEBASTIAN). *Stultifera Navis, the Ship of Fooles, wherein is shewed the folly of all States, with divers other Workes adjoyned unto the same, very profitable and fruitfull for all men, translated out of Latin (with the Text) into Englishe, by Alexander Barelay, Priest, with his Mirrour of Good Manners (from Manius), and Egloges, from the Miseriae Curialium of Aeneas Silvius. Illustrated with 115 most curious woodcuts.* BLACK LETTER, and Roman. Folio, full brown morocco, gilt and blind tooling, gilt edges, by Hayday.
Imprinted at London: John Cawood, 1570

FINE COPY. RARE.

A book well known to Shakespeare. Two of the wood engravings are reproduced by Halliwell in his folio Shakespeare,

Vol. 2, page 147, as illustrating "The Two Gentlemen of Verona," and Vol. 14, page 116, as illustrating *Macbeth*.

Dr. Farmer (Essay on the learning of Shakespeare) considers that Shakespeare was indebted to Barclay for some lines in "Macbeth." This edition contains "The Mirour of Good Maners" and "Certayne Egloges of Alexander Barclay Priest," etc. In this edition the English free version of the "Ship of Fooles" is also made to follow the original Latin, the former in black and the latter in roman letter. The "Eglogues," of which there are three separate editions, are printed in a very small Black Letter. The first three are taken from the "Miseriae Curialium" of Aeneas Sylvius. These other pieces of Barclay are not in Pynson's Edition.

121. BRANTOME (PIERRE DE BOURDEILLE, Seigneur de). *Memoires; Contenant Les Vies des Dames Illustres de France de son temps.* 12mo, old calf.

A Leyde: Chez Jean Sambix le Jeune, 1699

Cited by Douce in his "Illustrations" of "Twelfth Night." Consult, too, his notes "On the Clowns and Fools of Shakespeare."

122. BRATHWAITE (RICHARD). *A Strappado for the Divell; Epigrams and Satyres alluding to the time, with divers measures of no lesse Delight.* Small 8vo, full crimson straight-grain morocco, gilt edges.

London: Printed by I. B. for Richard Redmer, 1615

FIRST EDITION. It has the leaf of errata, and the two leaves to be placed at the end of the First book.

A long account of this very rare volume (and of its Shakespearean interest) is given by Payne Collier in his "Rarest Books in the English Language." "Love's Labyrinth" has a separate title-page and pagination.

123. BRATHWAITE (RICHARD). *Nature's Embassie: or, the Wide-man's Measures: Danced naked by twelve Satyres, with sundry others continued in the next Section.* *Engraved title.* Small 8vo, full mottled calf, gilt edges, by Riviere. [London]: Printed for Richard Whitaker, 1621

FIRST EDITION. Hunter, in his "New Illustrations" of "Hamlet," cites this work.

124. BRATHWAITE (RICHARD). *The English Gentlewoman.* *Engraved frontispiece by Marshall.* 4to, full sprinkled calf, gilt edges, by Riviere.

London: Printed by B. Alsop and T. Favvctet, for Michael Sparke, 1631

FIRST EDITION. Has the fine engraved frontispiece by Marshall, but wants the folding explanation. A much rarer work than "The English Gentleman" by the same author, issued the previous year. Contains Shakespearean allusions on pp. 139 and 197.

125. BRATHWAITE (RICHARD). *A Survey of History: or, a Nursery for Gentry. Contrived and Comprized in an Intermixt Discourse upon Historical and Poeticall Relations.*

Distinguished into several heads for the Direction of the Reader, to all such Historical Mixtures, as be Comprehended in this Treatise. *Engraved frontispiece by Marshall.* Small 4to, full sprinkled calf, gilt edges, by Riviere.

Imprinted at London by I. Okes, for Iasper Emery, 1638

Cited by Hunter in his "New Illustrations" of "Macbeth."
Dedicated to Henry Lord Wriothesley, Shakespeare's patron.

126. BRATHWAITE (RICHARD). *The Honest Ghost; or, a Voice from the Vault.* *With two frontispieces* (in facsimile, as are also title and several leaves). Small 8vo, full green levant morocco, gilt edges.

London: Printed by Ric. Hodgkinsonne, 1658

THE RARE FIRST EDITION. The frontispieces were used by Halliwell-Phillipps to illustrate Shakespeare's "Measure for Measure."

127. BRATHWAITE (RICHARD). *Drunken Barnaby's Four Journeys to the North of England, in Latin and English verse.* Wittily and merrily (tho' near one hundred years ago) composed; found amongst some old musty books that had a long time lain by in a corner, and now at last made public. To which is added *Bessy Bell.* *Curious frontispiece and plate.* Small 8vo, full crimson levant morocco gilt, gilt edges, by Riviere.

London: Printed by S. Illidge, 1716

Second Edition, containing preliminary matter and an Index, not found in the First Edition. Fine copy.

"Braithwaite, however, in his 'Barnaby's Journal' speaks of *As You Like It* as a proverbial motto, and this seems more likely to imply the true explanation of the title of Shakespeare's play. The title of the comedy may, on this supposition, be exactly paralleled with that of 'Much Ado About Nothing.'"

128. BREVAL (JOHN). *Remarks on several Parts of Europe Relating chiefly to the History, Antiquities and Geography, of those Countries through which the author has travel'd; as France, the Low Countries, Lorrain, &c.* *Maps, plans and numerous copperplates.* 4 vols. folio, original calf, rebacked.

London: Printed for Bernard Lintot, 1726

LARGE PAPER COPY OF THE FIRST EDITION. Breal is the first Englishman to give an account of Romeo and Juliet's tomb at Verona. He says that "when he was surveying the antiquities of Verona: the guide or cicerone drew his attention to an old building, which about a hundred years before, was converted into a house for orphans, and told him that when the alteration was making, in pulling down an old wall the workmen happened to break down an old tomb, in which they found two coffins, which by the inscription yet visible upon the stone appeared to contain the bodies of a young couple that had come by their death in a very tragical manner about three centuries before. The guide then related the story, which is that of Romeo and Juliet, with the exception that it was real poison which Juliet took. He says that the discovery excited great attention at the time in Verona, but adds that he could not learn what became either of the stone chest or the ashes that were in it."

129. BROME (R.). *The Antipodes: A Comedie.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by J. Okes, for Francis Constable, 1640

FIRST EDITION. Very fine copy. Rare.

A portion is reprinted in Capell's "School of Shakespeare." Cited by Steevens in his edition of "Macbeth."

130. BROOKE (FULKE GREVILLE, Lord). *Certaine Learned and Eleant Workes* (consisting of Poems, Plays, Sonnets, and Letters), of the Right Honourable Fulke Lord Brooke, written in his Youth, and Familiar Exercise with Sir Philip Sidney. Folio, full sprinkled calf (a little rubbed), canary edges.

London: Printed by E. P. for Henry Seyle, 1633

FIRST EDITION. "It is singular that all copies of this volume of poems begin at page 23. It is conjectured that the absent pages consisted of a 'Treatise on Religion,' which, as Mr. Malone surmises in his 'Historical Account of the English Stage,' was cancelled by the order of Archbishop Laud." . . . Bibliotheca Anglo-Poetica.

Cited by Hunter in his "New Illustrations" of "The Tempest."

131. BROOKE (RAPHE). *A Catalogue and Succession of the Kings, Princes, Dukes, Marquesses, Earles, Viscounts of this Realme of England, since the Norman Conquest, to this present yeare 1619. Together with their Armes, Wives, and Children: the times of their deaths and burials, with many of their memorable Actions, &c.* *Title within woodcut border and numerous coats of arms, etc.* Folio, full mottled calf, gilt edges, by Riviere.

[London]: Printed by William Jaggard, 1619

FIRST EDITION. Printed by William Jaggard, from whose press the first folio Shakespeare also came. There are numerous and extensive manuscript notes on the margins throughout the volume. Jaggard-Brooke controversy.

132. BROOKE (RAPHE). *A Catalogue and Succession of the Kings, Princes, Dukes; Marquesses, Earles, and Viscounts of this Realme of England, since the Norman Conquest to this present yeere 1622, together with their Armes, Wives, and Children; the times of their Deaths and Burials, with many of their memorable Actions.* *Title within woodcut border, and numerous heraldic woodcuts in the text.* Folio, full mottled calf, gilt edges. No imprint, 1622

Second edition. The many errors of the first edition were denounced by Brooke's critics, and in his preface to this second edition he ascribes these same errors to the carelessness of his printer Jaggard. There are numerous manuscript marginal notes.

133. BROWNE (JOHN). *Adenochoiradelogia; or, An Anatomick-Chirurgicall Treatise of Glandules & Strumaes, or Kings-Evil Swellings. Together with the Royal gift of Healing, or Cure thereof by Contact or Imposition of Hands, performed for above 640 years by our Kings of England. Frontispiece of King Charles touching, and portrait of the Author by R. White.* 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed by Tho. Newcomb for Sam. Lownde, 1684

FIRST EDITION. Fine copy, with the rare preliminary leaf. Contains the best account of touching for the King's evil (scrofula), which Shakespeare described in "Macbeth."

134. BROWNE (THOMAS). *Pseudodoxia Epidemica, or, Enquiries into very many received Tenents, and commonly presumed Truths.* Folio, full mottled calf, gilt edges, by Riviere. London: Printed by T. H., for Edward Dod, 1646

FIRST EDITION. Referred to by Douce in his *Illustrations of "King Henry VI.,"* Part III; by Hunter in his "New Illustrations" of the same play, and by Malone in his edition of "As You Like It." The present copy is in especially choice condition, with the preliminary leaf of License.

135. BROWNE (THOMAS). *Hydriotaphia, Urne-Buriall: or, A Discourse of the Sepulchral Urnes lately found in Norfolk. Together with The Garden of Cyrus, or the Quincunciall Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically considered with sundry Observations. Engraved plate of urns.* Small 8vo, full mottled calf, gilt edges, by Riviere. London: Printed for Hen. Brome, 1658

FIRST EDITION. Quoted from by Dyce in his edition of "Macbeth." Fine, clean copy, with good margins. Has the engraved plate of the urns, the frontispiece to the "Garden of Cyrus," the leaf containing "Books printed for Hen. Brome," and the final leaf with "Dr. Brown's Garden of Cyrus" printed in bold face type.

136. BROWNE (W.). *Britannia's Pastorals, in two Bookes.* Small 8vo, full mottled calf, gilt edges, by Riviere (title repaired). London: Printed by John Haviland, 1625

This important work was composed before the poet had attained his twentieth year. Douce, in his "Illustrations" of "Macbeth," cites this work, as does also Halliwell-Phillips in his Notes on "As You Like It."

137. BRUNO (GIORDANO). *Candelaio: comedia del Bruno Nolano Achademico di nulla Achademia; detto il fastidito.* Small 8vo, half calf, gilt edges, by Riviere.

In Pariggi: Appresso Guglielmo Giuliano, 1582

FIRST EDITION. Fine copy of this very rare work.

A work of great interest to the student of Shakespearean literature, containing several points of contact with Shakespeare. Bruno's writings had a considerable influence upon the Elizabethan dramatists.

138. BRUNO (GIORDANO). Boniface, et le Pedant
Comedie en Prose. 8vo, old morocco, gilt edges. Paris, 1633

139. BRUSCAMBILLE. Le Fantasies, Contenant plusieurs
Discours, Paradoxes, Harangues & Prologues facecieux. Faits
par le Sicur de Lauriers, Comedien. *Engraved frontispiece.*
Small 8vo, full russia, gilt edges, by Thouvenin.

Paris: Chez Iean Millot, 1615

FIRST EDITION OF A VOLUME OF SINGULAR RARITY. Both
Halliwell-Phillipps and Singer quote from it in their edition of
"Romeo and Juliet."

140. BUCHANAN (GEORGE). Rerum Scoticarum His-
toria. *Woodcut on title.* 8vo, old calf.

[Colophon] Impressum Francofvrti Moenvm, apvd Ioannem
Wechelvm, 1584

There can be no doubt that many of the incidents in "Mac-
beth" were derived from Buchanan.

141. BUCK (GEORGE, Master of the Revels and Licenser
of Stage Plays). His signature to a State Paper dated De-
cember, 1606. Folio, half calf, by Riviere.

Sir George Buck (who was a minor poet and licenser of
stage-plays) licensed "Antony and Cleopatra," "A Winter's
Tale," and "Pericles" (consult Halliwell-Phillipps's "Out-
lines of the Life of Shakespeare"). A MOST RARE AUTOGRAPH.

142. BUCK (GEORGE). The History of the Life and
Reigne of Richard the Third, composed in Five Bookes. *En-
graved portrait by Cross* (repaired). Folio, full sprinkled
calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed by W. Wilson, 1647

Dr. Farmer's (the eminent Shakespearean Scholar) copy,
with a note in his autograph on the fly-leaf.

Inserted is an autograph letter from Malone to Farmer rela-
tive to this book. It is dated Dec. 29, 1807, and covers two
quarto pages.

Probably written in Shakespeare's time, as Buck died in
1623, Malone doubts that Buck was the real author, although
Ritson insists on it. Contrary to all previous writers Buck
makes King Richard an admirable man, and not at all the
same as Shakespeare and other authors describe him.

143. BULLEIN (W.). Bulwarke of Defence against Sick-
nesse, Soarenesse, and Woundes that doe dayly assaulte Man-
kinde: which Bulwarke is kept with Hilarius the Gardener, &
Health the Physician, with the Chirurgian, to helpe the
Wounded Souldiers, Gathered and practised from the most
worthy learned, both olde and newe to the great comfort of
Mankinde, etc. *Titles within woodcut borders and numerous
wood engravings.* Folio, full mottled calf, gilt edges, by

Lloyd, Wallis and Lloyd (a few leaves extended on inner margin, and some are shorter than the rest).

London: Thomas Marsh, 1579

Printed in BLACK LETTER. Very fine clean copy.

A VOLUME OF VERY GREAT RARITY when quite perfect (as is the present copy).

The subject of the volume caused copies to be greatly thumbed and used; it suffered, too, on account of its fine and curious woodcuts. The portrait of Bulleyn is nearly always wanting. It is frequently cited by Douce. Consult his "Illustrations" of "The Tempest," "Two Gentlemen of Verona," "Merry Wives of Windsor," and "Romeo and Juliet."

144. BULLOKAR (J.). An English Expositor: Teaching the Interpretation of the hardest words used in our Language. Small 12mo, full mottled calf, gilt edges on the rough, by Lloyd.
London: Printed by J. L., 1656

Cited by Douce in his "Illustrations" of "King Henry IV.," Part 1, and by Malone in his edition of "As You Like It" and "Othello."

145. BULWER (JOHN). A View of the People of the Whole World; or a Short Survey of their Politics, Dispositions, Naturall Deportments, Complexions, Ancient and Moderne Customes, Manners, Habits, and Fashions; a Worke everywhere adorned with Philosophicall, Morall, and Historicall Observations on the Occasions of their Mutations and Changes throughout all Ages. *Engraved title by Cross; portrait of the author by Faithorne, and numerous woodcuts.* Small 4to, original calf (hinges weak).

London: Printed by William Hunt, 1654

The Best Edition. Has the leaf at front "The intent of the Frontispiece unfolded." Apparently printed from the same plates as the edition of 1653, with the extra leaf between pp. 122 and 123 and with the variation in the title, printed in red and black. Certain of these curious cuts were used by Halliwell-Phillipps to illustrate Shakespeare's "Two Gentlemen of Verona," "Measure for Measure," and "Hamlet."

146. BURTON (ROBERT). The Anatomy of Melancholy: what it is, With all the kindes, Causes, Symptomes; Prognosticks, and severall cures of it, in three maine partitions, with their severall sections, members & Subsections. Philosophically, Medicinally, Historically opened & cut up, By Democritus Junior. With a Satyricall Preface, conducting to the following Discourse. Small 4to, full mottled calf, gilt edges, by Riviere.

Oxford: Printed by John Lichfield and James Short, 1624

The Second Edition, and the FIRST FOLIO EDITION. Choice copy. Very Rare. Referred to in Shakespeare's "Century of Prayer."

147. BURTON (ROBERT). The Anatomy of Melancholy, prognostickes & severall cures of it. In three Partitions with their severall Sections, members & subsections. *Engraved title.* Folio, full calf, gilt back, gilt edges.

Oxford: Printed for Henry Cripps, 1628

The Third Edition, but the First with the engraved title, containing the portrait of the author. It differs from the first edition in several passages.

The preliminary leaf "The Argument of the Frontispiece" is present, as is also the leaf of Errata.

148. BURTON (ROBERT). Anatomy of Melancholy by Democritus Junior. *Engraved title by Blon.* Folio, original calf (some corners stained at end).

Oxford: Printed for Henry Cripps, 1632

Good copy, with the preliminary leaf, "The Argument of the Frontispiece."

Contains the "Story of the Waking Man's Dream" ("Tam-ing of the Shrew"), and cited by Hunter in his "New Illustrations" of "Macbeth," and Dyce and others in their editions of "Romeo and Juliet."

149. BURTON (ROBERT). The Anatomy of Melancholy, What it is with all the kinds, causes, symptomes, prognosticks & severall cures of it. In three Partitions with their several Sections, members & subsections. *Engraved title.* Small folio, full mottled calf, gilt edges, by Riviere. Oxford, 1651

This edition is frequently quoted from by Drake ("Shakespeare and His Times"). Consult too, "Fresh Allusions to Shakspere," page 85. The present copy has the preliminary leaf "The Argument of the Frontispiece."

150. BUTLER (CHARLES). The English Grammer, or The Institution of Letters, Syllables, and Words, in the English tongue, whereunto is annexed an Index of Words Like, and Unlike. *Printer's device on title.* Small 4to, full mottled calf, gilt edges, by Riviere.

Oxford: Printed by William Turner, 1633

FIRST EDITION. Fine copy.

Capell's "Catalogue of Shakesperiana," No. 37.

An account of this work, in which the author proposes a new and more simple orthography for our language, will be found in the Grammar prefixed to Dr. Johnson's Dictionary.

151. CÆSAR. Commentaries, The Eyght bookes of Caius Julius Cæsar, translated into English by Arthur Goldinge. *Woodcut title.* Small 8vo, full sprinkled calf, gilt edges.

Imprinted at London by William Seres, 1565

Printed in Black Letter. Golding's translation of "Cæsar" was used by Shakespeare in his composition of "Julius Cæsar." Consult Mr. Hazlitt's notes in his "Shakespeare's Library" on The Whole Contention.

152. CALDERON (PEDRO). Comedia Famosa, en Esta V̄ida todo es Verdad, y Todo Mentira, fiesta que se represento à sus Magestades en el Salon Real de Palacio, de Don Pedro Calderon de la Barca. Small 4to, full sprinkled calf, gilt edges on the rough, by Lloyd, Wallis, and Lloyd.

[Madrid, 1660]

THIS EXCESSIVELY RARE PLAY, which has neither date or place of printing, greatly resembles Shakespeare's "*The Tempest*." (See Dr. Furness's edition of "*The Tempest*," p. 346).

153. CALLOT (JACQUES). Les Miseres et les Malheurs de la Guerre, Representez par Jacques Callot, Noble Lorrain et mis en lumiere par Israel son amy. *Engraved title and 17 etchings by Callot*. Small 4to, half red levant morocco, gilt top, by Worsfold. Paris, 1633

These illustrations of military punishments are cited by Douce, in his "Illustrations" of King Henry VI., Part II,

154. CAMDEN (WILLIAM). Britannia sive Florentissimorum Regnorum, Angliae, Scotiae, Hiberniae, et Insularum Adjacentium ex intima antiquitate Chorographica descriptio. Small 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd. Londini, 1594

Statford is designated by Camden "emporium non inelegans." Malone thought that Shakespeare was indebted to Camden for a portion of the plots of "King Lear" and "Coriolanus," and Isaac Reed points out that the description of the Dropping Well at Knaresborough ("Hamlet") is taken from Camden.

155. CAMDEN (WILLIAM). Britannia, sive Regnorum Angliae, Scotiae, Hiberniae, et Insularum Chorographica descriptio. *Engraved title by Rogers, illustrated with maps and plates*. Small 4to, original calf (no printed title).

[London: Geo. Bishop, 1600]

Malone, in his edition of Shakespeare. Vol. XX, prints Camden's eulogy of Shakespeare's Lord Southampton, which is found at page 400 of the present volume. This fine copy has both the engraved and printed title-pages.

156. [CAMDEN (WILLIAM).] Remaines, concerning Britaine: But especially England, and the Inhabitants thereof. Small 4to, original calf.

Printed at London by John Legatt for Simon Waterson, 1614

This is one of the few books printed before Shakespeare's death in which he is honorably mentioned. There are other references to Shakespeare in the volume. On the title is the contemporary autograph of William Barloy, June 1615, as well as that of R. Brydges. This volume contains the famous lines on John Combe, who in his will left Shakespeare £5. This edition is cited by Malone in his edition of "As You Like It."

157. CAMDEN (WILLIAM). Remaines concerning Brittain: but especially England, and the Inhabitants thereof: their Languages, Names, Syrnames, Allusions, Anagrammes, Armories, Moneys, &c. *Fine engraved portrait by Van der Gucht.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by A. I. for Symon Waterson, 1629

This edition is cited by Halliwell-Phillipps in his notes on "As You Like It."

DOCTOR SAMUEL JOHNSON'S COPY.

158. CAMDEN (WILLIAM). Remaines concerning Britaine. *Engraved portrait and heraldic woodcuts.* Small 4to, old calf.

London: Printed by Thomas Harper, for John Waterson, 1636

A MOST INTERESTING COPY OF THIS RARE WORK. Dr. Johnson's copy, purchased at his sale in 1785, and afterwards sold in the Perkins sale. IT CONTAINS MANY MS. NOTES IN DR. JOHNSON'S HAND, and possibly was used in his edition of Shakespeare.

A note on the fly-leaf in Mr. Perkins' hand records the purchase.

159. CAMDEN (WILLIAM). Remains concerning Britain: Their Languages, Names, Surnames, etc. *Fine engraved portrait of the Author, by B. White.* Small 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed for, and Sold by Charles Harper, 1674

A fine, clean copy of this, the Seventh impression, much amended, with many rare Antiquities never before imprinted. Douce, in his "Illustrations" of King Henry VI., Part II, refers to this work, and at page 541 will be found the well-known epitaph on Richard Burbage, the Shakespearean actor, "Exit Burbage."

160. CAMDEN (WILLIAM). *Annales Rerum Anglicarum et Hibernicarum Regnante Elizabetha.* *Frontispiece portrait of Queen Elizabeth, title within woodcut border.* Thick small 8vo, full mottled calf, gilt tooled, gilt edges, by Riviere.

Amstelodami: Dan. Elzevir, 1677

This fine Elzevir edition contains the fullest account of the Earl of Southampton, the patron of Shakespeare.

161. CAMPION (EDMUND). A true report of the Disputation or rather private Conference had in the Tower of London, with Ed. Campion Jesuite, the last of August. 1581. Set downe by the Reverend learned men them selves that dealt therein. Whereunto is ioyned also a true report of the other three dayes conferences had there with the same Jesuite.

Which nowe are thought meete to be published in print by authoritie. BLACK LETTER. 4to, calf.

Imprinted at London by Christopher Barker, 1583

Good copy. Has the rare final leaf with Colophon.

Reminiscent of the infamous trial and execution of the talented Jesuit, Edmund Campion.

162. CAMUS (JOHN PETER). Admirable Events selected out of Foure Bookes, translated by S. de Verger. 8vo, old blind panelled calf.

London: Printed by Thomas Harper for William Brooks, 1639

First English translation. Contains "The Waking Man's Dream" (the Induction to "The Taming of the Shrew").

163. [CAMUS (JOHN PETER).] A True Tragical History of two illustrious Italian Families couched under the names of Alcimus and Vannoza, done into English by a person of quality. *Engraved frontispiece in four compartments.* 8vo, old sheep. London: Printed for W. Jacob, 1677

Fine copy.

The plot of this very rare volume appears to have been founded on that of "Romeo and Juliet."

164. CANE AND REED. The Stage-Players Complaint. In A pleasant Dialogue betweene Cane of the *Fortune* and Reed of the *Friers*. Deploring their sad and solitary eonditions for want of employment. *Curious woodcut portraits on title.* Small 4to, full crimson levant morocco, gilt top, by Riviere. London: Printed for Tho. Bates, 1641

Excessively Rare, but very few copies being known. For a long account of this work, see: Collier's "Rarest Books in the English Language."

165. CAPOFERRO (R.). Grand Simulaero dell' Arte e dell' uso della Seherma. *Printer's device on title, portrait, arms, and 43 fine engraved plates of fencing and duelling.* Oblong 4to, full brown levant morocco, blind tooled border, gilt edges, by Riviere.

In Siena: Appresso Saluestro Marchetti, 1610

A fine and perfect copy of this very rare book. It is referred to by Halliwell to illustrate the eight fencing terms mentioned by Shakespeare in "The Merry Wives of Windsor."

166. CAREW (RICHARD). The Survey of Cornwall. Small 4to, full calf (repaired).

London: Printed by S. S. for John Jaggard, 1602

FIRST EDITION. Mr. Holt White's ingenious note (concerning the girdle) may be supported by the following passage in Carew's "Survey of Cornwall," 1602, 4to, p. 76: the author is speaking of wrestling. "This hath also his lawes, of taking hold onely above girdle, wearing a girdle to take hold by, playing three pulles, for tryall of the mastery, &c."—Douce's Illustrations of "Much Ado about Nothing." Douce also cites the volume in his notes on "Winter's Tale."

167. CAREW (THOMAS). Poems, with a Maske [Coelum Britannicum], by Thomas Carew, Esq., One of the Gent. of the Privy-Chamber, and Sewer in Ordinary to his late Majestie. The Songs were set in Musick by Mr. Henry Lawes, Gent. of the Kings Chappell, and one of his late Majesties Private Musick. Original calf (title mounted at inner margin, a few outer margins stained). London: Printed for H. M. 1651

“A Pastoral Dialogue,” in this volume, offers some parallel in time and sentiment to the third scene in “Romeo and Juliet,” of which it has been considered an imitation. A portion of the volume is reprinted by Capell in his “School of Shakespeare.” Mentioned also in “Fresh Allusions to Shakespeare,” page 131.

168. CARTWRIGHT (WILLIAM). Comedies, Tragi-Comedies, with other Poems, by Mr. William Cartwright, late student of Christ Church in Oxford, and Proctor of the University, the Ayres and Songs Set by Mr. Henry Lawes, Servant to His Late Majesty in His Publick and Private Musick. *Portrait of Cartwright, by Lombart.* Small 8vo, original calf. London: Printed for Humphrey Moseley, 1651

FIRST EDITION. Contains the duplicate pages at the end, pp. 301-306, which are often deficient, and has the lines on “The Queen’s Return,” which are wanting in nearly all copies. The additional signatures of Commendatory verses, with printer’s notes appended, are also present in the places assigned to them. The side note to the commendatory verses of R. Staplyton is slightly shaved, the leaf being much larger than the rest of the book. Douce, in his “Illustrations” of “A Midsummer Night’s Dream” refers to this work; there is also a reference to it in “Shakespeare’s Century of Praise.”

169. [CARYLL (JOHN, LORD).] Sir Salomon; or, The Cautious Coxcombe. A Comedy. As it is Acted at His Royal Highness the Duke of York’s Theatre. Small 4to, full polished calf, gilt edges, by Lloyd and Wallis.

London: Printed for H. Herringman, 1671

FIRST EDITION. This Play is a translation from the “Ecole des Femmes” of Molière, and owned to be so, by the author, in the Epilogue. Shakespeare’s name is introduced into the Epilogue at the end.

170. [CARYLL (JOHN, LORD).] Sir Salomon; or, The Cautious Coxcomb: A Comedy. As it is Acted at His Royal Highness the Duke of York’s Theatre. Small 4to, wrappers.

London: Printed for H. Herringman, 1671

FIRST EDITION. The Epilogue mentions “Molière, the famous Shakspear of this age.”

171. CARYL (JOSEPH). Peters Pattern, or the Perfect Path to Worldly Happiness As it was delivered in a Funeral Sermon, Preached at the Interment of Mr. Hugh Peters lately

deceased. *Title within mourning border.* Small 4to, boards, calf back, lower edges untrimmed (hole in last leaf).

London: Printed in the Year 1680

Dr. Farmer's sale catalogue 3719.

172. CASTILLEJO (CHRISTOVAL). *Las Obras, Corregidas, y emendadas, por mandado del Consejo de la Santa, y General Inquisicion:* 12mo, original vellum. Anvers, 1598

Klein, the critic, queries whether *Shakespeare may not have found* the idea of presenting in the same scene assumed madness, real madness, and professional folly in Castillejo. It contains, too, a version of *Pyramus and Thisbe*.

173. CASTILLONNOIS (COUNT). *Le Parfait Courtisan, en deux Langues, respondans par deux colonnes l'une a l'autre, pour ceux qui veulent avoir l'intelligence de l'une d'icelles de la traduction de Gabriel Chapuis.* *Woodcut border around title.* Small 8vo, full russia, gilt back and sides, fore and top and bottom edges ornamentally tooled in gilt and colors. Paris, 1585

A fine copy in a handsome binding.

According to Drake ("Shakespeare and his Times") this is one of the books "Shakespeare was well acquainted with." A writer in the "Athenæum" (July 29, 1876) points out that Shakespeare found in Castillonnois the description of the famous swordsman (Peter Mount), who is alluded to in "Hamlet."

Consult, too, the "Transactions of the New Shakspeare Society," 1880-85, pages 442 and 82. (x)

174. CATALOGUS Variorum & Insignium Librorum Selectissimae Bibliothecae Reverendi Viri D. Thomae Kidner, A.M. et olim Rectoris Ecclesiae de Hitchin in Comitatu Hertfordiensi, Quorum Aucto habebitur Londini ad Insigne Capitis Regii in vico vulgariter dicto Little Britain, Februarii 6to., per Guilielmum Cooper, Bibliopolam. Small 4to, half calf, gilt edges. Little-Britain, 1676-7

This collection comprised 3 copies of "Macbeth." THE EARLIEST AUCTION SALE CATALOGUE to contain Shakespeare's plays, and one of the earliest auction catalogues.

175. CATALOGUS Variorum & Insignium Librorum Instructissimarum Bibliothecarum Doctiss. Clarissimorumq; Virorum D. Johannis Godolphin, J. U. D. et D. Oweni Phillips, A.M. . . . Quorum auctio habebitur Londini in Vico vulgodicto Westmorland Court, in St. Bartholomew's Close, Novembris, 11, per Gulielmum Cooper. 4to, half calf, gilt edges, by Lloyd, Wallis and Lloyd.

Catalogi Gratis Distribuentur: Little Britain, 1678

Shakespeare's "Poems," 1640, "Pericles," 1638, "Hamlet" and "Macbeth" were in this library.

Sig. c-ci are wanting in this copy, a duplicate of d-di having been bound in by mistake.

176. CATALOGUE. Bibliotheca Digbiana, sive Catalogus Librorum in variis Linguis Editorum, Quos post Kenelmum Digbeium eruditiss. Virum possedit Illustrissimus Georgius Comes Bristol: nuper defunctus. Accedit & alia Bibliotheca non minus Copiosa & Elegans, Horum Auctio habebitur Londini, apud Insigne Leonis Aurei ex' adverso OEnopolii, cujus Insigne Caput Reginae in Platea vulgo dicta Pater-Noster-Row, Aprilis 19. 4to, half calf, gilt top, by Lloyd, Wallis and Lloyd. London, 1680

A fine collection, consisting of the rarest works of Shakespeare, Fletcher, Shirley, Heywood, and others.

177. CATALOGUE. The General Catalogue of Books printed in England Since the Dreadful Fire of London, 1666, to the end of Trinity Term, 1680. Folio, half calf, gilt edges. London, 1680

The works of Shakespeare mentioned are "Venus and Adonis" (1675), "Antony and Cleopatra" (1677), "Hamlet" (1676), "Macbeth" (1674), "The Tempest" (1670), "Troilus and Cressida" (1679).

178. CATALOGUE. Johnson (Dr.). Catalogus Bibliotheca Harleianae, in Locus Communes distributus cum indice Auctorum. 4 vols. 8vo, half calf, uncut, by Lloyd. London, 1743-4

Dr. Johnson, who later in life was to be famous as an editor of Shakespeare, partly edited this catalogue of Lord Oxford's library. It contains 20748 lots, and is remarkable for its Shakespearean omissions. It contained none of the Shakespeare 4tos., but the folios of 1664 and 1685 are found, also the "Venus and Adonis" of 1602, and the "SONNETS" of 1609. *A very fine copy, being uncut.*

179. CATALOGUE. Bibliotheca Meadiana; sive Catalogus Librorum Richardi Mead, M.D. qui Prostabant Venales sub. Hasta, apud Samuel Baker, in Vica dicto, York Street, Covent Garden, Londini, Die Lunae, 18mo., Novembris 1754, Iterumque Die Lunae, 17 mo. Aprilis 1755. 8vo, half calf, gilt edges. [London], 1754-55

Priced in ink. Contains many Shakespearean items.

180. CATALOGUE of the Entire and Valuable Library of Martin Folkes, Esq. President of the Royal Society, &c., which will be sold by Auction by Samuel Baker, at his House in York Street, Covent Garden, to begin on Monday, February 2, 1756, and to continue for Forty days successively. 8vo, half calf, uncut. London, 1756

"King John" (2 parts), 1622, sold for £2. Shakespeare, 1st folio, sold for £3 3s.

181. CATALOGUE of a farther Part of the Stock of T. Osborne, bookseller in Gray's Inn. Half calf. 1766

In this Catalogue more than 20,000 books were offered for sale; amongst them Shakespeare, fourth folio, 1685, 12s.

182. CATALOGUE. Bibliotheca Ratcliffiana. A Catalogue of the . . . Valuable Library of John Ratcliffe, Esq. . . Which will be sold by Auction by Mr. Christie, etc. 8vo, half calf, gilt edges. [London], 1776.

Interleaved and priced in ink.

Shakespeare's Poems, 1640, sold for 6s. 6d.

183. CATALOGUE. Bibliotheca Beauclerkiana. A Catalogue of the Large and Valuable Library of the late Honourable Topham Beauclerk, F.R.S. Comprehending an Excellent Choice of Books, &c. 8vo, half calf, gilt edges, by Lloyd.

London, 1781

Priced in ink. Beauclerk's important dramatic collections were used by Dr. Johnson whilst preparing his edition of Shakespeare.

'Sir John Oldecastle,' 1600, sold for 15s. 6d.; 'Henry V.' 1608, sold for 13s.; 'Pericles,' 1630, 1s. 6d., &c.

184. CATALOGUES. Bibliotheca Croftsiana. A Catalogue of the Curious and Distinguished Library of the late Reverend and Learned Thomas Crofts, A.M. Chancellor of the Diocese of Peterborough, which will be sold by Auction by Mr. Paterson, at his Great Room, No. 6, King Street, Covent Garden, on Monday, April 7, 1783, and the forty-two following days. *Portraits.* 8vo, half calf, gilt edges. London, 1783.

Neatly priced in ink. Contains many Shakespearean items of interest.

185. CATALOGUE of the very curious and valuable Library of the late Mr. James William Dodd, of the Theatre Royal Drury Lane. Consisting of a Fine Collection of Old Plays, Old Poetry, Romances, History, Belles Lettres, &c., &c. . . Sold by Auction by Leigh and Sotheby, Booksellers, . . . York Street, Covent Garden, on Thursday, January 19, 1797, and eight following days. 8vo, half calf. 1797

This library comprised an extraordinary collection of old plays, perhaps the most extensive ever dispersed. There were 43 Shakespeare 4tos, the highest price paid being £8 15s. for 'Romeo and Juliet,' 1599.

186. CATALOGUE. Bibliotheca Farmeriana. A Catalogue of the curious, valuable, and Extensive Library, in Print and Manuscript, of the late Revd. Richard Farmer, D.D. To be sold by auction, May 7, 1798, etc. LARGE PAPER. *Two portraits of Dr. Farmer after Harding and Romney, by Ridley, and Reading, an account of Dr. Farmer in the autograph of Wm. Upcott signed.* Royal 8vo, half calf, uncut, by Lloyd, Wallis and Lloyd. London, 1798

ONE OF THE VERY FEW COPIES PRINTED ON LARGE PAPER. The volume formerly belonged to the eminent collector Upcott, who added in 1799 a large manuscript biography (4 pages 8vo) of this eminent Shakespearean commentator. With prices and buyers' names.

187. CATALOGUE. Bibliotheca Steevensiana, A Catalogue of the Library of George Steevens, Esq. Comprehending Books in Classical, Philological, Historical, Old English and General Literature; which will be sold by Auction by Mr. King on Tuesday, May 13, 1800, and ten following days. 8vo, half calf, gilt edges, by Riviere. London, 1800

Priced in ink. Steevens had a number of Shakespeare Quartos. The highest prices realized were for: "King Lear," 1608, and "Sir John Falstaff," 1602, each of which sold for £28. Charles I's. copy of the 2nd folio sold for £18 18s.

188. CATALOGUE of a most Splendid and Valuable Collection of Books, Superb Missals, Original Drawings, &c. the Genuine Property of a Gentleman of Distinguished Taste retiring into the Country; with some fine Articles of Vertu; a Beautiful Bust of Shakespeare by Roubillac, from the Chandos Painting, . . . which will be sold by Auction by Mr. Christie, April 25 (1804), etc. 8vo, half calf, uncut, by Riviere.

London, 1804

Priced in ink. Many interesting Shakespearean items were in this library.

189. CATALOGUE. Bibliotheca Reediana, a Catalogue of the Curious and Extensive Library of the late Isaac Reed, Esq. of Staple Inn, comprehending a most extraordinary Collection of Books. . . particularly relating to the English Drama and Poetry, many of them extremely scarce . . . which will be sold by Auction by Messrs. King and Lochee, at their Great Room, No. 38, King Street, Covent Garden, on Monday, Nov. 2, 1807, and 38 following days. *Portrait of Isaac Reed, and prices in MS.* 8vo, half calf (worn). London, 1807

"Hamlet, 1676, sold for £0. 8. 0; "Love's Labour Lost," 1631, £0. 9. 0; "Merry Wives," 1619, £0. 7. 6; Shakespeare 1st folio, £38. 0. 0; Shakespeare 2nd folio, £5. 0. 0.

190. CATALOGUE. GRAVE (ROBERT). A Catalogue of a very extensive Collection of Prints by Ancient and Modern Masters, containing a series of engraved British Portraits, consisting of more than five thousand different Prints; by Delaram, Hollar, Elstracke, Marshall, Vertue, Pass, &c. Part II, . . . Productions of the most celebrated Artists of the German, Dutch, Flemish, French, and English Schools, . . . collected from the Cabinets of Barnard, Rogers, Woodhouse, Musgrave, Lake, Tighe, Tyssen, Waldron, &c. Royal 8vo, half calf, gilt edges, by Riviere. [London, 1809]

Marshall's portrait of Shakespeare, 1640, sold in this sale for £1 1s.

191. CATALOGUE of the Library of the late John Duke of Roxburghe, arranged by G. and W. Nicol; which will be sold by Auction, at His Grace's late Residence in St. James' Square,

on Monday, 18th May, 1812, and the forty-one following days, at Twelve o'clock, by Robert H. Evans. 8vo, half calf, gilt edges. London, 1812

With the printed prices bound in. The library contained many of Shakespeare's works.

192. CATALOGUE. Bibliotheca Stanleiana. A splendid selection of Rare and Fine Books will be Sold by Auction by R. H. Evans, April 30, etc., 1813. 8vo, half calf, uncut, by Lloyd, Wallis and Lloyd. London, 1813

Priced in ink. Included in this sale were the first four Folios of Shakespeare, which realized £37. 15. 0; £13. 2. 0; £16. 16. 0; and £7. 9. 6. respectively.

193. CATALOGUE of the Very Select and Valuable Library of William Roscoe, which will be sold by Auction, etc. *Partly priced in ink.* 8vo, half calf, uncut. Liverpool, 1816
The First folio (title-page reprinted) sold for £21.

194. CATALOGUE. Bibliotheca Selecta. A Catalogue of the library of an eminent Collector. . . . [Mr. Midgeley] comprising a rare and rich assemblage of Old English Poetry, History, Topography, Illustrated Books, which will be sold by auction by Mr. Saunders, at his Great Room (Poet's Gallery) No. 39, Fleet Street, February 16th, 1818, and five following days. Royal 8vo, half calf, uncut. London, 1818

Shakespear first folio sold for £121. 16s.

195. CATALOGUE of the greater portion of the Library of the late Edmond Malone, Esq. 8vo, half calf, uncut. London, 1818

A very rare catalogue. Malone's collection of Shakespearean literature was of the first importance.

196. CATALOGUE. White Knights Library. Catalogue of that distinguished and celebrated Library (formed by the Marquis of Blandford), containing numerous very fine and rare specimens from the presses of Caxton, Pynson and Wynkyn de Worde, &c. 2 parts in 1 vol., half calf. London, 1819

Priced in ink. Contains many interesting Shakespearean items.

197. CATALOGUE of the Curious and Valuable Library of Amos Strettell. Sold by Auction by Mr. Evans, Feb. 29, etc. 1820. *With important items priced in pencil.* 8vo, half calf, uncut, by Lloyd, Wallis and Lloyd. London, 1820

This library contained many rarities. Among the Shakespeare items, "King Lear," 1608, fetched £15.; "Hamlet," (1607), £4. 5s.; "Venus and Adonis," 1602, £26. 5s.

198. CATALOGUE. A Catalogue of the Valuable and Extensive Miscellaneous Library, Choice Prints and Theatrical Portraits of John Philip Kemble, Esq. . . . sold by auction by Mr. Evans . . . 93 Pall Mall, on Friday, January 26, and nine following days, 1821, *names and prices in ink*. Bound up with this are the catalogue of the Furniture of J. P. Kemble, part of the catalogue of J. P. Kemble's Prints and Duplicates; Catalogue of the Theatrical Wardrobe of Chas. Kemble; Catalogue of the Furniture, Library, &c. of Chas. Kemble. 8vo, half calf, gilt top, by Lloyd. London, 1820-1837

Kemble's copy of the first folio sold for £112. 7s.; second folio, £11. 11s.; third folio, £8. 8s.; fourth, £7. 17s. The first folio was purchased by Boswell.

199. CATALOGUE of the choice, curious and Splendid London Library of George Watson, Taylor Esq. M.P. . . . part the second . . . sold by auction by Mr. Evans . . . on Monday, April 14, and seven following days. 8vo, half calf.

London, 1823

Interleaved and priced in ink, with buyers' names.

The third folio sold for £13., "Titus Andronicus," 1611, for £5. 7s. 6d.

200. CATALOGUE. Bibliotheca Boswelliana. A Catalogue of the entire Library of the late James Boswell, Esq. Sold at Auction by Mr. Sotheby. *Prices and names of buyers in ink*. 8vo, half calf, gilt edges, by Lloyd. London, 1825

The Shakespeare quartos sold as follows: "The Whole Contention," First Edition, £1. 4s. and 13s.; "Midsummer Night's Dream," 1600, £2. 1s.; "Troilus and Cressida," 1609, 13s.; "Merchant of Venice," 1600, £2. 3s.; "Sonnets," 1609, £3. 17s.; and the "First Folio," 1623, £105.

201. CATALOGUE. Bibliotheca Dramatica. A Catalogue of the entire Curious and Extensive Dramatic Library of William Barnes Rhodes. 8vo, half calf. London, 1825

Priced in ink. Contains numerous Shakespearean items; Folios and separate plays.

202. CATALOGUE of the Theatrical and miscellaneous Library of Mr. John Field, in which are contained several interesting specimens of the Early Drama; Shakespeare's Plays, the First Four Editions in Folio, etc. The whole collected with a view to forming materials for a complete History of the British Stage . . . sold by auction by Mr. Sotheby . . . on Monday, 22 of January. 8vo, half calf, uncut. 1827

Printed in ink, with buyers' names.

203. CATALOGUE. A Catalogue of the Library of George Hibbert, Esq. of Portland Place, Sold by Auction by Mr. Evans. *Portrait of Leo X. and other plates*. 8vo, half calf, uncut, by Lloyd. London, 1829

This magnificent library contained, among other rare and

fine volumes "Venus and Adonis," 1626, which sold for £1. 14s.; Shakespeare's "Poems," 1640, £6. 6s.; "Lucrece," 1655, £2. 6s.; First folio, £85. 1s.; Second folio, £13.; Third folio, with double title, £24.; Third folio, £7. 10c.; Fourth folio, £3. 9s.

204. CATALOGUE of the Valuable Library of Benjamin Heywood Bright. Containing a Most Extensive Collection of Valuable, Rare, and curious Books, in all Classes of Literature. Sold by Auction by Messrs S. Leigh Sotheby & Co. On Monday, March 3, 1845, and Eleven following Days. *With all the prices and names of purchasers inscribed in MS.* 8vo, half calf, gilt top, uncut. [London] 1845

The Shakespearean portion is most interesting.

205. CATS (JACOB). Spiegel van den Ouden ende Nieuwen Tijd, van nieuwe oversien, vermeerdert, en verbeterd. *Frontispiece and numerous engravings.* 4to, full polished calf, gilt edges, by Trautz-Bauzonnet.

Tot Dordrecht: Ghedruckt by Hendrick van Esch, 1635

Fine copy. Certain of these engravings were used by Halliwell-Phillipps to illustrate Shakespeare's "The Taming of the Shrew."

206. CAVENDISH (GEORGE, Biographer of Cardinal Wolsey). Thomas Wolsey Caraman, intituled St. Cicelio, trans Tiberim. Chancellor of England. His Lyfe & death by George Cavendish. Manuscript of the Tudor period. Written on 52 leaves. Folio, original vellum. [XVI Century]

AN EXTREMELY RARE MANUSCRIPT VELLUM.

Shakespeare must frequently have consulted this or some other contemporary manuscript copy, as it was not printed (and then very imperfectly) until 1641. This is particularly pointed out by Douce in his "Illustrations" of "King Henry VIII." In 1825 Singer (the Shakespearean commentator) issued a new edition with notes.

207. CAWDRAY (ROBERT). A Treasurie or Store-house of Similies: Both pleasaunt, delightful, and profitable, for all estates of men in generall. 4to, full mottled calf, gilt edges, by Riviere. London: Printed by Tho. Creede, 1600

FIRST EDITION. RARE.

A long quotation is made from this volume by Halliwell-Phillipps in his edition of "Romeo and Juliet"; but he only possessed an imperfect copy.

208. CENSURE of the Rota (The). On Mr. Driden's Conquest of Granada. Small 4to, half red levant morocco, gilt edges. Oxford, 1673

FIRST EDITION. Three direct references to *Shakespeare* occur in this volume at pages 7, 9 and 13.

IRELAND'S COPY, EXTRA-ILLUSTRATED.

209. CHALMERS (GEORGE). An Apology for the Believers in the Shakespeare Papers which were exhibited in Norfolk Street. 8vo, boards, calf back.

London: Printed for Thomas Egerton, 1797

AN INTENSELY INTERESTING COPY, having belonged to the forger of the *Shakespeare Papers*—W. H. Ireland. ON THE FLY-LEAF IS HIS AUTOGRAPH SIGNATURE, together with AN EXAMPLE OF HIS FORGERIES. He has extra-illustrated this copy with 25 portraits of persons mentioned in the book, viz.:—Mary Queen of Scots, Queen Elizabeth, Sir Walter Raleigh, Francis Drake, &c., &c.

210. CHAUCER (GEOFFREY). *Workes*, newly printed, with divers addicions, &c., with the siege and destruction of the Worthie Citie of Thebes, by Ihon Lidgate. *With arms of Chaucer on title, woodcuts, and Genealogical titles.* Folio, original calf.

[Colophon] Imprinted at London by Ihon Kyngston for Ihon Wight, 1561

Complete Folio Edition. Printed in Black Letter.

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."

211. CHAUCER (GEOFFREY). Works, compared with the Former Editions and many valuable MSS. Out of which, Three Tales are added which were never before Printed, by John Urry, Together with a Glossary. *Portrait of Chaucer by Vertue and many curious illustrations.* Folio, half brown levant morocco, gilt top, uncut.

London: Printed for Bernard Lintot, 1721

LARGE PAPER COPY, one of only 250 copies printed, in exceptional state, being entirely uncut.

Cited by Douce in his Illustrations of "King Henry IV.," Part II. This is the first edition in which the author's "Tale of Gamelyn" is printed, which is considered to be the foundation story of "As You Like It."

Consult Dr. Furness's note on "As You Like It," pages 310-316.

212. [CHETTLE (HENRY).] The Tragedy of Hoffmann, or, A Revenge for a Father, As it hath bin divers times acted with great applause, at the Phoenix in Drury Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by I. N., for Hugh Perry, 1631

FIRST EDITION. EXTREMELY RARE. Cited by Steevens in his notes on "Romeo and Juliet"; by Ritson on "Hamlet"

(the character of Lueibella in this play bears a strong resemblance to Ophelia); and by Dyce on "The Tempest" (although not printed till 1631, this is an earlier play than "The Tempest").

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

213. CHETWIND (J.). *Anthologia Historica, Containing fourteen Centuries of Memorable Passages and Remarkable Occurrents.* Small 8vo, scored calf.

London: Printed by J. R. for P. C., 1674

FIRST EDITION. Cited by Douce in his "Illustrations" of "Hamlet."

214. CHILLINGWORTH (WILLIAM). *The Religion of Protestants a Safe Way to Salvation. Or, An Answer to a booke entitled Mercy and Truth, or, Charity maintained by Catholiques, which pretends to prove the Contrary.* Folio, contemporary calf, contemporary signatures on title.

Oxford: Printed by Leonard Lichfield, 1638

Crisp copy of the FIRST EDITION. Contains several allusions to Shakespeare, one of them being a reference to "King Henry IV."

215. CIBBER (COLLEY). *An Apology for the Life of Mr. The Cibber, Comedian, being a Proper Sequel to the Apology for the Life of Mr. Colley Cibber, Comedian; with an Historical view of the Stage to the Present Year, supposed to be written by himself.* 12mo, half calf, gilt edges (one leaf damaged).

Dublin, 1741

An interesting volume, containing numerous references to Shakespeare and his plays. A Latin quotation of two lines from the character of Pistol, in "Henry IV," occurs on page 27, and a cast for "Othello" on page 45. The excellence of Betterton in the characters of Hotspur, Brutus, Cassius and Othello is commented upon on pages 48 and 49.

216. CIBBER (COLLEY). *The Lives of the Poets of Great Britain and Ireland, to the Time of Dean Swift.* Compiled from ample materials scattered in a variety of Books. 5 vols. small 8vo, full polished calf.

London: Printed for R. Griffiths, 1753

Fine copy of the First Edition.

"*The compiler of 'Lives of the Poets' was the first to relate the story that SHAKESPEARE'S original connection with the playhouse was as holder of horses of visitors outside the doors.*" See, too, Halliwell's "Illustrations of the Life of Shakespeare."

217. CINTHIO (GIRALDI). *Hecatommithi, ovvero Cento Novelle.* 2 vols. old straight-grain crimson morocco, gilt, gilt edges.

Venetia: Fabio & Fratelli, 1580

A beautiful copy. Langbaine, in his notes on "Othello," speaks of the great rarity of Cinthio even in his day (1691).

"*I venture to hint the name of Cinthio, as the probable author of the stories on which The Tempest and Love's Labours*

Lost are founded.—Hunter, “New Illustrations to Shakespeare.”

Douce says that Shakespeare found the plot of “Measure for Measure” in Cinthio; so do both Mr. Hazlitt and Langbaine.

“The Merry Wives of Windsor” is also, according to Langbaine, partly derived from Cinthio.

Dryden found the plot of “Romeo and Juliet” in this author.

Shakespeare undoubtedly found the plot of “Othello” in Cinthia; that portion of it is reprinted by Mr. Hazlitt in his “Shakespeare’s Library.” For further information consult the critics Pope, Theobald, Farmer, Knight and Collier.

A portion is reprinted in Capell’s “School of Shakespeare.” Capell’s “Catalogue of Shakesperiana,” No. 162.

218. CINTHIO (GIRALDI). *Epitia Tragedia di M. Gio. Battista Giraldi Cinthio, nobile Ferrarese. Portrait of the author on verso of title.* Small 8vo, full mottled calf, gilt edges on the rough.

In Venetia: Appresso Giulio Cesare Cagnacini, 1583

FINE COPY, with the final leaf bearing the device of the printer, and his imprint.

“A play on the story that was afterwards dramatized by Shakespeare in ‘Measure for Measure.’”—Halliwell-Phillipps’s “Shakespearean Rarities,” No. 91.

Mr. Lee remarks: “Cinthio made the perilous story of ‘Measure for Measure’ the subject not only of a Romance, but of a tragedy called ‘*Epitia*.’ Before Shakespeare wrote his play Cinthio’s romance had been twice rendered into English by George Whetstone.”

219. CLAMORGAN (JEAN DE). *La Chasse du Loup, Necessaire a la Maison Rustique. En laquelle est contenue le nature des Loups, & la maniere de les prendre, tant par chiens, filets, pieges, qu’autres instruments. Numerous woodcuts.* Small 4to, full mottled calf, gilt edges, by Riviere.

A Paris, 1602

A MOST RARE VOLUME relative to wolf-hunting. “Howel in his ‘Vocabulary,’ sect. XXXV., seems to have mistaken the tun or net into which the birds were driven, for the stalking bull itself. Sometimes, as in hunting the wolf, an artificial bush and a wooden screen were used to stalk with. See the illustrations to Clamorgan, *Chasse du loup*.”—Douce’s “Illustrations” of “Much Ado About Nothing.”

220. CLAVELL (JOHN). *A Recantation of an Ill Led Life: or a Discoverie of the High-way Law, with vehement Disswasions to all (in that kind) Offenders, as also many cautilous Admonitions and full Instructions, how to know, shunne, and apprehend a Thiefe.* Small 4to, half brown levant morocco, gilt edges.

London: Printed by A. M., for Richard Meighen, 1634

A rare Shakespearean volume. Contains an account of a robbery at Gadshill (*King Henry IV*). There was a copy in Halliwell’s sale catalogue.

221. CLEVELAND (JOHN). Clievelandi Vindiciate: or, Clieveland's Genuine Poems, Orations, Epistles, &c. Purged from the many False and Spurious Ones which had usurped his Name, And from innumerable Errours and Corruptions in the True Copies. To which are added many never Printed before, with an account of the Author's Life. Published according to the Author's own Copies. *Brilliant portrait of the author.* Small 8vo, contemporary calf (worn).

London: Printed for Robert Harford, 1677

See "Fresh Allusions to Shakespeare," p. 154.

222. CLEVELAND (JOHN). The Works of Mr. John Cleveland, Containing his Poems, Orations, Epistles, Collected into One Volume, With the Life of the Author. *Engraved portrait.* 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed by R. Holt, for Obadiah Blaggrave, 1687

THE FIRST AND BEST COLLECTED EDITION. Warton, in his "History of English Poetry," says that Cleveland "was evidently well acquainted with Shakespeare's works," and quotes from the present work to show Warton's familiarity with "Henry IV," and other plays by Shakespeare. Consult, too, "Fresh Allusions to Shakespeare," p. 154.

223. CLIFFORD (M.). Notes upon Mr. Dryden's Poems, in Four Letters; by M. Clifford, late Master of the Charter House, London, to which are annexed some Reflections upon the Hind and Panther, by another hand. Small 4to, half calf, gilt edes, by Riviere. London: Printed in the Year, 1687

Contains numerous Shakespearean allusions.

224. COCKERAM (H.). The English Dictionary: or an Interpreter of Hard English Words. 12mo, full mottled calf, gilt tooled back and borders, gilt edges, by Lloyd.

Cited by Malone in his edition of "Maebeth." London, 1655

225. COGHAN (THOMAS). The Haven of Health. Chiefly gathered for the comfort of Students, and consequently of all those that have a care of their health. Small 4to, original calf. London: Anne Griffin, 1636

Cited by Holt White, in his notes on the "Winter's Tale." Douce, too, in his "Illustrations" of "The Merry Wives of Windsor," mentions the volume and quotes from it the long and most interesting recipe for making aqua vitæ from strong ale, strong wine, annise seed and liquorice.

226. COKE (LORD). Speech and Charge [at Norwich Assises], with a Discoverie of the Abuses and Corruption of Officers. Small 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed for Christopher Purfett, 1607

The entry referring to plays will be found on H 2 obverse,

and reads as follows: "*The abuse of stage players, wherewith I find the countrey much troubled, may easily be reformed. They having no commission to play in any place without leave; and therefore, if by your willingnesse they be not entertained you may soone be rid of them.*"

227. COLD YEARE (THE), 1614. A deepe Snow, in which Men and Cattell have perished, to the generall losse of Farmers, Grasiere, Husbandmen and all sorts of people in the Countrey; and no lesse hurtfull to Citizens. Written Dialogue-wise, in a plaine familiar talke betweene a London Shop-keeper and a North Country-man. *Curious woodcut on title.* Small 4to, full sprinkled calf, gilt edges, by F. Bedford.

Imprint cut away [1614]

THIS IS AN EXCESSIVELY RARE VOLUME QUITE UNKNOWN TO LOWNDES. It is reprinted in "*Miscellanea Antiqua Anglicana.*"

Cited by Douce, in his "*Illustrations*" of "*Romeo and Juliet.*"

228. COLES (E.). English Dictionary. 8vo, half old calf, rebacked. London: Printed for Samuel Crouch, 1676

Cited by Hunter in his "*New Illustrations*" of "*Othello,*" and by Dyce and Halliwell-Phillips in their editions of "*Romeo and Juliet.*"

229. COLLIER (JEREMY). A Short View of the Immortality and Profaneness of the English Stage, together with the Sense of Antiquity upon this Argument. 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed for S. Keble, 1698

FIRST EDITION. Fine copy. In addition to much information about Shakespeare, these publications of Collier contain very curious references to Sir John Falstaff.

230. COLLIER (JEREMY). A Defence of the Short View of the Profaneness and Immorality of the English Stage &c. Being a Reply to Mr. Congreve's Amendments &c. &c. to the Vindication of the Author of the Relapse. 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed for S. Keble, 1699

FINE COPY OF THE FIRST EDITION. Scarce.

231. COLYNET (ANTONY). The True History of the Civill Warres of France, betweene the French King Henry the 4 and the Leaguers, Gathered from the yere of our Lord 1585 untill this present October 1591. *Title within woodcut border.* Black Letter. Small 4to, old calf.

Printed at London for Thomas Woodecock, 1591

The best contemporary account of these troubles which Shakespeare has immortalized in "*Love's Labours Lost.*" (Consult Malone's notes on this play.)

232. COMENIUS (J. A.). *Janua Aurea Reserata Quatuor Linguarum, sive Compendiosa Methodus Latinam, Germanicam, Gallicam et Italicam, cum quadruplici indici, à Nath. Dhuez.* Small 8vo, full mottled calf, gilt edges, by Lloyd.

Lugd. Bat.: Ex Officina Elseviriorum, 1640

Cited by Staunton in his edition of "Macbeth."

233. COMENIUS (J. A.). *Orbis Sensualium Pictus Quadrilinguis Emendatus. Pictura & Nomenclatura, Germanica, Latina, Italica, et Gallica, &c. Numerous curious woodcuts.* Thick 8vo, original boards. Noribergae, 1707

Douce cites this volume in his notes on "As You Like It," and "Measure for Measure." He reproduces one of the illustrations.

Halliwell-Phillipps, too, in his edition of "As You Like It," reproduces another of the illustrations.

234. COMMINES. *The Historie of Philip de Commines Knight, Lord of Argenton. Elaborate woodcut title.* Folio, half old vellum. Imprinted at London by Ar. Hatfield, 1601

"Malone (in his notes on *The Tempest*) thinks it not improbable that 'our poet' had in his thoughts Dent's trans. of the *History of Philip de Commines, where an account is given of Alphonso or Alonzo of Naples, and his son Ferdinand, when they were assailed by Charles VIII. of France. A reference is also made to 'Cardinal Ascoigne, brother to the Duke of Milan and Prospero Calonne;' and a little lower down on the same page there is mention of 'Lord Galcot of Mirandala.' 'Did not,' asks Malone, 'these personages suggest the names of Prospero and (by contraction) Miranda? Prospero, however, had before been introduced into 'Every Man in His Humour,' and was, indeed the name of a riding-master in London in Shakespeare's time, who was probably a Neapolitan.'*"

235. COMPTE (LES) du Monde Adventureux par A.D.S.D. *Vignette title.* Small 8vo, full crushed citron levant morocco, gilt tooled on back and inside borders, with ornament on either cover, gilt edges, by Trautz-Bauzonnet. Paris, 1555

FIRST EDITION. Contains nineteen adventures by Masuccio. Douce cites this scarce little volume in his "Illustrations of Shakespeare," p. 545.

236. CONCEITS, Clinches, Flashes, and Whimzies: a Jest Book of the 17th Century, edited by J. O. Halliwell. 4to, half morocco, uncut. London, 1860

At page 30 is the curious jest about Shakespeare, reprinted from the unique original by J. O. Halliwell. Only 26 copies were printed for presents to the editor's friends.

237. CONTENARO (GASPER). *The Commonwealth and Government of Venice.* Translated out of Italian into English, by Lewes Lewkenor Esquire, With sundry other Collections, annexed by the Translator for the more clear and exact satisfaction of the Reader, with a short Chronicle in the end, of the lives and raignes of the Venetian Dukes, from the very

beginning of the Citie. *Frontispiece*. Small 4to, full polished calf, gilt edges, by Aitken.

London: Imprinted by Iohn Windet for Edmund Mattes, 1599

FIRST EDITION. Malone, in his edition of "Othello," remarks: "I have no doubt that Shakespeare, before he wrote this play, read 'The Commonwealth and Government of Venice,' translated from the Italian by Lewes Lewkenor, and printed in 4to, 1599." Staunton also cites this work in his notes on "Othello."

238. COOK (JOHN, of Gray's Inn). King Charl's his Case: or, an Appeal to all Rational Men, concerning his Tryal at the High Court of Justice; being for the most part that which was intended to have been delivered at the Bar if the King had pleaded to the Charge and put himself upon a fair Tryal, with an additional opinion concerning the Death of King James, the loss of Rochel and the Blood of Ireland. Small 4to, full sprinkled calf, uncut.

London: Printed by Peter Cole, 1649

Cooke in this excessively rare pamphlet complains that King Charles did not study Scripture half so much as he did Ben Jonson or SHAKESPEARE. The present is a most remarkable copy, being UN CUT, and perhaps unique in this state..

239. COOKE (J.). Mellificium Chirurgiae: or, the Marrow of Chirurgery. An Anatomical Treatise, &c. *Portrait of the Author by R. White, and numerous illustrations*. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by T. Hodgkin, for William Marshall, 1685

Cited by Hunter in his "New Illustrations" of "Much Ado About Nothing."

240. COOPER (THOMAS). Thesaurus Linguae Romanae & Brittanicae. Accessit Dictionarium Historicum & poeticum propria vocabula Virorum, Mulierum, Sectarum, &c. Folio, old calf, rebaked.

Impressum Londini, 1584

Drake ("Shakespeare and his Times") says that this was "the dictionary used by Shakespeare" (Vol. 1, pp. 26, 27). Douce is of the same opinion (consult his "Illustrations" of "Love's Labour Lost").

Capell's "Catalogue of Shakesperiana," No. 53.

241. CORNEY (BOLTON). The Sonnets of William Shakspere, a critical Disquisition suggested by a Recent Discovery. 8vo, green straight-grain morocco, gilt top, with the original wrappers bound in. [London, 1862]

Privately printed. J. Payne Collier's copy, with his autograph signature on the wrapper. An autograph letter and portrait of Collier is inserted.

242. CORNEY (BOLTON). An Argument on the Assumed Birthday of Shakespeare. 8vo, half calf, original wrappers bound in. [London, 1864]

Private impression. J. Payne Collier's copy, with his signature on front wrapper.

SECOND SESSION

Wednesday Evening, February 13, 1918, at 8:15 o'clock

LOTS 243-485

243. CORROZET (G.). Hecatographie. C'est à dire les descriptions de cent figures & hystoires, contenant plusieurs appophthegmes, proverbes, sentences & dictiz tant des anciens, que des modernes. *Numerous woodcuts, and title within woodcut border.* Small 8vo, full mottled calf, gilt edges, by Lloyd. A Paris: chez Denys Ianot, 1543

Green ("Shakespeare and the Emblem Writers") makes many quotations from this volume in illustration of Shakespeare's plays; he also reproduces some of the illustrations.

244. CORROZET (G.). Les Propos Memorables des Nobles & illustres homes de la Chrestienté. *Title within woodcut border.* Small 8vo, half calf, gilt edges.

Paris: Par Nicolas Botons [1556]

Cited by Douce in his "Illustrations" of Merchant of Venice. It contains the "Bond Story" ("Merchant of Venice"). HALLIWELL-PHILLIPPS CONSIDERED THIS VOLUME SO IMPORTANT THAT HE TRANSLATED THE SHAKESPEAREAN PORTION OF IT.

245. CORTE (GIROLAMO DALLA). L'Istoria di Verona, Divisa in Due Parti, et in XXII libri, Nella quale non solo a pieno si contengono le cosi pertinenti alla detta Citta, ma molte altre ancora si toccano, che alle altre Citta, & luoghi circinvicini si aspettano. 2 vols. small 4to, full mottled calf, gilt edges, by Riviere.

Verona: Nella Stamparia di Girolamo Discepolo, 1596

Cited by the various editors of Shakespeare in their notes on "Romeo and Juliet," as it contains their story related by Corte, circumstantially, as a true event.

Consult the New Shakspeare Society's edition of "Romeus and Juliet," 1875.

246. COTGRAVE (JOHN). The English Treasury of Wit and Language, collected out of the most and best of our English Dramatick Poems, methodically digested into Commonplaces for Generall Use. 8vo, full blue levant morocco, gilt edges, by Ramage.

London: Printed for Humphrey Moseley, 1655

FIRST EDITION. Halliwell had a copy, which he thus described: "This little volume contains numerous extracts from the Works of Shakespeare, some with textual variations."

247. COTGRAVE (JOHN). The English Treasury of Wit and Language, Collected Out of the most, and best of our English Drammatick Poems. Methodically digested into Common Places for General Use. 8vo, full brown morocco, red under gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1655

FIRST EDITION. Fine copy of this highly valuable volume, containing extracts from nearly all the dramatists, including a great many from Shakespeare. With the Henry Cunliffe bookplate.

248. COTGRAVE (RANDLE). A French-English Dictionary, with another in English and French, whereunto are newly added the Animadversions and Supplements, &c., of James Howell Esquire. Folio, full mottled calf, gilt edges, by Riviere. London: Printed by W. H., for M. M. T. C., 1650

Cited by Douce, who describes it as the best repertory of old French extant, in his Illustrations of "Measure for Measure," "Love's Labour's Lost," and "King Henry IV.," Parts I and II.

249. COURRIER Facetieux (Le), ou Recueil des Meilleurs Rencontres de ce Temps. *Engraved frontispiece*. Small 8vo, full crimson levant morocco, gilt edges, by Cuzin. Lyon, 1668

Choice copy. Cited by Douce in his Illustrations of "The Merchant of Venice." It contains the "Bond Story" ("Merchant of Venice").

With the Harry Vane Milbank bookplate, and the Milbank arms impressed in gilt on sides.

250. COUSTEAU (PIERRE). Pegma, Cum narrationibus philosophicis. By Petri Costalii. *Engraved title and numerous woodcuts*. 8vo, full brown morocco, gilt edges on the rough. Lugduni, Apud Matthiam Bonhomme, 1555

Referred to in Green's "Shakespeare and the Emblem Writers," pages 209, 283, and 442. One of the wood engravings is reproduced.

251. COUSTEAU (PIERRE). Le Pegme, avec les Narrations Philosophiques, Mis de Latin en Francoys par Lanteaume de Romieu Gentilhome d'Arles. *Engraved title and numerous woodcuts, each page printed within woodcut border*. Small 8vo, full blue morocco, gilt edges.

A Lyon: Par Macé Bonhomme, 1560

Referred to in Green's "Shakespeare and the Emblem Writers," pages 209, 271, 283, and 442. One of the wood engravings is reproduced.

252. COWELL (JOHN). The Interpreter, containing the genuine Signification of such obscure Words and Terms Used either in the Common or Statute Lawes of this Realm. Enlarged and with Appendix containing the ancient Names of

Places here in England, by Tho. Manley. Folio, full mottled calf, gilt tooled, gilt edges, by Riviere. London, 1672

A notable work, which had a proclamation issued against it, and was called in, in 1610. Very fine copy.

Consult Halliwell-Phillipps's "Outlines of the Life of Shakespeare," Vol. II, page 367.

253. COWLEY (ABRAHAM). Poems: Miscellanies, The Mistress, or, Love Verses. Pindarique Odes, & Davideis, or, a Sacred Poem of the Troubles of David. Folio, full mottled calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1656

FIRST COLLECTED EDITION. Fine copy.

The preface contains most curious references to the collected work of Shakespeare, Fletcher, and Jonson (Cowley spells it Johnson).

254. CROMWELL. Oliverian Acts, being 26 Acts of Parliament passed between 17th day of September 1656 and 26th day of June following, also 2 HUMBLE PETITIONS TO THE LORD PROTECTOR, & a BOOK OF VALUES of Merchandize imported, according to which, Excize is to be paid by the First Buyer. Black Letter. Small folio, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed by Henry Hills and John Field, 1657

Cited by Donce in his Illustrations of "Merry Wives of Windsor" and "Measure for Measure."

255. CROWNE (JOHN). Thyestes, a Tragedy acted at the Theatre-Royal, by their Majesties Servants. 4to, full mottled calf, gilt edges.

London: Printed for R. Bently and M. Magnes, 1681

FIRST EDITION. The editor of "Shakespeare's Centurie of Prayse" remarks: "Crowne was evidently a great admirer of Shakespere. In the Prologue to his 'Thyestes, a Tragedy,' 1681, he says, to spite the critics:

*"You upstart Sectaries of witt cry down
What has for twenty ages had renown.
The world will ask (in scorn of your dispraise)
Where was your wit, Sirs, before Shakespears days?
No matter where, we'l say y'have excellent sence,
If you will please to let us get your pence.
We like the Pope regard not much your praise,
He tickets sells for Heaven, and we for Plays."*

256. D'AMBOISE (ADRIAN). Discours ou Traicte des Devises. Ou est mise la Raison et difference des Emblemes Enigmes, Sentences & autres. Pris & compilé des cahiers de feu Messire Francois d'Amboise Chevalier. 12mo, full mottled calf, gilt edges on the rough, by Lloyd.

A Paris: Chez Rolet Bovtonne, 1620

Fine copy. Contains the final leaf "Extraict du Priuilege du Roy." This and the following volume form a sequel to Paradin's "Devises Heroiques." See post.

257. D'AMBOISE (ADRIAN). *Devises Royales. Engraved title, and vignettes in the text.* 12mo, full mottled calf, gilt edges, by Lloyd. A Paris: Chez Rolet Boutonne, 1621

258. DANIEL (SAMUEL). The worthy Tract of Paulus Jovius, containing a discourse of rare inventions both militarie and amorous called *Impress*, whereunto is added a preface, etc. by Samuel Daniel, late student in Oxenforde. Small 8vo, full old calf. London: Printed for Simon Waterson, 1585

THE EXTREMELY RARE FIRST EDITION, AND THE EARLIEST PUBLISHED WORK OF DANIEL.

Used by Halliwell-Phillipps to illustrate *Impress* in Shakespeare's "Hamlet." Mr. Payne Collier, in his "Bibliographical Catalogue," gives a long account of this volume, and remarks: "*This is chiefly remarkable as being Daniel's earliest known work; he was at this date in his 23rd year. . . . Besides the translation from Paulus Jovius there is a good deal of original matter, contributed chiefly by Daniel. . . . A copy of Daniel's translation is extremely rare.*"

The Heber copy.

259. DANIEL (SAMUEL). A Panegyrike Congratvlorie delivered to the Kings Most Excellent Maiestie at Bvrleigh Harrington in Rvotlandshire, by Samvel Daniel; also Certaine Epistles, with a Defence of Ryme heretofore written, and now published by the Avthor, Carmen amat, quisquis carmine digna gerit. 8vo, full brown morocco, gilt edges, by Charles Lewis. At London: Imprinted for Edward Blount, 1603

Large and fine copy of very rare Second Edition, with the rare blank leaves A1, B8, D8 and E4.

At signature E will be found Daniel's famous eulogy of Lord Southampton (which is partly reprinted in Mr. Lee's "Life of Shakespeare") "To Henry Wriothesly, Erle of Southampton."

260. DANIEL (SAMUEL). The Civile Wares betweene the Howses of Lancaster and Yorke corrected and continued. *Engraved title, with portrait of the author, by Cockson.* Small 4to, old calf, blind tooled sides.

Printed at London by Simon Watersonne, 1609

FIRST COMPLETE EDITION. EXTREMELY RARE. This edition contains numerous corrections from the previous issues, and as Daniel was a most conscientious writer, his corrections were always for the better. Some of the alterations in this edition were obviously suggested by a perusal of Shakespeare's "Richard II."

261. DA PORTO (LUIGI). *Giulietta et Romeo. Novelle. Traduction Preface et Notes par Henry Cochin.* 8vo. 2 fine plates (one a portrait of Juliet according to Cochin), and woodcuts. 8vo, boards, with the original wrapper bound in, uncut.

Paris, 1879

PRESENTATION COPY with the translator's autograph inscrip-

tion (signed) to Ph. Gille written upon the fly-leaf together with an autograph letter signed from Henry Cochin to a friend.

This is a very interesting work. It contains a long preface by Cochin in which Shakespeare's "Romeo and Juliet" is discussed.

262. DARREL (JOHN). A Detection of that Sinful, Shamful Lying and Ridiculous Discours of Samuel Harshnet, entituled A Discoverie of the Fraudulent Practises of John Darrell (in the matter of the Bewitching of Wm. Somers of Nottingham, &c). 8vo, half calf, gilt edges, by Riviere.

No place or printer's name, 1600

The signatures are very irregular, but the volume is quite perfect.

263. DARREL (JOHN). A True Narrative of the Strange and Grevous Vexation of the Devil, of seven persons in Lancashire, and William Somers of Nottingham, wherein the Doctrine of Possession and Dispossession of Demoniakes out of the word of God is particularly applied unto Somers and the rest of the persons, controverted: together with the use we are to make of these works of God. Small 4to, half calf, gilt edges, by Riviere (headlines cut into).

No place or printer's name, 1600

This volume is most rare, having been SURREPTITIOUSLY PRINTED. Neither place nor printer is given.

For an account of Shakespeare's references to these impostures, consult the exhaustive description given of them and of Darrell by Hunter in his "New Illustrations" of "Twelfth Night," pages 380, 390.

264. [D'AUBRINCOURT (SIEUR).] Histoire Generale des Larrons, contenant les Vols, Massacres, Assassinats, &c. Small 8vo, original vellum (hole in title, and contemporary writing on same). Lyon, 1664

A scarce and curious work. It has the separate titles to parts 2 and 3.

Cited by Douce in his "Illustrations of Shakspeare," page 546.

265. DAVENANT (SIR WILLIAM). The Tragedy of Albovine, King of the Lombards. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed by R. M., 1629

FIRST EDITION of his first play. Cited by Malone in his edition of "Othello."

266. DAVENANT (SIR WILLIAM). The Cruell Brother; A Tragedy, As it was performed, at the private House in the Black-Fryers: By His Majestie's Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Imprinted by A. M. for Iohn Waterson, 1630

FIRST EDITION. Cited by Steevens in his edition of "Othello." Bridgewater duplicate, with stamp on verso of title.

267. DAVENANT (SIR WILLIAM). *The Just Italian*. Lately presented in the private house of Blacke Friers. 4to, full sprinkled calf, gilt edges on the rough.

London: Printed by Thomas Harper for Iohn Waterson, 1630

FIRST EDITION. Cited by Steevens in his notes on "Othello." Malone reprinted Carew's verses which mention the Red Bull Theatre.

268. DAVENANT (SIR WILLIAM). *Madagascar; with other Poems*. Small 12mo, old calf.

London: Printed by John Haviland, 1638

FIRST EDITION. At page 37 is the Ode: "*In Remembrance of Master William Shakespeare.*"

Consult Halliwell-Phillipps's "*Outlines of the Life of Shakespeare*" (The Davenant Scandal).

269. DAVENANT (SIR WILLIAM). *Gondibert: An Heroick Poem*. Small 4to, half calf.

London: Printed by Tho. Newcomb for John Holden, 1651

FIRST EDITION. Good, crisp copy. Cited by Hunter in his "*New Illustrations*" of "*Romeo and Juliet.*" Contains commendatory verses by Edmund Waller and Abraham Cowley "*To Sir Will. Davenant upon his two first books of Gondibert, finished before his voyage to America.*"

270. DAVENANT (SIR WILLIAM). *The First Day's Entertainment at Rutland-House, by Declamations and Musick! After the Manner of the Ancients, by Sir W. D.* Small 12mo, red levant morocco, gilt edges, by Riviere.

London, 1657

FIRST EDITION. An account of this little volume will be found in Mr. Hazlitt's "*Shakespeare Himself and his Work*" (p. 252). Perhaps the rarest of Davenant's works. Unknown to Lowndes.

271. DAVENANT (SIR WILLIAM). *Works, consisting of those which were formerly Printed, and those which he designed for the Press: Now published out of the Authors Originall Copies. Portrait of the Author by Faithorne*. Folio, contemporary calf.

London: Printed by T. N. for Henry Herringman, 1673

FIRST EDITION. There is a tradition that Davenant was the natural son of Shakespeare; he was certainly his godson.

Consult, too, "*Fresh Allusions to Shakspeare,*" page 233.

272. DAVIES (SIR JOHN). *Nosce Teipsum*. This Oracle expounded in two Elegies written by Sir John Davis Whereunto is added Hymnes of Astraea in Acrosticke Verse. Small 8vo, full crimson morocco, gilt edges, by Riviere.

London: Printed by George Purslowe, for Richard Hawkins, 1619-1618

VERY FINE COPY. The 8vo edition of "*Nosce Teipsum,*"

1619, appears to be a FAR RARER EDITION than those of 1599 or 1622. Within a long series of years, ONLY ONE OTHER COPY HAS OCCURRED FOR SALE. The present copy contains the blank leaves A1 and F4. The British Museum only possesses the "Hymnes of Astraea," which is only a portion of this volume.

273. DAVIES (SIR JOHN). *Nosce Teipsum*. This Oracle expounded in two Elegies, (1) Of Humane Knowledge, (2) Of the Soule of Man, and the immortalitie thereof; Hymnes of Astraea in Acrosticke Verse; Orchestra, or a Poeme of Dauncing, in a Dialogue betweene Penelope and one of her Wooers. Not finished. Small 8vo, full brown straight-grain morocco, gilt edges, by Winstanley.

London: Printed by Augustine Mathewes, for Richard Hawkins, 1622

FIRST COLLECTED EDITION.

The "Hymnes of Astraea" and the "Orchestra" have each a separate title. A portion of "Orchestra" is reprinted by Dr. Furness in his edition of "Romeo and Juliet," and there is a copy in the Capell collection of Shakespeareana at Cambridge. *The present fine copy was the Corser.*

274. DAVIES (THOMAS, Biographer of Garrick). Holograph Letter Signed, 2½ pages, 4to. London, May 16th, 1769. To Granger (the historian).

" . . . It is not enough to say of Philip Massinger that he was a Poet of considerable eminence. His style is equal to that of any of our old Poets if not superior, especially in Tragedy. His Characters are well drawn and properly discriminated, his sentiments are full of energy and poetic vigour—his plots are like those of Shakespeare, taken chiefly from Novels and Histories. He is not so inflated as Ben Jonson nor so unequal as Beaumont and Fletcher. He is certainly inferior to Shakespeare. . . ." &c., &c.

Davies was a Shakespearean Critic and an acquaintance of Dr. Johnson.

275. DEACON (JOHN) AND WALKER (JOHN). Dialogicall Discourses of Spirits and Divels. Declaring their proper essence, natures, dispositions, and operations; etc. Londini, Impensis Geor. Bishop, 1601.—A SUMMARIE ANSWERE to all the Material Points in any of MASTER DAREL his bookes. More Especiallie to That One Booke of His, Intituled, the Doctrine of the Possession and Dispossession of Demoniaks out of the word of God. Londini, Impensis Geor. Bishop, 1601—2 vols. in 1. Small 4to, full sprinkled calf. Londini, 1601

For an account of Shakespeare's referenes to these impostures see the long account in Hunter's "New Illustrations of Shakespeare" ("Twelfth Night"), pages 380-390.

276. DE BRIEUX. *Les Origines de quelques Coutumes Anciennes, et de Plusieurs Façons de Parler Triviales.* 12mo, full crimson levant morocco, gilt over marbled edges, by Thibaron-Joly. Caen, Chez Jean Cavelier, 1672

FINE COPY.

"*Dr. Johnson has noticed the frequent allusions in this play to the king's intemperance, a failing that seems to have been too common among the Danish sovereigns as well as their subjects. A lively French traveller being asked what he had seen in Denmark, replied 'rien de singulier, sinon qu'on y chante tous les jours, le roy boit;' alluding to the French mode of celebrating Twelfth-day. See De Brieux, 'Origines de quelques coutumes,' p. 56.*"—Douco's "Illustrations" of "Hamlet."

With the bookplate of J. Renard.

277. DE BRUNES (JOHANNIS). *Emblemata of Zinne-
werck; voorghestelt in Bulden, gedichten, en breeder uyt-
legginghen, tot uyt-druckinghe ende verbeteringhe van ver-
scheiden feylen onser Muwe. Frontispiece and numerous
engravings.* Small 4to, original vellum.

Amsterdam: Ian Evertsen: Kloppenburch, 1624

Contains both title-pages. Some of the illustrations in this volume are reproduced in Halliwell's folio Shakespeare to illustrate "The Taming of the Shrew" and "All's Well that Ends Well." There was a copy in Halliwell's Sale Catalogue, May, 1856.

278. DEFENCE of Coneycatching (The). A Reply to Works by R. Greene on the same subject. Edited by James O. Halliwell. 8vo, full crimson morocco, gilt edges, by Matthews. London: Printed by J. E. Adlard, 1859

One of only 26 copies printed by J. O. Halliwell for presentation to Shakespearean students.

279. DEKKER (THOMAS). *The Knave in Graine, New Vampt, A Witty Comedy, Acted at the Fortune many dayes together with great Applause.* Small 4to, full blue levant morocco, gilt (title spotted). London: Printed by J. O., 1640

FIRST EDITION. Halliwell-Phillipps, in his edition of "Othello," points out that Iago's song,
"And let me the Cannakin clinke, clinke,"
is referred to in this play.

280. [DEKKER (T.).] *The Batchellors Banquet, or A Banquet for Batchellors, Wherein is prepared sundry dainty dishes to furnish their tables, curiously drest, and seriously served in Pleasantly discoursing the variable humours of Women, their quickness of wits, and unsearchable deceits. View them well but taste not. Regard them well, but waste not. Curious cut of Cupid pairing off couples.* BLACK LETTER. *Woodcut on title.* 4to, full sprinkled calf, gilt edges.

London: Printed for Edward Thomas, 1677

A copy of this rare volume is in Capel's Shakespearean collection.

281. DE MONTENAY (GEORGETTE). *Emblemes, ou Devises Chrestiennes. Numerous fine engravings of Emblems.* Small 4to, full mottled calf, gilt edges, by Lloyd.

A La Rochelle; Par Iean Dinet, 1620

FINE COPY. This is the edition of 1584, with a new title. The engravings are by Moieriot, each one bearing his mark, the "Cross of Lorraine."

Green ("Shakespeare and the Emblem Writers") cites this volume in illustration of "Troilus and Cressida" and "King Henry V."

282. DENNIS (JOHN). *Original Letters, Familiar, Moral and Critical*, 2 vols. in 1. 8vo, half calf, gilt edges, by Lloyd, Wallis and Lloyd. London: Printed for W. Mears, 1721

In these interesting "Letters" Dennis states that "The Merry Wives of Windsor" was written in ten days.

The Author writes to Henry Cromwell, "Of an Expression in Shakespear," etc. (p. 138) and "On the Genius and Writings of Shakespear" (p. 371).

283. DENT (JOHN). *Catalogue of the second portion of the Splendid, Curious and Extensive Library of the late John Dent, Esq., F.R.S. and F.S.A. sold by auction by Mr. Evans at his house, No. 93, Pall Mall, on Wednesday, April 25, and eight following days.* 8vo, half calf. 1827

Contains many Shakespearean items of note, some priced in ink.

284. DEVISE des Armes des Chevaliers de la table ronde (Le), lesquels est oyet du tres renommé & vertueux Astus, Roy de la grand Bretagne, Avec le description de leurs Armoiries. *Numerous heraldic woodcuts.* 16mo, old calf (rebacked). Lyon, 1590

This excessively rare little volume is noted by both Malone and Steevens.

285. DEWES (SIMON). *The Journals of all the Parliaments during the Reign of Queen Elizabeth, both of the House of Lords and House of Commons. Engraved frontispiece, "Queen Elizabeth in Parliament."* Folio, old calf (rebacked). London: for John Starkey, 1682

286. DIABLE BOSSU (Le). *Frontispiece.* Small 12mo, original calf. A Nancy: Chez Dominique Gaydon, 1708

Illustrative of the Dancing Horse of "Love's Labour's Lost."

From the catch-word of the final page, a "Table" appears to be wanting, although there is a very complete Table in its proper place in front of the book. It seems never to have been bound in.

287. **DICTIONARY.** An Universal, Historical, Geographical, Chronological and Poetical Dictionary, Exactly Describing The Situation, Extent, Customs, Laws, Manners, Commodities, &c. of all Kingdoms. . . . The Lives of the Patriarchs, etc., etc., etc. 2 vols. 8vo, original calf (name on titles). London, 1703

This remarkable work contains the following extremely concise and crude biography of Shakespeare:

"Shakespear (William) born in Stratford upon Avon, had no great Learning yet was a famous Poet: He excell'd both in Tragedy and Comedy."

288. **DIXON (ROBERT, Dean of Rochester).** Canidia, or The Witches, a Rhapsody. The five parts complete. Small 4to, original calf.

London: Printed by S. Roycroft, for Robert Clavell, 1683

Rare. Has the preliminary leaf before title.

Dr. Farmer's (the Shakespearean critic) copy with the following note on the fly-leaf in his autograph: "In Mr. Hutton's catalogue this strange composition is ascribed to one Dixon. There was a Robert Dixon, an author, about the time, and D.D., but it surely must not be given to him! This is the only copy I have seen. 1785."

Halliwell-Phillipps, in his edition of "Romeo and Juliet," quotes from this volume.

289. [**DODDRIDGE (SIR JOHN).?**] The Lawes Resolutions of Womens' Rights; or the lawes provision for women. **BLACK LETTER.** Small 4to, original calf.

London: Printed by the assignes of Iohn More, 1632.

An interesting work on the rights of women, particularly in relation to the marriage contract, and throws much light on customs of the time, pre-contracts,, Secret Sponsions, etc. Four typewritten pages are laid in treating of Shakespeare's pre-contract with Anne Hathaway.

290. **DOLCE (LODOVICO).** Didone, Tragedia di Lodovico Dolce. Small 8vo, full blue calf.

[Colophon] In Venegia, in Casa de' Figuioli di Aldo. MDXLVII

This very rare old play illustrates Shakespeare's references to Dido, in "Antony and Cleopatra," "The Tempest," and "Merchant of Venice."

291. **DOLCE (LODOVICO).** Marianna, Tragedia, Recitata in Vinegia nel palazza dell' eccelentiss. S. Duca di Ferrara, con alcune rime e versi del detto. 12mo, full green levant morocco, gilt edges, by Duru. Vinegia, 1565

Dr. Furness, in his edition of "Othello," remarks: "Klein ('Geschichte des Dramas, Das Italienische Drama,' ii. 384) finds a resemblance which he deems quite striking between several passages in "Othello" and Ludovico Dolce's "Marianna" (first acted in 1565) and suggests that Shakespeare while working on his tragedy may have had the Italian in view.

MADAME POMPADOUR'S COPY.

292. DOLCE (LODOVICO). Marianna, Tragedia, di M. Lodovico Dolce. Recitata in Vinetia nel Palazzo dell' Eccellentiss. S. Duca di Ferrara, con alcune rime e versi del detto. 12mo, full, calf, gilt. In Venetia appresso Paulo Ugolino, 1593

Contains the plot of "Othello." An account of the great Shakespearcan interest of this very rare Italian play is given in the Variorum Shakespeare, Vol. VI ("Othello"), page 373. The present is a particularly interesting copy. It was originally in the Crozat collection, then in MADAME DE POMPADOUR'S LIBRARY (her arms are stamped on the sides of the binding); at the Pompadour's sale it was acquired by De La Place (his ex-libris is on the inside cover), who translated several of Shakespeare's plays into French.

293. DONNE (JOHN). Poems. With Elegies on the Authors Death. Small 4to, full brown calf.

London: Printed by M. F., for Iohn Marriot, 1633

A SUPERB COPY OF THE RARE FIRST COLLECTED EDITION, IN REMARKABLY CRISP CONDITION, AND UNUSUAL STATE, HAVING ALL THE GENUINE BLANK LEAVES. Bound in at the end, is: IUVENILIA: or, Certaine Paradoxes, and Problemes. London, 1633. The FIRST EDITION, in equally crisp state and condition as the Poems. Capell's "Catalogue of Shakesperiana," No. 59.

Cited by Hunter in his "New Illustrations" of "The Tempest" and "Twelfth Night," and by Dyce in "Macbeth" and "The Merchant of Venice." At page 165 (misprinted 149) will be found the first printed version of Basse's famous "Epitaph on Shakespeare."

This version differs from that printed in "Recreations for Ingenious Head-pieces," 1663 (see post).

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

294. DONNE (JOHN). Poems, by J. D. with Elegies on the Author's Death. *Portrait of Donne by William Marshall, with lines by Isaac Walton beneath.* Small 8vo, original calf (worn). Printed by M. F., for John Marriot, 1639

At page 39 will be found the Shakespearcan poem "Come live with me and be my love." (Not found in the edition of 1633).

295. DOWNES (JOHN). Roscius Anglicanus, or an Historical Review of the Stage; the Names of the principal Actors and Actresses, who perform'd in the Chiefest Plays in each House, with the names of the most taking Plays; and Modern Poets, &c. Small 8vo, old calf (lower line of title, with date, cut off).

London: Printed and sold by H. Playford [1708]

THE EXCESSIVELY RARE FIRST EDITION.

Mr. Lowe (who could only refer to one copy) says: "The first edition is now practically of priceless value." The present is the Bliss and Ouvry copy. Several notes by Bliss (de-

scribing its rarity, etc.) are on the fly-leaves. Dr. Bliss states that the only copies known to him were Malone's (whose account of the volume he transcribes) and that in the British Museum.

"*But for this work,*" says Granger, "*we should have known little or nothing of some celebrated actors.*"

296. DRAYTON (MICHAEL). Poly-Olbion, A Chorographical Description of all the Tracts, Rivers, Mountains, Forests, and other Parts of this Renowned Isle of Great Britain, with intermixture of the most Remarkable Stories, Antiquities, Wonders, &c., Divided into two bookes, the latter containing twelve Songs, never before Imprinted, with a Table added. *Numerous double-page maps, engraved title, and portrait of the Prince of Wales, by W. Hole.* 2 vols. in one, folio, full mottled calf, gilt back, gilt edges.

London: Printed for Iohn Marriott, etc., 1622

FIRST COMPLETE EDITION. Second issue of the First part, and First Issue of the Second part, with both printed titles dated 1622; with the leaf "*Upon the Frontispiece*" (in facsimile), and the "*Table*," which is often wanting. The portrait is without the inscription. In the description of how the bridegroom Tame was drest with flowers (Song 15), Mr. Furnivall thinks the expression 'azur'd harebell' and two others are taken from "*Cymbeline*," act iv. sc 2. (Consult the "*Academy*," 29 March, 1879.)

Consult, too, Douce's "*Illustrations of Shakespeare*" (the Ancient English Morris Dance).

Capell's "*Catalogue of Shakespeariana*," No. 67.

297. DRAYTON (MICHAEL). The Muses Elizium, lately discovered by a new way over Parnassus, etc. Small 4to, full sprinkled calf, gilt edges.

London: Printed by Thomas Harper, for Iohn Waterson, 1630

FIRST EDITION, with the preliminary blank leaf. Cited by Steevens in his notes on "*King Lear*."

298. DRAYTON (MICHAEL). Poems newly corrected by the Author, containing the Barrons' Warres—England's Heroicall Epistles—Idea—The Legend of Robert Duke of Normandie—Legend of Matilda and Legend of Pierce Gaveston. Small 8vo, full crimson levant morocco, gilt back, gilt edges, by F. Bedford.

London: Printed by William Stansby, for Iohn Smethwicke, n. d.

THIRD EDITION. This edition contains a complimentary sonnet addressed "*To Master Michael Drayton*," by Thomas Greene, the friend and fellow-townsmen of Shakespeare. Capell's "*Catalogue of Shakespeariana*," No. 64.

Drayton's different poems are continuously cited by the different editors of Shakespeare.

Fleay ("*Biographical Chronicle of the English Stage*")

gives a striking list of parallels between Shakespeare's and Drayton's sonnets.

Mr. Halliwell-Phillipps considered that the lines in "Barons' Wars" are a singular imitation of a passage in "Julius Cæsar."

Consult "Shakespeare's Centurie of Prayse," page 53.

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

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

299. [DRUE (THOMAS).] The Life of the Dutchess of Suffolke. As it hath been divers and sundry times acted, with good applause. Small 4to, mottled calf, gilt tooled, gilt edges, by Riviere. [London:] A. M. for Jasper Emery, 1631

FIRST EDITION. This play is frequently attributed to Thomas Heywood. A portion is reprinted in Capell's "School of Shakespeare."

300. DRUMMOND (WILLIAM). The Works of William Drummond of Hawthornden. Consisting of Those which were formerly Printed, and those which were designed for the Press. Now published from the Author's Original Copies. *With portraits of the Author and the five James's.* Folio, full panelled calf, gilt edges, by Lloyd.

Edinburgh: Printed by James Watson, 1711

Copies with the portraits are very rare.

For references to this work in connection with its Shakespearean interest, consult Masson's *Life of Drummond*, and "Century of Prayse."

A fine tall copy, with ample margins throughout.

301. DRYDEN (JOHN). *Annus Mirabilis: the Year of Wonders, 1666.* An Historical Poem: containing the Progress and various Successes of our Naval War with Holland, under the Conduct of His Highness Prince Rupert, and His Grace the Duke of Albemarle; and Describing the Fire of London. Small 8vo, full mottled calf, gilt edges on the rough, by Lloyd.

London: Printed for Henry Herringman, 1667

FIRST EDITION. Cited by Knight in his notes on "The Merchant of Venice."

302. DRYDEN (JOHN). *An Evening's Love, or the Mock Astrologer.* Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed by T. N., for Henry Herringman, 1671

FIRST EDITION. The plot of this play is taken from Corneille, with some hints, both from Shakespeare and Moliere. Prefixed is a very interesting preface on the merits of the older dramatists, and the remarks on their respective excellencies are made with knowledge and judgment. This contains some important notices of Shakespeare and of the Origin of his Plays.

303. DRYDEN (JOHN). *The Tempest, or the Enchanted Island*. A Comedy. As it is now Acted at his Highness the Duke of York's Theatre. Small 4to, sprinkled calf, gilt tooled, gilt edges, by Lloyd.

London: Printed by J. M. for Henry Herringman at the Blew Anchor, 1670

FIRST EDITION. VERY SCARCE. Fine copy. Sir William Davenant was associated with Dryden in this play, the whole groundwork of which, Halliwell contends, "is built on Shakespeare; the greater part of the language and some entire scenes, being copied verbatim from it." The preface, by Dryden, contains much interesting matter relating to his own, Davenant's, Fletcher's and Suckling's indebtedness to Shakespeare. Consult, too, "Fresh Allusions to Shakespeare," p. 322.

The editor of Shakespeare's "Centurie of Praise" was able to find this play only in the edition of 1676, in which part of the prologue was omitted.

304. DRYDEN (JOHN). *The Conquest of Granada by the Spaniards*. In Two Parts. Small 4to, full mottled calf, gilt edges, by Lloyd.

In the Savoy: Printed by T. N. for Henry Herringman, 1672

FIRST EDITION. Fine copy with the five leaves in sig C, apparently one leaf more than the Locker-Lampson copy. The prose essays attached to these plays, which are noticed by Mr. Locker, contain some very interesting Shakespeare matter, his "Pericles," "Winter Tale," "Love's Labour Lost," and "Measure for Measure" being specially referred to. Consult "Fresh Allusions to Shakespeare," p. 224.

305. DRYDEN (JOHN). *The Rival Ladies*. A Tragi-Comedy. As it was Acted at the Theatre-Royal. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by T. N. for Henry Herringman, 1675

Dryden's Second Dramatic composition. In the Dedication Dryden makes a grievous mistake when he says that SHAKESPEARE INVENTED BLANK VERSE.

306. DRYDEN (JOHN). *Aurong-Zebe: A Tragedy*. Acted at the Royal Theatre. Small 4to, full polished calf, gilt edges.

London: Printed by T. N. for Henry Herringman, 1676

FIRST EDITION of Dryden's Last and finest rhymed Tragedy. It is interesting also from the fact that Charles II. read it in manuscript and gave hints for its final revision. Shakespeare is referred to in the Prologue. Fine copy, with the final leaf containing the Epilogue.

307. DRYDEN (JOHN). *All for Love; or, the World well Lost*. A Tragedy, as it is Acted at the Theatre Royal; and written in Imitation of Shakespeare's *Stile*. Small 4to, full mottled calf, gilt edges, by Riviere.

In the Savoy: Printed by Tho. Newcomb, for Henry Herringman, 1678

FIRST EDITION. The plot and general design of this play are borrowed from Shakespeare's "Antony and Cleopatra." Has the final leaf with the Epilogue.

308. DRYDEN (JOHN). *Troilus and Cressida, or Truth found too Late. A Tragedy As it is Acted at the Dukes Theatre. To which is Prefixed, a Preface Containing the Grounds of Criticism in Tragedy.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Jacob Tonson, 1679

FIRST EDITION. This is an alteration of Shakespeare's Play. The Preface contains some highly interesting Shakespeare matter, including quotations from "Hamlet" and "Richard II." The Prologue was spoken by Betterton, representing the Ghost of Shakespeare. The final leaf "Books lately printed" is present. 14 typewritten pages on Shakespearean allusions are laid in.

309. DRYDEN (JOHN). *The Indian Emperour, or the Conquest of Mexico by the Spaniards. Being the Sequel of the Indian Queen.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Henry Herringman, 1681

Consult Dr. Furness's edition of *Macbeth*, page 91. Contains the final leaf with the Epilogue.

310. DRYDEN (JOHN). *The Vindication: or the Parallel of the French Holy League, and the English League and Covenant, Turn'd into a Seditious Libell against the King and his Royal Highness, by Thomas Hunt and the Authors of the Reflections upon the Pretended Parallel in the Play called the Duke of Guise.* Small 4to, half calf, gilt edges, by Lloyd, Wallis and Lloyd. London: Printed for Jacob Tonson, 1683

FIRST EDITION. Three references of Shakespearean interest occur throughout the volume.

311. DRYDEN (JOHN). *Of Dramatick Poesie, an Essay.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Henry Herringman, 1684

A fine copy of Dryden's chief prose production. The character of Shakespeare's genius which is exhibited here in so masterly a manner called forth the highest encomiums from Dr. Johnson.

Consult the long extract in "Fresh Allusions to Shakspeare," pages 216-221.

312. DRYDEN (JOHN). *The State of Innocence, and the Fall of Man, an Opera, written in Heroic Verse.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by H. H. for Henry Herringman, 1684

This edition is not mentioned by Halliwell. Contains a Shakespearean allusion in the Preface. Of this work Dr. Johnson says: "This is termed by Dryden an Opera; but it is rather a tragedy in heroic rhyme, but of which the personages are such as cannot with propriety be represented on the stage."

313. DRYDEN (JOHN). *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. Made English by Mr. Dry-*

den. Folio, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

London: Printed for Jacob Tonson, 1693

FIRST EDITION. The long dedication contains many references to Shakespeare and his genius, and states in one place " * * * wherein Shakespeare, who created the stage among us, had rather written happily, than knowingly and justly. * * * "

314. DRYDEN (JOHN). *Love Triumphant; or, Nature will Prevail, a Tragi-Comedy, as it is acted at the Theatre Royal, by their Majesties Servants. Written by Mr. Dryden.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Jacob Tonson, 1694

FIRST EDITION. This was the last play Dryden wrote for the stage. In the Prologue, spoken by Mr. Betterton, we read:

"To Shakespear's Critique he bequeaths the curse,
To find his faults; and yet himself makes worse."

A fine copy, containing the final leaf with The Epilogue.

315. DU BARTAS (WILLIAM SALUSTE). *His Divine Weekes, and Workes with A Compleate Collection of all the other most delight-full Workes, Translated and written by ye famous Philomusus, Iosuah Sylvester. Engraved title by Elstracke and portrait of Sylvester, by Halen; also folding plate at p. 621.* Folio, old calf, carmine edges.

London: Printed by Robert Young, 1633

This edition is quoted from by Douce in his "Illustrations" of "The Merchant of Venice," and by Rolfe and Dr. Furness in their notes on "The Winter's Tale."

316. DU BARTAS (WILLIAM SALUSTE). *His Divine Weekes and Workes, with A Compleate Collection of all the other most delight-full Workes. Translated and written by ye famous Philomusus Iosvah Sylvester Gent. Engraved title by Elstracke, portrait of Du Bartas by Halen, and the folding plate at p. 621.* Folio, full russia gilt, gilt edges.

London: Printed by Robert Young, with Additions, 1641

This edition is cited by Walker in his notes on "As You Like It," and by Dyce in "Macbeth," "Two Gentlemen of Verona," "Love's Labour's Lost," "Merchant of Venice," Second Part of "King Henry VI.," "Macbeth," and "Hamlet."

Capell's "Catalogue of Shakespeariana," No. 337. On the back fly-leaves are numerous manuscript notes in the autograph of Thomas Park, the antiquary and bibliographer.

317. DUBOURDIEU (JOHN). *An Historical Dissertation upon the Thebean Legion, Plainly proving it to be Fabulous.* 8vo, original sheep. London: Printed for R. Bentley, 1696

At the end is a catalogue of books printed by R. Bentley and among the books advertised is "Mr. William Shakespear's Plays in one Volume." This must be Bentley's advertisement of the Fourth Folio as no edition of Shakespeare is known to have been printed between 1685 and 1709, when Rowe's edition appeared.

318. DUC DE BRABANT. La Joyeuse et Magnifique Entrée de Monseigneur François fils de France et frere Unique du Roy, par la grace de Dieu, Duc de Brabant, d'Anjou, Alençon, Berri, etc. en sa très-renommée ville d'Anvers. 2 portraits of the Duc de Brabant, finely engraved title, and 21 brilliant double-page engravings of the pageant by A. de Bruyn. Folio, full original vellum.

A Anvers: De l'Imprimerie de Christophe Plantin, 1582

Certain of these splendid engravings were used by Halliwell-Phillipps to illustrate Shakespeare's "Troilus and Cressida": The present is a remarkably fine copy, in its original binding, of this most rare pageant.

319. DUCIS (JEAN FRANÇOIS, the first French editor of Shakespeare). A Series of Autograph Letters, addressed by Ducis to the Prince of Wurtemberg. These letters date from 1763-1773, and cover 81 pages folio or 4to, folio, full sprinkled calf.

A most important literary and dramatic correspondence, containing several references to Ducis' acting editions of "Macbeth," "Romeo and Juliet," and "Hamlet." These letters were only brought to light in 1882, and in 1899 Monsieur E. de Refuge issued a (privately printed) pamphlet descriptive of them, together with biographies of Ducis and the Prince of Wurtemberg, a copy of this pamphlet accompanies the letters.

320. [DUFFET (THOMAS).] The Empress of Morocco. A Farce. Acted by His Majesties Servants. Small 4to, polished mottled calf, gilt tooled borders, gilt edges, by Riviere. London: Printed for Simon Neale, 1674

FIRST EDITION. This scarce volume is a burlesque on a play of similar name, written by Elkanah Settle and published the previous year. It contains two epilogues, one of which has a separate title: "Epilogue. Being a new Fancy after the old, and most surprising way of Macbeth." The following page commences "An Epilogue Spoken by Heccate and three Witches, According to the Famous Mode of Macbeth." In the text some of Shakespeare's lines are used with but slight changes.

321. DUGDALE (GILBERT). The Time Triumphant, declaring in briefe, the ariual of our Soueraigne liedge Lord, King James into England, His Coronation at Westminster: Together with his late royal progresse, from the Towre of London through the Cittie, to his Highnes Mannor of White Hall. *Device on title.* Small 4to, full crimson levant morocco, gilt edges, by Riviere. At London: Printed by R. B., 1604

AN EXCESSIVELY RARE PAGEANT; NOT MORE THAN 3 OR 4 COPIES APPEAR TO BE KNOWN. On the verso of signature B there is one of the earliest known references to the Royal Patronage of Actors, King James "taking to him the late Lord Chamberlain's servants, now the King's Actors." As is well known, Shakespeare was a member of the first named company of "Acters." See Payne Collier's "Annals of the Stage" to the time of Shakespeare.

322. DUGDALE (WILLIAM). The Antiquities of Warwickshire Illustrated; From Records, Leiger-Books, Manuscripts, Charters, Evidences, Tombes, and Armes. *Portrait of the author by Hollar and many other illustrations.* Folio, full brown russia (2 leaves repaired).

London: Thomas Warren, 1656

FIRST EDITION. Unusually fine copy, with the scarce final leaf of errata. Contains also the bust of Shakespeare in Stratford Church, claimed by Sidney Lee as one of only two authentic portraits of the poet. This is frequently missing "It [Stratford] gave birth and sepulture to our late famous poet Will. Shakespere," page 523.

Inserted is a holograph letter of the author.

323. DUGDALE (WILLIAM). Origines Juridiciales, or Historical Memorials of the English Laws, Courts of Justice, Forms of Tryal, &c. Also a Chronologie of the Lord Chancellors & Keepers of the Great Seal, etc. *Engraved portraits and heraldic engravings.* Folio, old calf.

In the Savoy: Printed by Tho. Newcomb, 1671

Second Edition, with additions. Contains an interesting account of the early plays performed in the Hall of the Middle Temple (consult Hunter's "New Illustrations" of "Twelfth Night"). Isaac Reed quotes from it in his edition of "As You Like It," and Dyce in "Romeo and Juliet."

The portraits in this volume are those of the Earl of Clarendon, by Loggan; Lord Justice Clench, by Hollar; Sir Edward Coke, by Loggan; Sir Ranulph Crew, by Hollar, and others. This copy contains the preliminary leaf of License, and the final leaf with Errata.

324. DU LAURENS (ANDRE). Toutes Les Œuvres de M. André Du Laurens Sieur de Ferrieres, Coner et premier Medecin du Tres-chrestien Roy de France et de Navarre, Henry le Grand, & son Chancelier en L'universite de Montpellier: Recueillies et Traduite en Francois, par M. Theophile Gelee Medecin ordinaire de la Ville de Dieppe. *Engraved title and numerous illustrations.* Folio, full mottled calf, gilt tooled, gilt edges, by Riviere. Rouen, 1661

Contains his well-known treatise on the touching for the King's Evil (described by Shakespeare in "Macbeth"), which is cited by the Clarendon editors in their notes on this play. Very fine copy.

325. DURFEY (THOMAS). The Injured Princess, or the Fatal Wager: as it is Acted at the Theater-Royal, by his Majestie's Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for R. Bentley and M. Magnes, 1682

FIRST EDITION. A version of "Cymbeline." Consult the long account given in "Fresh Allusions to Shakspeare," pages 273-276. See, too, Steevens's Shakespeare, Vol. 1, p. 460.

326. DURFEY (THOMAS). A Fool's Preferment, or the Three Dukes of Dunstable. A Comedy. As it is Acted at the Queens Theatre in Dorset-Garden, by Their Majesties Servants. Together with all the Songs and Notes to 'em, Excellently Compos'd by Mr. Henry Purcell, 1688. Small 4to, boards, roan back.

Printed by Joseph Knight and Fra. Saunders, 1688

FIRST EDITION. PERFECT COPIES ARE VERY RARE. The present copy contains the 16 pp. of Songs and Music by Purcell, nearly always wanting. Contains a catalogue of plays, amongst which are "Hamlet," "Macbeth," and "Julius Cæsar."

327. DURFEY (THOMAS). Bussy D'Ambois, or the Husband's Revenge, A Tragedy, as it is Acted at the Theatre Royal. Small 4to, full polished calf, gilt edges, by Lloyd and Wallis. London: Printed for R. Bentley, 1691

FIRST EDITION. Has the final leaf containing the Epilogue.

"As immortal Shakespear says, the toe of the peasant treads so near the heal of the courtier, that it galls his kibe."—Epistle.

328. EARLE (BISHOP). Micro-Cosmographie, or A Peece of the World Discovered; in Essays and Characters. 16mo, old vellum. London: Printed for Robert Allot, 1629

Cited by Hunter and Malone in their notes on "Hamlet," and by Drake ("Shakespeare and his Times") in his account of sack and other wines.

"The character of a Player" is quoted in "Shakespeare's Centurie of Prayse," page 46.

329. EDEN (RICHARD). The History of Travayle in the West and East Indies, and other countreys lying eyther way, towardes the fruitfull and ryche Muluccas, As Moscovis, Persia, Arabia, Syria, Aegypte, &c. . . . with a discourse of the North West passage . . . Gathered in parte, and done in Englyshe by Richard Eden. Newly set in order, augmented, and finished by Richard Willes. BLACK LETTER. Small 4to, full red levant morocco, gilt edges, by Pratt.

Imprinted at London by Richard Iugge, 1577

RARE. "Among the real sources of the 'Tempest' we reckon Eden's 'Historye of Travaile in the East and West Indies' (1577), to which Shakespeare owes his demon Setebos, and most probably also the prototype of Caliban"—Elia's "Essays on Shakespeare."

The work is important also as being occupied with Peter Martyr's "Decades" and Oviedo's "History of the West Indies." This edition contains much important material not included in the earlier publications.

330. EDWARDS (M.). The Paradise of Dainty Devises. Containing sundry pithie precepts, learned Counsailes and excellent Inventions: right pleasant and profitable of all estates. Devised and written for the most part by M. Edwardes sometime of her Majesties Chappell: the rest by

sundry learned Gentlemen both of Honor and Worship, &c. 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis, and Lloyd. At London Printed by Edward Allde, 1596

A MANUSCRIPT COPY OF THIS EXCESSIVELY RARE WORK, IN THE AUTOGRAPH OF THOMAS PARK, ANTIQUARY AND BIBLIOGRAPHER; neatly written

On the fly-leaf is a note referring to the different editions of the "Paradice of Dainty Devices,"—in the autograph of George Steevens the Shakespearean critic, and a letter from Steevens to Park dated Hampstead Heath April 25, 1798, is also affixed to the fly-leaf.

George Steevens, when engaged in editing Shakespeare, called on Park for advice and information daily, and the present transcript was no doubt made by Park at Steevens' request.

331. EIKON BASILIKE. The Pourtraicture of His Sacred Majesty in his Solitudes and Sufferings. Whereunto are annexed his Praiers and Apophthegma, &c., Apophthegmata Aurea, Regia Carolina, Apophthegms Theologicall, Morall, Politicall, &c. *Title in red and black.* Small 8vo, full mottled calf, gilt edges, by Riviere.

[London]: Printed by W. D., in R. M., 1649

An edition without illustrations. Cited by Warburton in his notes on "Hamlet."

At the end of the above work are: "Praiers Used by His Majestie in the time of His Sufferings" and "Apophthegmata Aurea, Regia, Carolina," with separate title-page, London 1649. Fine copy.

332. EISENBERG (PET.). Itinerarium Galliae et Angliae, Reisebuchlein. Darinn die Reise in Franckreich undt Engellandt, &c. *Engraved title.* 12mo, original vellum, gauffred edges. Leipzig, 1614

A portion of this volume is reprinted by Rye in his interesting Shakespearean volume, "England as seen by Foreigners in the days of Elizabeth and James I."

333. ELIZABETH (QUEEN). Certaine Sermons appointed by the Queenes Majestie; to be declared and read, by all Parsons, Vicars, and Curates, every Sunday and Holy day in their Churches; and by her graces advise perused and overseene, for the better understanding of the simple people. Printed in Black Letter. *Title within woodcut border.* Small 4to, full mottled calf, gilt edges, by Riviere. No imprint, 1587

Br. Nicholson ("Notes and Queries," 5th S., xi. 363) remarks: ("The Tempest") "Compare the First Part of Homily Against Disobedience and Wilful Rebellion, a sermon which Shakespeare had probably heard or read more than once; 'What a perilous thing were it to commit unto the Subjects the judgment which Prince is wise and godly . . . and which is otherwise; as though the foot must judge of the head.'"

334. ELIZABETH (QUEEN). The Funeral Procession of Queen Elizabeth, from a Drawing of the time, supposed to be by the hand of William Camden, then Clarencieux King at Arms, which was in the possession of John Wilmot Esq. F.R.S. and by him deposited in the British Museum.

Publish'd according to the Act of Parliament, April 23d. 1791

A remarkable engraving of this historic Funeral Pageant. It forms one extremely long roll, nearly 29 feet in length, and contains figures and explanatory text of the very numerous partakers in the Procession.

335. ELIZABETH (PRINCESS, daughter of James I.). Beschreibung Der Reisz: Empfahung desz Ritterlichen Ordens: Vollbringung des henraths; and glucklicher heimfuehrung; Wie auch der ansehnlichen Einfuehrung; gehaltener Ritterspiel und Frewdenfests, etc. *13 folding plates by De Bry & Keller.* Small 4to, sprinkled calf, gilt tooled, gilt edges.

Gotthardt, 1613

Tieck says that the "Tempest" was especially composed by Shakespeare for the purpose of being played during these festivities. Consult the Transactions of the New Shakespeare Society, 1878 ("Shakespeare's England").

During the wedding festivities not only "The Tempest," but also "Othello" and "A Winter's Tale" were played before the princess and her husband.

336. ELIZABETH (PRINCESS) KING (JOHN, Bp. of London), Vitis Palatina, A Sermon appointed to be preached at Whitehall upon the Tuesday after the Marriage of the Ladie Elizabeth her Grace. Small 4to, half calf, gilt edges, by Lloyd.

London: For John Bill, 1614

"A very singular composition, concluding with an ejaculation against the Papists."—Lowndes.

337. ELIZABETH (Princess) WILLET (Andrew). A Treatise of Salomon's Marriage, or a Congratulation for the Happie and Hopefull Mariage betweene the most illustrious and Noble Prince Frederick . . . And the Most Gracious and Excellent Princesse, the Ladie Elizabeth, sole daughter unto the High and Mighty Prince James, &c. Small 4to, sprinkled calf, gilt, gilt edges, by Lloyd.

London: F. K. for Thomas Man, 1612

Charles Kirkpatrick Sharpe's copy, with his autograph on fly-leaf.

338. ELYOT (SIR T.). The Boke named the Gouvernour, devised by Sir Thomas Elyot, Knight. Black Letter. 8vo, full calf, gilt edges on the rough.

Londini in Edibus: T. Bertheleti, 1531

THIS FIRST EDITION IS EXCESSIVELY RARE; the British Museum copy is imperfect. The only copy known to Lowndes was North's. Shakespeare (according to Dr. Hunter) was very greatly indebted to Elyot's "Gouvernour."

339. ERONDELL (PETER). The French Garden: for English Ladyes and Gentlewomen to walke in; or, a Sommer dayes labour, being an instruction for attayning unto the knowledge of the French Tongue; wherein for the practise thereof, are framed thirteene Dialogues in French and English, concerning divers matters from the rising in the morning till Bed-time; also the Historie of the Centurion mencioned in the Gospell; in French Verses, which is an easier and shorter Methode then hath been yet set forth, to bring the lovers of the French tongue to the perfection of the same. 8vo, original vellum. London: Printed for Edward White, 1605

ORIGINAL AND RAREST EDITION. Erondell was a fashionable French teacher of Shakespeare's time, and the author of quite a small library of manuals of instructions for his own pupils and the public generally in the principles of the French tongue, and some at least of his multifarious labours must have passed under our great Poet's eyes. Erondell's educational works are frequently referred to by Douce and the various editors of Shakespeare. The present is a remarkably fine copy.

340. [ESTIENNE (HENRI).] Deux Dialogues du Nouveau Langage Francois, Italianizé, et autrement desguize, principalement contre les Courtisans de ce temps. Small 8vo, full green levant morocco, gilt over marbled edges, by Trautz-Bauzonnet. [Geneva, 1578]

THE VERY RARE FIRST EDITION. Douce notices this very rare volume in his "Illustrations" of "Love's Labour's Lost."

341. FABIAN (ROBERT). Chronicle, whiche he nameth the Concordunce of histories, newly perused & Continued from the beginnyng of Kyng Henry the Seventh to thende of Queene Mary. *Title within woodcut border. Frontispiece inserted.* Folio, old calf, rebacked.

Imprinted at London by Jhon Kyngston, 1559

The Best Edition of this Chronicle. Printed in Black Letter, and has the account of the Coronation of Queen Elizabeth.

Shakespeare made considerable use of Fabian. Douce refers to this work in his "Illustrations" of "Measure for Measure."

Consult, too, his "Illustrations" of "King Henry VI.," Part 2. Also Langbaine's notes on the same play, "King John," "Richard II.," and "Richard III."

Consult New Shakspeare Society's Transactions, Series II., No. 10 ("King Henry V.,"), Capell's "Catalogue of Shakspeareana," No. 81.

342. FASTOLFE (HUGO, Sheriff of Norwich, temp. Richard II.). The original deed concerning his recovery of the Manors of Hersted, Little Canefield, and Great Eystane, in Essex, 14 year Richard II. (1391). Folio, on vellum. Full mottled calf, by Riviere. 1391

RARE. Undoubtedly a relative of Sir John Fastolfe. Consult French's "Shakspeareana Genealogica," pages 136-138.

343. FAVINE (ANDREW). The Theatre of Honour & Knighthood, Or, A Compendious Chronicle and Historie of the whole Christian World. Containing the Originall of all Monarchies, Kingdomes, and Estates, with their Emperours, Kings, Princes, and Governours; Their Beginnings, Continuance, and Successions, to this present Time. The First Institution of Armes, Emblazons, Kings Heraldes, and Pursuivants of Armes: &c. *Numerous woodcuts of arms, coins, and regalia.* Thick folio, old calf.

London: Printed by William Iaggard, 1623
Consult Douce's "Illustrations of Shakspeare" (The Ancient English Morris Dance).

344. FELTHAM (OWEN). Resolves, Divine, Morall, Politicall. *Engraved title.* 8vo, full polished mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

London: Printed for Henry Seile, 1628
FIRST COMPLETE EDITION. Cited by Hunter in his "New Illustrations" of "King Richard II."

345. FELTHAM (OWEN). Resolves, with new, & Severall other Additions both in Prose and Verse (including Lusoria). *Title engraved by Vaughan.* Folio, full contemporary calf.

London: Printed for A. Seile, 1661

Included in this edition, with separate title and pagination, is: "LUSORIA." First printed as an addition to "Resolves," 1661. Piece xx. is "An Answer to the Ode of Come leave the loathed Stage, &c."

Unpagged leaf of "Errata" is present, as is also the *preliminary leaf* "The Face of the Book, Unmasked."

SHAKESPEARE ALLUSION.

*"Jug, Pierce, Peck, Fly, and all
Your Jests so nominal,
Are things so far beneath an able Brain,
As they do throw a stain
Through all th' unlikely plot, and do displease
As deep as Pericles,
Where yet there is not laid
Before a Chamber-maid
Discourse so weigh'd, as might have serv'd of old
For Schools, when they of Love & Valour told."*

346. FENNER (DUDLEY). Certain Godly and Learned Treatises . . . for the behoofe and edification of al those that desire to grow and increase in true Godlines, the Titles Whereof are set downe in the Page following. *Decorative border to title.* 8vo, full brown morocco, richly tooled sides and back, gilt edges, by Charles Lewis.

Edinburgh: Printed by Robert Waldegraue, 1592

An extremely interesting little volume containing no less than six references denouncing STAGE-PLAYS. These references are of peculiar importance, being contemporaneous with Shakspeare, who at this period (the dedication of the above volume is dated December 24th, 1591) had produced "Love's Labour's Lost" and "Two Gentlemen of Verona."

347. FENNOR (WILLIAM). Descriptions, or A True Relation of Certaine and divers speeches, spoken before the King and Queenes most Excellent Majestie, the Prince his highnesse, and the Lady Elizabeth's Grace. Small 4to, old calf, blind tooling (top head lines cut into).

London: Printed by Edvard Griffin, 1616

FIRST EDITION. Curious for its reference to the sale of plays in Shakespeare's time.

Consult Drake's "Shakespeare and his Times," vol. ii., page 219. Contains lines on Otto, Prince of Hesse, who visited England in 1611. Consult, too, the frequent notices in Mr. Rye's Shakespearean volume, "England as seen by Foreigners."

348. FENTON (SIR GEOFFREY). Golden Epistles, containyng varietie of discourse, both Morall, Philosophical, and Divine: gathered, as well out of the remaynder of Guevarae's woorkes, as other Authours, Latine, French and Italian, by Geoffrey Fenton. *Title within woodcut border.* Small 4to, half calf, gilt edges, by Riviere.

Imprinted at London, by Henry Middleton, 1575

FIRST EDITION of Fenton's translation. VERY RARE. Printed in BLACK LETTER.

Cited by Hunter in his "New illustrations" of "Hamlet."

Consult, too, Payne Collier's quotation from the volume in his notes on "Othello."

349. FENTON (SIR GEOFFREY). Certaine Tragicall Discourses written out of Frenche and Latin, no less profitable then pleasaunte, and of like necessitye to all degrees that take pleasure in antiquities of forreine reportes. Printed in BLACK LETTER. *Title within woodcut border.* 8vo, old green straight-grain morocco, gilt edges.

Imprinted at London, by Thomas Marsh, 1579

Malone considered that Shakespeare adopted some of Fenton's stratagems in "King Lear."

An account of the volume will be found in Drake's "Shakespeare and his Times."

Capell's "Catalogue of Shakespeariana," No. 84.

350. FENTON (ROGER). A Treatise of Usurie, divided into three bookes: the first defineth what is Usurie. The second determineth that to be unlawfull. The third removeth such motives as perswade men in this age that it may be lawfull. Small 4to, full mottled calf, gilt edges, by Riviere.

At London: Imprinted by Felix Kyngston, 1612

FINE COPY OF THE FIRST EDITION. Douce's "Illustrations" of "Hamlet" contains extracts from this work.

351. FERNE (SIR JOHN). The Blazon of Gentry: Divided into Two Parts—the First named The Glorie of Generositie, the Second Lacyes Nobilitie; comprehending Discourses of Armes and of Gentry, wherein is treated of the Beginning, Parts, and Degrees of Gentlenesse, with her Lawes: of the Bearing and Blazon of Cote-Armors: of the Lawes of

Armes, and of Combats: compiled by John Ferne, Gentleman, for the Instruction of all Gentlemen Bearers of Armes, whom and none other this work concerneth. *Numerous wood-engravings.* Small 4to, original calf (partly rebacked).

At London, printed by John Windet for Andrew Maunsell, 1586

FIRST EDITION. Fine copy. Cited by Hunter as "a book known to Shakespeare," in his "New Illustrations" of "The Tempest," "The Merry Wives of Windsor," "The Merchant of Venice," "Hamlet," "Othello," "As You Like It," and finally, "A Winter's Tale." In his note on the last-named play Hunter remarks at length on the language of Perdita and the association made by Sir John Ferne between certain flowers and ages and concludes that Shakespeare had those associations in mind when writing the play.

352. FERNE (SIR JOHN). The Blazon of Gentry: Divided into Two Parts, the First named The Glory of Generositie, the Second Lacyes Nobilitie. Comprehending discourse of Armes and of Gentry. Wherein is treated of the Beginning, Parts, and Degrees of Gentleness, with her Lawes: of the Bearing and Blazon of Cote-Armors: of the Lawes of Armes, and of Combats. Compiled by John Ferne, Gentleman, for the Instruction of all Gentlemen Bearers of Armes, whom and none other this worke concerneth. *Illustrated with heraldic devices.* Small 4to, old russia, gilt tooled, gilt edges.

London: printed by John Windet, for Andrew Maunsell, 1586

LARGE PAPER COPY, having the whole of the coats-of-arms richly emblazoned. A few copies in this state were probably prepared by Ferne for presents only.

353. FERRAND (JAMES). A Treatise Discoursing of the Essence, Causes, Symptomes, Prognosticks, and the Cure of Love, or Erotique Melancholy. Small, half calf, gilt edges, by Riviere.

Oxford: Printed by L. Lichfield, 1640

FIRST EDITION. Hunter, in his "New Illustrations" of "Romeo and Juliet," mentions this work. "Lucrece" is also mentioned twice.

354. [FEVRE (RAOUL LE).] The Destruction of Troy, in Three Bookes. The Tenth Edition, much corrected and amended. Printed in BLACK LETTER. Small 4to, half old calf.

London: Printed for T. Passinger, 1680

Illustrative of "Troilus and Cressida." A portion is reprinted in Capell's "School of Shakespeare," Capell's "Catalogue of Shakespeariana," No. 342.

355. FILMER (EDWARD). A Defence of Dramatick Poetry: being a Review of Mr. Collier's View of the Immorality and Profaneness of the Stage. 8vo, contemporary calf (repaired).

London: Printed for Eliz. Whitlock, 1698

Fine copy, with the half-title. Contains much valuable information relative to the Elizabethan stage.

356. FISHER (THOMAS). A Series of Antient Allegorical, Historical, and Legendary Paintings which were discovered in the summer of 1804 on the walls of the Chapel of the Trinity at Stratford upon Avon in Warwickshire also Views and Sections illustrative of the Architecture of the Chapel. *Illuminated title and numerous coloured illustrations.* Folio, half old calf.

Etched and published by Thomas Fisher, 1807

357. FITZHERBERT (THOMAS). The First Part of a Treatise concerning Policy, and Religion. *Title within border of woodcut ornaments.* Small 4to, full mottled calf, gilt edges, by Riviere. Printed at Doway by Lavrence Kellam, 1606

FIRST EDITION. VERY RARE. Secretly printed at Doway, its circulation in England was forbidden. In the Transactions of the New Shakespere Society (1874), page 414, there is a reference to this work.

358. FLAXMAN (JOHN, The Sculptor). Two Holograph Letters Signed, 6 pages 4to. To William Hayley (the Author of "Triumphs of Temper".) Undated.

Relative to the decoration for the chimney piece at Eartham:

"I should be obliged to you if you will inform me how you would like to have the Insignia of Tragedy and Comedy on each side of the medallion of Shakespeare perhaps the following disposition may please you." Then follows a very clever miniature drawing of a portrait of Shakespeare with the Insignia of Tragedy and Comedy on either side.

The letter concludes with a drawing of the chimney piece for Eartham.

359. FLETCHER (JOHN). Monsieur Thomas, A Comedy; Acted at the Private House in Blacke-Fryers. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by Thomas Harper, for Iohn Waterson, 1639

FIRST EDITION. VERY RARE. Consult Douce's "Illustrations of Shakespeare," page 592. Cited by Dyce in his notes on "King Lear." A portion is reprinted in Capell's "School of Shakespeare."

Capell's "Catalogue of Shakespeariana," No. 25.

360. FLETCHER (JOHN). The Coronation, A Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Small 4to, half maroon morocco, lower edges uncut.

London: Printed by Tho. Cotes, for Andrew Crooke, 1640

FIRST EDITION. Consult "Fresh Allusions to Shakspeare," page 150. A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakespeariana," No. 18. The authorship of this Play was claimed by Shirley.

361. FLETCHER (JOHN). The Tragedy of Rollo Duke of Normandy. Acted by His Majesties Servants. Small 4to, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere. Oxford: Leonard Lichfield, 1640

FIRST EDITION. Contains the famous song from "The Passionate Pilgrim" and "Measure for Measure," "Take, oh, Take those lips away." Boswell urged that the song was composed by neither Shakespeare nor Fletcher, but by a third unknown writer. It is discussed by Dyce and by the editor of "Fresh Illusions." A portion of Rollo is reprinted in Capell's "School of Shakespeare." No. 17 in Capell's "Catalogue."

362. FLETCHER (JOHN). The Faithfull Shepherdesse. Acted at Somerset House, before the King and Queen on Twelf night, 1633, And divers times since, with great applause, at the Private House in Black-friers, by his Majesties Servants. Small 4to, full mottled calf, gilt edges, by Riviere (title, and three following leaves, reprinted).

London: Printed for Ga. Bedell and Tho. Collins, 1666

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakespeariana," No. 21.

363. FLETCHER (JOHN). The Night Walker, or, the Little Thief, A Comedy, As it was presented by her Majestie's Servants, at the Private House in Drury-Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Andrew Crook, 1661

Capell's "Catalogue of Shakespeariana," No. 26.

364. FLORES (GIOVANNI). Historia di Aurelio et Isabella. *Fine ornamental initials.* Small 8vo, contemporary limp vellum. Vinegia: Gabriel Giolito de Ferrari, 1548

Remarkably fine copy. It has been frequently asserted that this romance was the source of Shakespeare's "Tempest." Bound in with above is: Lisu Arte di Grecia Figliivol dell Imperatore Splandiano. Venetia: Michele Tramezzino, 1550.

365. FLORES (GIOVANNI). Historie of Aurelio and of Isabel, daughter of the Kinge of Schotlande, translated in foure langages, French, Italien, Spanishe, and Inglishe. 12mo, full mottled calf, gilt edges, by Riviere.

A Bruxelles: Chez Iean Mommart, 1608

This edition in four languages, is Rare.

Collins, the poet, believed that "The Tempest" was founded on this once very celebrated and favourite romance, the scene of which is laid in Scotland.

366. [FLORIO (JOHN).] Florios Second Frutes, to be gathered of Twelve Trees, of divers but delightsome tastes to the tongues of Italians and Englishmen, to which is annexed his Gardine of Recreation yeelding six thousand Italian

Proverbs. *Title within woodcut border.* Small 4to, full polished calf, gilt edges, by Aitken.

London: printed for Thomas Woodcocke, 1591

FIRST EDITION. A VOLUME OF EXTRAORDINARY RARITY; so rare, indeed, that Hunter could never have seen it, for he tells us in his "New Illustrations of Shakespeare," that the "Garden of Recreation" was never printed, and exists only in manuscript (vol. i., page 275). It is believed to contain Shakespeare's first printed composition, so its importance to a student of the poet cannot be over-estimated. "Venus and Adonis" (his first avowed publication) did not appear till 1593 (two years after the present volume).

367. FLORIO (JOHN). *A Worlde of Wordes: Italian and English.* Folio, original vellum (some leaves wormed and edges worn). Printed at London, by Arnold Hatfoeld, 1598

FIRST EDITION; dedicated to Lord Southampton. There was no dictionary (according to the various editors of Shakespeare's works) more often used by Shakespeare than Florio. Douce frequently refers to it in his "Illustrations" of "Twelfth Night," "Measure for Measure," "Love's Labour's Lost," "Antony and Cleopatra," &c., &c.

Hunter, in his "New Illustrations," quotes from it in his notes on "Hamlet" and "The Merchant of Venice."

An exhaustive account of Florio and his close connection with Shakespeare will be found in Hunter's "New Illustrations of Shakespeare."

368. FLORIO (MICHEL). *Historia de la Vita e de la Morte de l'illustriss. Signora Giovanna Graia, gai Regina elletta e publicata d'Inghilterra; de la cose accadute in quel Regno dopo la Morte del Re Odoardo VI.* Nella quale secondo le Divine Scritture si tratta de i principati arricoli de la Religione Christiana. Con l'aggiunta d'una dottiss. disputa Theologica fatta in Ossonia, l'anno 1554. Small 8vo, full mottled calf, gilt edges, by Riviere (title repaired).

Stampato appresso Richardo Pittore, 1607

FIRST EDITION. By the father of John Florio; although written in 1554, it was not published till 1607.

Consult Hunter's "New Illustrations of Shakespeare," vol. i., p. 273, etc.

369. FLORUS. *The Roman Histories of Lucius Iulius Florus from the foundation of Rome, till Caesar Augustus, for above DCC. yeares, & from thence to Traian near CC. yeares, divided by Flor. into IV ages.* Translated into English by [Edmund Bolton.] *Engraved title by Sim. Pass.* 12mo, full crimson levant morocco, gilt edges, by Riviere.

London: By William Stansby for Tho. Dewe, [1618]

First Edition in English. Cited by Douce in his "Illustrations" of "Coriolanus." According to Langbaine, Shakespeare consulted Florus for the plot of "Antony and Cleopatra."

370. FOERNO (G.). *Fabulae Centum Carminibus explicatae. Plates from designs by Titian.* Small 4to, old half calf (some leaves partly stained). Romae, 1563

FIRST EDITION. Green ("Shakespeare and the Emblem Writers"), after remarking that "*the year of Shakespeare's birth saw the publication at Rome of the Latin Fables of Gabriel Faerni,*" &c., &c. (page 303), at 311 adds: ". . . it would be strange if a copy had not fallen into Shakespeare's hand." Consult, too, pages 85 and 310 of the same work.

371. FORBES (JOHN). *Cantus, Songs and Fancies, to Three, Four, or Five Parts, Both apt for Voices and Viols. With a brief Introduction to Music.* As is taught in the Musick-School of Aberdeen. The Third Edition, much Enlarged and Corrected. *Woodcut vignettes on title, and music.* Small oblong 4to, full blue levant morocco, gilt edges, by Lortic, fils. Printed in Aberdeen, by John Forbes, 1682

This is the FIRST BOOK printed in Scotland which contains a contribution by Shakespeare—and a VOLUME OF EXTRAORDINARY RARITY. On signatures O3 and O4 will be found Shakespeare's song:

"From the fair Lavinian Shore, I
Your markets come to store."

This is set to music by "Jack" Wilson. Wilson was one of the players in "Much Ado About Nothing" and a long account of him is given by Dr. Furness in his edition of this play. This volume by Forbes is so rare, however, that it is unmentioned either by Dr. Furness or his biographer, Mr. Seccombe.

Another interesting feature of the book is that it contains Savile's "Here's a health unto his Majesty" afterwards altered into the world famous "God save the King."

In Bindley's copy, which sold for £11 in 1819, the following note appeared:

"The scarcity of this volume is well known to Collectors. But it has acquired a new and increased value from a very recent discovery, which had escaped the researches of Dr. Burney, Hawkins, and every other writer upon Music. This curious and interesting Work contains the original of the popular air 'GOD SAVE THE KING,' so long and so vainly searched for by the Historians and Amateurs of Music."

372. FORD (EMANUEL). *The Most Famous, Delectable and Pleasant History of Parismus, The Most Renowned Prince of Bohemia: The First Part Containing his most Noble Achievements, and Triumphant Battels, fought against the Persians; His Love to the Beautiful Princess Laurana the King's daughter of Thessaly, &c. . . . The Second Part, Containing the Adventurous Travels, . . . of Parismenos, . . . With his Love to the Beautiful and Fair Princess Angelica, &c.* BLACK LETTER. *Each part with a separate title and frontispiece.* 4to, full brown levant morocco, gilt tooled, gilt edges, by Bedford. London, 1689

"Shakespeare was, probably, indebted for the names of the heroines of 'Twelfth Night' to the first part of Emmanuel

Forde's 'Parismus, the Renowned Prince of Bohemia,' for neither Olivia or Viola occurs in the *Ingannati* from which Shakespeare is believed to have borrowed the plot. In the romance, Olivia is Queen of Thessaly, and Violetta, the name of a lady, who, unknown to the lover, disguises herself as a page to follow him, and she, also, like Viola, is shipwrecked (see F. f. 3 and D. d. 3).—C. E. Browne.

Halliwell-Phillipps had only the edition of 1704 (see his Sale Catalogue, July 1889).

The early editions of this old romance have been thumbed out of existence—the present copy contains both of the rare frontispieces.

373. FORD (JOHN). *The Fancies Chast and Noble: Presented by the Queene's Majestie's Servants, at the Phoenix in Drury-Lane.* Small 4to, full mottled calf, gilt tooled, gilt edges, by Riviere. London, 1638

FIRST EDITION. Has the last page (77) misprinted 67. Cited by Singer in his notes on "Romeo and Juliet." Consult, too, "Fresh Allusions to Shakspeare," page 118.

374. FRAUNCE (ABRAHAM). *Lawiers Logike, exemplifying the praecepts of Logike by the practice of the Common Lawe.* BLACK LETTER. Small 4to, full mottled calf, gilt edges, by Riviere. At London: Imprinted by William How, 1588

FIRST EDITION. It is believed by Shakespearean critics that it was from this volume that Shakespeare acquired much of his legal knowledge.

375. FREDERICK HENRICK, Prince van Orange. *Begraeffnisse van syne Hoogheyt Frederick Henrick, by der Gratien Gods Prince van Orange, Grave van Nassau, Catzenellebagen, Vianden, Diets Capitaen Generael, end Admirael der Vereenigh de Netherlande. Thirty fine double-page plates representing the funeral procession of this Prince.* Folio, original vellum. Amsterdam, 1651

Certain of these plates were used by Halliwell-Phillipps to illustrate Shakespeare's "Coriolanus." A fine copy of an exceedingly rare pageant.

376. FULLER (THOMAS). *Historie of the Holy Warre. Fine engraved title and folding map, by William Marshall.* Folio, full panelled calf, gilt edges.

Cambridge: Printed by Thomas Buck, 1639

Fine copy, with the Chronological Table, and the genuine blank leaf preceding it. Cited by Isaac Reed in his notes on "Hamlet."

377. FULLER (THOMAS). *The Holy State. Engraved title, arms, and portraits by W. Marshall.* Folio, full mottled calf, gilt edges, by Riviere.

Cambridge: Printed by R. D., for John Williams, 1642

FIRST EDITION. Choice copy. Cited by Douce in "The Clowns and Fools of Shakspeare."

378. FULLER (THOMAS). The Church History of Britain; from the Birth of Jesus Christ, until the year 1648. *Engraved plates*. Folio, full wine color levant morocco, richly gilt back and sides, gilt edges, by Clarke and Bedford.

London: Printed for Iohn Williams, 1655

FINE COPY OF THE FIRST EDITION. Douce cites this work in his Illustrations of "As You Like It."

379. FULLER (THOMAS). The History of the Worthies of England. *Portrait of the Author by Loggan*. Folio, old calf. London: Printed by J. G. W. L. and W. G., 1662

FIRST EDITION. VERY RARE. The interesting notice of Shakespeare is found at page 126. It is highly valuable as being the first biographical notice of the poet. The date of Shakespeare's death is left blank, and Halliwell-Phillipps remarks that Fuller "was not even at the pains to ascertain the year of the poet's decease."

Cited by Hunter in his "New Illustrations" of "Hamlet," "Twelfth Night," and "Sir John Oldcastle."

Consult, too, "Fresh Allusions to Shakspeare," pages 197 and 202.

380. GALTHERUS (PHILIPPUS). Alexandreidos, libri decem. 8vo, old blue straight-grain morocco, gauffred edges.

Lugduni: Excudebat Robertus Granton, 1558

A very beautiful copy of this excessively rare volume.

In it Shakespeare found the line "Incidis in Scyllam cupiens vitare Charibdim" (fol. 42), quoted by him in "The Merchant of Venice."

"Truly then I fear you are damned both by father and mother, thus when I shun Scilla your father, I fall into Charibdis your mother, well, you are gone both waies."

Malone and Halliwell-Phillipps both give interesting accounts of the volume.

381. GARNET (HENRY). A True and Perfect Relation of the Whole proceedings against the late most barbarous Traitors, Garnet a Jesuite, and his Confederates: Contayning Sundry Speeches delivered by the Lords Commissioners at their Arraignments, . . . The Earle of Northampton's Speech having bene enlarged upon those grounds which are set downe. And lastly all that passed at Garnet's Execution. Small 4to, original calf. London: Robert Barker, 1606

Garnet's trial furnished Shakespeare with many passages in "Macbeth." Consult the exhaustive account given by Dr. Furness in his edition of "Macbeth," pages 381-383. This volume has signature of Arthur Rawdon on first title, and of Sir John Rawdon on second title.

382. GARNIER (ROBERT). Les Tragedies de Robert Garnier Conseiller du Roy et de Monseigneur frere unique de sa Maiesté, Lieutenant general Criminel au siege Presidial & Seneçaussee du Maine. *Engraved title*. 12mo, old red morocco, gilt edges. A Rouen, 1605

Contains the tragedy of Cornelia, which is cited by Sidney Walker in his notes on "The Tempest."

383. GARON (LOUYS). *Le Chasse Ennuy, ou L'honneste entretien des Bonnes Compagnies, Divise en V Centuries. Engraved title.* 12mo, full mottled calf, gilt edges, by Riviere.

Paris: Chez Claude Griset, 1633

Contains the "*Bond Story*" ("*Merchant of Venice*"). Consult Douce's "*Illustrations*" of the "*Merchant of Venice*."

384. GARRICK (DAVID). *An Ode upon Dedicating a Building, and Erecting a Statue, to Shakespeare, at Stratford upon Avon.* 4to, full mottled calf, gilt edges.

London: Printed for T. Becket and P. A. De Hondt, 1769

Fine copy of the FIRST EDITION. Scarce.

385. GARRICK'S BUST OF SHAKESPEARE. The Original Document Signed by Thos. Rackett and J. E. Dowdeswell, Trustees of David Garrick. December 1822. CONSIGNING THE STATUE OF SHAKESPEARE (formerly in Garrick's possession) BY ROUBILLAC TO THE BRITISH MUSEUM. Folio, mounted.

"We do hereby authorize you to deliver to the Trustees of the British Museum, or to their Appointee the Statue of Shakespeare (by Roubillac) bequeathed to them by the Will of the late David Garrick Esqre. deceased, upon their giving a proper receipt or acknowledgment for the same, dated this—December 1822."

A VALUABLE DOCUMENT.

386. GARRICK (MRS. DAVID). *HER AUTOGRAPH DIARY* for the year 1769. 8vo, IN THE ORIGINAL WRAPPER. Enclosed in a morocco case. 1769

OF UNUSUAL INTEREST as this was the year of the famous Stratford Jubilee in honour of Shakespeare.

"Garrick was the whole soul of the affair."

On June 18 she notes that they set out for Stratford-on-Avon.

A long account of the Stratford Jubilee, which was entirely organised by Garrick, will be found in Fitzgerald's "*Life*" of him.

387. GAYTON (EDMUND). *Pleasant Notes upon Don Quixote.* Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by William Hunt, 1654

THE VERY SCARCE FIRST EDITION. Outside the interest in the volume in the explanations of allusions in Cervantes, there is much curious and amusing reading, references to authors of the Elizabethan and Jacobean periods (Shakespeare, Spenser, Ben Jonson, Randolph, and others). Shakespeare is referred to several times. Cited by Douce in his "*Illustrations*" of "*King Lear*," also in his "*Illustrations*" of "*Pericles*," and the "*Ancient English Morris Dance*." See also, "*Fresh Allusions to Shakspeare*."

388. GEE (JOHN). New Shreds of the Old Snare. Containing the Apparitions of two new female Ghosts, etc., etc. *Title printed in red and black.* Small 4to, cloth, roan back, UNCUT. London: Printed for Robert Mylbourne, 1624

FIRST EDITION. Contains very early allusions to "Hamlet" and "A Midsummer Night's Dream." A note on reverse of title by Dr. A. Jessopp reads: "*Incomparably the most beautiful copy of this tract I have ever seen,*" etc.

389. GENEROUS USURER (The). Mr. Nevell in Thames Street, who alloweth his maid usually a black pudding to dinner. Who once bought a Pullet for his Wife when shee was sicke, but he would goe to Market himselfe, because he would not be cosened by the Messenger, &c. And how he made lamentable moane to his Neighbours, that his maid had rob'd him, &c. *Curious woodcut portrait on title.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Salomon Johnson, 1641

FIRST EDITION. Cited by Isaac Reed in his notes on usurers ("Merchant of Venice"). This is a little tract of QUITE REMARKABLE RARITY.

390. GERBIER (BALTHAZAR). Counsel and Advise to all Builders; For the Choice of their Surveyours, Clarks of their Works and other Work-men therein concerned. 12mo, old russia, rebacked, gilt edges.

London: Printed by Thomas Mabb, 1663

FIRST EDITION. With the leaf of Errata at the end.

"To understand this phrase ('stumble at the threshold') rightly, it must be remembered that some of the old thresholds or steps under the door, were, like the hearths, raised a little, so that a person might stumble over them unless proper care was taken. A very whimsical reason for this practice is given in a curious little tract by Sir Balthazar Gerbier, entitled, 'Councel and Advice to all Builders,' 1663, in these words, 'A good surveyour shuns also the ordering of doores with stumbling-block-thresholds, though our forefathers affected them, perchance to perpetuate the antient custome of bridegroomes, when formerly at their return from church (they) did use to lift up their bride, and to knock their head against that of the doore, for a remembrance, that they were not to passe the threshold of their house without their leave.'"—Douce's "Illustrations" of "King Henry VI.," Part 3.

391. GESNER (CONRAD). Historia Animalium, De Quadrupedibus viviparis, de Oviparis, de Avium natura, de Piscium & Aquatiliu Animantium natura, & de Serpentium natura, Opus Philosophie, Medicis, Grammaticis Philologiae, Poetis, & omnibus rerum linguarumque variarum studiosis, utilissimum simul iucundissimumque futurum: Editio secunda

novis iconibus nec non observationibus non paucis auctior,
atque etiam multis in locis emendatior. *Numerous woodcuts.*
5 vols. folio, half vellum. Francofurti, 1617-21

The works of Gesner are very frequently quoted from by the
Shakespearean commentators. Consult Douce's "Illustrations"
of "As You Like It."

392. GESTA ROMANORUM Cum applicationibus moral-
isatis ac mysticis. BLACK LETTER. *Large device of Jehan Petit*
on title. Small 8vo, old red morocco, gilt and blind tooling.
[Paris: Jean Petit, 1521]

This edition is mentioned by Douce in his "Illustrations of
Shakespeare," where he devotes fifty-eight pages to the vari-
ous editions and the use made of them by Shakespeare in many
of his plays.

Hazlitt ("Shakespeare's Library") in his notes on "The
Merchant of Venice" and "King Lear" reprints portions of
this volume.

393. GESTA ROMANORUM. A Record of Ancient His-
tories entituled in Latin, Gesta Romanorum, Discoursing of
Sundry Examples, for the advancement of Vertue, and the
abandoning of Vice. Printed in Black Letter. Small 8vo,
full mottled calf, gilt edges, by Riviere.

London: Printed for T. Basset, and others, 1698

A most rare volume. This work is referred to by Douce in
his "Illustrations of Shakespeare."

394. GILPIN (GEORGE). Bee Hive of the Romish Church.
A worke of all good Catholikes to be read and most necessary
to be understood: wherein both the Catholike Religion is sub-
stantially confirmed and the Heretikes finely fetcht over the
coales. Translated out of Dutch into English by George Gilpin
the Elder. *Woodcut frontispiece.* 12mo, full mottled calf,
gilt edges, by Riviere. London: Printed by M. Dawson, 1636

BLACK LETTER. A portion of this volume is reprinted by
Capell in his "School of Shakespeare." Capell's "Catalogue
of Shakesperiana," No. 33.

395. GIOVANNI FIORENTINO. Il Pecorone, nel quale
si contengono cinquanta novelle antiche, Belle D'Inventione
et di Stile. *Device on title.* Small 4to, old boards, edges en-
tirely uncut. Milano, 1554

Fine, uncut copy, with the rare leaf at the end with printer's
device.

"This novel Shakespeare certainly read."—Furness. To the
Shakespearean collector this work will ever possess great inter-
est, as in it is to be found the original story on which is
founded "The Merry Wives of Windsor." Its rarity is so
great that in Italy the Gradenigo copy sold for 449 lire 57
centimes (about £18.), and Vanzetti's for 307 lire (£12. 5s).

396. GIOVANNI FIORENTINO. *Il Pecorone di Ser Giovanni Fiorentino, nel quale si contengono cinquanta Novelle Antiche, Belle D'Inventione et di Stile.* 8vo, old straight-grain red morocco, gilt edges (title early facsimile; first leaf washed; four leaves stained). Milano, 1558

Capell know no earlier edition than that of 1565. Considerable portions of the volume are reprinted by Hazlitt, "Shakespeare's Library," as forming material for the plots of "The Merchant of Venice" and "Merry Wives of Windsor," and by Dr. Furness in his edition of "The Merchant of Venice," regarding which he states: "To Capell belongs the credit of having discovered a story whose main features so strongly resemble the story of the Bond that it has been widely accepted as the basis of Shakespeare's play. 'The Jew of Venice,' says Capell (Vol. 1, p. 63) 'was a story exceedingly well known in Shakespeare's time; celebrated in ballads; and taken (perhaps) originally from an Italian book, intitled *Il Pecorone*, the author of which calls himself Ser Giovanni Fiorentino.'"

Douce, too, considers that "The Merchant of Venice" is in part founded on the "Pecorone," and a portion is reprinted in Capell's "School of Shakespeare."

397. GIRALDI CINTILIO (G. B.). *Le Tragedie, cioe, Orbecche, Cleopatra, Altile, Arrenopia, Didone, Euphemia, Antivalomeni, Epitia, Selene. Al Serenissimo Signor il Sig. D. Alfonso II. D'Este, Duca di Ferrara, &c.* 3 vols. in one. Thick small 8vo, full vellum (some corners damaged, and leaves stained). Venetia, 1583

These plays are frequently cited by the commentators on Shakespeare.

398. GIRALDI CINTILIO (G. B.). *Tragedie, cioe: Orbecche, Altile, Didone, gli Antivalomeni, Cleopatra, Arrenopia, Euphemia, Epitia, Selene.* 3 vols. 12mo, original vellum.

In Venetia: Appresso Giuli Cesare Cagnacini, 1583

399. GLAPTHORNE (HENRY). *Argalus and Parthenia. As it hath been Acted at the Court before their Majesties; and at the Private-House in Drury Lane. By their Majesties Servants.* Small 4to, mottled calf, gilt, gilt edges, by Riviere. London, 1639

FIRST EDITION. A portion is reprinted in Capell's "School of Shakespeare."

400. GLAPTHORNE (HENRY). *Wit in a Constable. A Comedy written 1639. And now Printed as it was lately Acted in the Cock-pit in Drury-Lane, by their Majesties Servants, with good allowance.* Small 4to, full mottled calf, gilt tooled borders, gilt edges, by Riviere. London: Jo. Okes, 1640

FIRST EDITION. Cited by Steevens in his edition of "Romeo and Juliet."

401. GODWIN (FRANCIS). De Præsulibus Angliæ Commentarius. Omnium Episcoporum, Neeron et Cardinalium ejusdem gentis, nomina, Tempora, Seriem, Atque Actiones maxime memorabiles abultima antiquitate repetita complexus. Small 4to, original calf.

Londini: Ex Officina Nortoniana, 1616
See Shakespeare's "Holinshed."

402. GOFF (THOMAS). Three Excellent Tragedies. Viz. The Raging Turk, or Bajazet the Second. The Courageous Turk, or Amwrath the First. And The Tragoedie of Orestes. 8vo, full russia gilt, gilt edges.

London: Printed for G. Bedell and T. Collins, 1656
Goff plagiarised Shakespeare. With the Maidment-McKee bookplates.

403. GONÇALO DE CESPEDES. Gerardo, the Unfortunate Spaniard. Or, A Patterne for Lascivious Lovers, Containing severall strange miseries of loose Affection, Written by an ingenious Spanish Gentleman, Don Goncalo de Cespedes, and Meneces, in the time of his five yeeres Imprisonment. Originally in Spanish, and made English by L. D[igges]. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Ed. Blovnt, 1622.

The FIRST EDITION of Digges' translation. FINE COPY.

This, like the first folio Shakespeare, is dedicated to Shakespeare's patrons, William, Earl of Pembroke, and Phillip, Earl of Montgomery. It is doubtful if any other books were dedicated to both brothers.

404. GOOGE (BARNABY, Translator). The Zodiacke of Life, written by Marcellus Pallingenius, wherein are conteyned twelve Bookes disclosing the haynous Crymes & wicked vices of our corrupt nature, newly translated into Englishe verse by Barnabe Googe. BLACK LETTER. Small 8vo, old red morocco, the sides and back richly tooled in gold, gilt edges, by Murton.

London: H. Denham, 1565

FIRST COMPLETE EDITION. A fine copy in a handsome binding. A most difficult Elizabethan volume to find in a thoroughly satisfactory state like the present copy. The Zodiac of Life was long a favourite book, and there is in Wharton's English Poetry, 1871, iv, 323-30, an elaborate review of it, with extracts, and a reference to Pope's obligations to the work. (See, too, the catalogue of Capell's collection of Shakespeareana at Cambridge, and Payne Collier's "Rarest Books in the English Language.")

405. GOOGE (BARNABY). The Whole Art and Trade of Husbandry, contained in Four Books. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by T. S., for Richard More, 1614

BLACK LETTER. Cited by Hunter in his "New Illustrations" of "Hamlet," "Twelfth Night," "As You Like It," and "Midsummer Night's Dream"; also by Singer in his notes on "Macbeth."

406. GOULART (SIMON). Thresor D'Histoires Admirables et Memorables de nostre temps. *Printer's device on titles*. 4 vols. in two, 8vo, old vellum. Genève, 1620-1628

Mr. Hazlitt ("Shakespeare's Library") points out that the "Comedy of Errors" is partly founded on Goulart. He reprints a portion.

Consult, too, Langbaine's ("English Dramatic Poets") notes on "The Taming of the Shrew."

With the bookplate of Viollet-le-Duc in each volume.

407. GOULART (SIMON). Thresor D'Histoires Admirables et Memorables de nostre temps. 8vo, original vellum.

A Geneve: Pour Iaques Crespin, 1628

This edition, which varies from that of 1620, contains the story of Charles the Bold, Duke of Burgundy, cited by Douce in his "Illustrations" of "Measure for Measure."

Consult, too, Langbaine's ("English Dramatic Poets") notes on the same play. With the bookplate of Johannis, Baronis Carteret de Hawnes.

408. GOULD (ROBERT). Poems, chiefly consisting of Satyrs and Satyrical Epistles. 8vo, original calf.

London, 1689

FIRST EDITION. Contains "A Satyr against the Playhouse."

This very rare volume was unknown to the editors of "Shakespeare's Centurie of Prayse" and "Fresh Allusions to Shakespeare."

409. GOULDMAN (F.). Copious Dictionary in Three Parts:—English before the Latin—Latin before the English—Proper Names of Persons and Places, to which are adjoined a Table of Authors Names at large, &c. Thick 4to, full maroon levant morocco, gilt over red edges.

London: Printed by John Field, 1664

Consult the "Athenæum," February 8, 1868.

410. GRACIAN. El Heroe de Lorenzo Gracian Infanzon. Small 8vo, full sprinkled calf, gilt edges, by Lloyd.

Amsterdam, 1659

A VERY RARE SHAKESPEAREAN VOLUME, "Therefore prepare thee to cut off the flesh."

This judgment is related by Gracian, the celebrated Spanish Jesuit, in his "Hero," with a reflexion at the conclusion of it.

411. GRAFTON (RICHARD). A Table Collected of the yeeres of our Lord God, and of the yeares of the kings of England, from the first yeare of William Conquerour: shewing how the yeares of our Lord God, and the yeares of the Kings of England concurre and Agree together, etc. John Waley 1571.—A LITTLE TREATISE, conteyning many proper Tables and rules, very necessary for the use of al men, The contentes wherof appere in the next page following. R. Tottell 1571. In one volume, small 8vo, old calf.

London, 1571

A companion volume to the Chronicle.

412. GRAFTON (RICHARD). Abridgement of the Chronicles of Englande, newly corrected and augmented, to thys present yere of our Lord 1572. And in thende of thys Abridgement is added a propre & necessary Treatise, conteynyng many good Rules, and specially one excellent manner of Computacion of yeres, whereby you maye readely finde the date and yeres of any evidēce. BLACK LETTER. 8vo, old calf, rebacked (title repaired and some corners torn).

[Colophon] Londini: In aedibus R. Tottell, 1572
A valuable Shakespearean Chronicle.

413. GRATIUS. Grati Falisci Cynegeticon, or, a Poem of Hunting by Gratius the Faliscian. Englished & Illustrated by C. Wase Gent. Small 12mo, old calf.

London: Printed for Charles Adams, 1654

FIRST EDITION. Cited by Hunter in his "New Illustrations" of "Hamlet" and "Taming of the Shrew," and by Douce in his "Illustrations" of the "Ancient English Morris Dance." Contains a Poem "On my Worthy Friend the Author," by Waller.

414. GREENE (ROBERT). Neuer too Late, both partes, sent to all youthfull gentlemen; deciphering, in a true English History, those particular vanities, that with their Frostie va-pours nip the blossoms of euery braine, from attaining to his intended perfection. As pleasant as profitable, being a right pumice stone, apt to race out idlenesse with delight, and folly with admonition, by Robert Greene. BLACK LETTER. Small 4to, half morocco (title damaged and mounted, and some head-lines cut into).

London: Printed by William Stansby for John Smithwicke, [1621]

VERY SCARCE. Robert Greene was Shakespeare's friend and fellow-townsmen.

415. GROTO (LUIGI). La Adriana Tragedia Nova. *Printer's device on title.* Small 12mo, half calf, gilt, gilt edges, by Riviere. Venetia, per il Spineda, 1626

An exhaustive account of this play and its connection with "Romeo and Juliet" will be found in the reprint of "Romeus and Juliet" (New Shakspeare Society, 1875).

Consult, too, Dr. Furness's edition of "Romeo and Juliet."

The earliest edition known to Halliwell-Phillipps was that of 1586, and he speaks of its great rarity, even in Italy, and the belief that Shakespeare was acquainted with it in some way or other when writing "Romeo and Juliet."

416. GAULTERAUZZI (CARLO). Libro di Novelle, et di Bel Parlar Gentile. Nel qual si contengono Cento Novelle altravolta mandate . . . Di Nuovo Ricorrette. Con aggiunta di quatro altrè nel fine. *Numerous ornamental capitals.* 4to, original vellum.

In Fiorenza; Nella Stamperia de i Giunti, 1572
Cited by Capel in his edition of Shakespeare.

417. GUAZZO (STEFANO). La Civil Conversatione divisa in Quattro Libri, nel primo si tratta in generale de' frutti, che si cavano dal conversare, s' insegna a conoscere le buone dalle cattive conversationi, nel secondo si discorre primieramente delle maniere convenevoli a tutte le persone nel conversar fuori di casa. . . . nel terzo si dichiarano particolarmente i modi, che s' hanno a serbare nella domestica conversatione. . . . nel quarto si rappresenta la forma della Civil Conversatione, &c. Small 8vo, full sprinkled calf, gilt edges, by Lloyd. in Vinegia, 1574

This edition is of peculiar interest. It is unmentioned by Brunet in his Manuel, but an edition printed in the same year at Brescia is described by him as the edition originale.

418. GUAZZO (STEFANO). La Civil Conversatione Divisa in Quattro Libri. Small 8vo, full sprinkled calf, gilt edges, by Lloyd. In Venetia, 1580

419. GUAZZO (STEFANO). Chappuys (Gabriel) La Civile Conversation, divisée en quatre livres avec une table necessaire, des principales matières contenues en icelle. Small 12mo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd. A Lyon, 1582

420. GUAZZO (STEFANO). La Civil Conversatione in Quattro Libri. Small 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd. In Vinegia, 1583

421. GUAZZO (STEFANO). The Civile Conversation divided into foure bookes, the first three translated out of French by G. Pettie, in the first is contained in generall the fruits that may be reaped by Conversation, and teaching how to know good companie from ill, in the second the manner of conversation, meete for all persons. . . . in the third is perticularlie set forth the orders to be observed in Conversation within doores in the fourth is set downe the forme of Civile Conversation, by an example of a Banquet, made in Cassale, betweene sixe Lords and foure Ladies, and now translated out of Italian into English by Barth. Young of the Middle Temple. BLACK LETTER. 4to, calf.

Imprinted at London by Thomas East, 1586

The Civil Conversation of Stephen Guazzo is one of the most important books to be found in the whole range of Elizabethan Shakespeariana, i. e., such books as found a place in Shakespeare's Library, and were utilised by him when writing his Plays.

For a long account respecting this work consult "A Forgotten Volume in Shakespeare's Library," by Sir Edward Sullivan.

422. GUAZZO (STEFANO). *La Civil Conversatione Divisa in Quattro Libri*. Small 8vo, full sprinkled calf, gilt edges on the rough, by Lloyd, Wallis and Lloyd.

In Vinegia, 1586

423. GUAZZO (STEFANO). *De Civili Conversatione* [in German]. Small 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Franckfurt, 1599

424. GUAZZO (STEFANO). *La Civile Conversation Comprinse en Quatre Liures*. Small 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Pour Jacob Stoer, 1609

Contemporary manuscript notes on margins.

425. GUAZZO (STEFANO). *La Civil Conversatione Divisa in Quattro Libri*. Small 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

In Vinetia, 1609

426. GUAZZO (STEFANO). *De Civili Conversatione libri quatuor*. [In Latin and Italian.] 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Argentorati, 1614

427. GUAZZO (STEFANO). *Wiesaeus (Melchior). Sieben a Uszerlesene unnd lustige Politische Dialogi oder Gesprache. Allen und jeden hohen unnd nidrigen Standes und Wurdens Mannes und Weibes Personen, etc.* Small 4to, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Leipzig, 1625

428. GUAZZO (STEFANO). *La Civil Conversatione Divisa in Quattro Libri*. Small 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

In Vinetia, 1628

429. GUAZZO (STEFANO). *De Conversatione Civili Dissertationes Politicae*. *Engraved title*. Small 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Lugd. Batav., 1650

430. [GUEULETTE (THOMAS SIMON).] *Les Mille et un Quart-d'Heure. Contes Tartares. Frontispiece and numerous engravings*. 4 vols. in two. Small 12mo, old mottled calf, carmine edges.

A Utrecht: Chez Etienne Neaulme, 1737

Fine copy. Very scarce. Consult Douce's "Illustrations of Shakespeare."

431. GUILLIM (JOHN). *A Display of Heraldrie, manifesting a more easie access to the knowledge thereof than hath hitherto been published by any, through the benefit of method, wherein it is now reduced by the study and industry of John*

Guillim, late Pursuivant of Armes. *Numerous wood-engravings.* Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by William Hall, for Raphe Mab, 1611

FIRST EDITION. Consult Hunter's "New Illustrations of Shakespeare," vol. i., page 103. See also Carter's "Shakespeare, Puritan and Recusant."

432. [HABINGTON (W.).] *The Queene of Arragon.* A Comedie. Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by Tho. Cotes, for William Cooke, 1640

FIRST EDITION. Habington's only play.

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

433. HAKEWELL (GEORGE). *An Apologie of the Power and Providence of God in the Government of the World; or an Examination and Censure of the common error touching natures perpetuall and universall decay: divided into foure bookes.* Folio, full mottled calf, gilt edges, by Riviere.

Oxford: Printed by Iohn Lichfield, and William Turner, 1627

FIRST EDITION. Not in Bliss collection of Oxford printed Works; not in Bull's Cat. for 1843-51; nor was Lowndes able to refer to the sale of any copy.

Contains the story of Thos. Lord Cromwell and Mr. Frescobald the Merchant.

This copy formerly belonged to the editor of "Shakespeare's Library," who has written on the title: "*W. C. Hazlitt. Most probably the Author's own copy; at the same time, having never met with a second specimen of Hakewell's handwriting, I cannot verify the Autograph.*" This refers to a signature of the author's which has been washed out.

434. HALES (J.). *Golden Remains, of the ever Memorable, Mr. J. Hales, of Eaton Colledge &c. With additions from the Author's own Copy. Engraved frontispiece.* 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by Tho. Newcomb, for Robert Pawlet, 1673

Fine copy of the Second Edition.

Consult Farmer's "Essay on the Learning of Shakespeare" (1789), and Knight's "History of Opinion of the Writings of Shakespeare."

Bound in at the end is "A Tract concerning Schisme and Schismatics," 4 leaves, with separate pagination and signatures.

435. HALL (JOSEPH, Bishop of Norwich). *Virgidemiarum.* Books I.-III., 1602; Books IV.-VI., 1599, in 1 vol. 12mo, half calf, gilt, gilt edges, by Riviere. London, 1599-1602

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 347.

436. [HALL (JOSEPH, Bishop of Norwich).]. *Mvndvs Alter et Idem. Sive Terra Australis antehac semper incognita; longis itineribus peregrini Academici nuperrimè lustrata. Authore Mercvrio Britannico. Accessit propter affinitatem materia Thomae Campanellae, Civitas Solis, et Nova Atlantis, FRANC. BACONIS. Maps. 18mo, original vellum.*

Vltraiecti, 1643

“*Hall's Mundus is a pleasant invective against the characteristic vices of various nations, from which, it is said, Swift borrowed the idea of Gulliver's Travels.*”—Lowndes.

Speaking of Campanella's work, Prof. Dugald Stewart remarks: “*In his idea of a perfect Commonwealth, the impurity of his imagination, and the unsoundness of his judgment, are equally conspicuous. He recommends, under certain regulations, a community of women, and in every thing connected with procreation, lays great stress on the opinions of astrologers.*”

Bishop Hall was a contemporary of Shakespeare and the present volume is noted by Malone.

437. HALLIWELL-PHILLIPPS (J. O.). *The Harrowing of Hell, a Miracle-Play written in the Reign of Edward the Second, now first published from the original Manuscript in the British Museum, with an Introduction, Translation and Notes. 8vo, half morocco, gilt top, uncut. London, 1840*

438. HALLIWELL-PHILLIPPS (J. O.). *A New Boke About Shakespeare and Stratford-on-Avon. Frontispiece facsimile of Shakespeare's Marriage Bond preserved at Worcester and a copy of Shakespeare Will with facsimiles of his signatures thereto. 4to, original cloth, uncut.*

London: For Private Circulation, 1850

PRIVATELY-PRINTED: only 75 copies issued, the present being number 35.

439. HALLIWELL-PHILLIPPS (J. O.). *Historical Account of the New Place, Stratford-upon-Avon, the last Residence of Shakespeare. Illustrations on wood. Folio, original cloth, uncut. London, 1864*

LARGE PAPER COPY. PRESENTATION COPY, with inscription in the autograph of the author: “*The Rev. the Vicar of Stratford on Avon with the Author's kind regards.*” Inserted are two old maps of Warwickshire, one being in colors by Saxton, 1576.

The first British Atlas ever issued was published by Saxton in 1575.

440. [HALLIWELL-PHILLIPPS (J. O.).] *Illustrations of the Life of Shakespeare, in a Discursive Series of Essays on a Variety of Subjects connected with the Personal and Literary History of the Great Dramatist. Part 1. Engravings on wood. Folio, half brown levant morocco, gilt top, uncut, by Riviere. London: Longmans, Green, 1874*

EXTREMELY RARE. The only part issued. It was withdrawn

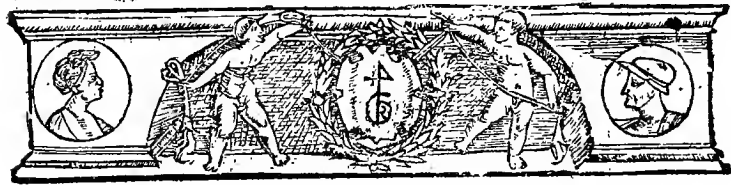


The chronicle
of **Thon Hardyng**, from
the firste begynnyng of Englaunde, vnto the
reigne of kyng Edward the fourth wher he
made an end of his chronicle. And from that
tyme is added a continuacion of the
stoie in prose to this our tyme,
now firste impynted, gathered
out of diuers and
sondery autours
þ haue writē
of the af-
fares
of Englaunde.

LONDINI
Ex officina Roberti Graffoni.
Mense Ianuario.

M.D.xliiij.

Cum privilegio ad impri-
mendum solum.



from circulation, and the electrotype plates destroyed. Two hundred and fifty copies only were printed, over 100 of which are preserved in permanent libraries. Inserted in this unique copy are 18 portraits of Shakespeare, of which no less than 9 are proofs before letters, many on India paper, also an early view of Windsor, 2 very early views of London, showing the theatres that existed in Shakespeare's time, and a Plymouth theatre playbill, dated 1776, "Macbeth" being acted for the benefit of Aickin, who played the part of Macbeth.

441. HALLIWELL-PHILLIPPS (J. O.). Memoranda on the Tragedy of Hamlet. 8vo, cloth, uncut. London, 1879

PRESENTATION COPY with inscription in the author's autograph. An autograph letter is also inserted.

442. HALLIWELL-PHILLIPPS (J. O.). Outlines of the Life of Shakespeare. *Illustrations*. Royal 8vo, original cloth, uncut. London: Longmans, 1884

PRESENTATION COPY with inscription in the author's autograph. Inserted are autograph letters of the author, George Steevens, Joseph Warton (to George Steevens, 4 pages, 4to), and Francis Douce.

443. HARDING (JOHN). The Chronicle of Jhon Hardyng, from the firste begynnyng of Englande, unto the reigne of kyng Edward the fourth wher he made an end of his chronicle. And from that tyme is added a continuacion of the storie in prose to this our tyme, now first imprinted, gathered out of diverse and sondery autours yt haue write of the affaires of Englande. *Titles within woodcut borders, and ornamental initials*. 8vo, old brown morocco, gilt edges.

Londini: Ex officina Richardi Graftoni Mense Ianuarii, 1543

A SPLENDID, CLEAN COPY OF THE FIRST AND RAREST EDITION. A second edition was printed the same year, but with a suppression in the history of Edward IV. of the cause of his quarrel with the Earl of Warwick, WHICH IS GIVEN IN THIS EDITION ON FOLIO V. OF THAT HISTORY.

Harding's Chronicle was much used by Shakespeare.

[SEE ILLUSTRATION.]

444. HARDY (ALEXANDRE). Le Theatre, Contenant Didon, se sacrifiant. Scedase, ou l'Hospitalité violée. Panthée. Meleagee. Procris, ou la jalousie infortunée. Alceste, ou la fidelité, Ariadne Ravie. Alpee, Pastorale nouvelle. *Engraved frontispiece*. 8vo, original calf, gilt edges. Paris, 1626

Hardy was a contemporary of Shakespeare's and like our greatest Poet wrote a play called "Coriolanus" and another called "Lucrece."

He worked by the year for a troupe of Comedians and it appears from evidence that it took him but eight days to compose and present a play.

With bookplate of J. Renard.

445. HARRINGTON (SIR JOHN). The most Elegant and Witty Epigrams, Digested into Foure Bookes; Three never before printed. 8vo, old vellum.

London: Printed by T. S. for Iohn Budge, 1625

FIRST COMPLETE EDITION, and so rare that the "Bibliotheca Anglo-Poetica" copy was imperfect.

Hunter, in his notes on "The Merchant of Venice," cites this volume.

Consult, too, Hazlitt's "Shakespeare's Library," Part II., vol. ii., page 134.

446. HARRINGTON (SIR JOHN). *Nugæ Antiquæ*: being a miscellaneous collection of Original Papers in Prose and Verse, written in the Reigns of Henry VIII., Queen Mary, Elizabeth, King James, &c., by Sir John Harrington, Selected from Authentic Remains by the Rev. Hen. Harrington, A.M. 3 vols. 8vo, full mottled calf, gilt top, uncut, by Riviere.

London: Printed for J. Dodsley, 1779

Printed from the original MSS. THE FIRST COMPLETE EDITION; exceedingly interesting for its descriptions of the court and times of Queen Elizabeth.

Drake ("Shakespeare and his Times") makes a great number of quotations from the volumes. Consult, too, Douce's "Illustrations" of "Love's Labour's Lost."

447. HAWKESWORTH (JOHN, Author of "The Adventurer"). Seven A. L.'s S. (two with signature cut off), to Robert Dodsley his publisher, 1759-67. In 4to boards.

An interesting series on the subject of his works, mentioning Shakespeare, Pope, Swift's works, which he edited, etc. Hawkesworth, who was undoubtedly one of the most elegant writers of the last century, published with his friend Dr. Johnson the celebrated periodical papers entitled "The Adventurer," altered for the stage, at the request of Garrick, Dryden's "Comedy of Amphytrion," wrote the life of Swift, and many other works.

448. HAYNES (JOHN). Engraved view of the Dropping Well at Knaresborough, engraved by J. Haynes. Plate tipped in to royal 4to, full mottled calf, by Riviere. 1740

VERY FINE IMPRESSION. "The Dropping Well" is mentioned in "Hamlet" (act iv. sc. 7).

449. [HAYWARDE (SIR JOHN).] The First Part of the Life and raigne of King Henrie the IIII. Extending to the end of the first yeare of his raigne. Written by I. H. *Printer's ornaments on title*. Small 4to, half calf, gilt edges, by Riviere.

Imprinted at London by Iohn Wolfe, 1599

FIRST EDITION. Printed a year after the appearance of Shakespeare's famous Play.

This history dedicated in very encomiastic terms to the Earl of Essex, highly irritated Queen Elizabeth, and she employed Sir Francis Bacon to search the book for treason.

449.* HAZLITT (W. CAREW). A Manual for the Collector and Amateur of Old English Plays. Thick small 4to, original boards, cloth back, gilt top, uncut.

London: Pickering & Chatto, 1892

Hazlitt's copy, with his autograph on title and numerous insertions and marginal annotations, mostly in his autograph. Only 250 copies printed.

450. HEAD (RICHARD). Proteus Redeivivus, or the Art of Wheedling; or, Insinuation, obtained by general conversation and extracted from the several Humours, Inclinations, and Passions of Both Sexes, respecting their several ages, and suiting each profession or occupation, collected and methodized by the author of the first part of The English Rogue. 8vo, old calf.

London: Printed by W. D. 1675

FIRST EDITION. Contains allusions to Falstaff, "Macbeth," and "The Tempest."

451. HEALE (W.). An Apologie for Women, or an opposition to Mr. D. G(ager) his assertion: who helde in the Acte of Oxforde, Anno 1608: "That it was lawful for husbands to beat their wives." 4to, full old russia.

At Oxford: Printed by Joseph Barnes, 1609

FIRST EDITION. Cited by Mr. Lee in his "Life of Shakespeare," page 397.

452. HEALEY (J.). St. Augustine. Of the Citie of God: with the Learned Comments of Jo. Lod. Vives. Englished by J. H(ealey). *Frontispiece inserted*. Folio, old polished calf.

[London]: Printed by George Eld, 1610

FIRST EDITION of this translation. Dedicated to Shakespeare's patron, William Herbert, Earl of Pembroke. "In 1610, in dedicating St. Augustine, of the Citie of God to the Earl of Pembroke, Thorpe awkwardly describes the subject-matter as a "desired citie sure in heaven; and assigns to St. Augustine and his commentator Vives a 'savour of the secular.'"—Mr. Lee's "Life of Shakespeare."

453. HELIODORUS. The Famous History of Heliodorus, Amplified, Augmented, and Delivered Paraphrastically in Verse, by William Lisle, whereunto is added divers Testimonies of Learned Men concerning the Author, together with a briefe Summary of the whole History. Small 4to, full mottled calf, gilt edges, by Lloyd.

London: Printed by Iohn Dawson for Francis Eglesfield, 1638

RARE. A story in this work is alluded to in "Twelfth Night." The present copy has the running title "The Fairie Aethopian," except the last two leaves, which reads "The History of Heliodorus."

454. HEMINGS (WILLIAM). The Fatal Contract, A French Tragedy. As it Was Acted With Great Applause by her Majesties Servants. Small 4to, full polished mottled calf, gilt, gilt edges, by Riviere.

London: Andrew Pennyueicke, 1654

Cited by Hunter in his "New Illustrations" of "Twelfth Night."

455. HENRY IV OF FRANCE. An Historical Collection, of the most memorable Accidents and Tragical Massacres of France, under the Raignes of Henry II-Henry IV, containing all the troubles therein happened during the said Kings' times, until this present yeare, 1589. Folio, original vellum.

Imprinted at London by Thomas Creede, 1598

The best contemporary account of these troubles which Shakespeare has immortalized in "Love's Labour's Lost."

456. HENRY VII. King of England. His signature on a vellum Document (1489). Small folio, full mottled calf, gilt edges, by Riviere.

Shakespeare refers to Henry VII. in "King Henry VI."

457. HENRY VIII. His Signature to a document dated March 1513. Folio, half calf, by Riviere.

From Dr. Farmer's collection.

"The pen of Shakspeare, and the pencil of Holbein, have combined to make 'bluff King Hal' more familiar to us than any other personage of former times."

458. HENTZNER (PAUL). Itinerarium Germaniae, Galliae, Angliae, Italiae (in 1598). Small 4to, full mottled calf, gilt edges, by Riviere.

Norinbergae: typis Abrahami VVagenmanni, 1612

Fine copy, with the leaf of Errata and Colophon.

Cited by Douce in his Illustrations of the "Taming of the Shrew." Consult, too, "Shakespeare's England" (New Shakespere Society), 1877. The portion which relates to England is reprinted by Mr. Rye in his interesting Shakespearean volume, "England as seen by Foreigners in the days of Elizabeth and James I."

The English portion had previously been reprinted for private circulation by Horace Walpole in 1757.

459. HENTZNER (PAUL). Itinerarium Germaniae, Galliae, Angliae, Italiae, &c. *Folding table at end.* 8vo, original vellum. Noribergæ, 1629

Hazlitt ("Shakespeare's Library") quotes at length from this edition in his notes on "The Merry Wives of Windsor"; consult, too, "Transactions of the New Shakspere Society," 1880-85, page 294.

460. HERBERT (PHILIP, Earl of Montgomery). D. S. (State document), 1 p. folio. Dated June 25, 1640. Bound in half calf, by Riviere.

A most precious signature. The Earl of Montgomery and his brother, whom he succeeded as the fourth Earl of Pembroke, formed "the incomparable pair of brethren" to whom the first Shakespeare folio is dedicated.

These autographs are rare in the highest degree.

461. HERBERT (PHILIP, Earl of Pembroke and Montgomery). Two Speeches made in the House of Peers, on Monday the 19 of December for, and against Accommodation, The one by the Earl of Pembroke, the other by the Lord Brooke 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed for Joh. Thompson, 1642

Philip Herbert was one of the "Incomparable Pair of Brethren" immortalized by Shakespeare.

462. HERBERT (PHILIP, Earl of Pembroke). Speech in the House of Peeres When the Seven Lords were accused of High Treason. Small 4to, full mottled calf, gilt edges, by Riviere. Printed in the Yeare, 1648

463. HERBERT (WILLIAM, Third Earl of Pembroke). L. S. "Pembroke & Montgomery." 1 p. small folio. July 1627. Small folio, half calf, by Riviere.

A SHAKESPEAREAN DOCUMENT OF THE HIGHEST IMPORTANCE AND RARITY. Halliwell-Phillipps, who was probably the most diligent seeker after Shakespearean relics of this kind that ever lived, WAS NOT ABLE TO OBTAIN THE AUTOGRAPH OF PEMBROKE.

William Herbert has been considered by many critics to be the "W. H." of Shakespeare's Sonnets. He is one of "the incomparable paire of Brethren" to whom the folio of 1623 was dedicated.

464. HERMETICALL BANQUET (An), drest by a Spag-iricall Cook: for the better Preservation of the Microcosme. Small 8vo, full mottled calf, gilt edges on the rough, by Riviere (a few top and bottom lines cut into).

London: Printed for Andrew Crooke, 1652

FIRST EDITION. Shakespeare allusion.

"Poeta is her Minion, to whom she (Eloquentia) resignes the whole government of her Family. . . . Ovid she makes Major-domo. Homer because a merry Greek, Master of the Wine-Cellars. Aretine (for his skill in Postures) growing old, is made Pander. Shack-Spear, Butler. Ben Johnson, Clark of the Kitchin, Fenner, his Turn-spit, And Taylor his Scul-lion"—Page 35.

Cited, too, by Hunter in his "New Illustrations" of "Romeo and Juliet."

465. HERO AND LEANDER. The famous and renowned History of the two unfortunate, though noble, Lovers, Hero and Leander. In prose. *Curious woodcuts.* 4to, old calf
Printed for J. Blare at the Looking Glass on London Bridge, n. d. [circa 1680]

No other copy in book form of this popular story seems to be known to bibliographers. There are two or three editions printed on broadsides and in verse.

Karl Simrock ("Plots of Shakespeare's Plays") considers the foundation story of "Romeo and Juliet" and "Hero and Leander" to be the same.

466. HEYLYN (PETER). The Historie of That most famous Saint and Souldier of Christ Jesus; St. George of Cappadocia, asserted from the Fictions, of the middle Ages of the Church; and opposition, of the present, The Institution of the most Noble Order of St. George, named the Garter. A Catalogue of all the Knights thereof untill this present. *Engraved title by W. Marshall.* 4to, half calf, gilt edges, by Henderson & Bisset. (A few margins wormed.)

London: Printed for Henry Seyle, 1631

FIRST EDITION. At pages 307-308 are allusions to Sir John Falstaff and the stage.

467. HEYLYN (PETER). *Ecclesia Vindicata: or, the Church of England Justified: I. In the Way and Manner of her Reformation. II. In officiating by a Publick Liturgie. III. In prescribing a Set Form of Prayer to be used by Preachers before their Sermons, &c.* Each part with a separate title. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by E. Cotes, for Henry Seile, 1657

FIRST EDITION. Cited by Douce in his *Illustrations of "The Merchant of Venice."*

468. HEYWOOD (THOMAS). *Troia Britanica, or Great Britaine's Troy, a Poem, divided into XVII several Cantons, Intermixed with many Pleasant Poetical Tales, concluding with an Universal Chronicle from the Creation until these present times.* *Woodcut on title.* Folio, tree-calf, gilt edges.

London: Printed by W. Jaggard, 1609

FIRST EDITION. "In the year 1612 the third edition of the *Passionate Pilgrim* made its appearance, the publisher seeking to attract a special class of buyers by describing it as consisting of 'Certain Amorous Sonnets between Venus and Adonis.' These were announced as the work of Shakespeare, but it is also stated that to them were 'newly added two love-epistles, the first from Paris to Helen, and Helen's answer back again to Paris'; the name of the author of the last two poems not being mentioned. The wording of the title might imply that the latter were also the compositions of the great dramatist, but they were in fact written by Thomas Heywood, and had been impudently taken from his "*Troia Britanica.*"

469. HEYWOOD (THOMAS). A Woman kilde with Kindnesse. As it hath beene oftentimes Acted by the Queenes Maiest. Seruants. *Printer's device on title.* Small 4to, full sprinkled calf, gilt (some upper and lower lines cut into).

London: Printed by Isaac Iaggard, 1617

The THIRD EDITION. EXTREMELY RARE. No copy of the SECOND EDITION appears to be known.

Cited by Steevens in his edition of "King Lear," Douce in his "Illustrations" of "Hamlet," and Collier in "Romeo and Juliet."

Reprinted by the Shakespeare Society in 1850. It is considered to be Heywood's masterpiece. He was for a time one of the theatrical retainers of Henry, Earl of Southampton, Shakespeare's patron. Consult, too, Drake's "Shakespeare and his Times," vol. i., pages 213, 214, and 269; vol. ii., pages 171, 172.

The scene between Susan and Charles is thought to imitate Act iii. sc. I of "Measure for Measure."

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

470. HEYWOOD (THOMAS). Gunaikeion: or, Nine Bookes of Various History. Concerning Women; Inscribed by 9 names of 9 Nine Muses. *Engraved title in compartments, containing figures of Apollo and the Muses* (remargined). Small folio, half old calf.

London: Printed by Adam Islip, 1624

FIRST EDITION. Extremely Rare. Contains the engraved title, Dedication, To the Reader, and the Index, the last three appear to be from a shorter copy. Consult Douce's notes on "Pericles," and also page 545 of his "Illustrations of Shakespeare."

471. HEYWOOD (THOMAS). The First and Second Parts of King Edward the Fourth. Contayning his merry pastime with the Tanner of Tamworth, as also his love to faire Mistress Shore, &c. Likewise the besieging of London by Falconbridge, &c. Small 4to, full mottled calf, gilt tooled, gilt edges, by Riviere (writing on title). London, 1626

Cited by Hazlitt ("Shakespeare's Library") in his notes on "King Henry VI.," Part 3. Reprinted by the Shakespeare Society in 1842. Consult, too, "Fresh Allusions of Shakespeare," page 40. A portion is reprinted in Capell's "School of Shakespeare."

472. HEYWOOD (THOMAS). The English Traveller. As it hath beene Publikely acted at the Cock-Pit in Drury-Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by Robert Raworth, 1633

FIRST EDITION. Cited by Mr. Lee in his "Life of Shakespeare" and a portion is reprinted by Capell in his "School of Shakespeare."

473. HEYWOOD (THOMAS). The Hierarchie of the blessed Angells. Their Names, orders and Offices. The fall of Lucifer with his Angells. *Engraved title and 9 plates engraved by Cecil, Payne, Marshall, Droeshout, and Glover.* Folio, old polished calf, rebaked, carmine edges.

London: Printed by Adam Islip, 1635

THE FIRST EDITION AND THE ONLY ONE WITH THE ENGRAVING. Good copy, with the leaf of License. Rare in this state, being usually found much worn.

It contains the celebrated reference to Shakespeare and his contemporaries so often quoted: (Book IV. p. 206). "Mellifluous Shake-speare, whose inchanting quill Commanded Mirth or Passion, was but Will.

Cited by Hunter, in his "New Illustrations" of "Macbeth."

474. HEYWOOD (THOMAS). Pleasant Dialogues and Dramas, Selected out of Lucian, Erasmus, Textor Ovid, &c., also certaine Elegies, Epitaphs, and Epithalmions, &c. Small 8vo, original calf, with the genuine blank leaf preceding title.

London: Printed by R. O., for R. H. 1637

FIRST EDITION. Shakespeare allusion. At pages 247 and 248 will be found the Prologue and Epilogue written for "A young witty Lad playing the part of Richard III. at the Red Bull."

475. HEYWOOD (THOMAS). Love's Mistresse; or the Queenes Masque. As it was three times presented before both their Majesties, within the space of eight dayes; In the presence of sundry forraigne Ambassadors, Publikely Acted by the Queene's Comedians, at the Phoenix in Drury-Lane. Small 4to, half morocco, gilt edges.

London: Printed by John Raworth for Iohn Crouch, 1640

Consult Dr. Furness's edition of "Romeo and Juliet," page 372, where a quotation from this play is given.

See, too, Steevens's Shakespeare. Vol. 2, page 194. Reprinted in 1792, and described even then as "very scarce."

476. HEYWOOD (THOMAS). A Preparative to Studie; or, The Vertue of Sack. *Printer's device on title.* Small 4to, half maroon levant morocco, gilt top, by Bradstreet.

London: Printed Anno Dom. 1641

FIRST EDITION of this rare and curious piece which was apparently privately printed. It is attributed by most bibliographers to Heywood, although Beaumont and Randolph are sometimes cited as its author, and is reprinted in Beaumont's collected poems. It is the first separate publication dealing with Falstaff's favorite beverage.

Sack is referred to by Shakespeare in "King Henry IV.," "The Merry Wives of Windsor," and "Love's Labour's Lost."

Consult Drake's "Shakespeare and his Times," Vol. II, pp. 130-133.

477. HEYWOOD (THOMAS). The Life of Merlin, Sir-named Ambrosius. His Prophecies and Predictions Interpreted; Being a Chronologicall History of all the Kings, and memorable passages of this Kingdome from Brute to the reigne of our Royall Sovereigne King Charles. *Frontispiece (engraved by Hollar)*. Small 4to, old calf.

London: Printed Anno Dom. 1641

FIRST EDITION. Cited by Farmer in his notes on "Hamlet."

478. HIFFERNAN (PAUL, M.D.). Dramatic Genius. In Five Books. 4to, half calf.

London: Printed for the author, 1770

A very rare privately printed volume. Has both the half-title and the final blank leaf. The First Book of the present work "*Delineates the Plan of a Permanent Temple; to be Erected to the Memory of Shakespeare, in Classical Taste.*" There are lines on Shakespeare, Garrick, "King Lear," "Macbeth," "King John," "Richard III," "Hamlet," "Romeo and Juliet," "Much Ado," "The Tempest," "As You Like It," "Timon of Athens," "Merchant of Venice," and "The Merry Wives." In the lines on "The Merchant of Venice," Portia is described ordering Shylock to:

"Now take a pound of flesh, nor more, nor less,
For so the letters of thy bond express," &c.

479. HISTORICAL PORTRAITS. A Catalogue of the extensive and truly Valuable Collection of Engraved British Portraits, illustrative of Grainger's Biographical History of England, commencing with Alfred the Great to the end of the reign of James II, comprising productions of Brown, Cecil, Droeshout, Elstracke, and others, which will be sold by Auction by Mr. Dodd, at his room, No. 101, St. Martin's Lane, on Wednesday, 18th January, 1809, etc. 8vo, half calf, gilt edges, by Riviere. [London], 1809

Priced in ink. Droeshout's portrait of Shakespeare, extra fine, sold for £1. 5s.

480. HOLBEIN (HANS). Imagines Mortis. His Accesserunt Epigrammata, ad haec, Medicina Animae, tamiis, qui firma, quam qui adversa corporis valetudine predite sunt, maxime necessaria. Numerous woodcuts. Printer's device on title. Small 8vo, full mottled calf, gilt edges, by Riviere.

Coloniae. Apud haeredes Arnoldi Birckmanni, 1557

FINE COPY.

"K. Rich . . . For within the hollow crown
That rounds the mortal temples of a king
Keeps death his court; and there the antick sits,
Scoffing his state, and grinning at his pomp."

"Some part of this fine description might have been suggested from the seventh print in the Imagines Mortis, a cele-

brated series of wooden cuts which have been improperly attributed to Holbein. It is probable that Shakespeare might have seen some spurious edition of this work; for the great scarcity of the original in this country in former times is apparent, when Hollar could not procure the use of it for his copy of the dance of death.”—Douce’s “Illustrations” of “King Richard II.” Consult, too, both his and Steevens’s notes on “King Henry IV.,” Part I.

Also Green’s “Shakespeare and the Emblem Writers.”

481. HOLLAND (PHILEMON). The Romane Historie, with the Breviaries of L. Florus, translated out of Latine into English by Philemon Holland. FIRST EDITION. Woodcut head of Queen Elizabeth on reverse of title. Thick folio, full mottled calf. London: Printed by A. Islip, 1600

Holland’s translations were well known to Shakespeare; both were Warwickshire men, Holland having been head of the Free School at Coventry. RARE.

482. HOLLAND (PHILEMON). The Historie of the World. Commonly called The Naturall History of C. Plinius Secundus. Translated into English by Philemon Holland Doctor in Physicke. 2 vols. in 1. Folio, old red morocco. London: Printed by Adam Islip, 1601

FIRST EDITION. Has the leaf of Errata.

Malone, in his notes on “The Tempest,” says that for some traits of Caliban, Shakespeare was indebted to a description in Holland’s “Pliny,” bk. vii., chap. ii., of the Choromandae. Douce, in his “Illustrations” of “King Lear,” remarks that one of Lear’s speeches was evidently taken from “Pliny,” as translated by Philemon Holland, and again, in his “Illustrations” of “Hamlet”: “*It is not surprising that the dropping into the ears should occur, because Shakespeare was perfectly well acquainted with the supposed properties of herbane as recorded in Holland’s translation of ‘Pliny’ and elsewhere, and might apply this mode of use to any other poison.*”

Consult, too, his “Illustrations” of “The Merchant of Venice,” and Steevens and Malone’s notes on “Othello.” Also Dr. Furness’s edition of “The Merchant of Venice” (page 132), “As You Like It” (page 66), and “King Lear” (page 86). A copy purporting to be Shakespeare’s is in the British Museum.

483. HOLLAND (PHILEMON). The Philosophie, commonlie called, The Morals Written by the learned Philosopher Plutarch of Cheronea, Translated into English by P. Holland. Folio, original calf. London: by Arnold Hatfield, 1603

FIRST EDITION. Holland, like Shakespeare, was a Warwickshire man, being a native of Coventry. Knight and Halliwell-Phillipps in their notes on “Romeo and Juliet” quote from this most rare volume. The British Museum copy is very imperfect. Capell’s “Catalogue of Shakesperiana,” No. 161.

484. HOLLAND (PHILEMON). The Roman Historie (of Ammianus Marcellinus), containing such Acts and occurrents as passed under Constantius, Julianus, Jovianus, Valentinianus, and Valens, Emperours. Digested into 18 Books, Whereunto is annexed the Chronologie. Folio, old calf (initials "R.S" in gilt on covers, writing on title).

London: Printed by Adam Islip, 1609

FIRST EDITION. Halliwell-Phillipps, in his edition of "Romeo and Juliet," gives a quotation from this translation.

485. HOMER. The Whole Works of Homer, Prince of Poets, in his Iliads and Odysseys, translated according to the Greeke by George Chapman. *Engraved title by Hole, and the plate containing the Prince of Wales's feathers.* Folio, full maroon levant morocco, gilt and blind tooling, centre gilt ornament on sides, by Riviere.

London: Printed for Nathaniel Butter [1616]

The first complete translation of the Iliad and Odyssey in English. The present copy is a particularly fine and perfect specimen, with ample margins throughout, and with the leaf of Errata [wanting in the Huth copy]. It also has the printed title to the Second part, the Odyssey. There are passages in the Preface which Mr. Sidney Lee considers refer to Shakespeare. The previous edition does not contain this Preface.

Capell's "Catalogue of Shakesperiana," No. 117.

THIRD SESSION

Thursday Afternoon, February 14, 1918, at 2:30 o'clock

LOTS 486-722

486. HOWARD (CHARLES, Earl of Nottingham, Lord High Admiral). L. S., 1 p. folio, May, 1602. Bound in full mottled calf, gilt, gilt edges, by Riviere. 1602

Lord Nottingham was patron of the "Lord Admiral's company of players," one of the six companies that flourished in Shakespeare's time.

487. HOWARD (EDWARD). *The Usurper, A Tragedy*. As it was Acted at the Theatre Royal by his Majestie's Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Henry Herringman, 1668

FIRST EDITION. Fine copy, with ample margins.

A skit on Hugh Peters (Hugo de Petra), who was an actor of clowns in Shakespeare's company.

488. HOWARD (HENRY). *A Defensative against the poyson of Supposed Prophecies. Title within woodcut border*. Folio, old calf. [London]: Reprinted by W. Iaggard, 1620

Cited by Donce in his "Illustrations" of "Hamlet." Consult, too, his "Illustrations" of "The Winter's Tale," and "Macbeth."

489. [HOWARD (T.)] *Roman Stories: or, The History of the Seven Wise Mistresses of Rome: Containing Seven Days Entertainment, in many Pleasant and Witty Tales, and Stories. Wherein the Treachery of Evil Counsellors is discovered, Innocency cleared, and the Wisdom of Seven Wise Mistresses displayed. Frontispiece, numerous curious woodcuts*. Small 12mo, half calf.

London: Printed and Sold by T. Sabine [1700]

A note upon the inside of the cover reads: "Very Scarce—From the Library of John Payne Collier, 1884."

490. HOWELL (JAMES) S. P. Q. V. *A Survay of the Signorie of Venice, of her admired policy and Method of Government &c. With a Cohortation to all Christian Princes to resent her dangerous condition at Present. Allegorical frontispiece representing Venice as a maiden resting in*

Neptune's arms; portrait of the Grand Duke by Ro. Vaughan. Folio, original calf, rebacked.

London: Printed for Richard Lowndes, 1651

FIRST EDITION. With the leaf "Upon the City and Signorie of Venice."

This work is referred to by Douce in his "Illustrations" of "Hamlet." Consult, too, Dr. Furness's edition of "The Merchant of Venice," and "Othello."

491. HOWELL (JAMES). *Londinopolis; An Historicall Discourse or Perlustration of the City of London . . . Whereunto is added another of the City of Westminster. Engraved portrait of the author, and folding plate of London.* Folio, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed by J. Streater, 1657

FIRST EDITION, with the peculiarities in pagination. The folding view of London, by Hollar, shows Shakespeare's GLOBE THEATRE and the BEAR GARDEN. Some of the margins contain MS. notes in a contemporary hand.

492. HOWELL (JAMES). *Lexicon Tetraglotton, an English-French Italian-Spanish Dictionary. Engraved frontispiece* (mounted). Folio, half morocco.

London: Printed by J. G., for Samuel Thomson, 1660

FIRST EDITION. Cited by Douce in his "Illustrations" of "The Merry Wives of Windsor," "Much Ado About Nothing," and "Love's Labour's Lost."

493. HOWELL (JAMES). *The Parly of Beasts, or Morphandra, Queen of the Inchaned Island, divided into a XI Sections, by Jam. Howell. The First Tome. Brilliant impression of the fine frontispiece by Gaywood.* (Portrait wanting.) Small folio, full mottled calf, gilt edges, by Riviere.

London: Printed by W. Wilson, for William Palmer, 1660

FIRST EDITION. Douce refers to this work in his "Illustrations" of "Love's Labour's Lost," and the "Ancient English Morris Dance."

494. HOWELL (JAMES). *Epistolae Ho-Elianae, Familiar Letters, Domestic and Forren. Divided into four books, Partly, Historical, Political, Philosophical, Upon Emergent Occasions. Engraved frontispiece by Van Hove.* 8vo, full mottled calf, gilt edges, by Riviere. London: Printed for Thomas Guy, 1688

Halliwell-Phillipps points out the curious reference in this edition to Sir John Oldcastle. (Consult "Outlines of the Life of Shakespeare," vol. ii., page 352.)

495. HROSVITA. *Opera Hrosvita illustris virginis et monialis Germane gente Saxonica orte nuper a Conr. Celte inventa. Illustrated with 8 wood engravings* (some crudely colored). Folio, half calf, gilt edges, by Riviere.

Norimbergae, 1501

EDITIO PRINCEPS. AN EXCESSIVELY RARE VOLUME, illustrated with very beautiful wood-engravings. Cohn, in his elaborate

treatise, "Shakespeare in Germany," says that the volume contains many passages that remind one strongly of Shakespeare.

A most striking resemblance is to be noticed between Hrovvita's "Callimachus" and Shakespeare's "Romeo and Juliet," not only in parts of the dialogue, but also with respect to characters and situations.

496. HUGO (H.). *Pia Desiderata Emblematis, Elegiis & affectibus SS. Patrum illustrata. Engraved title and numerous plates by C. van Sichem.* 12mo, full mottled calf, gilt edges, by Lloyd. Antuerpiae, 1628

RARE. The tail-pieces are by Floetner, the celebrated ornamentist.

Consult Green ("Shakespeare and the Emblem Writers").

497. [HUIISH (ANTHONY).] *Priscianus Ephebus: Or a more full and copious Explanation of the Rules of Syntax. [Heretofore briefly Delivered and Printed under the name of Priscianus Nascens. . . in all things clearing and smoothing the way to the Syntax, both English and Latin, of the usual Grammar, commonly called Lilies Grammar, with divers necessary Indexes.] Engraved title.* 12mo, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere (no printed title). London: For W. Garrat [1688]

Cited by Singer in his edition of "Macbeth."

498. HULOET'S DICTIONARIE, newelye corrected, amended, set in order and enlarged, with many names of Men, Townes, Beastes, Foules, Fishes, Trees, &c. . . also the Frenche thereunto annexed by which you may finde the Latin or Frenche, of any Englishhe woorde you will, by John Higgins. *Woodcut title.* Folio, full calf, blind-tooling. Londini, 1572

This publication was on its original appearance in 1552, described as what it actually is, an ABCDarium for school-boys; the present is an impression enlarged and revised by John Higgins, an Oxford Man, and one of the persons concerned in the "Mirror for Magistrates." There are only these two issues, although Higgins left a copy prepared for an enlarged reprint. Frequently cited by Steevens in his Notes on Shakespeare's Plays. The British Museum copy of this edition lacks four leaves.

499. HUME (DAVID). *History of the Houses of Douglas and Angus.* With portraits of Archibald Earl of Angus, & James Douglas, inserted. Folio, original calf.

Edinburgh: Printed by Evav Tyler, 1648

Cited by Douce in his "Illustrations" of "As You Like It."

500. HUNSDON (GEORGE CAREY, Earl of, Lord Chamberlain to Queen Elizabeth). His signature to a folio document dated March 6, 1599, signed also by Sir William Knollys, Lord Buckhurst (the poet), Roger North, Robert Cecil, Sir

J. Fortescue, Sir Thos. Egerton (Lord Chancellor), and John Whitegift (Archbishop of Canterbury). Folio, full mottled calf, by Lloyd.

A GROUP OF RARE SIGNATURES. Lord Hunsdon was the patron of "The Lord Chamberlain's Company of Players." Shakespeare belonged to, and wrote almost solely for, the Lord Chamberlain's company.

501. [HUNTER (JOSEPH, D.D., Shakespearean Critic).] Who Wrote Cavendish's Life of Wolsey? Small 4to, full old green straight-grain morocco gilt, gilt panelled sides with emblematic tooling, doublures and flys of crimson moire silk, with emblematic tooling, gilt edges. London, 1814

One of 110 copies printed. Presentation copy "*From the Author, who desires to be unknown,*" to William Radclyffe. Inserted is a 3 pp. A. L. S. of the author to same, with a fine impression of his seal. A fine specimen of binding.

502. ILLUMINIRTER Reichs und Welt-spiegel, Darinnen vieler Botentaten Provintzen dte und vornehmer Personen Zustand unnd Eigenafft gleichsam in einer Quinta Essentia extrahiret gezeiget und furgebildet wird, &c. Durch einen deme der Untergang Deutchlandes steine Frewde ist und doch nicht Besserung siehet. Small 4to, full mottled calf, gilt edges, by Riviere. Gedrucht im Jahr 1631

Contains an account of the English comedians in Germany. Consult Cohn's "Shakespeare in Germany," page xviii.

503. INGANNI. Les Abusez. Comedie faite à la mode des anciens comiques, premièrement composée en langue Tuscane, par les professeurs de l'Academie Sienoise, et nommée Intronati, depuis traduite en francoys par Ch, Estienne, et nouvellement revue et corrigée. *Woodcuts.* 16mo, full citron levant morocco, gilt edges, by Trautz-Bauzonnet.

Paris: Estienne Groulleau, 1552

A former owner has thus described this MOST RARE LITTLE VOLUME.

"Traduction, ou mieux imitation en francais, par Charles Estienne, de la Comedia del Sacrificio, pièce licencieuse qui paraît n'avoir jamais été représenté.

"La Comedie est orné à chaque scène de jolies vignettes sur bois; elle est précédée d'une importance préface relative à l'histoire du théâtre chez les anciens.

"Très-bel exemplaire de ce volume fort rare."

These illustrations are of the greatest value as showing the costumes worn by contemporary players. The Italian editions were not illustrated.

504. INGANNI. Comedia del Sacrificio de Gli Intronati da Siena. *Mortised headband and printer's device on title.* Small 12mo, full mottled calf, gilt edges on the rough, by Lloyd.

Vinegia, 1559

This edition contains a leaf at the beginning and two leaves at the end not found in the edition of 1537.

Reprinted by Dr. Farmer.

505. INGANNI. *Gl' Inganni*. Comedia del Sig. N. S. [ecchi.] Recitata in Milano l'Anno MDXLVII. Dinanzi alla Maesta del Re Filippo II. 12mo, full mottled calf, gilt edges, by Riviere. In Vinegia: Presso Daniel Bisuccio, 1602
See Note to 1615 edition.

506. INGANNI. *Gl' Inganni* Comedia del Signor N. S. [N. Secchi] Recitata in Milano l'Anno 1547, dinanzi alla Maesta del Re Filippo. Small 8vo, full mottled calf, gilt edges, by Lloyd. In Fiorenza, Per Filippo Giunti, 1615

A very exhaustive analysis of this and the other Ingannis, and Shakespeare's indebtedness to them is given by Hunter in his "New Illustrations" of "Twelfth Night," pages 391-397, where he prints an extract from Manningham's "Diary."

Consult, too, Halliwell-Phillipps's "Shakespearean Rarities," No. 173.

A fine copy, with the final leaf of Register and Colophon.

507. INGLIS. Catalogue of a small but highly interesting collection of the Rarest Old Plays in the English Drama, among them will be found the larger portion of the quarto editions of Shakespeare, a Pleasant Comedie called the Taming of the Shrew (unique), printed by Short, 1594, &c. . . together with a few very rare early English Tracts. 8vo, half calf, uncut. London, 1826

A few of the prices were:—

"Midsummer Night's Dream," 1600, sold for £4. 5. 0.; "Merchant of Venice," 1600, sold for £3. 16. 0.; "King Lear," 1608, sold for £8. 10. 6.; "Taming of the Shrew," 1594, UNIQUE, sold for £21. 0. 0.

508. IRELAND (SAMUEL). Picturesque Views on the Upper, or Warwickshire Avon, from Naseby to Tewkesbury. 33 plates, chiefly aquatint views in Shakspeare's country, portraits of Lucy and Combe, a few cuts. Folio, full crimson straight-grain morocco double bands and joints, gilt, gilt on marbled edges, bound by Kalthoeber.

London: R. Faulder, 1795

Large paper copy; only fifty copies issued in this state.

509. IRELAND (SAMUEL). MISCELLANEOUS PAPERS and Legal Instruments under the hand and seal of William Shakspeare: including the Tragedy of King Lear and a small fragment of Hamlet, from the original MSS., 1796; Ireland (W. H.). AN AUTHENTIC ACCOUNT of the Shaksperian Manuscripts, &c., 1796; MR. IRELAND'S VINDICATION of his Conduct, Respecting the publication of Supposed Shakespeare MSS., 1796; AN INVESTIGATION of Mr. Malone's Claim to the Character of Scholar, or Critic, by Samuel Ireland, 1797; A LETTER TO GEORGE STEEVENS Esq., containing a critical examination of the Papers of Shakespeare; FAMILIAR VERSES, from the Ghost of Willy Shakspeare to Sammy Ireland. *Portrait of*

Shakespeare by G. Vertue, 1796; Webb (Col.). SHAKESPEARE'S MANUSCRIPTS, in the possession of Mr. Ireland, examined, 1796; Waldron (F. G.). FREE REFLECTIONS on Miscellaneous Papers and Legal Instruments under the Hand and Seal of W. Shakspeare, 1796; A COMPARATIVE REVIEW of the Opinions of Mr. James Boaden, 1796; VORTIGERN UNDER CONSIDERATION with General Remarks on Boaden's letter to G. Steevens Esq. relative to the Manuscripts, Drawings, Seals, &c., ascribed to Shakespeare, 1796; PRECIOUS RELICS; or the Tragedy of Vortigern Rehearsed, a Dramatic Piece, in Two Acts. 1796; VORTIGERN, an Historical Tragedy, in five acts, 1799; HENRY THE SECOND, an Historical Drama. 1799; VORTIGERN; an Historical Play. 1832. (This issue contains a preface and facsimile not in the edition of 1796); Chalmers (G). AN APOLOGY for the Believers in the Shakspeare Papers, which were exhibited in Norfolk Street. *Plate of facsimiles*. 1797. Malone (E.) AN ENQUIRY into the Authenticity of certain Miscellaneous Papers and Legal Instruments. *Illustrated with facsimiles of the handwriting of Queen Elizabeth, Earl of Southampton, and Shakespeare*, 1796; CONFESSIONS of William Henry Ireland, containing the particulars of his fabrication of the Shakespeare Manuscripts. *Numerous facsimiles*, 1805. Bound in 6 volumes. 8vo, half morocco. 1796-1832

THESE SEVENTEEN PIECES FORM A COMPLETE SET of the very scarce publications dealing with the Ireland forgeries.

The Malone tract is a PRESENTATION COPY TO DR. FARMER (the Shakespearian commentator), with an inscription in Malone's autograph. TWO AUTOGRAPH LETTERS OF W. H. IRELAND ARE INSERTED.

510. [IRELAND (W. H.).] Shakespeariana. Catalogue of all the Books, Pamphlets, &c., relating to Shakespeare, to which are subjoined an account of the early Quarto Editions of the Great Dramatist's Plays and Poems, the prices at which many copies have sold in public sales. *Portrait of Shakespeare on India paper*. 12mo, half calf, gilt edges.

London, 1827

511. IRELAND (W. H., Forger of the Shakespearian Papers). THE ORIGINAL HOLOGRAPH POEM (with many corrections), 1 page 4to.

Referring to the disobedience of Cupid to obey his mother Venus' commands, who seizes his quiver and clips "pennons in rage," accompanying the action by angry words, at which

*"The sly urchin whimper'd, a tear-drop let fall
Most trimly his wings had been shorn;
So mounting aloft with a heart full of gall
Quoth he to his mother in scorn,
When next you entrap me: but that ne'er shall be,
If anxious to fetter my flight,
Clip only one wing—for, see mother see,
I'm off—so he sprang out of sight."*



DAEMONOLO-
GIE, IN FORME
of a Dialogue,

Diuided into three Bookes.



EDINBURGH

Printed by Robert Walde-graue

Printer to the Kings Majestie. An. 1597.

Cum Privilegio Regio.

512. JACOB (G.). The Poetical Register: or, the Lives and Characters of the English Dramatick Poets. With an Account of their Writings. *Portraits of Shakespeare and others, by V. de Gucht and Vertue.* 8vo, old panelled calf.

London: Printed for E. Curll, 1719

FIRST EDITION. Contains reference to Davenant.

Consult Halliwell-Phillipps's "Outlines of the Life of Shakespeare." (the Davenant Scandal).

513. JACOB (G.). An Historical Account of the Lives and Writings of Our most Considerable English Poets, whether Epick, Lyrick, Elegiack, Epigramatists, &c. *Frontispiece by Vertue and 7 engraved portraits.* 8vo, original panelled calf.

London: Printed for E. Curll, 1720

On page 280 an account of "Mr. William Shakespear" and his poetical pieces, is found.

The present copy has the leaf of Errata at the end.

514. JAMES I. Daemonologie, in Forme of a Dialogue, divided into three books. *Woodcut device on title, and large ornamental initial.* Small 4to, full crimson levant morocco, gilt edges, by Riviere.

Edinburgh: Printed by Robert Walde-graue, 1597

FIRST EDITION. EXCESSIVELY RARE.

Steevens in his edition of "The Tempest" says that "Shakespeare closely followed James I's Daemonologie." It is also frequently cited by Douce in his "Illustrations" of "Macbeth," and by Dr. Grey in his notes on "The Whole Contention."

[SEE ILLUSTRATION.]

515. JAMES I. The Workes of the Most High and Mightie Prince, James By the Grace of God, King of Great Britaine, France and Ireland, Defender of the Faith &c. *Portrait of King James by Pass, and engraved title-page by Elstracke.* Folio, original calf.

London: Printed by Robert Barker and Iohn Bill, 1616

FIRST EDITION. Drake ("Shakespeare and his Times") frequently quotes from this volume.

Beneath the frontispiece are the *verses attributed to Shakespeare.*

516. JAMES I. The Kings Maiesties Declaration to His Subjects, Concerning lawfull Sports to bee vsed. *Device on title.* Small 4to, old sprinkled calf, rebacked.

Imprinted at London by Robert Barker, 1633

Excessively Rare, all copies being ordered by Parliament to be burned by the common hangman in 1643.

Douce, in his "Illustrations of Shakespeare" ("The Ancient English Morris Dance") refers to this work. On the title is the signature of Henry Bradshawe, and on the verso of last page are some interesting contemporary manuscript notes. A note of a former owner on the fly-leaf, following a short sketch of the work, states "This is I believe, Hazlewood's copy."

517. JAMES I. TWO BROAD-SIDES against Tobacco: the first given by King James of Famous Memory; his Counterblast to Tobacco. The second transcribed out of that learned Physician Dr. Everard Mainwaringe. Concluding with Two Poems against Tobacco and Coffee. Collected and Published as very proper for this Age by J. H. Small 4to, full polished calf, gilt edges. London, Printed for John Hancock, 1672

A very fine copy with a brilliant portrait of James I and having the excessively rare folding plate, which contains curious illustrations of a Turk smoking and of a Moor drinking coffee. At signature 12 will be found a humorous reference to Shakespeare's "Othello."

518. [JANE (JOSEPH).] Eikon Aklastos: the Image Unbroken, A Perspective of the Impudence, Falshood, Vanitie, and Prophannes, Published in a Libell entitled Eikonaklastes against Eikon Bazilike, or the Portraicture of his Sacred Majestie in his solitudes and Sufferings. Small 4to, original sheep. [London:] Printed Anno Dom. 1651

FIRST EDITION. Shakespeare allusion.

This is the reply to Milton's book "Iconoclastes." A very rare volume, having been surreptitiously printed. Lowndes can never have seen a copy, as he gives only a portion of the title-page.

"Insteede of Shakespeare's scene of Rich. 3. The libeller may take the Parliament's declaration of the 29 May, where their words are. * * * That which he adds from his testimony out of Shakespeare of the imagined vehemence of Rich. the 3. In his dissembled professions; holdes noe proportion with their hipoerisies, really acted, not fancied by a poet, and this libeller hath learnt to act a part out of Shakespeare, and with Rich. the 3. accusing loyaltie, and innocency of high Crymes, and crying out against their wickedness," &c.—Pp. 81-82.

519. JANSSON (THEODORE). Ab Almelveen M.D., de Vitis Stephanorum, Celebrium Typographorum Dissertatio Epistolica, in qua de Stephanorum stirpe, indefessis laboribus, varia fortuna atque libris, &c. . . . Subjecta est H. Stephani Querimonia Artis Typographicae, Ejusdem Epistola de statu suae Typographiae. *Portrait.* Small 8vo, original vellum.

Amstelaedami, 1683

For a long account of this volume consult Hunter's "New Illustrations" of "The Merchant of Venice."

520. JEFFREY OF MONMOUTH. The British History, Translated from the Latin into English by Aaron Thompson. 8vo, original calf. London, 1718

A beautiful copy, printed on large paper. Cited by Hazlitt ("Shakespeare's Library") in his notes on "Timon of Athens" and "King Lear."

521. JESTS. No Jest like a true Jest, being a compendious Record of the Merry Life and Mad Exploits of Captain James Hind, the great robber of England, hanged at Worcester, 1652. BLACK LETTER. Small 8vo, levant morocco, gilt, by Riviere.

[London] : Printed for T. Vere and W. Gilbertson [circa 1670]

In the finest condition. This appears to be a UNIQUE COPY of an undescribed edition, and, according to Halliwell, is earlier than the edition of 1674, which has hitherto been considered to be the first.

522. [JEVON (THOMAS).] The Devil of a Wife, or, Comical Transformation. As it is Acted by His Majesty's Servants at the Theatre in Dorset Garden. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for James Knapton, 1695

Contains mention of Shakespeare, Johnson, Beaumont and Fletcher in the Preface. The Prologue was spoken by the author.

523. JOCKER (CH. G.). Compendioses Gelehrten Lexicon, Darinnem Die Gelehrten aller Stande, als Jursten und Staats-Leute, &c. *Frontispiece*. Thick 8vo, original vellum.

Leipzig, 1726

Consult Cohn's "Shakespeare in Germany."

Contains a very curious reference to Shakespeare.

524. JODELLE (ESTIENNE). Les Œuvres et Meslanges Poétiques D'Estienne Jodelle sieur de Lymodin. *Printer's device on title*. Small 8vo, original calf.

Paris: Chez Nicolas Chesneav, 1583

For an account of the resemblance to "Venus and Adonis" and certain poems of Jodelle consult Mr. Lee's "Life of Shakespeare," page 75; also pages 120, 121, and 443 of the same work.

525. JOHNSON (RICHARD). The Seven Champions of Christendome, SAINT GEORGE of England, SAINT DENIS of France, SAINT JAMES of Spaine, SAINT ANTHONY of Italy, SAINT ANDREW of Scotland, SAINT PATRICKE of Ireland, and SAINT DAVID of Wales. *Comprising a series of engravings representing the patron Saints of Christendom*. Small folio, half crimson levant morocco, uncut.

[London] : Are to be sould by Roger Dainell, 1623

OF EXCESSIVE RARITY, AND POSSIBLY UNIQUE. This engraved representation of the "Seven Champions" APPEARS TO BE TOTALLY UNDESCRIBED and does not appear to have heretofore been offered at public sale. No engraver's name appears on either the title or portraits, all of which are mounted.

526. [JOHNSON (RICHARD).] The Famous Historie of the Seauen Champions of Christendome. The Two Parts. 2 vols. small 4to, full red levant morocco, gilt edges, by Riviere. (last three leaves in facsimile).

London: Printed by William Stansby, [1616?]

EXCESSIVELY RARE. Of the First Edition of the first part,

no perfect copy is known, and all the subsequent editions are of extreme rarity. Lowndes says: "*In all probability this book had been read by Shakespeare in some earlier edition not now known, as at page iv. is the prototype of a passage in 'Lear' and there are numerous similarities of a like description.*" The Shakespearean portion has been reprinted by Halliwell in his folio Shakespeare. See also Collier's "Rarest Books in the English Language."

527. [JOHNSON (ROBERT).] Relations of the most Famous Kingdomes and Commonweales through the world. Discoursing of their Scituations, Manners, Customes, Strengths, Greatnesse, and Policies. Small 4to, full mottled calf, gilt edges, by Lloyd. London: Printed for John Iaggard, 1616

Fine copy, with very wide margins.

Hunter ("New Illustrations" of "The Tempest") cites this volume; so does Isaac Reed in his edition of "Winter's Tale."

528. JOHNSON. A Catalogue of the valuable Collection of Books of the late learned Samuel Johnson, which will be sold by Auction by Mr. Christie, on Wednesday, Feb. 16, 1785, and three following days. 8vo, half calf. [London], 1785

Dr. Johnson possessed a copy of the first folio Shakespeare. THIS SALE CATALOGUE IS EXCESSIVELY RARE. Col. Grant's copy sold for £25. 10s. There is no copy in the British Museum.

529. JONSON (BEN.). The Workes of Benjamin Jonson. *Engraved title by Hole.* London: Printed by William Stansby, 1616; The Workes of Benjamin Jonson. The second volume. Containing Bartholomew Fayre; The Staple of Newes; The Divell is an Asse [and others]. London Printed for Richard Meighen, 1640. 2 vols. small folio, full mottled calf, gilt edges, by Riviere. London, 1616-31-40

THE FIRST EDITION, ranking with the first folio Shakespeare. At the end of each play is given the list of "The principall Tragoedians." Amongst the names occurs that of Will Shakespeare, who played in "Sejanus," "Every Man in his Humour," &c., &c. The close connection between the plays of Shakespeare and Jonson needs no comment here. Capell's "Catalogue of Shakesperiana," No. 122 and 132.

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

The three Plays in the Second volume, mentioned in the title, each have their separate title-page, dated 1631. A choice copy, with ample margins throughout.

530. JONSON (BEN.) Execration against Vulcan. With divers Epigrams by the same Author to severall Noble Personages in this Kingdome. Never Published before. *Portrait by Vaughan.* Small 4to, half calf (top of title torn and margins cut close).

London: Printed by J. O. for John Benson, 1640

FIRST EDITION: RARE. Has the leaf of Errata.

531. JOURNAL des Scavans, January to December, 1708. 4 vols. 12mo, old calf.

Amsterdam: Chez les Janssons a Waesberge, 1708-9

Contains an early notice of Shakespeare, "*le plus fameux des poetes anglais pour le tragique.*"

532. JOVIUS (P.). Descriptio Britanniae, Scotiae, Hyberniae, et Orchadum, ex libro Pauli Jovii, episcopi nucer De imperiis, et gentibus cogniti orbis. *Printer's device on title.* 4to, original vellum, gilt. Venetiis, 1548

VERY FINE COPY. RARE. Has the final leaf of Register, and printer's device.

Important extracts from this volume are given by Mr. Rye in his "England as seen by Foreigners," Temp. Elizabeth and James I.

533. JOY (GEORGE). The Exposycion of Daniel the Prophete, gathered out of Philip Melanthon, Johan Ecolapadius; Chonradt Pelicane, and out of John Draconite &c. A Prophecie diligently to bee noted of al Emperoures and Kinges, in these last daies. Printed in BLACK LETTER. 12mo, full crimson levant morocco, gilt edges, by Riviere.

[Colophon] Imprinted at London by Thomas Raynalde [1550]

Cited by Richardson in his notes on "King Lear."

534. KEAN (EDMUND). A MOST IMPORTANT COLLECTION of about 150 Play-bills of Edmund Kean's performances in London, the Provinces, Scotland and Ireland. Folio, half calf.

1814-1833

Nearly 100 of these Play-bills are of Shakespearean interest. These bills are dated from 1814 to 1833 (the year of Kean's death). Among the Plays represented are: "Othello," "Merchant of Venice," "Macbeth," "Richard III," "Hamlet," "Romeo and Juliet," "Timon of Athens," "King Lear," etc. Many of the bills are for FIRST PERFORMANCES; LAST APPEARANCES in various characters BEFORE HIS DEPARTURE FOR AMERICA, etc. There are also a number of fine character portraits bound in. Each bill and portrait neatly inlaid to folio. A FINE COLLECTION.

535. KENILWORTH CASTLE, Warwickshire. "A note of such works as hath been done in Kenilworth Castle since the 10th of May, 1619, and what money I have laide out for the same." 3 pages, folio, signed by Gilb. Howe. Half brown levant morocco, by Riviere. 1619

AN INTERESTING HISTORICAL MANUSCRIPT in reference to this celebrated castle, containing a number of curious statements as to the rate of wages, etc., at that time.

"To a playsterer for 3 days work in the middle lodging in Leyster tower, 3s."

"To the laborer for attending him 3 days at 8d. 2s."

"To a carpenter for 2 days to make formes and tressles for tables, 2s."

"To—44 days work at 8d. per day for cutting down and

grubbing up bryers and bushes that grew within and about the Castle walls and lodgings £1. 9. 4d." &c., &c.

AN ANCIENT DRAWING OF KENILWORTH CASTLE ACCOMPANIES THE DOCUMENT.

The Castle is frequently mentioned by Shakespeare, and a view of it is reproduced in Mr. Lee's "Life of Shakespeare." The Earl of Leicester's players acted before Queen Elizabeth at Kenilworth in 1575.

From the Aston Library.

536. KEMPIUS (CORNELIUS). De Origine Situ, Qualitate et Quantitate Frisiae, et rebus a Frisiis olim praeclare gestis, Libri tres; in Quibus Multa Scitu digna, &c. *Numerous woodcuts.* 12mo, original calf.

Coloniae, Excudebat Gosvins Cholinvs, 1588

Cited by Douce in his "Illustrations" of "Macbeth."

537. KENILWORTH ILLUSTRATED; OR, The History of The Castle, Priory, and Church of Kenilworth. With a Description of their present state. *Portrait of R. Dudley Earl of Leicester after Garrard by Meyer and 17 finely engraved plates after Westall, Green and Barber by Radclyffe with an extra plate inserted of Kenilworth Castle as it appeared in 1620.* 4to, old half calf.

Chiswick: Printed by C. Whittingham, 1821

LARGE PAPER COPY, with the plates in open letter proof state (somewhat foxed).

Kenilworth Castle is frequently mentioned by Shakespeare in his Plays.

The Appendix to this Scarce work contains Laneham's Letter (1575), with a biographical notice; George Gascoygne's "Princely Pleasures," (1576); "Masques" performed there before Queen Elizabeth.

538. KING (THOMAS). Holograph Letter Signed, 2 pages 4to. To David Garrick.

"I am very sorry my health would not permit me to play 'Malvolio' on Saturday last, I meant so to do, and then to have requested your permission (as the part has long been disagreeable to me) to decline it. Your message of yesterday I did not receive till the evening; when to speak the truth I had more wine than wisdom, and I misunderstood it. I thought 'Twelfth Night' was to be the substitute, on Friday for, the 'Way to Keep Him'; which my Foolish Mightiness Mighty Foolishness, read which you will, took so much in dudgeon, that I swore most vehemently that I never would play the part again. This I meant to inform you of at the House to-night, but am just now render'd very unhappy by seeing the play at the bottom of the bill for to-morrow."

ENDORSED BY GARRICK "KING'S EXCUSE ABOUT 'TWELFTH NIGHT.'"

539. KINGE (JOHN). Lectvres vpon Ionas, delivered at Yorke, In the yeare of our Lorde, 1594. Newly corrected and amended. *Printer's device on title*. Small 4to, half calf (one leaf repaired, and some text affected by wormings).

Printed at Oxford, by Ioseph Barnes, 1600

Valuable as fixing the date of the composition of "A Midsummer Night's Dream." Dr. Furness in his edition of this play (page 251) refers to the present work.

540. KIRKMAN (FRANCIS). A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques and Interludes, that were ever yet Printed and Published, till the present year 1671. 4to, full sprinkled calf, gilt edges, by Lloyd. [London], 1671

Kirkman's list includes the 11 spurious plays of Shakespeare: "Arraignment of Paris;" "Thomas, Lord Cromwell;" "2 Parts of 'The Troublesome Raigne of K. John;'" "Loocrine;" "London Prodigal;" "Merry Devil of Edmonton;" "Mucedorus;" "Old-Castle's Life and Death;" "Puritan Widow;" "Yorkshire Tragedy."

A full account of the volume will be found in "Fresh Allusions to Shakespere" (New Shakspeare Society, 1886), pp. 190-193.

541. [KIRKMAN (FRANCIS).] The History of Prince Erastus, Son to the Emperour Dioclesian And Those Famous Philosophers called the Seven Wise Masters of Rome. Rendered English by F. K. *Copperplate engravings in compartments*. Small 8vo, full calf, gilt, gilt edges, by Bedford.

London: Anne Johnston for Fra. Kirkman, 1674

First Illustrated Edition. Douce gives an account of this very scarce volume in his "Illustrations of Shakespeare," pp. 545-47.

542. KNOLLES (RICHARD). The Generall Historie of the Turkes, from the first beginning of that Nation to the rising of the Othoman Familie: with all the notable expeditions of the Christian Princes against them. Together with The Lives and Conquests of the Othoman Kings and Emperors. *Engraved title by Lawrence Johnston and many fine engraved vignette portraits*. Folio, old calf (rebacked).

London: Adam Islip, 1603

FIRST EDITION. Cited by Malone in his Notes on "Hamlet" and "Othello." A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue," No. 127.

543. KRANTZIUS (ALBERTUS). Chronica Regnorum aquilonarium Daniae Suetiae Norvagiae, per Albertum Krantzius, Hamburger, descripta. Folio, sound half calf (some margins wormed).

[Colophon] Argentorati: apud Ioannem Schottum, VIII. Kalend. Februarii, Anno M. D. XLVIII.

Consult Langbaine's ("English Dramatic Poets.") "Hamlet."

544. KUCHLER (B.). Repraesentatio der Furstlichen Ausszug und Ritterspil soden des Durchleuchtigen Hochgebornen Fursten und herren Herrn Johaan Friderichen Hertzogen zu Wurtttemberg und Teck Graven zu Mumppegart Herrn zu Handenheim F. Benlager gehalten worden. *Engraved title and 242 plates* (some of which have been repaired). 4to, half calf. Stuttgart, 1609

Certain of the engravings in this EXCESSIVELY RARE PAGEANT were used by Halliwell-Phillips to illustrate Shakespeare's "Othello," "Pericles, Prince of Tyre," "All's Well That Ends Well," "Twelfth Night," "The Winter's Tale," and "Troilus and Cressida," a remarkably fine volume of engravings, and of the highest rarity.

545. [KYD (THOMAS).] The Spanish Tragedie: or, Hieronimo is mad againe. Newly corrected, amended, and enlarged with new additions of the Painters part, and others, as it hath of late been diuers times acted. *Woodcut on title*. Small 4to, half calf. London: Printed by W. White, 1615

VERY RARE. An exhaustive account of the Shakespearean interest of this Elizabethan play will be found in Mr. Sidney Lee's "Life of Shakespeare," page 177.

546. LACROIX (JULES). Le Roi Lear, Drame en cinq actes, en vers imité de Shakespeare. 8vo, original wrappers, uncut. Paris, 1868

FIRST EDITION. PRESENTATION COPY to Monsieur S. de Sacy de l'Academie Francaise, with the author's signed autograph presentation inscription upon the half-title. Printed on Holland paper.

547. LACY (JOHN). Sauny the Scot; or, the Taming of the Shrew: A Comedy, As it is now Acted at the Theatre Royal in Drury Lane, by Her Majesty's Company of Comedians. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for B. Bragge, 1708

A very scarce version of "The Taming of the Shrew." Halliwell-Phillips described it as "*the rarest of all the Shakespearean alterations.*"

The present is a very fine copy, with the half-title.

548. LAMBARDE (W.). A Perambulation of Kent; containing the Description, Hystoric and Customes of that Shyre, now increased and altered after the Author's own last copie. *Title within woodcut border and map*. Printed in BLACK LETTER. Small 4to, full mottled calf, gilt edges, by Riviere.

Imprinted at London by Edm. Bollifant, 1596

A most interesting volume from its reference to the THEATRE OF SHAKESPEARE'S TIME. The author says that "None who go to Paris Gardein, the Bell Savage, or Theatre, to behold beare baiting, enter ludes or fence play, can account of any pleasant spectacle unless they first pay one pennie at the gate, another at the entree of the scaffold, and the third for a quiet standing."—Page 233. Consult, too, "Transactions of New Shakespeare Society," 1877-79, series i.

549. LAMBARDE (W.). Eirenarcha, or of the Office of the Justice of Peace, in foure Bookes. 8vo, full polished mottled calf, gilt tooled, gilt edges, by Riviere. London, 1610

Boswell cites this volume in his edition of "King Lear." Consult, too, "Transactions of the New Shakspeare Society," 1877-79, series i.

This edition contains the first appearance of the added material printed under separate title at end of the volume, "The Duties of Constables, Borsholders, Tythingmen, and such other lowe and Lay Ministers of the Peace."

550. LANGBAINE (GERARD). An Account of the English Dramatick Poets, etc. 8vo, calf extra, gilt edges.

Oxford, 1691

FIRST EDITION, with the Appendix, and leaf of Errata.

This volume contains a long and most interesting account (pp. 16) of Shakspeare, a list of his plays, sources of the plots, etc., etc.

Consult, too, "Fresh Allusions to Shakspeare," pages 296, and 306-332.

551. LANGBAINE (GERARD). Lives and Characters of the English Dramatic Poets, begun by Mr. Langbain, improved and continued [by Gildon]. Small 8vo, mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

London: For Tho. Leigh at the Peacock [1699]

This edition contains a curious reference to Sir W. Davenant.

"*Sir Willam D'Avenant, the son of John D'Avenant, vintner of Oxford, in that very house that has now the sign of the Crown near Carfax; a house much frequented by Shakspear in his frequent journeys to Warwickshire; whither for the beautiful mistress of the house, or the good wine, I shall not determine.*"

Consult Halliwell-Phillipps's "Outlines of the Life of Shakspeare" (the Davenant Scandal.)

552. LASSELS (RICHARD). Voyage D'Italie, contenant les Moeurs des peuples, la description des Villes Capitales, des Eglises, Convents, Tombeaux, Bibliothèques, &c. 2 vols. 12mo, full mottled calf, gilt edges, by Riviere.

Paris: Chez Louis Billaine, 1671

Cited by Dr. Furness in his edition of "As You Like It."

553. LATHAM (SIMON). Latham's Faulconry, or the Faulcon's Lure and Cure. In Two Books. *Illustrated with numerous woodcuts.* Small 4to, original vellum.

London: Printed by Thomas Harper, for Iohn Harison, 1633

VERY RARE. The present copy has the leaf containing the Acrostic, before sig. B, and the genuine blank leaf between the two parts.

Cited by the Clarendon editors in their notes on "Hamlet." Capell's "Catalogue of Shaksperiana," No. 125.

554. LATIMER (HUGH). Fruitful Sermons preached by the right Reverend Father, and constant Martyr of Jesus Christ, Master Hugh Latimer, to the edifying of all which will dispose themselves to the reading of the same. Small 4to, full mottled calf, gilt edes, by Riviere.

At London: Reprinted by Valentine Sim, 1596

FINE COPY. Printed in BLACK LETTER.

Consult Dr. Furness's edition of "As You Like It," page 181.

555. LEE (NATHANIEL). Mithridates King of Pontus, a Tragedy; acted at the Theatre Royal By their Majesties Servants. Small 4to, half calf (last leaf cut).

London: Printed by R. E., 1678

FIRST EDITION. In his Dedication the author states that he has endeavored in this Tragedy to mix Shakespeare with Fletcher, the thoughts of the former, for majesty and true Roman greatness, and the softness and passionate expressions of the latter which make up half the beauties, are never to be matched. The Epilogue is by Dryden.

556. LEE (NATHANIEL). Caesar Borgia; son of Pope Alexander the Sixth: a Tragedy Acted at the Duke's Theatre by Their Royal Highnesses Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by R. E. for R. Bentley and M. Magnes, 1680

FIRST EDITION. Fine copy, containing The Epilogue. The "Spirit of Shakespeare" is eulogized in the dedication.

557. LEE (NATHANIEL). Lucius Junius Brutus; Father of his Country. A Tragedy. Acted at the Duke's Theatre, by their Royal Highnesses Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Richard Tonson and Jacob Tonson, 1681

FIRST EDITION. The nature, wit, and vigor of Shakespeare are eulogized in the Preface, and his Brutus is also criticised. Contains the final leaf of "Epilogue."

558. LEICESTER (ROBERT DUDLEY, Earl of, Queen Elizabeth's "Sweet Robin"). Document signed by the Earl, 1 p. folio, on vellum, dated the 17th year (1575) of the reign of Queen Elizabeth.

THIS IS THE ORIGINAL INDENTURE or deed of conveyance of lands in Denbighshire, to Lewis ap Williams ap Eignion. It is in Latin, and the clerk who drew it up has introduced into the initial letter the coat-of-arms (*the bear and rugged staff*) of the Earl.

ACCOMPANYING THE ABOVE DOCUMENT IS ANOTHER, signed by ROBERT DEVEREUX, Earl of Essex, favourite of Queen Elizabeth, AND ALSO BY HIS COUNTESS, 1 p. folio, 1st Sept. 1591-2, on vellum. This is a deed of sale of lands in Kent. *The documents are illustrated with six engraved portraits.* Large 4to, full maroon morocco.

559. LEICESTER (ROBERT DUDLEY, Earl of). Leycesters Common-wealth [also, Leycesters Ghost]. Conceived, Spoken and Pvblished with most earnest protestation of all Dutifull good will and affection towards this Realm, for whole good onely, it is made common to many. *Engraved portrait of Leicester by Marshall.* Small 4to, original calf.

Printed, 1641

Published surreptitiously. Cited by Hunter in his "New Illustrations" of "Cymbeline," and by Steevens in his Notes on "The Tempest."

560. LEIGH (GERARD). The Accedence of Armorie. *Woodcut title, numerous coats-of-arms and woodcut at end.* Small 4to, half old calf (some pages stained).

[Colophon] London: Printed for Iohn Iaggard, 1612

There are quite lengthy references to this work of Leigh, by Douce in his "Illustrations" to "Hamlet," and again in his "Illustrations" of "The Winter's Tale."

Consult, too, "The New Shakespeare Society's Transactions," 1877-79, Series 1.

561. LEMNIE (LEVINE). The Touchstone of Complexions. Expedient and profitable for all such as bee desirous and carefull of their bodily health: Contayning most ready tokens, whereby every one may perfectly try, and thorowly know, as well the exact state, habit, disposition, and constitution of his body, &c. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by E. A., for Michael Sparke, 1633

Cited by Caldecott in his notes on "As You Like It."

562. LEONICO (ANGELO). L'Amore di Trolio, et Griseida, ove si Tratta in bvona parte la Gverra di Troia. *Numerous woodcuts, and title within woodcut border.* 4to, half vellum.

Venetia, Pavolo Gerardo, 1553

The story of "Troilus and Cressida" in Italian ottava rima.

A VOLUME OF GREAT RARITY AND APPARENTLY QUITE UNKNOWN TO ALL THE EDITORS OF SHAKESPEARE.

563. LESIEUR (SIR STEPHEN, Celebrated Diplomatist and Agent of James I. in Germany). A. L. S., 1 p. folio, in French. To Prince Christian d'Anhalt, ministre de l'Electeur Palatin Frederic V. Vienne, janvier, 1613. Bound in folio, full mottled calf, gilt, by Riviere.

For an account of the negotiations between Lesieur and Frederick, Duke of Wurtemberg the "Cosen Garmombles" and "Duke de Jarmanie" of "The Merry Wives of Windsor," consult Mr. Rye's interesting Shakespearean volume, "England as seen by Foreigners in the Days of Elizabeth and James I." An important letter, dealing with the marriage of the Elector Palatine and Elizabeth, daughter of James I.

564. LETI (GREGORIO). Vita di Sisto V, Pontefice Romano. *Portrait*. 2 vols. small 8vo, full mottled calf, gilt edges, by Riviere.

Losanna: Per Gloritio Gree, 1669

Consult Dr. Furness's edition of "The Merchant of Venice," page 297.

An important work.

565. LEWKENOR (SIR J.). The Estate of English Fugitives under the King of Spaine and his Ministers. Small 4to, old calf, rebounded.

London: Printed for John Drawater, 1595

FIRST EDITION. Cited by Malone in his notes on "Hamlet."

This interesting and very rare work contains particulars relating to Mary Queen of Scots, Earl Darnley, Capt. Smith, &c. The author complains in the preface of a surreptitious "*Discourse, printed in Paules Church-yarde (in 1594), so falsified and changed that he cannot but condemn it as a thing fabulous and full absurdities.*"

566. LIGON (RICHARD). A True and Exact History of the Island of Barbadoes. *Folding map, 3 folding plans and folding index, all mounted on linen; and 6 botanical plates*. Small folio, full mottled calf, blind tooled, by Riviere (map trimmed). London: For Humphrey Moseley, 1657

FIRST EDITION. Scarce. An accurate and very amusing history. Tells of some dances he saw in Barbadoes "*in great esteem. . . when Sir John Falstaff makes his Amours to Mistress Doll Tear-sheet.*" The music and dances referred to are discussed at length in "Shakespeare's Centurie of Prayse," and by Douce in his "Illustrations" of "King Henry IV." Douce also quotes from this volume in his "Illustrations" of "Troilus and Cressida," in his discussion of the Assinego, whether an ass or an ass-driver be meant, concluding in favor of the four-legged animal.

567. LILLY (JOHN). Evphves, the Anatomie of Wit very pleasant for all gentlemen to read and most necessarie to remember; wherein are contained the delights that Wit followeth in his Youth, by the Pleasantnesse of Love, &c., 1617. EVPHVES AND HIS ENGLAND, containing his Voyages and Adventures, mixed with Sundry Pretty Discourses of Honest Love, delightfull to be read and nothing hurtfull to be regarded, &c., 1617. 2 vols. in one. Small 4to, full crimson morocco gilt, gilt edges, by F. Bedford.

Printed at London by G. Eld, for W. B., 1617

Printed in Black Letter.

Numerous passages have been pointed out in Shakespeare's plays as proofs of his extensive indebtedness to Lyly's "Euphues" for sentiments and phrases (consult W. L. Rush-ton, "Shakespeare's Euphuism," 1871).

It is cited, too, by Douce in his "Illustrations" of "The Merchant of Venice."

Capell's "Catalogue of Shakesperiana," No. 363.

568. LIPSIUS (JUSTUS). *Monita et Exampla Politica Libri Duo, Qui Virtutes et Vitia Principum spectant.* 8vo, vellum, gilt edges. Antverpiæ, Ex Officina Plantiniana, 1606

Illustrative of "Measure for Measure." Consult Douce's notes on this play, also Langbaine's.

569. LITHGOW (WILLIAM). *The Rare Adventures and Painfull Peregrinations of long Nineteen Yeares' travails from Scotland to the most famous Kingdomes in Europe, Asia, and Africa. Numerous curious woodcuts, including portrait of the Author in his Turkish dress.* Small 4to, old calf, rebacked.

Imprinted a London by I. Okes, 1640

Rare. Crisp copy. Referred to by Hunter in his "New Illustrations" of "A Midsummer Night's Dream."

570. LLOYD (DAVID). *The Legend of Captaine Jones, relating his Adventure to Sea; . . . his Combat with a mighty Beare; his furious battell with his 36 men, against the Army of 11 Kings . . . his strange and admirable Sea-fight with six huge Gallies of Spain, &c., &c. Frontispiece of the fight with an elephant, by W. Marshall.* 12mo, mottled calf, gilt edges, by Riviere. London, 1656

Cited by Halliwell-Phillipps in his edition of "Romeo and Juliet."

"The said Captain Jones, on whom the legend was made, lived in the reign of Q. Elizabeth, whom Sir John Norris and his noble brethren, with Sir Walter Raleigh, were endeavouring for the honour of their nation to eternize their names by martial exploits."—Ant. a Wood.

571. LOCKE (JOHN). *An Essay Concerning Humane Understanding.* Folio, original calf. London, 1690

FIRST EDITION. Cited by Boswell in his notes on "Hamlet."

572. [LODGE (THOMAS).] *The Divel Conjured.* (Top margins neatly mended, some words a little defective); *Wits Miserie, and the Worlds Madnesse, Discovering the Devils Incarnat of this Age* (title and a few leaves partly restored). 2 vols. small 4to, full crimson levant morocco, gilt tooled back and borders, gilt edges, by Lloyd. London: Adam Islip, 1596

FIRST EDITIONS. BLACK LETTER.

TWO EXCESSIVELY RARE PIECES of Thomas Lodge, the contemporary of Shakespeare. To the latter pamphlet Shakespeare is supposed to allude in "Midsummer Night's Dream,"—"One sees more devils than vast Hell can hold." A passage at page 40 begins: "They say likewise there is a Plaier Devil, a handsome sonne of Mammons," &c.

573. LONDON (W.). *A Catalogue of the most vendible Books in England, Orderly and Alphabetically Digested, under the heads of Divinity, History, Physick and Chyrurgery, Law, Arithmetick, Geometry, Astrologie, &c. &c. with*

Hebrew, Greek and Latin Books, for Schools and Scholars, the like Work never yet performed by any. Small 4to, half calf. London, 1658

The first catalogue which mentions SHAKESPEARE'S Works.

574. LOPE DE VEGA CASPIO. *Las Comedias Recopiladas por Bernardo Grassa.* 8vo, boards. Milan, 1619

Lope de Vega dramatised the story of "Romeo and Juliet."—Sidney Lee's "Life of Shakespeare."

575. LOUIS XI. His signature to a letter addressed to the Duke of Milan, Plessis, Janvier 2. 4to, full mottled calf, gilt edges, by Riviere. n. d.

A MOST RARE AUTOGRAPH. One of the principal characters in "King Henry VI."

576. LUCAN'S PHARSALIA; or the Civill Warres of Rome, betweene Pompey the great, and Julius Caesar . . . Englished by T. May. *Engraved frontispiece by Frederic Hulsius* 1631,—A Continuation of Lucan's Historicall Poem till the death of Julius Caesar. *Curious engraved title*, 1630. 2 vols. in 1. 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed for Thomas Iones, 1630-1

An account of this translation will be found in Transactions of the New Shakspeare Society, 1875-6.

577. LUCY.—Arms of the Baronets in trick, with the arms arranged alphabetically. UNPUBLISHED MANUSCRIPT OF THE EARLY YEARS OF THE REIGN OF CHARLES I., CONSISTING OF 80 PAGES ENCLOSED IN A MOROCCO CASE. 4to, sewn. (Circa, 1632)

Amongst the arms will be found that of Lucy "Three louses rampant for his arms."

From the Aston Library.

578. LUTHER (MARTIN). *Colloquia Mensalia*; or, Dr. Martin Luther's Divine Discourses at his Table, &c., Which in his life Time hee held with divers Learned Men, conteining Questions and Answers touching Religion, &c., Collected first together by Dr. Antonius Lauterbach, and translated into the English Tongue by Capt. Henrie Bell. *Portrait by Trevelthen.* Folio, contemporary calf (portrait slightly frayed).

London: William Du-Gard, 1652

FIRST EDITION IN ENGLISH. Lowndes remarks on the history of this book. It seems that nearly all the copies of the original edition were destroyed by order of the Pope and that one, preserved in beeswax and linen, was dug up, and from it were published the later editions. Cited by Douce in his "Illustrations" of "The Merchant of Venice."

579. LYDGATE. (JOHN). The Tragedies gathered by John Bochas, of all such Princes as fell from theyr estates throughe the mutability of Fortune since the creation of Adam until this time; wherein may be seen what vices bring menne to destruccion, wyth notable warnings howe the like may be avoyded. Translated into English by John Lidgate, Monke of burye. *Title within woodcut border, and crude woodcut representing the Creation of Eve, the tempting of Adam, etc.* Folio, full brown levant morocco, gilt and blind tooling, gilt edges, by F. Bedford.

Imprinted at London: by John Wayland [1555-1558]

Douce in his "Illustrations" of "Midsummer Night's Dream" points out that Shakespeare "closely imitated" some lines in Lydgate.

Capell's "Catalogue of Shakesperiana," No. 34.

See also, Warton's "History of English Poetry."

580. LYTE (HENRY). A Njewe Herball; or Historie of Plants, nowe first translated out of French into English by Henry Lyte. *Woodcut title and numerous woodcuts.* Folio, half calf, gilt back, gilt edges, by Riviere. London, 1578

FIRST EDITION. A VOLUME OF VERY GREAT RARITY, when fine and perfect, like the present copy. *Shakespeare must have made frequent use of it.* Consult, in particular, Dr. Furness's edition of "The Winter's Tale," "Midsummer Night's Dream," and "The Tempest."

581. [MABBE (JAMES, Translator).] The Rogue: or, The Life of Guzman de Alfarache. Written in Spanish by Matheo Aleman, Servant to his Catholike Majestie, and borne in Seville. Folio, old calf (rebacked, title mounted, old signature on title, last leaf mounted).

London: R. B. for Robert Allot, 1634

From this volume Bolton Corney takes a quotation, supporting his claim that the lines signed "J. M." in the first folio Shakespeare were by James Mabe, and not by Marston or Mayne, as formerly attributed. Consult "Notes and Queries," second series, XI. 4.

582. MACHIN (LEWES). The Dumbe Knight, an Historicall Comedy Acted Sundry times by the Children of his Majesties Revells. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed by A. M., for William Sheares, 1633

Cited by Malone in his notes on "Hamlet." It contains almost the same quotations from "Venus and Adonis" as are given by Heywood in his "Fayre Mayde of the Exchange." A portion is reprinted in Capell's "School of Shakespeare."

583. MALESPINI (CELIO). Du cento Novelle, nelle quali si raccontano diversi Avenimenti cosi liciti, come mesti & stravaganti. Small 4to, full mottled calf, gilt edges, by Riviere. In Venetia: Al Segno dell' Italia, 1609

FINE COPY. Capell's "Catalogue of Shakesperiana," No. 163.

PRESENTATION COPY.

584. MALONE (EDMOND). An Inquiry into the Authenticity of certain Miscellaneous Papers and Legal Instruments, published Dec. 24, 1795, and attributed to Shakespeare, Queen Elizabeth and Henry, Earl of Southampton. *Illustrated by facsimiles of the genuine hand-writing of that Nobleman and of her Majesty; a new facsimile of the hand-writing of Shakespeare, never before exhibited, and other authentick documents, in a letter addressed to the Right Hon. James, Earl of Charlemont.* 8vo, original boards, uncut.

London: Printed by H. Baldwin, 1796

Fine paper, PRESENTATION COPY, WITH INSCRIPTION IN THE AUTOGRAPH OF THE AUTHOR. A note concerning the detection of the forgeries is written at page 368.

PRESENTATION COPY.

585. MALONE (EDMOND). An Account of the Incidents from which the Title and Part of the Story of Shakespeare's *Tempest* were Derived; And Its True Date Ascertained. 8vo, full polished mottled calf, gilt and gilt lettered, edges uncut.

London: Baldwin, 1808

Very rare: Privately Printed for Malone's Friends. Presentation copy with eight-line inscription by Malone: "*To The Reverend John Price, from the Author. Not published,—only eighty copies having been printed. It is requested that this pamphlet may not be inadvertently put into the hands of any person who may be likely to publish any part of it.*"

"In January 1808 Malone issued privately a tract on the origin of the plot of the '*Tempest*,' associating it with the account of the discovery of Bermudas issued in 1610. Douce had published like conclusions in his '*Illustrations*' in the previous year, but Malone's results were reached independently."—Sidney Lee (the editor of the "*Life of William Shakespeare*") in the "*Dictionary of National Biography.*"

586. MANTUANUS. *Bap. Mantuani Carmelitæ Theologi Adolescentia seu. Bucolico, breuibus Iodoci Badij commentarijs illustrata. Printer's device on title.* 12mo, new wrappers. Coloniae: Apud haeredes Arnoldi Birckmanni, 1562

One of Shakespeare's school-books. Consult Mr. Lee's "*Life of Shakespeare*," page 15.

587. MARCO POLO. *La Description géographique des provinces et villes plus fameuses de l'Inde Orientale, meurs, loix et coutumes des habitans d'icelles, mesmement de ce qui est soubz la domination du gran Cham, empereur des Tartares, par Marc Paule et nouvellement reduicte en vulgaire fran-*

cois. 4to, full brown levant morocco, gilt edges, with monogram "J. L." in gilt on back and sides, by Capé.

Paris, Sertenas, 1556

THE FIRST FRENCH EDITION. Steevens (in his notes on Shakespeare) suggested that Shakespeare found the germ of "The Taming of the Shrew" in Marco Polo's voyages. A BEAUTIFUL COPY OF AN EXTREMELY RARE BOOK. The rare final leaf with the printer's device is present.

588. MARINI (G. B.). *La Lira, Rime Amoroſe, Maritime, Boſcherece, Heroiche, Lugubri, Morali, Sacre and Varie.* In 2 parts. 12mo, full ſprinkled calf, gilt back, gilt edges, by Lloyd, Wallis & Lloyd. Venetia, 1621-1625

Tyrwhitt points out that at page 149 the lines commencing:

"*Morte la'nsegna ſua pallida e bianca*"

bear a very ſtrong reſemblance to

"*And deaths pale flag is not advanced there.*"

—"*Romeo and Juliet,*" Act V., ſcene iii.

589. MARKHAM (FRANCIS). *The Booke of Honour; or, Five Decads of Epistles of Honour. Equeſtrian Portrait of Charles I. by W. Marshall.* Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by Auguſtine Matthewes, and John Norton, 1625

FIRST EDITION. Conſult Hunter's "Illustrations" of "King Richard II." The leaf "The Preface to the Reader" has been miſplaced in binding.

589A. MARKHAM (GERVASE). *The English Husbandman. The firſt part containyng the Knowledge of the True Nature of every Soyle within this Kingdom: how to plow it, and the manner of the plough, and other inſtruments belonging thereto. Together with the Art of planting, Grafting, and Gardening after our lateſt and Rareſt faſhion. Numerous woodcuts.* BLACK LETTER. Small 4to, mottled calf, gilt, gilt edges, by Riviere. London: T. S. for John Browne, 1613

FIRST EDITION. Cited by Dr. Furneſſ in his edition of "The Tempeſt."

590. MARKHAM (GERVASE). *Cavalarice, or the English Horſeman, the eight books complete. Engraved title to each book and many woodcuts.* Small 4to, contemporary calf. London, 1616-17

Valuable for its account of Banks and his performing horſe, "The Dancing Horſe" of Love's Labour's Loſt." Douce, in his "Illustrations" of this play, as well as his "Illustrations" to "King Richard III," mentions this work.

591. MARMION (SHACKERLY). The Antiquary. A Comedy, Acted by Her Maiesties Servants at The Cock-Pit. Written by Shackerly Mermion, Gent. Small 4to, mottled calf, gilt, gilt edges, by Riviere.

London: F. K. for I. W. and F. E., 1641

FIRST EDITION. Cited by Walker in his Notes on "The Winter's Tale." A portion is reprinted in Capell's "School of Shakespeare." Consult, too, "Fresh Allusions to Shakespeare," p. 146.

592. MARTEN (COL. HENRY). Familiar Letters to his Lady of Delight. Small 4to, contemporary calf.

Bellositi Dobunorum: Printed for Richard Davis, 1662

Contains an allusion to "Pyramus and Thisbe" ("Midsummer Night's Dream"). Has the bookplate of Charles Viscount Bruce.

593. MARTIN (WILLIAM). The Historie, and Lives of the Kings of England; From William the Conqueror, unto the end of Raigne of King Henrie the Eight. *Title within woodcut border.* Folio, full old calf.

London: Printed for John Bill, 1615

FIRST EDITION. This edition has at the end, with a separate title, "The Successions of the Dukes and Earles." Consult Langbaine ("English Dramatic Poets"), notes on "King Henry IV." and "King Henry VIII."

594. MARTORELL (JOHAN) TIRANTE il Bianco Valorosissimo Cavalieri. Nel quale contien si del principio della cavaleria; del stato, & ufficio suo; dell' essamine, che debbe essa fallo al gentile, e generoso huomo, &c., &c. *Woodcut title* (strengthened on margins). 4to, original vellum.

Vinegia, 1538

Contains the plot of Shakespeare's "Much Ado About Nothing." It is reprinted in the Variorum Shakespeare, Vol. 12, but the editor could only obtain the reprint of 1737.

EXCESSIVELY RARE.

Hibbert's copy having sold for 12 guineas nearly 100 years ago.

595. MARVELL (ANDREW). The Rehearsal Transpros'd, or Animadversions upon a late Book, intituled A Preface. shewing what Grounds there are of Fear and Jealousies of Popery. Small 12mo, full old calf.

London: Printed by A. B., 1672

This play contains Shakespearean allusions to "The Merchant of Venice," "Merry Wives of Windsor," etc.

596. MARVELL (ANDREW). The Rehearsal Transpros'd: The Second Part. Occasioned by Two Letters: The first Printed, by a nameless Author, Intituled, A Reproof &c., The

Second Letter left for me at a Friend's House, &c. Small 12mo, full mottled calf, gilt edges, by Riviere.

London: Printed for Nathaniel Ponder, 1674

VERY RARE. Shakespeare allusion.

"I remember within our time one Simons, who rob'd always upon the Bricolle, that is to say, never interrupted the Passengers, but still set upon the Thieves themselves, after, like Sir John Falstaff, they were gorged with a booty; and by this way, so ingenious, that it was scarce criminal, he lived secure and unmolested all his dayes with the reputation of a Judge rather than an High-way man."—Page 43.

597. MASSINGER (PHILIP). The Picture. A Tragedy, As it was often presented with good allowance, at the Globe, and Black-Friers Play-houses, by the Kings Majesties servants. Small 4to, mottled calf, gilt edges (a few lower margins shaved close). London: Printed by I. N., 1630

FIRST EDITION. A2-N2 in fours. Cited by Monck Mason in his Notes on "Othello." Consult, too, "Fresh Allusions to Shakespere," p. 91.

598. MASSINGER (PHILIP). The Maid of Honour. As it hath beene often presented with good allowance at the Phoenix in Drurie-Lane, by the Queenes Majesties Servants. Small 4to, full sprinkled calf, gilt edges, by Worsfold.

London: Printed by I. B., for Robert Allot, 1632

FIRST EDITION. For references to this work consult "Shakespeare's Centurie of Prayse" and "Fresh Allusions to Shakespere."

599. MASSINGER (PHILIP). The Great Duke of Florence. A Comickall Historie As it hath beene often presented with good allowance by her Majesties Servants at the Phoenix in Drurie Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for John Marriot, 1636

FIRST EDITION. Consult "Fresh Allusions to Shakespere," page 91.

600. MASSINGER (PHILIP). The Unnaturall Combat. A Tragedie. The Scoene Marsellis. Small 4to, full sprinkled calf, gilt edges, by Worsfold.

London: Printed by E. G., for Iohn Waterson, 1639

FIRST EDITION. A portion is reprinted in Capell's "School of Shakespeare." Consult "Fresh Allusions to Shakespere," page 89.

Sig. H, back, may possibly have followed a passage in "King John," Act III., sc. i., fourth speech of Constance.

Consult, too, Malone's "Shakespere," 1821, vol. 15, p. 262; Dr. Nicholson, in "Notes and Queries," 4th Ser., I. p. 289; and Drake's "Shakespere and his Times," vol. 2, page 142.

601. MASSINGER (PHILIP) and DECKER (THOMAS). *The Virgin-Martyr: A Tragedie*, as it hath been divers times publickly Acted with great applause. By the Servants of his Majesties Revels. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed by E. A. 1651

Consult "Fresh Allusions to Shakspeare," pages 89 and 94.
A portion is reprinted in Capell's "School of Shakspeare."

602. MATHEWS (SIR TOBIE). A Collection of Letters made by Sir Tobie Mathews Kt with a Character of the Most Excellent Lady, Lucy Countess of Carlisle, to which are added many Letters of his own, to several Persons of Honour. *Engraved portrait inserted*. 8vo, full mottled calf, gilt edges, by Riviere. London: Printed for Tho. Horne, and others, 1692

A fine and perfect copy of this edition, containing many letters from Sir Francis Bacon to various people.

Contains an allusion to Shakspeare on page 100.

Halliwell-Phillipps only possessed an imperfect copy of this volume.

603. MATHEWS (CHARLES, Actor). His Manuscript common-place Book for the year 1823, containing, amongst other interesting matter, quotations from "Julius Caesar" and Dr. Johnson's preface to Shakspeare. 4to, half calf, by Lloyd, Wallis and Lloyd. Circa, 1823

604. MATTHEW OF WESTMINSTER. *Flores Historiarum per Matthaeum West-monasteriensem collecti: prae-cipue de Rebus Britannicis; Ab exordio mundi usque ad annum Domini 1307 et Chronicon ex Chronicis, ab initio Mundi usque ad annum Domini 1118, deductum: Auctore Florentio Wigorniensis monacho, Cui accessit Continuatio usque ad Annum Christi 1141, per quendam eiusdem coenobi eruditum.* Folio, original calf. Francofurti, 1601

Matthew's Chronicle was used by Shakspeare.

605. MAY (THOMAS). *The History of the Parliament of England*, which began November the third, 1640; with a short and necessary view of some precedent yeares. Folio, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

Imprinted at London by Moses Bell, 1647

FIRST EDITION. Fine copy, with the leaf of License.

"May, in his 'History of the Parliament of England,' 1646, taking a review of the conduct of King Charles and his ministers from 1628 to 1640, mentions that plays were usually represented at Court on Sundays during that period."—Malone's "Historical Account of the English Stage."

606. MAYNE (JASPER). *The Amorous Warre*. A Tragi-Comedy. Small 4to, full mottled calf, gilt edges, by Riviere.

Printed in the Yeare 1648

FIRST EDITION. A portion is reprinted in Capell's "School of Shakspeare."

607. MELVIL (SIR JAMES). The Memories of Sir James Melvil of Hal-Hill: containing An Impartial Account of the most remarkable Affairs of State during the last Age, More particularly Relating to the Kingdoms of England and Scotland, under the Reigns of Queen Elizabeth, Mary Queen of Scots, and King James. Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by E. H. for Robert Boulter, 1683

FIRST EDITION. Knight, Halliwell-Phillipps, and Reed each give a long extract from this volume in their editions of "The Winter's Tale."

608. MEMOIRS of the Shakespeare's Head in Covent Garden; and Several Remarkable Characters; by the Ghost of Shakespeare, "I'd take the Ghost's Word for a thousand pounds."—Hamlet, 2 vols. small 8vo, old calf (no frontispiece, lacks first half title, signature on titles, "C. Richardson").

London: F. Noble, 1755

David Garrick is satirized under the name of Buskin.

609. [MERITON (G).] The Praise of York-shire Ale, Wherein is enumerated several Sorts of Drink, with a Description of the Humors of most sorts of Drunkards, to which is added, a Yorkshire Dialogue in its pure natural Dialect, as is now commonly spoken in the North parts of Yorkshire. Small 8vo, full mottled calf, gilt edges, by Riviere.

York: Printed by J. White, for Francis Hildyard, 1697

Hunter, in his "New Illustrations" of "The Merry Wives of Windsor," refers to this volume on Yorkshire Ale, and mentions that there is a long and curious list of wines drunk in England in the Reign of Charles the Second.

610. [MERSENNE (.).] Traite de l'Harmonie Universelle. Ou est contenu la Musique Theorique & Pratique des Anciens & Modernes. *Music and one plate* (latter slightly damaged at top). 8vo, original vellum.

Paris: Pour Gvillavme Bavdry, 1627

Rare. Consult Cohn's "Shakespeare in Germany," page xvi.

611. [MEXIA (PEDRO).] The Foreste or Collection of Histories, no lesse profitable, then pleasant, and necessarie, dooen out of Frenche into Englishe, by Thomas Fortescue. *Title* (inlaid) *within woodcut border*. Small 4to, half calf, carmine edges (margins wormed).

Imprinted at London by John Day, 1576

BLACK LETTER. Hunter ("New Illustrations of Shakespeare") points out that Shakespeare possibly derived the plot of "Timon of Athens" from this translation by Fortescue and Payne Collier remarks:

"In Thomas Fortescue's translation, called 'The Foreste, or Collection of Histories no lesse profitable then pleasant,' is a

story 'of a pretie guile practised by a vertuous and
towards her houseband, by means whereof Jame
Arragon, was begotten,' which much resembles a m
in "All's Well that ends Well."

612. MEXIA (PEDRO, and others). Treasvr
cient and Moderne Times. Folio, old calf.

London: Printed by William Iaggan.

RARE. This volume contains at pages 364 and 365 "The
memorable historie of faire Julietta of Verona the Montacute
and Romeo the Capulet." An account of this Shakespearean
volume will be found in Halliwell's "Index to the Works of
Shakespeare."

613. MEZERAY (FRANÇOIS DE). Abregé Chronolo-
gique ou Extraict de l'Histoire de France, par le Sieur de
Mezeray Historigraphe de France. *Portrait of Louis le Grand,*
by P. Landry (trimmed), numerous portraits. 3 vols. 4to,
contemporary red morocco, gilt edges. Paris, 1668

Refers to Bishop Warburton's notes on "Much Ado About
Nothing."

With bookplate of Henry Gartside. Volume one has the
duplicate pages 409-434.

614. MIDDLETON (T.). A Mad World My Masters: A
Comedy, As it hath bin often Acted at the Private House in
Salisbury Court, by her Majesties Servants. Small 4to, full
polished calf, gilt edges, by Riviere.

London: Printed for J. S., 1640

FIRST EDITION. Contains the final leaf "The Catch for the
Fifth Act, sung by Sir Bounteous Progresse to his Guests."
According to Fleay, there are allusions to Shakespeare's
"Venus and Adonis" in this play.

615. MIDDLETON (T.) AND ROWLEY (WM.). The
Changeling; As it was Acted (with great applause) at the
Privat-house in Drury Lane, and Salisbury Court. *Frontis-*
piece. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1653

FIRST EDITION. Cited by Douce in his "Illustrations" of
"King Richard III." A portion is reprinted in Capell's
"School of Shakespeare."

616. MIDDLETON (THOMAS). The Mayor of Quin-
borough: A Comedy. As it hath been often Acted with much
Applause at Black-Fryars, By His Majesties Servants. Small
4to, half vellum (writing on title).

London: Printed for Henry Herringman, 1661

FIRST EDITION. Cited by Dyce in his Notes on "King
Lear," and "The Tempest." The editor of "Shakespeare's
Centurie of Prayse" refers to this work in connection with
the latter play, and says "The date of 'The Tempest' must
be settled before we can determine whether Shakespeare or
Middleton was the imitator."

Consult, too, Douce's notes on the "Clowns and Fools of
Shakespeare."

617. MIDDLETON (THOMAS). A Tragi-Coomodie, called The Witch; Long since acted by His Maties Servants at the Black-Friers. 8vo, half brown morocco, gilt top, lower edge uncut. [London, 1778]

One of only 20 copies now first printed by Isaac Reed for distribution among his friends, from the original Manuscript in the possession of George Steevens. An exhaustive account of the connection between this play and "Macbeth" is given by Dr. Furness, in his edition of "Macbeth," where the whole of it is reprinted.

618. MIEGE (GUY). A Short Dictionary English and French, with another French and English. According to the present Use, and modern Orthography. 8vo, full mottled calf, gilt edges, by Riviere. London: Printed for Tho. Basset, 1684

Cited by the Clarendon editors in their notes on "Macbeth."

619. MILLES (T.). The Catalogue of Honor, or Treasury of true Nobility peculiar and proper to the Isle of Great Britain. *Engraved title by Elstracke, and numerous cuts of arms, &c.* Folio, full old calf, rebaked.

London: Printed by William Iaggard, 1610

FIRST EDITION. Cited by Hunter in his "New Illustrations" of "Macbeth."

620. MILLINGTON (EDWARD). Bibliotheca Selectissima, Diversorum Librorum, viz. Theologicorum, Philologicorum, Historicorum, Mathemat, &c. Plurimisque Libris, Gallicis, Italicis, etc. Quorum Auctio habebitur Londini, in Aedibus Nigri Cygni ex Adverso Australis Porticus Ecclesiae Cathed. Paulin. in Coemiterio D. Paul, 18 die April 1687. 8vo, half calf. 1687

"Hamlet" was sold with 12 other plays "in a bundle."

621. MILTON (JOHN). Paradise lost. A Poem in Ten Books. The Author John Milton. Small 4to, full blue levant morocco, gilt and blind tooled, gilt on rough edges, by Riviere (a few leaves very neatly strengthened).

London, Printed by S. Simmons, and are to be sold by T. Helder at the Angel in *Little Britain*. 1669

FIRST EDITION. Has the seventh title, with the word London in imprint in the larger type, and the word Angel before the change to italics. Douce cites this volume in his notes on "Twelfth Night" and "Midsummer Night's Dream." So, too, do the Clarendon editors in their notes on "Macbeth," and Richardson on "The Winter's Tale." Capell's "Catalogue," No. 139.

622. MILTON (JOHN). The History of Britain, that part especially now call'd England, from the first traditional beginning, continued to the Norman Conquest collected out of the antientest and best authors thereof. *With brilliant impres-*

sign of the fine portrait by Faithorne. Small 4to, full sprinkled calf, gilt edges, by F. Bedford.

London: Printed by J. M., for James Allestry, 1670

THE EXTREMELY RARE FIRST EDITION. A large and fine copy, with the leaf of errata at the end. Contains the History of "King Lear."

623. MILTON (JOHN). Paradise Regain'd, a Poem in IV. Books, to which is added Samson Agonistes. 8vo, full crimson levant morocco, gilt edges, by Riviere.

London: Printed by J. M., for John Starkey, 1671

FIRST EDITION. With the preliminary leaf of License, and the leaf of Errata at the end.

Cited by Richardson in his notes on "The Winter's Tale." Capell's "Catalogue of Shakesperiana," No. 142.

624. MILTON (JOHN). Poems &c., upon Several Occasions. Both English & Latin &c. With a small Tractate of Education to Mr. Hartlib. *Engraved portrait of Milton, by Vertue, inserted.* Small 8vo, full sprinkled calf.

London: Printed by Tho. Dring, 1673.

FIRST COMPLETE EDITION. This edition is essential to any Milton collection to form a complete set of the First Editions of his Poems, as the four poems in English—I. Ode on the Death of a Fair Infant. II. At a Vatican-Exercise in the College. III. On the new Forcers of Conscience under the Long of Parliament. IV. Horace to Pyrrha—ARE PRINTED IN THIS EDITION FOR THE FIRST TIME, besides nine Sonnets in English and all the English Psalms, also several of the Latin Poems.

"Comus" is cited by Douce in his "Illustrations" of "Measure for Measure."

Capell's "Catalogue of Shakesperiana," No. 144.

625. MILTON (JOHN). The Works of Mr. John Milton. Folio, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

[London:] Printed in the Year 1697

FIRST EDITION OF THE COLLECTED WORKS, and not mentioned by the early bibliographers. Very fine copy, scarce. For Shakespeare interest consult Dr. Furness's edition of "Romeo and Juliet," page 238.

626. MINSHEU (JOHN). The Guide into the Tongues. Folio, old calf, rebacked.

London: Printed by John Haviland, 1627

Consult Douce's notes on "King Henry IV.," Part 1; "King Henry V.," and "King Lear."

The principal patron of this undertaking was Shakespeare's friend the Earl of Southampton.

627. MINSHEU (JOHN). A Dictionarie in Spanish and English, first published into the English Tongue by Ric. Perciuaile. London, 1599; A Spanish Grammar, first collected and published by Richard Perciuaile. Now augmented and

increased by John Minsheu. London, 1599; Pleasant and Delightfull Dialogves in Spanish and English, By John Minsheu. London, 1599. In one volume, folio, original calf (a few margins damp-stained).

Imprinted at London by Edm. Bollifant, 1599

With the Autograph of the Earl of Mar on title. This work is cited by Douce in his "Illustrations" of "Measure for Measure" and "Antony and Cleopatra."

628. **MIRROUR** for Magistrates (The). Being a true Chronicle Historie of the Untimely falles of such unfortunate Princes and Men of note as have happened since the first entrance of Brute unto this our later age, newly enlarged with a last part, called A WINTER NIGHT'S VISION, being an addition of such tragedies, especially famous, as are exempted in the former Historie, with a Poem called ENGLAND'S ELIZA. Small 4to, full crimson levant morocco gilt, gilt edges, by F. Bedford. London, Imprinted by Felix Kyngston, 1610

THE MOST COMPLETE EDITION. This copy contains the rare dedication to the Earl of Nottingham *which was suppressed*. The only perfect copy quoted by Lowndes is Malone's. It also has the dedication to Lady Clare, which is nearly always missing.

Mr. Hazlitt, in his "Shakespeare's Library," reprints a portion of this volume as the foundation story of "King Lear"; he also points out that this edition differs from the earlier ones.

629. **MIRROUR OF POLICIE** (The). A Worke nolesse profitable than necessarie, for all Magistrates, and Gouvernours of Estates and Commonweales. *Woodcuts and one folding plate* (should be two). Small 4to, full mottled calf, gilt tooled, gilt edges, by Riviere (some running titles shaved, small repair on title). London, Printed by Adam Islip, 1599

SECOND EDITION. At least as scarce as the First. Halliwell-Phillipps calls attention, in his "Outlines of the Life of Shakespeare," to a reference in this volume to the play of "Julius Cæsar."

630. **MONFART** (H. DE). Exact and Curious Survey of all the East Indies, even to Canton the chief Cittie of China, wherein are also described the Dominions of the great Mogol. Small 4to, full polished calf, gilt edges, by Riviere.

London: Printed by Thomas Dawson for William Aron-dell, 1615

FIRST EDITION. RARE. Dedicated to William, Earl of Pembroke, Shakespeare's patron, to whom was dedicated the first folio Shakespeare. Reprinted in the third volume of Somer's "Collection of Tracts."

631. MONTAIGNE (MICHAEL DE). *Essayes*; done into English, according to the last French edition, by John Florio. *Portrait of Florio by Hole*. Folio, old panelled calf, gilt.
London: Printed by Melch. Bradvwood for Edvvard Blovnt, 1613

A PRECIOUS EDITION, as it contains the VERSES ASCRIBED TO SHAKESPEARE ("Concerning the Honour of Bookes") which were NOT printed in that of 1603. Mr. Hazlitt says this is "A far rarer edition than that of 1603." The present copy has the three titles complete.

632. MONTAIGNE (MICHAEL DE). *The Essayes or, Morall, Politike, and Militarie Discourses of Lord Michael de Montaigne, knight of the noble Order of Saint Michael, and one of the Gentlemen in Ordinary of the French Kings Chamber. Engraved title by Martin*. Folio, contemporary calf, carmine edges.

London: Printed by M. Flesher for Rich. Royston, 1632

This (third) edition also contains the verses "Concerning the Honour of Bookes." The FRONTISPIECE is supposed to have important bearings on the Baconian theory of authorship. This was the only edition possessed by Capell (No. 151 in his "Catalogue"). Consult "The New Shakspeare Society's Transactions," 1877-79, series 1.

Good copy, with the preliminary leaf "To the beholder of the Title." The titles to the Second and Third Books are dated 1631.

633. MORE (HENRY). *Philosophicall Poems*, by Henry More Master of Arts, and Fellow of Christ's Colledge in Cambridge. 8vo, full mottled calf, gilt edges, by Riviere.

Cambridge: Printed by Roger Daniel, 1647

Scarce. The Notes upon "Psychathanasia" are illustrated by numerous cuts. The present copy, one of the two published this year, has the leaf of errata. See Hunter's "New Illustrations of Shakespeare," vol. 1, page 412.

634. MORE (SIR THOMAS). *The Historie of the Pitifull Life, and Unfortunate Death of Edward the Fifth, and the Duke of York his brother: with the troublesome and tyrannical government of usurping Richard the Third, and his miserable end, written by the Right Honourable Sir Thomas Moore, sometimes Lord Chancellor of England. Portraits*. 12mo, contemporary calf, rebacked.

London: Printed by Thomas Payne, for William Sheares, 1641

FIRST EDITION. Halliwell's "Catalogue of Shakespeareana" (1862), No. 473. In his "Outlines of the Life of Shakespeare" Halliwell-Phillipps remarks that the historical portions of "Richard III." are taken from More. Shakespeare must have used a manuscript copy, as the above is the first printed edition.

635. MORE (SIR THOMAS). De Optimo, Reip, Statu Deque nova insula Utopia libellus ve re aureus, nec minus salutaris quam festivus.—EPIGRAMMATA CLARISSIMI disertissimique viri Thomae Mori Britannii, pleraque e Graecis versa.—EPIGRAMMATA DES ERASMI ROTERODAMI. *Each of the three pieces has a separate title within a border designed by Hans Holbein and Urs Graf; engraving of the Isle of Utopia; Vignette containing representations of Thomas More, Pet. Aegidius, Hythlodæus, and Jo. Clemens, and several ornamental initials.* 2 vols. small 4to, full blue straight-grain morocco gilt, gilt edges, by J. Faulkner (margin of one title repaired).

[Colophon] Basileae apud Ioannem Frobenivm, Mense Novembri [and December], 1518

It has not been generally noticed that there are two issues of this, the FIRST COMPLETE EDITION of the Utopia, with the Epigrammata of More and Erasmus annexed. One appeared in November and December 1518, the other in March 1518-19. THE PRESENT IS THE ANTERIOR OR SCARCER ISSUE. The First Edition of the Utopia does not contain the Epigrams.

636. MORE (SIR THOMAS). A Frutefull pleasaunt, & wittie worke, of the best estate of a publike Weale, and of the newe yle, called Utopia; written in Latine; and translated into Englishe by Ralphe Robynson, newlie perused and corrected, and also with divers notes in the margent augmented. Printed in Black Letter. Small 8vo, full mottled calf, gilt edges on the rough, by Riviere (some marginal notes cut into).

Imprinted at London by Abraham Vele [1556]

VERY RARE. Cited by Howard Staunton in his notes on "Macbeth" and by Caldecott in "As You Like It." Consult, too, Dr. Furness's edition of "The Tempest," page 383.

Capell's "Catalogue of Shakesperiana," No. 153.

637. MORE (SIR THOMAS). The Life and Death of Sir Thomas Moore, Lord High Chancellour of England. [By Cresacre More]. 4to, original calf. [Paris, 1626]

FIRST EDITION. A most rare volume by the holy chancellor's great-grandson. It was reprinted in 1828, with an introduction by Joseph Hunter (the Shakespearean commentator).

Capell's "Catalogue of Shakesperiana," No. 130.

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

638. MORGAN (SYLVANUS). The Sphere of Gentry: An Historical and Genealogical Work, of Arms and Blazon. *Engraved title by R. Gaywood, portrait of Camden, many engraved plates and vignettes, some colored by hand.* Folio, calf. London: William Leybourn, 1661

FIRST EDITION. Very interesting old work, containing much curious genealogical and heraldic information. Douce, in his "Illustrations" of "The Winter's Tale," discusses Morgan's statement that Jesus Christ was a "Gentleman" and bore arms, and again in the same work compares Morgan's statements with those of Dame Juliana Berners on that subject.

639. MORHOFF (D. G.). Unterricht von der Teutschen Sprache und Poesie Deren Ursprung fortsang und Lehrsaken Sampt dessen Teutschen Gedichten &c. *Engraved portrait by Michaelis*. Small 8vo, full mottled calf, gilt edges, by Riviere. Lubeck und Franckfurt, 1700

This edition contains a portrait and much matter not in that of 1682.

VERY RARE. This is the FIRST VOLUME PUBLISHED IN GERMANY which contains Shakespeare's name, but the author at the same time confesses himself perfectly unacquainted with his works. (Consult Cohn's "Shakespeare in Germany.")

640. MORNAY (PHILIP DE). A Notable Treatise of the Church, in which are handled all the principall questions, that have beene moved in our time concerning that matter. Translated out of French into English by J— F—, and againe perused and corrected. *Woodcut title*. Small 8vo, full panelled calf, canary edges. London, 1580

Printed in Black Letter. The works of this author are cited in an article in Blackwood's Magazine for June 1884, entitled "New Views of Shakespeare's Sonnets."

641. MORNAY (PHILIP DE). Foure Bookes, of the Institution, use and Doctrine of the Holy Sacrament of the Eucharist in the Old Church, as likewise, How, When, and by what Degrees the Masse is brought in, in place thereof. Folio, original vellum. London: Printed by John Windet, 1600

FIRST EDITION. Inserted is a 1 p. L. S. of De Mornay, and on the title-page is the contemporary autograph of Ph. Mainwaring. On the margins here and there throughout the volume are manuscript notes in a contemporary hand.

642. MORNAY (PHILIP DE). The Mysterie of Iniquitie. *Curious wood engraving on title-page*. Folio, old calf.

FIRST EDITION. London: Printed by Adam Islip, 1612

643. MORNAY (PHILIP DE). A Worke concerning the trunesse of Christian Religion: Against Atheists, Epicures, Paynims, Jewes, Mahumetists, and other Infidels. Begunne to be translated into English by Sir Philip Sidney, and at his request finished by Arthur Golding. Small 4to, old calf (hinges weak). London: Printed by George Purslowe, 1617

Printed in Black Letter.

644. MORYSON (FYNES). An Itinerary, Containing His Ten Yeares Travell Through the Twelve Dominions of Germany, Bohmerland, &c. Divided into III parts. Folio, full mottled calf, gilt edges, by F. Bedford.

At London: Printed for John Beale, 1617

FIRST EDITION, with the rare leaf before the title, with the words, "An Itinerary," etc. on it. This is nearly always wanting.

Consult Dr. Furness's edition of "The Winter's Tale," Hunter's notes of "The Merchant of Venice," Singer's notes

on "Macbeth," "Shakspeare's England" (New Shakspeare Society), 1877, Drake's "Shakspeare and his Times," and Rye's "England as seen by Foreigners in the Days of Elizabeth and James." Portions are reprinted in Hughes' "Shakspeare's Europe."

645. MOTTLEY (JOHN). List of all the Dramatic Authors, with some account of their Lives, and of all the Dramatic Pieces ever published in the English language in the year 1747, also Scanderbeg, or Love and Liberty, a tragedy, by Thomas Whincop, *portraits of Shakspeare and other Dramatists*. FIRST EDITION. 8vo, original boards, uncut.

London: Printed for W. Reeve, 1747

A VERY FINE COPY. The account given of Shakspeare and his Plays is very important.

646. MUFFETT (THOMAS). Healths Improvement; or Rules comprizing and discovering the Nature, Method, and Manner of Preparing all sorts of Food used in this Nation, Corrected and Enlarged by Christopher Bennett. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by Tho. Newcomb for Samuel Thompson, 1655

FIRST EDITION. Very Rare. Fine copy, with the leaf of Imprimatur.

Hunter, in his "New Illustrations" of "The Tempest" refers to this work; and in his Notes on "Hamlet," remarks on the drunkenness of the Dervish Court.

647. MULCASTER (RICHARD). Positions wherein those primitive circumstances be examined, which are necessary for the training up of children, either for skill in their Booke, or health in their bodie. *Printer's device on title*. Small 4to, full crimson levant morocco, by Riviere.

Imprinted at London by Thomas Vautrollier for Thomas Chare, 1581

FIRST EDITION. With the leaf of Errata.

Mulcaster was ridiculed by SHAKESPEARE under the guise of "Holofernes" ("Love's Labour's Lost"). There was a copy of this EXCESSIVELY RARE volume in Halliwell's Sale Catalogue, 1856. Refer to Mr. Hazlitt's "Shakspeare," p. 252.

648. MUNDAY (ANTHONY). The First Part [and the Second Part] of the no Lesse Rare, than Excellent and stately History, of the Famous and fortunate Prince Palmerin of England. Declaring the Birth of Him, and Prince Florian du Desart his Brother, in the Forrest of Great Britaine. BLACK LETTER. 2 vols. in one, small 4to, full crimson levant morocco, gilt edges, by F. Bedford.

London: Printed by Ber: Alsop and Tho: Favvct, 1639

A CHOICE COPY OF THIS EXTREMELY SCARCE WORK, of which Cervantes said: "*Master Nicholas, if you thinke good, this and 'Amadis de Gaule' may be preserved from the fire, and let all the rest, without further search or regard, perish.*"

See Drake's "Shakspeare and his Times."

649. MURALT (R. S. DE). Lettres sur les Anglois et les Francois et sur les Voiages. 3 vols. small 8vo, original calf.

[Paris,] 1726

These letters were written in 1694-95, although not printed till 1726. The volume is of remarkable interest as containing one of the earliest notices of Shakespeare from the pen of a Frenchman. Speaking of the theatres Muralt says:

“*L’Angleterre est un Pais de Passions et de Catastrophes, jusque là que Schakspear, un de leurs meilleurs anciens Poetes, a mis une grande partie de leur histoire en Tragedies.*”

Consult the very interesting account given by M. Jusserand in his “Shakespeare en France.” The earliest French reference known to Lowndes (“Bibliographers’ Manual”) is dated 1749.

650. NASH (THOMAS). Miscelanea (Quaternio), or a Fourefold Way to a Happie Life, Set forth in a Dialogue betweene A Countryman, A Citizen, A Divine, and A Lawyer. Small 4to, half calf. London: Printed by John Dawson, 1639

Referred to by Hunter, in his “New Illustrations of Shakespeare.”

651. NAUNTON (SIR ROBERT). Fragmenta Regalia. Small 4to, full mottled calf, gilt edges, by Lloyd.

Printed Anno Dom., 1641

FIRST EDITION, published surreptitiously. Cited by Hunter in his “New Illustrations” of “The Merry Wives of Windsor.”

Naunton’s daughter married Philip, Earl of Pembroke, Shakespeare’s patron.

This copy wants the portrait as usual.

652. NAVARRE (HENRY, King of Navarre, afterwards Henry IV. of France). Letter signed, 1 page, folio, to Monteyl. Undated. Folio, full mottled calf, by Riviere.

AN EXCESSIVELY RARE AUTOGRAPH. Whilst King of Navarre he was the hero of “Love’s Labour’s Lost,” the scene of which play is laid in his dominions.

653. NEGRI (CESARE) Nuove Inventioni di Balli Opera Vaghissima, nello quale si danns i giusti modi del ben portar la vita, and di accomodarsi con ogni leggiardria di movimento alle Creanze, et Gratu d’Amore, Convenevoli a tutti i Cavalieri, i Dame, Perogni sorte di Ballo, Balletto, & Brando d’Italia, di Spagna, & di Francia . . . Divisa in Tre Trattati. *Fine portrait of the author by Desa Palavitino, and numerous plates of dancing.* Folio, original calf.

Milano: Appresso Girolamo Bordone, 1604

An extremely rare treatise on Dancing. Illustrates “All’s Well That Ends Well,” and “Twelfth Night.”

654. NICCOLS (RICHARD). London’s Artillery, Briefly containing the noble practise of that worthy Societie: with the Moderne and Ancient Martiall exercises, natures of armes: vertue of Magistrates, Antiquitie, Glorie and Chronography

of this honourable Cittie. Small 4to, full crimson crushed levant, gilt tooled borders, gilt edges.

London: Printed by Thomas Creede, 1616

FIRST EDITION. Fine copy with full margins. Cited by Douce, in his Illustrations of "Cymbeline."

655. NIGHTINGALE (The), Containing a Collection of Four Hundred and Twenty Two of the most Celebrated English Songs, &c. *Frontispiece*. 12mo, calf, gilt. London, 1738

Cited by Douce in his Illustrations of "King Lear."

656. NORDEN (JOHN). Bill in the handwriting of John Norden (and twice signed by him) deputy to Sir Richd. Smith, Surveyor General to the Prince. Signed by THO. SAVAGE; J. FULLERTON; SIR HENRY VANE; RIC. SMYTHE; THO. TREVOR, etc. July 20, 1622. 1 p. folio, half brown levant morocco, by Riviere.

Norden designed the famous Map of London.

657. NORDEN (JOHN). The Signatures of the members of the Council of Charles I (when Prince) to an Order to pay John Norden a sum of money for "surveying of certen Mannors for his highness necessarie use and service." Bound in folio, half brown levant morocco, by Riviere.

Dated XXth March, 1621

An important and interesting group of Autographs, comprising Thomas Savage, created Viscount Savage, of Rock Savage; James Fullerton; Sir Henry Vane; Oliver Cromwell, Uncle of the Protector; Thomas Trevor, &c. Also Norden's Autograph Receipt. FINE AND RARE.

658. OLAUS MAGNUS. *Historia Olai Magni Gentrum Septentrionalium Variis conditionibus statebusue & de morum, irituum, superstitionum exercitiorum, iregiminis disciplinæ victus eqz mirabili diversitate . . . Opus omnibus Cuiuscumque conditiones &c. Map and numerous woodcuts.* Thick folio, old suede calf (two corners repaired).

[Colophon] Basileae, ex officina Henric Petrina, 1567

Rare. Has the final leaf, with Colophon and Printer's device.

Steevens cites this volume in his edition of "A Midsummer Night's Dream," and so does Drake ("Shakespeare and his Times") in his notes on the same play, and Douce in his Illustrations of "The Tempest." Consult, too, Douce's "Illustrations of Shakspeare," page 578.

659. OLDHAM (JOHN). The Works of Mr. John Oldham, Together with his Remains. 8vo, full mottled calf, gilt edges, by Riviere. London: Printed by Jo. Hindmarsh, 1692

Fine copy, with the separate titles bearing various dates from 1683 to 1693.

660. OLORINUS (J.). *Ethnographia Mundi, Lustige Artige und Kurtzweilige jedoch warhafftige und glaubwirdige beschreibung der heutigen Newen Welt, etc. Der Posteritet zum historischer Zeitspiegel, etc., etc. Woodcut on title.* 2 vols. 12mo, full mottled calf, gilt edges, by Riviere.

Magdeburgh, 1609-1613

Fine copy. Contains a curious notice of the English comedians of Shakespeare's time.

Consult Cohn's "Shakespeare in Germany."

661. ORLEANS (CHARLES, Duke of). D. S., 1 p. oblong 4to, on vellum. 1454. Oblong 4to, full mottled calf, by Riviere.

Excessively Rare signature. See *Shakespeareana Genealogica* for a long account of this Duke.

662. OTWAY (THOMAS). *Friendship in Fashion, a Comedy as it is acted at His Royal Highness the Duke's Theatre.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by E. F., for Richard Tonson, 1678

FIRST EDITION. Fine copy, with the leaf of Actor's Names. There are Shakespeare allusions to "Much Ado about Nothing," and "King Henry IV."

663. OTWAY (THOMAS). *The Souldiers Fortune, a Comedy, acted by their Royal Highnesses Servants at the Duke's Theatre.* Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed for R. Bentley and M. Magnes, 1681

FIRST EDITION. Fine copy. Shakespeare's "Falstaff" is referred to in the Dedication. Otway, by way of defending his works against the charge of indecency which some ladies (he lamented) raised against it, quoted Mrs. Behn's remark that "*she wondered at the impudence of any of her sex who would pretend to an opinion in such a matter.*"

664. OTWAY (THOMAS). *The History and Fall of Caius Marius. A Tragedy. As it is Acted at the Theatre Royal.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for R. Bentley, 1692

FIRST EDITION. Otway acknowledges in the prologue that half was borrowed from "Romeo and Juliet." There is a spirited reference to Shakespeare in the prologue.

665. OVID. *The XV. Bookes of P. Ovidus Naso, Entitled Metamorphosis. Translated out of Latine into English Meiter, by Arthur Golding.* Small 4to, full mottled calf, gilt edges, by Riviere. Imprinted at London, by W. W., 1603

A fine and perfect copy. Printed in BLACK LETTER.

"One of Shakespeare's best loved books."

Halliwell-Phillipps said of this volume:

"One of the books that can be positively asserted to have been at least partially read by Shakespeare, several passages

from it being adopted in 'The Tempest.'" Similar statements are made by Malone and Farmer.

Hunter, in his "New Illustrations" of, "Twelfth Night" and "The Merry Wives of Windsor," is equally emphatic.

A portion of the volume is reprinted by Dr. Furness in his edition of "A Midsummer Night's Dream."

666. OVIDS Festivalls, or Romane Calendar, Translated into English verse equi-numerally, by John Gower. Small 8vo, full mottled calf, gilt edges, by Riviere.

[Cambridge]: Printed by Roger Daniel, 1640

FIRST EDITION IN ENGLISH. Consult Hunter's "New Illustrations of Shakespeare," Vol. II., page 318.

667. OWEN (LEWIS). Running Register: Recording a True Relation of the State of the English Colledges, Seminaries and Cloysters in all forraine parts. Together with a briefe and compendious discourse of the Lives, Practices, Coozenage, Impostures and Deceits of all our English Monks, Friers, Jesuites, and Seminarie Priests in generall. Small 4to, full polished mottled calf, gilt tooled, gilt edges, by Riviere. London: For Robert Milbourne, 1626

FIRST EDITION. The Dedication to Sir Julius Cæsar, Kt., is quoted by Hunter in his "New Illustrations" of "King Richard." Consult, too, his Notes on "King John."

668. PALMER (SIR THOMAS). An Essay of the Meanes how to make our Travailes, into forraine Countries, the more profitable and honourable. *Folding tables*. Small 4to, full mottled calf, gilt edges, by Riviere.

At London: Printed by H. L., for Mathew Lownes, 1606

FIRST EDITION. Hunter, in his "New Illustrations" of "King Henry IV.," Part II., quotes at length from this volume.

669. PANEGYRICI tres Anglo Wirttembergici Decantantes Heroicum Ordinem Regiæ Anglicæ Societatis Garteriorum D. Georgi: in quem Auctore Diva Elisabetha, . . . Perfectore Jacobo primo per amplissimum Legatum Robertum Spencer Baronem de Wormeileton, etc. *Portrait of Frederick Duke of Wurtemberg*. Small 4to, sprinkled calf, gilt, gilt edges, by Lloyd. Tubingæ: Erhardi Cellii, 1604

The very curious portrait of Shakespeare's Duke of Wurtemberg was used by Halliwell-Phillipps to illustrate "The Merry Wives of Windsor."

670. PARABOSCO (GIROLAMO). I di Porti de L^Sig. Gieronimo Parabosco. Ritocchi meghorati & aggiunti secondo l'orijinale dell auttore &c. *Woodcut on title*. Small 8vo, full old calf (hinges weak).

In Venetia: Appresso Antonio Ricciardi, 1607

Fine copy. The woodcut on title represents a quintet of musicians, three of which are playing on their instruments.

Capell's "Catalogue of Shakesperiana," No. 165.

671. PARADIN (CLAUDE). Devises Heroïques. *Numerous wood engravings*. Small 8vo, full crimson straight-grain morocco, gilt edges.

A Lion: Par Ian de Tovrnes, et Gvil Gazeav, 1557

FIRST EDITION. A most beautiful copy, formerly in the Yemeniz Collection.

Douce in his "Illustrations" of "Pericles" gives a most interesting account of Shakespeare's use of the English translation of this volume in the composition of the play ("Pericles"). He reproduces three of the illustrations. Green ("Shakespeare and the Emblem Writers") makes no less than seventeen references to it, and reproduces a number of the illustrations. Consult, too, Drake's "Shakespeare and his Times."

J. PAYNE COLLIER'S COPY.

672. PARADISE of Dainty Devices (The). Reprinted from a Transcript of the First Edition, 1576, in the handwriting of the late George Steevens, Esq. With an Appendix: Containing Additional Pieces from the Editions of 1580 and 1600. And introductory remarks, biographical and Critical by Sir Egerton Brydges, K.J. LARGE AND THICK PAPER COPY. 4to, original boards, UNCUT (back missing).

London, 1810

J. PAYNE COLLIER'S COPY, with a bibliographical note of five lines in his autograph (signed with initials) on the fly-leaf, his full autograph signature "J. Payne Collier" and a note in pencil in his autograph on the title-page and very numerous annotations by him throughout the volume; almost every page being annotated by him. There is also a poem of 3½ pages 4to; in Payne Collier's autograph inserted at p. 78.

Only 120 copies of this scarce work were struck off on FINE, THICK PAPER of which the majority were 8vo size. LARGE, FINE and THICK PAPER copies like the present are consequently exceedingly rare.

673. PARKINSON (J.). *Theatrum Botanicum: The Theatre of Plants, or, an Herball of a large extent: Containing therein a more ample and exact History and declaration of the Physicall Herbs and Plants that are in other Authours, &c. Numerous illustrations* (engraved title wanting). Thick folio, old calf. London: Printed by Tho. Cotes, 1640

FIRST EDITION. Frequently cited by Halliwell-Phillipps in his notes on "A Midsummer Night's Dream." The leaf of Errata, at the end is present, but repaired.

674. PARNASSUS BICEPS, or Severall Choice Pieces of Poetry, Composed by the best Wits that were in both the Universities before their Dissolution. With an Epistle in the behalfe of those now doubly secluded and sequestred Members, by one who himself is none. Small 8vo, polished calf, canary edges, by Zaehnsdorf.

London: Printed for George Eversden, 1656

Contains allusions to Shakespeare.

675. [PAYNE (NEVIL).] *The Fatal Jealousie. A Tragedie.* Acted at the Duke's Theatre. Small 4to, half calf.

London: Printed for Thomas Dring, 1673

FIRST EDITION. The character of Jasper, says Hazlitt in his "Handbook," seems to be a poor copy of Shakespeare's *Iago* in "*Othello*."

676. PEACHAM (HENRY). *The Garden of Eloquence*, conteyning the figures of Grammar and Rhetorick. Small 4to, half calf. London: Printed by R. F., for H. Jackson, 1593

BLACK LETTER. Cited by Henderson in his notes on "*Macbeth*."

677. PEACHAM (HENRY). *The Truth of our Times; Revealed out of one Man's Experience, by way of Essay.* 12mo, original calf. London, 1638

Frequently quoted by Malone in his edition of Shakespeare.

678. PEACHAM (HENRY). *The Compleat Gentleman: Fashioning him absolute in the most Necessary and Commendable Qualities, concerning Mind, or Body, that may be required of a Person, of Honor. To which is added the Gentleman's Exercise or, An exquisite practice, as well for drawing, as for making colours, &c. Engraved title by Delar'am, and numerous woodcuts of arms, &c.* Small 4to, full polished calf.

Imprinted at London for Richard Thrale, 1661

BEST EDITION. Cited by Steevens and Douce in their notes on "*The Merchant of Venice*," and by Hunter in his "*Illustrations*" of "*Hamlet*."

679. PENDRAGON; or, *The Carpet Knight. His Kalendar.* 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed for John Newton, 1698

FIRST EDITION. The first book which has a quotation from Shakespeare on the title-page. A reference to *Hamlet* and *Polonius* is also on p. 97.

This work is sometimes ascribed to Durfey.

680. PERRIERE (GUILLAUME DE LA), *La Morosophie, Contenant Cent Emblemes Moraux, illustrez de Cent Tetrastiques Latins, reduitz en autant de Quatrains Francoys. Woodcut title, each page within woodcut border, & numerous woodcuts.* 12mo, full mottled calf, gilt edges, by Riviere.

A Lyon: Par Mace Bonhomme, 1553

See Greene's "*Shakespeare and the Emblem Writers*."

681. PETERS (HUGH). *God's Doings, and Man's Duty, Opened in a Sermon Preached before both Houses of Parliament, the Lord Mayor and Aldermen of the Citie of London, . . . At the last Thanksgiving Day, April 2, &c.* SECOND EDITION, corrected by the Author. Small 4to, sprinkled calf, gilt edges, by Lloyd. London, 1646

Peters was an actor in Shakespeare's company. In Dr. Farmer's sale, catalogue 3719.

682. PETERS (HUGH). The Case of Mr. Hugh Peters, impartially Communicated to the View and Censure of the Whole World. Small 4to, full sprinkled calf, gilt edges, by Lloyd. London: Printed for Sam. Speed, n. d.

Dr. Farmer's sale catalogue 3719.

683. PETRARCH. Il Petrarca Con nuove Spositioni, Nelle quali, oltre l'altre case, si dimostra qual fusse il vero giorno & l'hora del suo innamoramento, etc. *Woodcut on title and woodcuts* (in the Triumphs). 12mo, old red morocco, gilt floreate back, by Padeloup. Lyone, 1564

GEORGE STEEVENS' (the Shakespeare Critic) most interesting copy, with his ex-libris and a note on the fly-leaf stating that it was bought at Steevens' Sale.

684. PFEIL (CHRISTOPH CARL LUDWIG von). De Meritis Serenissimae Wurtembergiae Domus in Imperium Oder, Wie das Hochfurstliche Hans Wurtemberg sich um das Teutsche Reich verdient gemacht habe. Aus denen bewahrtesten Geschicht, Schreiben Documentes, Diplomatus, &c. Small 4to, half vellum, carmine edges.

Ludwigsburg und Tubingen, 1732

Mr. Rye points out that this volume contains an interesting account of Frederick, Duke of Wurtemberg (the "Cosen Garmombles" and "Duke de Jarmanie" of "The Merry Wives of Windsor.")

685. [PHILLIPS (E.).] The New World of English Words, or, a General, Dictionary: Containing the Interpretations of such hard words as are derived from other languages; &c. Together with all those Terms that relate to the Arts and Sciences; &c. *Engraved frontispiece with 12 compartments: views of Oxford and Cambridge, and portraits of Spenser, Chaucer, Bacon, Sidney, and others.* Folio, old calf, rebacked.

London: Printed for Nath. Brook, 1671

It is cited by Theobald in his edition of "A Midsummer Night's Dream."

686. PIRATES. Barker (Andrew). A True and Certain Report of the Beginning, Proceedings, Overthrowes, and now present Estate of Captaine Ward and Danseker, the two late famous Pirates: from their first setting forth to this present time. As also The firing of 25 Saile of the Tunis, men of warre; Together with the death of divers of Wards chiefe Captaines. *With a quaint woodcut of a ship of the period on the last page.* BLACK LETTER. 4to, half calf (stained).

London: Printed by William Hall, 1609

This scarce traet belongs to a period when the buccaneer was rampant, and when Shakespeare makes "Shylock" speak of "water thieves and land thieves, I mean pirates."

This copy is purported to have belonged to Boswell (Johnson's Biographer).

687. PIRATES. The Lives, Apprehensions, Arraignments, and Executions, of the 19 late Pyrates, Namely: Capt. Harris. Jennings. Longcastle. Downes. Haulsey and their companies. As they were severally indicted on St. Margrets Hill in Southwarke, on the 22. of December last, and executed the Fryday following. *Fine woodcut of a ship on the title-page.* BLACK AND ROMAN LETTER. Small 4to, mottled calf, gilt tooled, gilt edges, by Riviere.

London Printed for John Bushy the elder [1609]

A very scarce little book reminiscent of Shakespeare's "water thieves and land thieves"—Shylock.

688. PLAUTUS. Plautus's Comedies, Amphitryon, Epidicus, and Rudens, Made English: With Critical Remarks Upon Each Play [by Laurence Echard]. FIRST EDITION. 8vo, full mottled calf, gilt tooled, gilt edges, by Lloyd.

London: Printed for Abel Swalle, 1694

Contains on verso of b1, an interesting reference to the punning of Shakespeare and Jonson and their contemporaries. The volume is unknown to the editors of Shakespeare's "Centurie of Praise."

689. PLEASANT and Delightful History of Jack and the Giants. *Woodcuts.* Small 8vo, full mottled calf, gilt top, uncut, by Lloyd. Nottingham [circa 1700]

Halliwell-Phillipps and Ritson believe Edgar ("King Lear") quotes from two different compositions. . . . The second from "Jack and the Giants."

690. PLAYFORD (JOHN). The Musical Companion, in Two Books. *Engraved title.* Oblong 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed by W. Godbid for John Playford, 1672-73

FIRST EDITION. Fine copy. Very Rare.

This contains several of Wilson's songs, including "Where the Bee Sucks" ("The Tempest"), also "What shall he have that killed the Deer" ("As You Like It"), the latter of which is omitted in the "Select Ayres." (Consult Dr. Furness's edition of "As You Like It," pages 228, 229.)

It is cited by Douce in his "Illustrations" of "Othello," "Much Ado About Nothing," and "King Lear" (where the music and words of one of the songs is reproduced).

Halliwell-Phillipps only possessed an imperfect copy.

691. PLAYS. An Ordinance of the Lords and Commons assembled in Parliament, for the utter suppression and abolishing of all Stage-Plays and Interludes, with the Penalties to be inflicted upon the Actors and Spectators herein exprest. Small 4to, full crimson levant morocco, uncut, by Riviere. Imprinted at London for John Wright, 1647

AN EXCESSIVELY RARE TRACT OF FOUR LEAVES; as an UN-cut COPY it is possibly UNIQUE. Inserted is a letter from Payne Collier to George Daniel, dated June 28, 1831, Collier writes:

“I thank you for your invitation and will avail myself of it without fail. I promise myself great pleasure in looking over your treasures, qualified, though it may be, by some tincture of envy. However, I will make up my mind to be as little spiteful as possible.” In 1846 Collier gave an account of this tract in his “Memoirs of the Principal Actors in the Plays of Shakespeare.” No COPY IS CITED IN LOWE’S BIBLIOGRAPHY OF DRAMATIC WORKS.

692. PLOT (ROBERT). The Natural History of Oxfordshire, Being an Essay towards the Natural History of England. *Engraved title and plates by Michael Burghers, with folding map of Oxfordshire.* Folio, original calf (cover loose). Oxford, 1677

FIRST EDITION. One of the few printed on large paper. Cited by Tollet in his notes on “As You Like It.”

693. PLOT (ROBERT). The Natural History of Staffordshire. By Robert Plot, L.L.D., Keeper of the Ashmolean Musaeum and Professor of Chymistry in the University of Oxford. *Title vignette, folding map by Joseph Browne, and 37 fine plates by Burghers.* Folio, sprinkled calf, gilt tooled, gilt edges, by Lloyd (a few lower margins slightly stained). Oxford, 1686

LARGE PAPER COPY. Douce, in his “Illustrations of Shakespeare,” gives a lengthy extract from Plot regarding the ancient Hobby-horse Dance as practiced in Staffordshire. See also, Isaac Reed’s notes on “The Tempest.”

694. PLOWDEN (EDMUND). Les Commentaries, ou Reportes de Edmunde Plowden un apprentice de le comen ley, de diuers cases esteants matters en ley, & de les Arguments sur yoeux. Ouesque un Table perfect des choses notables contenus en ycell, nouelment compose per William Fletewoode. 1578; Cy ensuont certeyne Reportes per Edmunde Plowden * * * Commentaries & ceo addes. 1579; Un Report fait per un uncertaine author del parte de un argument del Edmund Plowden * * * en un case enter William Basset et William Morgan vers Edwarde Manxell. 1579. 3 vols. in one, thick folio, old calf (re-hinged, early notes on first title and on some margins).

London: In Fleetstrete within Temple Barre, by Richard Totteli, 1578-79

The first two volumes have the woodcut titles. Parts of this work were discussed by Sir John Hawkins in his Notes on “Hamlet.” Consult Dr. Furness’s edition of “Hamlet,” pp. 376-377.

695. PLUTARCH. The Lives of the Noble Grecians and Romaines, compared together by that grave learned Philosopher and Historiographer, Plutarke of Cheronea. With the Lives of Hannibal and of Scipio African; translated into Eng-

lish by Sir Thos. North Knight, &c. *Woodcut portraits and Printer's device on title.* Thick folio, old suede calf.

Imprinted at London by Richard Field for George Bishop, 1603

Five at least of Shakespeare's plays are largely founded on this translation—"Coriolanus," "Pericles," "Julius Cæsar," "Antony and Cleopatra," and "Midsummer Night's Dream." Warton styles it "Shakespeare's Storehouse of Learned History." Douce and Malone say that Shakespeare must have diligently read it, and Halliwell-Phillipps that "it is one of the books that can be positively said to have been in his own hands."

Writing concerning this edition (of 1603) in 1866, Halliwell-Phillipps stated that "The present edition is of excessive rarity and unnoticed by bibliographers." A portion is reprinted in Capell's "School of Shakespeare."

Capell's "Catalogue of Shaksperiana," No. 179.

Printed by Shakespeare's Staffordshire friend—Richard Field.

696. POCOCK (RICH.). *The History of the Seven Wise Masters of Rome.* Now newly corrected, better Explained in many places, and Enlarged with many pretty Pictures, lively expressing the full History. *Numerous curious woodcuts.* Small 12mo, full crimson levant morocco, gilt edges, by Riviere. London, 1687

From the library of W. C. Hazlitt, with a long note in his autograph inserted.

Hazlitt, in the inserted autograph note states that the present work, and "Gesta Romanorum" passed under the eyes of Shakespeare, without a doubt. The twenty-first story in the present collection exhibits a curious analogue of the pound of flesh incident in "The Merchant of Venice."

A perfect copy of this work, such as the present, is exceedingly difficult to procure.

697. POLIDORE VERGIL of Urbino. *An Abridgement of the Notable Worke of Polidore Virgile, Containing the devisers and fyrste fyneders oute of as well of Antyquities, Artes, Ministeries, Feastes, &c., Compendiouslye gathered and newlye perused by Thomas Langley. With the last leaf containing woodcut of Abraham about to offer Isaac.* 12mo, full blue calf.

[Colophon] Imprynted at London by John Tisdale (Circa 1560)

Printed in Black Letter.

"Here (*The picture of old Adam new apparell'd*) seems to be an allusion to some well-known contemporary painting, perhaps of a sign. *'Adam whom God dyd fyrst create, made the fyrst lether coates for himself and his wyfe Eve our old mother, leavyng thereby a patron to all his posterite of that crafte.'* Polydore Vergil de rer. invent. translated by Langley, fo. LxIX. Similar instances had before occurred in the picture of we three, and Mistress Mall."—Douce's "Illustrations" of "Comedy of Errors." Consult, too, his notes on "The Two Gentlemen of Verona."

Hunter, in his "New Illustrations" of "Othello," quotes

from this volume. Consult, too, his notes of "King Richard II." Langbaine considers that Shakespeare consulted this author for the plots of "King Henry IV.," "King John," "King Richard II.," and King Richard III."

698. POMET (PIERRE). *Histoire Generale des Drogues. Illustrated with numerous copper-plate vignettes of plants, animals, etc.* Folio, old calf. Paris, 1694

Douce refers to this work in his "Illustrations" of "Hamlet."

699. POOLE (JOSHUA). *The English Parnassus, or a Help to English Poesie*, containing a collection of all the Rhythming, Monosyllables, the Choicest Epithets and Phrases, with some General Forms upon all Occasions, Subjects, and Themes, Alphabetically Digested, together with a Short Institution to English Poesie, by way of Preface. *Engraved frontispiece.* Small 8vo, full mottled calf, gilt edges, by Lloyd. London: Printed by Henry Brome, etc., 1677

A fine copy of this Rare work. Among the books principally made use of in the compiling of this work, are the "Plays of Shakespeare."

In the Third part, p. 221, in which phrases and extracts are arranged under the alphabetical order of subjects, passages and lines from various poets are blended and run together. Extracts may be noticed, from "Twelfth Night," "Romeo and Juliet," "Merchant of Venice," "Hamlet," "Midsummer Night's Dream," etc., etc.

700. POPERY. *The History of Popery; or Pacquet of Advice from Rome. The Fourth Volume.* Small 4to, original calf (old name on title). London, 1682

Shakespeare allusion: Mr. Elliott Browne in "The Academy," March 8, 1879, discusses the Oldecastle case and writes that "Henry Care, in the 'Pacquet of Advice from Rome,' March 31, 1682, alludes to the aspersions on Oldecastle's memory, by Parsons the Jesuit and others," and proceeds to quote a considerable passage.

701. PORTO (LUIGI DA). *Rime el Prosa di Messer Luigi da Porto colla vita del Medesimo Consagrate al merito incomparabile dell' illustrissima Signora Contesse Irene Porto, Moglie del Signor Conte Lionardo Tiene del Signor Conte Francesco.* Small 4to, full old straight-grain morocco, gilt edges. Vicenza, 1731

A SUPERB COPY OF THIS EXTREMELY RARE WORK, with very wide margins. In his "La Giuletta" at the end, there are profuse manuscript notes written on the margins, corrections made in the text, with deletions and emendations, presumably by some editor of the work; scarcely a page is without these interesting features.

Malone writes in detail of this work, which contains the story of "Romeo and Juliet," Da Porto telling of the story being related to him by one of his guard, a Veronese named Peregrino. The First Edition was printed at Venice in 1535.

702. PORTUGAL: The Historie of the Uniting of the Kingdom of Portugall to the Crowne of Castill, containing the last warres of the Portugals against the Moores of Africke, the end of the house of Portugall, and change of that Government. Small folio, half calf, gilt edges.

Imprinted at London by Arn. Hatfield for Edward Blount, 1600

Dedicated to Shakespeare's patron. "To the Most Noble and abundant president both of Honor and Vertue, Henry Earle of Southampton." An account of the Shakespearean interest of this very rare Elizabethan volume is given by the poet's most recent biographers, Mr. Sidney Lee and Mr. Hazlitt.

703. POWELL (DAVID). The Historie of Cambria, now called WALES: A part of the most famous Yland of Brytaine, written in the Brytish language above two hundredth yeares past: translated into English by H. Lloyd. *Woodcut title and numerous woodcut portraits.* Small 4to, full mottled calf, gilt edges on the rough.

[Colophon] Imprinted at London by Rafe Newberie, 1584

Best Edition. Drake ("Shakespeare and his Times") describes this as one of the books Shakespeare was well acquainted with.

704. POWELL (THOMAS). The Attornies Almanacke, provided and desired for the general ease and daily use of all such as shall have occasion to remove any person, Cause or record, from an inferior Court to any of the higher Courts at Westminster. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by B. A. and T. F., for Ben: Fisher, 1627

FIRST EDITION. Has the genuine blank leaf before the title with a large "A."

705. POWELL (THOMAS). The Attovrneys Academy: or, The manner and Forme of proceeding Practically, vpon any Suite, Plaint or Action whatsoeuer in any Court of Record whatsoeuer within this Kingdome. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Benjamin Fisher, 1630

A long account of Powell, and of this and his other publications will be found in "Shakespeare's England" (New Shakespeare Society), 1876. See also, Douce's "Illustrations" of "Love's Labour's Lost." A fine perfect copy, with the rare final leaf.

706. POWELL (THOMAS). The Repertorie of Records: Remaining in The 4. Treasuries on the Receipt side at Westminster, The two Remembrancers of the Exchequer. With a briefe introductive Index of the Records of the Chancery and

the Tower: As also, A most exact Calender of all those Records of the Tower, &c. Small 4to, full mottled calf, gilt tooled, gilt edges, by Riviere.

London, 1631

FIRST EDITION. Fine copy, with wide margins.

707. PREGITZER (JOHANN ULRICH). Wirtembergischer Ledern-Baum, oder Vollständige Genealogie des Hoch-Fürstlichen Hauses Wirtemberg, In sechs Theilen, &c., Und mit Historischen Humerctungen vermehret und illustirt von altistem Sohn, &c., &c. Folio, full mottled calf, gilt edges, by Riviere.

Stuttgart, 1734

Contains an interesting account of Frederick, Duke of Wurtemberg (the "Cosen Garmombles" and "Duke de Jarmanie" of "The Merry Wives of Windsor").

708. PREVOST D'EXILES (A. F.). Memoires et Aventures d'un Homme de Qualite, Qui s'est retire du monde. *Engraved vignettes on titles.* 7 vols. in four. 12mo, contemporary calf, rebacked (one title slightly torn).

A Amsterdam; Aux depens de la Compagnie, 1731

Contains the FIRST EDITION of "Manon Lescaut." There are curious references to Shakespeare, an account of which is given in Mons. Jusserand's "Shakespeare en France," pp. 155-157.

709. PRIMAUDAYE (PETER DE LA). The French Academie Fully Discoursed and finished in four Bookes. Newly translated into English by T. B. *Title within woodcut border.* Small 4to, full sprinkled morocco, gilt edges, by Lloyd, Wallis and Lloyd.

Imprinted at London, by Edmund Bollivant, 1586

Referred to by Hunter, in his "New Illustrations" of "As You Like It," and also in his Notes on "Hamlet" and "The Merchant of Venice."

710. PRYNNE (WILLIAM). *Histrio-Mastix*, the Players Scourge or, Actors Tragedie, divided into two parts. Wherein it is largely evidenced, by divers Arguments, by concurring Authorities and Resolutions of sundry texts of Scripture, &c. That popular Stage-playes are sinfull, heathenish, lewde, ungodly spectaclès, &c. And that the Profession of Play poets, of Stage-players, together with the penning, acting and frequenting of Stage-playes, are unlawfull, &c. Thick 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by E. A. and W. I., for Michael Sparke, 1633

A VERY FINE COPY OF THE EXTREMELY RARE FIRST EDITION, WITH THE RARE LEAF 4 x 2, WHICH THE PRIVY COUNCIL ORDERED TO BE CANCELLED BEFORE PUBLICATION.

For the publication of this work, Prynne was sentenced by the Star Chamber to pay a fine of £5,000, to be disbarred, and to lose his ears in the pillory. It is very curious for the history of the early English stage and allusions to Shakespeare, amongst which it is stated, "Shackspeare's Plaies are printed in the best Crowne paper far better than most Bibles."

711. PULCI (LUCA). Ciriffo Calvaneo di Luca Pulci Gentil'huomo Fiorentino. Con la Giostra del Magnifico Lorenzo de Medici. Insieme con le Epistole Composte Dal Medesimo Pulci. Small 4to, full crimson levant morocco, gilt top; edges untrimmed, by Riviere.

Firenza: Nella Stamperia de' Giunti, 1572

A fine copy, with the rare leaf of Register and Colophon.

Cited by Singer in his notes on "All's Well that Ends Well"

712. PURCHAS (SAMUEL). Purchas his Pilgrimage; or, Relations of the World and the Religions observed in all ages and Places discovered, from the Creation unto this Present. In Foure parts. This first containeth a Theologicall and Geographical Historie of Asia, Africa, and America, with the Ilands adjacent. Declaring the Ancient Religions before the Flood, &c., with Brief Descriptions of the Countries, Nations, States, Discoveries, &c. Folio, full mottled calf, gilt edges, by Riviere. London: Printed by William Stansby, 1614

Second Edition, much enlarged with additions.

Cited by Wright in his "Illustrations" of "King Lear."

713. QUARLES (FRANCIS). Argalus and Parthenia. Newly perused perfected and written by Fra. Quarles. *Engraved title by Cecil, with the preceding leaf "The mind of the Frontispiece."* Small 4to, full mottled calf, gilt edges.

London: Printed for John Marriott [1630]

Cited by Douce in his "Illustrations" of Twelfth Night, and by Caldecott in his edition of "As You Like It."

714. QUARLES (FRANCIS). Emblems. *Engraved title and plates by W. Marshall, W. Simpson, Payne, &c.* Small 8vo, full old brown morocco, gilt backs and sides, gilt edges, by Mackenzie.

Cambridge: Printed by R. D. for Francis Egleffield, 1693

Cited by Dr. Furness in his edition of "Hamlet," page 86. This edition contains the "Hieroglyphikes of the life of Man" with its separate engraved title, and the genuine blank leaf between the two works.

715. RABELAIS (FRANÇOIS). Les Œuvres, Contenant cinq livres de la vie, faits, & dits Heroyques de Gargantua, & de son fils Pantagruel. Plus, la prognostication Pantagrueline, avec l'oracle de la Dive Bachue, & le mot de la Bouteille. *Brilliant impression of the author by Moncornet.* 8vo, full blue levant morocco, gilt over marbled edges, by Duru.

A Lyon, par Iean Martin, 1558

Fine copy. Shakespeare had evidently read Rabelais in the original French, as no English translation existed in his day. In "As You Like It," Act III, Scene 2, he alludes to Gargantua's swallowing five pilgrims and their pilgrim's staves in a salad. Consult Halliwell-Phillipps's note on "Shakespeare and Rabelais," Douce's "Illustrations" of "The Taming of the Shrew" and "Antony and Cleopatra," and the "New Shakspere Society's Transactions," 1877-79.

716. RADCLIFFE (ALEXANDER). The Ramble; an Anti-Heroick Poem, together with some Terrestrial Hymns and Carnal Ejaculations. 8vo, original calf (back repaired). London: Printed for the Author, 1682

FIRST EDITION. Shakespeare allusion on pp. 118, 119. Bound in at the back is "Ovid's Travestie," Second Edition.

717. RADCLYFFE (HENRY), Earl of Sussex. Letter signed by him, 1585. 4to, full mottled calf, by Riviere.

Lord Sussex was patron of one of the six companies of players which flourished in Shakespeare's time.

718. RALEGH (SIR WALTER). The Historie of the World, in five bookes, Intreating of the beginning and first Ages of the same, from the Creation unto Abraham. Of the Times from the Birth of Abraham to the Destruction of the Temple of Solomon, &c, untill the Romans (prevailing over all) made Conquest of Asia and Macedon. *Frontispiece by Elstracke, portrait on title, and numerous maps.* Thick folio, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere. London, 1652

The first part contains a curious notice of Banks and his horse—the dancing horse of "Love's Labour's Lost" (consult Steevens's notes on this play).

Cited by Caldecott in his notes on "Hamlet." Capell's "Catalogue of Shakespeariana," No. 187. Consult, too, Transactions of New Shakespeare Society, 1874.

719. RAMESEY (WILLIAM). Some Physical Considerations of the Matter, Origination, and Species of Wormes, Macerating and Direfully cruciating every part of the Bodies of Mankind, of all Ages and Constitutions; whereby it doth probably appear to be an Epidemical Disease, killing more, then either the Sword or Plague, together with their Various causes, Signs, Diagnosticks, Prognosticks, the horrid Symptoms by them introduced, as also the Indications and Methods of Care. . . . *Portrait of the Author, folding plate.* Small 8vo, full sprinkled calf, gilt edges.

London: Printed by John Streater, 1668

Contains a curious "Illustration" of Caviare mentioned in "Hamlet." See also, Douce's "Illustrations of Shakespeare," pp. 460-461.

720. RAMIREZ DE PRADO (L.). Pentecontarchus sive Quinquaginta Militum Ductor D. Laurente Ramirez de Prado Stipendiis Conductus: Cujus auspiciis varia in omni litterarum ditione monstra proffigantur, abdita panduntur, latebrae ac tenebrae pervestigantur, & illustrantur. *Fine portrait of the author.* 4to, original calf (rubbed). Antuerpiae, 1612

A note in the volume says "Summae raritatis opus." Douce, in his "Illustrations" of "King Henry V." refers at length to this volume.

721. RANDOLPH (THOMAS). Cornelianum Dolium. Comoedia lepidissima, optimorum judiciis approbata, &c. *Engraved frontispiece by Marshall.* Small 12mo, old calf (title and a few leaves wormed).

Londini: Apud Tho. Harperum, 1638

FIRST EDITION. EXTREMELY RARE. Has the final leaf of Epilogue and Errata.

At page 22 will be found a reference to "Venus and Adonis."

("She carries in her bosom too a rather wanton book (called) *Venus and Adonis*; and through it has become much more knowing than is meet for an honest girl! But these things move me little; I have brought her up, and not deluded her, I hope, with vain expectations. Let her learn to behave better, or perish.")

The volume is also cited by Douce in his "Illustrations" of "Measure for Measure," "The Two Gentlemen of Verona" and "Timon of Athens."

722. RANDOLPH (THOMAS). Poems, with the Muses' Looking-Glass, Amyntas, Jealous Lovers, etc. *Frontispiece containing portrait of the author.* Small 8vo, full old calf.

London: Printed for F. Bowman, 1664

In "The Jealous Lovers" there are numerous similarities with various scenes and incidents in Shakespeare's plays of "Romeo and Juliet," "King Richard III," and "Hamlet," as pointed out in "Shakespeare's Centurie of Prayse." "The whole scene (sc. III. Act IV.) recalls strongly the grave-digger's scene in 'Hamlet,' and is worth reading with it; though the expressions are not absolutely repeated, the author must have had Shakespeare in his mind when he wrote. There is some interest, as Prof. Dowden remarks, in noting the involuntary tribute to Shakespere from Randolph, a professed pupil of Jonson, who would probably look on him as the dramatist by art, and who talked of Shakespere as having written for money."

Hazlitt points out that "Troilus and Cressida" is referred to in "The Muses' Looking Glass."

"Who will rely on fortune's giddy smile
That hath seem Priam acted on the stage?"

FOURTH SESSION

Thursday Evening, February 14, 1918, at 8:15 o'clock

LOTS 723-969

723. [RASHGEB (JACOB).] Kurtze und Warhafft Beschreibung der Baden-fahrt welche der durch-leuchtig hochgeborn Fürst und Herr Friderich Hertzog zu Wurtemberg unnd Teckh Grave zu Mümppegart . . . unnd Hosenbands in Engellend, &c. *Portrait of the Duke of Wirtemberg, arms of the Duke, and folding plates.* 4to, original vellum (pp. stained). Tubingen, 1602

FIRST EDITION. This volume is not only highly interesting as a description of England in 1592, but is also valuable to the Shakespeare collector. In the 4to edition of the "MERRY WIVES OF WINDSOR," and only therein, occurs the word Garmombles which has puzzled Shakespearean annotators, and, as Mr. Rye, in his "England as Seen by Foreigners," suggests was probably an allusion to the Duke of Wirtemberg, who had been travelling in England incognito as Count of Mumpelgart. THE PRESENT IS A VERY FINE COPY IN THE ORIGINAL VELLUM BINDING, THE RARE FOLDING PLATES BEING INTACT.

724. RAVENSCROFT (EDW.). Titus Andronicus, or the Rape of Lavinia. Acted at the Theatre Royall, A Tragedy, alter'd from Mr. Shakespears Works. Small 4to, full mottled calf, gilt edges, by Lloyd.

London: Printed by J. B., for J. Hindmarsh, 1687

FIRST EDITION. In the "Epistle," Ravenscroft makes the positive assertion that the original play was not written by Shakespeare, but was brought to him and he merely retouched a few scenes.

725. RAYMOND (J.). An Itinerary contayning a Voyage made through Italy, in the yeare 1646, and 1647. *Frontispiece by Cross and divers figures of Antiquities, &c.* 12mo, half calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1648

FIRST EDITION. Cited by Douce in his "Illustrations" of "Hamlet."

726. RECREATION for Ingenious Head-pieces: or, a Pleasant Grove for their Wits to Walk in, &c. *Engraved title by Marshall and numerous most curious woodcuts.* 12mo, full red levant morocco, gilt edges. London, 1663-67

Perfect copies of this very rare volume are but seldom met with. Amongst the Epitaphs is Basse's well-known one on Shakespeare (No. 173).

This epitaph not only differs from the version in Donne's Poems, but contains two additional lines. The volume was not known to the editors of "Shakespeare's Centurie of Prayse" and "Fresh Allusions to Shakspere."

727. REED (ISAAC). Bibliotheca Reediana, a Catalogue of the Curious & Extensive Library of the late Isaac Reed Esqre. of Staple Inn, deceased, Editor of the last Edition of Shakspeare, Comprehending a most Extraordinary Collection of Books in English Literature; particularly relating to the English Drama, and Poetry, &c., Which will be sold by Auction . . . on Monday, Nov. 2, 1807. *Portrait by Freeman.* 8vo, half red levant morocco, gilt top, uncut, by Larkins.

[London] 1807

Reed edited the "Shakespeare" of 1793. His collections relating to the Drama were very important. Priced in ink.

728. REISCH (F. G.). Margarita Philosophica, hoc est Habituum Seu Disciplinarum Omnium, quot quot Philosophiæ Syncerioris, etc. *Extremely curious map of the world (SHOWING AMERICA) and many curious woodcuts.* Thick 4to, boards (worn). Basileæ, 1583

A cyclopædia of arts and sciences. The most important are: de Musica et Musica figurata; and de principiis astronomiæ (including Astrology, Divination, Magic).

A copy of this rare volume must have been accessible to Shakespeare.

729. RENE (FRANÇOIS) . Essay des Merveilles de Nature, et des plus Nobles Artifices. *Engraved titled and numerous illustrations.* 8vo, original vellum.

Rouen: Chez Charles Osmont, 1644

Cited by Douce in his "Illustrations" of "Macbeth." The present copy has the final leaf "Privilege du Roy."

730. REUSNERUS (N.). Emblemata, Partim Ethica, et Physica, Partim vero Historica, & Hieroglyphica, &c. *Engraved title, portrait of the Author, and numerous woodcuts.* 4to, original vellum. Francoforti, 1581

Fine copy, with brilliant impression on last page of printer's device, with Colophon.

There are thirteen allusions to or quotations from this volume in Green's "Shakespeare and the Emblem Writers." Some of the woodcuts are reproduced. With the bookplate "Museo Van der Helle."

731. REYNOLDS (JOHN). The Triumphs of God's Revenge against the Crying and Execrable Sinne of . . . Murther In Thirty severall Tragicall Histories (Digested into Sixe Bookes) committed in divers Countries beyond the Seas, &c. *Engraved title by John Payne.* Folio, old calf, rebacked (corner of one leaf torn away).

London: Printed by Edward Griffin for William Lee, 1640

Steevens, in his edition of Shakespeare (vol. I., p. 446), speaks of the extreme rarity of this book in good condition.

732. RHYMER (THOMAS). The Tragedies of The Last Age Consider'd and Examin'd by the Practice of the Ancients, and by the Common Sense of all Ages, in a Letter to Fleetwood Shepheard, Esq. 12mo, half morocco, gilt top, by Toovey. London: Printed for Richard Tonson, 1678

FIRST EDITION, with the Leaf of License.

A long extract from this volume is given in Shakespeare's "Centurie of Prayse," page 366.

733. RICHARD II. The Life and Death of King Richard the Second, who Was deposed of His Crown, by reason of His not regarding the Councill of the Sage and Wise of His Kingdom, but followed the advice of wicked and lewd Councill, &c., Published by a Well-wisher to the Commonwealth. Small 4to, full mottled calf, by Riviere.

London: Published for G. Tomlinson and T. Watson, 1642

Cited by Dyce in his notes on "Richard II." This copy wants the portrait as usual.

734. RIDDLES. A new Booke of Merry Riddles in Picture. 12 engraved pages, containing a vignette and 35 pictures, MS. notes in fly-leaves by Dr. P. Bliss. 12mo, old polished calf.

Printed for C. Bates in Gaultspur Street, Pye Corner [1660]

This excessively rare Shakespearean volume is mentioned in Halliwell's folio Shakespeare, Vol. 2, page 299. Dr. Bliss notes on the fly-leaf that he never saw another copy and that when Malone purchased his copy in 1805 Isaac Reed shed tears with vexation at having missed the prize. Malone's copy must have strayed, as it is not amongst his books at the Bodleian.

735. [RITSON (JOSEPH).] The Quip Modest, a few words by way of Supplement to remarks, Critical and illustrative, on the Text and Notes of the Last Edition of Shakespeare; occasioned by a republication of that Edition. 8vo, half levant morocco, gilt, gilt top, uncut. London, 1788

736. RITSON (JOSEPH). Pieces of Ancient Popular Poetry from authentic MSS. and old printed copies, adorned with cuts by Bewick. 8vo, original calf. London, 1791

Fine copy of the FIRST EDITION. Contains the best account of Adam Bell (the archer), mentioned in "Much Ado About Nothing." This copy contains the autograph of Charles Mathews, the actor.

737. RITSON (JOSEPH). Bibliographia Poetica: A Catalogue of English Poets of the 12th, 13th, 14th, 15th, and 16th Centuries, with a Short Account of their Works. 8vo, half calf, uncut. London: Printed by C. Roworth, 1802

FIRST EDITION. Contains Ritson's very curious account of Shakespeare, "the wonder and ornament of the English (sic) Drama," and of the early editions of his poems. Autograph of Charles Spence on title.

A fine copy, in rare, uncut state.

738. RITSON (JOSEPH). Select Collection of English Songs. *Beautiful vignettes by Stothard and Blake.* 3 vols. 8vo, original calf (re-hinged). London, 1813
Contains seven of Shakespeare's most famous songs.

739. ROBIN HOOD. A Collection of all the Ancient Poems, Songs and Ballads now extant, relative to that celebrated Outlaw. *Woodcuts by Bewick.* 2 vols. 8vo, half russia, uncut. London: Printed for T. Egerton, 1795

Fine copy of the FIRST EDITION.

By Joseph Ritson. Uncut copies are of great rarity.

740. ROBIN HOOD. The English Archer: or Robert Earl of Huntingdon, Vulgarly called, Robin Hood. *Woodcut on title.* Small 8vo, full polished calf, gilt edges, by Pratt.

No imprint. [17—]

Cited by Douce in his "Illustrations" of the "Ancient English Morris Dance."

741. ROBIN HOOD'S GARLAND, being a compleat History of all the Notable and Merry Exploits performed by him and his Men on divers occasions, giving a more full and particular Account of his Birth, etc. than hitherto published. *Numerous curious woodcuts.* 8vo, half calf, gilt edges, by Lloyd, Wallis and Lloyd. [circa 1690]

Mentioned by Malone in his notes on "King Henry IV" (second part):

742. ROCHESTER (JOHN EARL OF). Familiar Letters . . . to the Honble. Henry Savile, Esq. and other Letters by Persons of Honour and Quality. With Letters Written by the most Ingenious Mr. Thomas Otway and Mrs. K. Phillips. Etc., etc. 2 vols. in 1. 8vo, original boards (worn), uncut.

London: Printed for Richard Wellington, 1705

On page 24 of vol. 1 is a reference to Shakespeare's Falstaff: "If sack and Sugar be a sin," etc. (Henry IV, Pt. I. Act. 2.)

743. ROGER BONTEMPS en Belle humeur. Donnant aux tristes & aux affliges le moyen de chaffer leurs ennuis, &c. *Engraved title.* Small 12mo, full blue levant morocco, gilt over marbled edges, by Trautz-Bauzonnet.

A Cologne: Chez Pierre Marteau [Elzevir], 1670

Choice copy. Contains the "Bond Story" ("The Merchant of Venice"). It is cited by Douce in his "Illustrations" of "The Merchant of Venice."

744. ROMME (GILBERT, French Author, 1750-1795). Autograph Manuscript of Extracts, No. 7 is exceedingly curious, being entitled, *Conseils d'un Père à son fils dans L'HAMLET DE SHAKESPEAR.* Small 4to, half calf, by Lloyd, Wallis and Lloyd.

745. ROSCOMMON (EARL OF). An Essay on Translated Verse. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed for Jacob Tonson, 1684

FIRST EDITION. Contains a Shakespeare reference in the Commendatory Verse by Chetwood.

746. ROWE (JOHN). Tragi-Comoedia, Being a Brief Relation of the Strange and Wonderfull hand of God discovered at Witney, in the Comedy Acted there February the third, where there were some Slaine, many Hurt, with severall other remarkable passages, Together with what was Preached in three Sermons on that occasion from Rom. i, 18. Both which may serve some check to the Growing Atheisme of the Present Age. Small 4to, half calf.

Oxford: Printed by L. Lichfield, for Henry Cripps, 1653

FIRST EDITION. The Comedy was "Mucedorus," one of those attributed to Shakespeare. (Halliwell-Phillipps's *Shakespearian Rarities*). Refer to Mr. Hazlitt's "Shakespeare," pages 6. and 7.

747. ROWE (NICHOLAS). The Ambitious Step-mother, a Tragedy, as 'twas acted at the New Theatre in Little-Lincoln's Fields. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed for Peter Buck, 1701

FIRST EDITION. Fine copy. There are interesting Shakespeare references in both the Prologue and the Epilogue.

748. RUGGLE (GEO.). Ignoramus. Comoedia coram Regia Maiestate Iacobi Regis Angliae, &c. *Frontispiece*. Small 12mo, full mottled calf, gilt edges, by Riviere.

Londini: Impensis I. S., 1630

FIRST EDITION. Rare. Has the final leaf of "Epilogue."

Cited by Douce in his "Illustrations" of "King Henry IV.," part II.

749. 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. *Engraved title and frontispiece*. Small 8vo, full mottled calf, gilt edges, by De Coverly. London: Printed for Henry Brome, 1662

Contains allusions to "King Henry VI." and "King Richard II." Edited by Alexander Brome, who wrote several of the poems.

750. RYCAUT (PAUL). The History of the Turkish Empire from the Year 1677, containing the Reigns of the three last Emperours, viz. Sultan Morat or Amurat IV., Sultan Ibrahim, and Sultan Mahomet IV., his son, the XIII. Emperour now Reigning. *Portraits of the Author by R. White, and of Sultan Morat and Sultan Mahomet by Van Hove*. Folio, old calf (name torn from top margin of title). London, 1680

Cited by Douce in his *Illustrations* of "Measure for Measure."

DAVID GARRICK'S COPY.

751. RYMER (THOMAS). A Short View of Tragedy; Its Original, Excellency, and Corruption. With some Reflections on Shakespear, and other Practitioners for the Stage. 8vo, original calf (contemporary signature, "John Aston" on title). London, 1693

FIRST EDITION. DAVID GARRICK'S COPY, with his Shakespear head bookplate.

752. SACCHETTI (FRANCO). Delle Novelle di Franco Sacchetti Cittadino Fiorentino. 2 vols. 8vo, original wrappers, uncut. Firenze, 1724

Consult Douce's "Illustrations" of "Much Ado About Nothing" and "King Henry V."

Capell's "Catalogue of Shakesperiana," No. 166.

753. ST. DISDIER (CHEVALIER DE). La Ville et la Republique de Venise. Small 8vo, old French morocco Royal chiffre in compartments on back, inside dentelles, uncut, by Trautz-Bauzonnet. A la Haye: Chez Adrian Moetjens, 1685

Valuable for its description of the dresses worn by the Jews of Venice. References to the volume are made by Douce in his "Illustrations" of "The Merchant of Venice" and "Hamlet."

754. ST. EVREMOND (C.). Œuvres Meslées. Publiées sur les Manuscrits de l'auteur. *Portrait by P. A. Gunst and vignettes on titles.* 2 vols. 4to, fine old red morocco, gilt edges. A Londres: Chez Jacob Tonson, 1705

LARGE PAPER COPY. This (although not printed till 1705) is undoubtedly THE FIRST WRITTEN ALLUSION TO SHAKESPEARE BY A FRENCHMAN. Cohn erroneously cites Muralt as the first Frenchman to speak of the poet.

Consult also, Shakespeare's "Centurie of Prayse" and Henslow's Diary, Shakespeare's Society's Edition.

755. SALVIO (ALESSANDRO). Il Puttino Altramente detto, Il Cavaliero Errante del Salvio, Sopra il gioco de' Scacchi, con la sua Apologia contra il Carrera, diviso in tre Libri. *Arms on title.* Small 4to, full mottled calf, gilt edges, by Lloyd. Napoli, 1634

VERY RARE. See note to Salvio's "Trattato Dell' Inventione," etc., which applies to this volume also.

756. SALVIO (ALESSANDRO). Trattato Dell' Inventione et Arte Liberale del Gioco de Scacchi Del Dottor Alessandro Salvio Napolitano Libro Quarto. *With arms on title.* Small 4to, full mottled calf, gilt edges, by Lloyd (a few wormings skilfully repaired). Napoli, 1634

A most rare volume, entirely relating to chess. An interesting and exhaustive account of this volume and its relation to the famous chess scene in "The Tempest" is given by Professor Allen in the Transactions of the Philadelphia Shakespeare Society.

757. SALVIO (ALESSANDRO). Il Giuoco degli Sacchi del dottor Alessandro Salvio diviso in IV libri, ed in questa ristampata accrescinto di alcuni giuochi dello stesso Autore, non ancora dati alla luce, &c. 4to, full mottled calf, gilt edges, by Riviere. Napoli, 1723

A choice copy, with wide margins.

758. SAMBUCUS (J.). Emblemata cum Aliquot nummis antiqui operis. *Engraved title and numerous woodcuts.* 8vo, old calf. Antuerpiæ, 1564

Green ("Shakespeare and the Emblem Writers") quotes this volume in illustration of "The Merry Wives of Windsor," "Julius Cæsar," "Midsummer Night's Dream," "Troilus and Cressida," "Measure for Measure," "King Henry VIII.," "The Merchant of Venice," "Timon of Athens," &c. A number of the wood engravings are reproduced.

759. SANCROFT (ARCHBISHOP). Modern Policies, taken from Machiavel, Borgia, and other choise authors, by an eye-witness. Small 12mo, old red morocco, gilt edges.

London, 1653

Cited by Hunter in his "New Illustrations" of "The Tempest."

760. SAND (GEORGE). The Original Holograph Manuscript (signed in full) of her criticism on "Hamlet." Complete. Covering 8 pages, 8vo.

This is a splendid Manuscript containing the celebrated French writer's considerations on the character of "Hamlet."

761. SANDFORD (FRANCIS). A Genealogical History of The Kings of England, and Monarchs of Great Britain, &c. From the Conquest, Anno 1066 to the Year, 1677 in seven parts or books Containing a Discourse of their several Lives, Marriages, and Issues, Times of Birth, &c. *Illustrated with numerous copperplate engravings.* Folio, full mottled calf, gilt edges, by Lloyd.

In the Savoy, Printed by Tho. Newcomb, 1677

FIRST EDITION. Cited by Douce in his "Illustrations" of "King Henry VI.," Part I., and "Hamlet."

762. SANDYS (GEORGE). A Relation of a Journey begun An: Dom. 1610. Foure Bookes, containing a description of the Turkish Empire of Ægypt, of the Holy Land, of the Remote Parts of Italy, and Ilands adjoyning. *Engraved title, map, and numerous engravings, including the folding insert between pp. 32 and 33.* Small folio, full mottled calf, gilt edges, by Riviere. London: Printed for W. Barrett, 1615

FIRST EDITION. Choice copy. The plates in this work are cited by Douce in his "Illustrations" of "Hamlet," and by Wright in his notes on "King Lear." It contains a curious allusion (Hunter points out) to "the dancing horse" of "Love's Labour's Lost."

Capell's "Catalogue of Shakesperiana," No. 196.

763. SANDYS (GEORGE). Ovid's Metamorphosis Englished. Mythologiz'd and Represented in Figures. An Essay to the Translation of Virgil's Aeneis. By G. S. *Engraved title by Savery after design by Clein, and numerous full-page plates.* Folio, half calf, gilt edges, by Riviere (printed title repaired). Imprinted at Oxford, by John Lichfield, 1632

LARGE PAPER COPY of the FIRST ILLUSTRATED EDITION.

Cited by Dr. Furness in his edition of "A Midsummer Night's Dream." In addition to its Shakespearean interest, the work is of peculiar interest as representing the first elaborate poetical composition of America, the book being completed while Sandys was in Virginia.

764. SANDYS (GEORGE). Christ's Passion. A Tragedy. With Annotations. 12mo, original calf. London, 1640

FIRST EDITION. Very Rare. The front fly-leaves have been filled with manuscript notes.

This work is No. 78 in Malone's Collection of Early Shakespearean Literature preserved in the Bodleian Library.

765. [SANSOVINO (FRANCESCO).] Cento Novelle scélte da Piu Nobili scrittori della lingua volgare, con L'Aggiunta di Cento altre Novelle Antiche, non pur belle per inventione. Nelle quali Piacevoli, et aspri casi d' Amore, & altri notabili avvenimente si contengono. LE CIENTO NOVELLE ANTIKE. *Numerous wood engravings.* 2 vols. in one. Small 4to, old red morocco.

In Venetia: Appresso gli Heredi di Marchio Seffi, 1571

The "Ciento Novelle Antike" (bound at the end of this copy) is WANTING IN ALMOST ALL KNOWN COPIES. The plots of "Twelfth Night" and "Much Ado About Nothing" were in part derived from Sansovino (consult Douce's "Illustrations" of these two plays, also his notes on "King Henry V.," and pages 547 and 567 of his "Illustrations of Shakespeare"). The earliest edition possessed by Capell was that of 1603 (No. 167 in his "Catalogue of Shakesperiana").

766. SANSOVINO (FRANCESCO). Della Origine, et de Fatti Delle Famiglie Illustri d'Italie. Nel quale, oltre alla particolar cognitione, cosi de principij, come anco delle dipendenze, & parentele di esse case nobili, &c. Small 4to, old calf.

In Vinegia: Presso Altobello Salicato, 1609

Halliwell-Phillipps suggests that "Prospero's prototype may be looked for with some probability of the research being successful in the early histories of Genoa, where, in the year 1477, according to Thomas's 'Historie of Italye,' 1561, 'Prospero Adorno was established as the Duke of Millian's lieutenant there; but he continued scarcely one yeare, tyl by meane of new practises that he held with Ferdinando, kyng of Naples, he was had in suspicion to the Milanese; who, willynge to depose him, rayzed a newe commocion of the people, so that where he was before the dukes lieutenant, now he was made governoure (or duke) absolutely of the Commonwealth.'"

767. SARAYNA (TORELLO). De Origine et Amplitudine civitatis Veronae. Eiusdem de viris illustribus antiquis Veronensibus de his qui potiti fuerunt domino civitatis Veronae. De monumentis antiquis urbis & agri Veronensis. De interpretatione litterarum antiquarum, &c. *Woodcut portrait, and numerous folding illustrations.* Folio, full suede calf. Verona, 1540

A SUPERB COPY OF THE FIRST EDITION, with brilliant impressions of the woodcuts.

Referred to by critics of "Romeo & Juliet" and "The Two Gentlemen of Verona." The illustrations are engraved from Woodblocks designed by J. Carotto a Veronese painter. A particularly fine one is that of the theatre at Verona. "*Cette première édition et la plus rare et la plus recherchée.*"—Brunet.

768. SARAYNA (TORELLO). Le Historie, e Fatti de' Veronesi ne i Tempi del Popolo e Signori Scaligeri. Small 4to, full mottled calf, gilt edges, by Riviere.

In Verona: Appresso Gieronimo Discepoli, 1586

This very early history of Verona is frequently cited by the critics of "Romeo and Juliet," and "The Two Gentlemen of Verona."

769. SAUR (ABRAHAM). Theatrum Urbium, Contrafeytung und Beschreibung vast aller Statten. *Numerous woodcuts.* 8vo, original vellum. Franckfort, 1595

Cited by Hunter in his "New Illustrations" of "The Tempest."

770. SAVILE (SIR HENRY, Provost of Eton). Ultima Linea Savilii, Sive in Obitum Clarissimi Domini Henrici Savilii Justa Academica. Small 4to, calf.

Oxonii: Johannes Lichfield, 1622

FIRST EDITION. Contains a curious dedication to Shakespeare's patron, William, Earl of Pembroke. The first folio "Shakespeare" was, it is well known, dedicated to him. A collection of verses in English, Latin, &c., on the death of Sir Henry Savile. Among the contributors appears Robert Burton, of Christ Church, author of the "Anatomy of Melancholy"—perhaps the sole instance in which he wrote anything of the kind. Burton refers to Drake, Cavendish, Amerigo Vespucci, &c., in connection with Sir H. Savile's accomplishments as an astronomer and mathematician.

771. SAXONIS GRAMMATICI. Historiae Danicae Libri XVI. Stephanvs Iohannis Stephanivs. *Engraved title.* Folio, original calf.

Sorae: Typis et sumptibus Joachimi Moltkenii, 1644

A considerable portion of the historical incidents in "Hamlet" are derived from this volume.

Dr. Furness, in his edition of "Hamlet" (Vol. 2, page 88), says:

"Theobald was the first to note that the plot of 'Hamlet'

is derived from *Saxo Grammaticus*. A brief extract from the story is given by him on the first page of his edition of the tragedy."

Consult, too, Douce's "Illustrations" of "Hamlet."

772. SCALIGERUS (JULIUS CAESARUS). *Exotericarum Exercitationum* lib. XV. De Subtilitate, ad Hieronymum Cardanum. *Woodcuts*. Thick 8vo, contemporary half binding of pig-skin, blind tooled, with initials of owner, "M.S.C.P.," at the top, and dated at the foot "1595."

Francofurti, apud Andream Wechelum, 1576

An important volume for the Shakespearean library. "A book that Shakespeare was well read in."—Bishop Warburton (in his notes on "The Merchant of Venice"). Scaliger is referred to by Shakespeare in "Romeo and Juliet."

773. SCHOPPERUS (H.). De omnibus illiberalibus sive mechanicis artibus, humani ingenii sagacitate atque industria jam inde ab exordio nascentis mundi usque ad nostram aetatem adinventis, luculentus atque succinctus liber: Auctore H. Schoppero. *Numerous woodcuts*. Small 8vo, original vellum.

Francofurti ad Moenum (Feyerabend), 1574

Illustrated with 130 beautiful wood engravings by Jost Amman. One of the illustrations, which represents a Fool with a sword like a saw, is reproduced by Douce in his "Illustrations of Shakspeare," figure 5 on plate 3 (consult, too, page 510 of the same work).

774. SCHORERN (CHRISTOPH). *Memminger Chronick, oder Kurtze Erzehlung, vieler denctwürdigen Sachen die sich alldanicht allein vor alten sondern auch zu jetzigen Zeiten bevorab in verwichenem dreysigjakrigen krieg begeben und zugetragen von Ao, 369, vitz 1660. Folding plan*. Small 4to, full mottled calf, gilt edges, by Riviere. Wurtenbergis, 1660

Fine copy, with the leaf of Errata.

Contains an account of the English comedians in Germany, Consult Cohn's "Shakespeare in Germany," page lxxvi.

775. SCHOT (GASPAR). *Physica Curiosa, sive Mirabilia Naturae et Artis, &c. Engraved title and numerous very curious plates*. Very thick small 4to, old calf. Herbipoli, 1667

Cited by Douce in his "Illustrations" of "The Tempest": "Every kind of information on the subject ('barnacles') may be found in the 'Physica Curiosa' of Gaspar Schot the Jesuit, who with great industry has collected from a multitude of authors whatever they had written concerning it."

776. SCOT (REGINALD). *The Discoverie of Witchcraft, Wherein the lewde dealing of Witches and Witchmongers is notablie detected, the knaverie of conjurors, the impietie of inchantors, the Abhomination of idolatrie, the horrible art of*

poisoning, &c. Hereunto is added a treatise upon the nature and substance of spirits and divels, &c. Small 4to, original sprinkled calf.

[Colophon] Imprinted at London by William Brome, 1584

FIRST EDITION. RARE. Printed in Black Letter. This copy contains the two unnumbered leaves, with woodcuts, often wanting.

A quite remarkable copy in its original binding. James I. caused every available copy to be destroyed.

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

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

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

INTERESTING UNPUBLISHED MANUSCRIPT

777. [SCOT (REGINALD).] A Treatise against Astrology (with the running headline Astrology Disproved.) Beautifully written Manuscript of 106 leaves, with ink drawings of hands and horoscopes. Small 4to, original calf, richly gilt, gilt edges.

[1599]

An unpublished manuscript work of the only man in England who at the time had courage and sagacity enough to inveigh against popular and inveterate superstition. Amongst the illustrations are the horoscopes of Henry VIII, Edward VI, Mary, and Elizabeth, as drawn by the astrologers, with observations upon the falsity of the predictions in every case. Of the dangerous or deadly years predicted for Elizabeth her sixty-sixth year had already passed in health and safety, and the writer ventures to say that her seventy-third would come with equal felicity. This is clear proof that the book was written in 1599 or 1600. There is no name or title to betoken the authorship but the book was apparently intended for publication under the title given in one of the two headings above mentioned.

778. SCOT (REGINALD). The Discovery of Witchcraft, with an Excellent Discourse of the Nature and Substance of Devils and Spirits, in Two Books. *Woodcut diagrams.* Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by Andrew Clark, 1665

THIRD EDITION. This learned and curious work, with which Shakespeare was evidently familiar, is frequently quoted by Steevens, Malone, Douce, etc.

779. SEGAR (SIR W.). The Booke of Honor and Armes, Wherein is discoursed the causes of Quarrell, and the nature of Injuries, with their repulses, Also the meanes of satisfaction and pacification, with divers other things necessarie to be knowne of all Gentlemen and others professing Armes and Honor. *Title within woodcut border and numerous woodcuts.* Small 4to, full mottled calf, gilt edges, by Riviere.

At London: Printed by Richard Ihones, 1590

FIRST EDITION. A volume of peculiar rarity.

“*The Booke of Honor and Armes*’ is rarely to be met with. Shakespeare, in his boundless display of characters, has not failed to mark the pedantic manners of the courtiers of his time: in the play of *‘As You Like It,’* an allusion was probably intended to this very book; see *Touchstone’s* reply to Jacques, *‘O Sir, we quarrel in print by the book,’* etc., Act v, Sc. iv.”—Moule’s *Bibliotheca Heraldica*.

Malone is of the same opinion. Consult, too, Dr. Furness’s edition of *‘As You Like It,’* pages 275, 276; also Douce’s *‘Illustrations’* of *‘The Winter’s Tale.’*

Laid in is a 3 pp. A. L. S. from Isaac Heard, of the College of Arms, relating to the personal and family history of the author.

780. SELDEN (JOHN). Table-Talk: being the Discourses of John Seldon Esqre; or his Sence of the Various Matters of Weight and High Consequence Relating especially to Religion and State. 4to, full mottled calf, gilt tooled backs, and borders, gilt edges, by Lloyd (some margins trimmed close).

London: Printed for E. Smith, 1689

FIRST EDITION. Douce in his *‘Illustrations’* of *‘Hamlet,’* discusses the witches in this volume. He also cites *‘Table-Talk’* in his notes on *‘The Clowns and Fools of Shakespeare.’*

781. SELDEN (JOHN). The Duello, or Single Combat: from Antiquity derived into this Kingdom of England; with several Kinds and Ceremonious Forms thereof from good Authority described. By the Learned Mr. Selden. 8vo, mottled calf, gilt tooled, gilt edges.

London: William Bray [1769]

Cited by Douce in his *‘Illustrations’* of *‘King Henry VI.,’* part II.

782. SENECA. His Tenne Tragedies, translated into English [by T. Newton]. *Title within woodcut border.* 8vo, half morocco, gilt edges (writing on title and margins extended). Imprinted at London by Thomas Marsh, 1581

The first edition in English of the ten tragedies. A portion of *‘The Tragedy of Thyestes’* is reprinted by Capell in his *‘School of Shakespeare.’*

Holt White, in his notes on *‘Romeo and Juliet,’* Act IV, Scene 5, remarks: *‘In this speech of mock heroic woe, and perhaps in the two that follow, Shakespeare seems to have*

ridiculed, as he has done elsewhere, the translation of Seneca's tragedies published in 1581." Stevens considers that some of the lines in "Othello" were taken from this translation.

Consult, too, Whalley's "Enquiry into the Learning of Shakespeare." An autograph signature of Sir Edward Wotton has been laid down on fly-leaf.

783. SHADWELL (THOMAS). The Sullen Lovers: or, The Impertinents. A Comedy Acted by His Highness the Duke of York's Servants. Small 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed by Henry Herringman, 1670

The preface contains a curious allusion to Shakespeare's Sir John Falstaff. Fine copy.

784. SHADWELL (THOMAS). The Virtuosa, a Comedy, Acted at the Duke's Theatre. Small 4to, full polished calf, gilt edges.

London: Printed by T. N., for Henry Herringman, 1676

FIRST EDITION. Cited by Douce in his "Illustrations" of "King Lear," and by Dyce in "The Tempest."

785. SHADWELL (THOMAS). A True Widow. A Comedy, acted by the Duke's Servants. Small 4to, full mottled calf, gilt edges.

London: Printed for Benjamin Tooke, 1679

FIRST EDITION. Fine copy, with the final leaf of Epilogue. Shakespeare allusion.

"Nor are your Writings unequal to any Man's of this Age, (not to speak of abundance of excellent Copies of Verses) you have in the Mulberry-Garden shown the true Wit humour, and Satyr of a Comedy; and in Antony and Cleopatra, the true Spirit of a Tragedy, the only one (except two of Johnson's and one of Shakespeare's) wherein Romans are made to speak and do like Romans."—The Epistle Dedicatory to Sir Charles Sedley, signed "Tho. Shadwell, London, Feb. 16, 1678/9."

786. SHADWELL (THOMAS). The Lancashire Witches, and Tegue o Dively the Irish Priest. A Comedy Part the First. The Amorous Bigot, with the Second Part of Tegue o Dively a Comedy. Both Acted by their Majesties Servants. Small 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed for R. Clavell, and others, 1691

The introduction contains a reference to Shakespeare and his knowledge of Witchcraft.

787. SHADWELL (THOMAS). The History of Timon of Athens, the Man-Hater, as it is acted by his Majestie's Servants, made into a Play. Small 4to, full mottled calf, gilt edges, some lower edges uncut, by Riviere.

London: Printed by Tho. Warren, for Henry Herringman, 1696

Contains allusions to Shakespeare in the Epistle Dedicatory, the Prologue, and the Epilogue.

788. SHAKESPEARE. The Tragedy of Hamlet, Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre. Small 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed by Andr. Clark, for J. Martyn, and H. Herringman, 1676

Fine copy of the First Restoration quarto. With the leaf "To the Reader" following the title. Very Rare.

789. SHAKESPEARE. Henry the Sixth, The First Part. With the Murder of Humphrey Duke of Gloucester. As it was Acted at the Duke's Theatre. Written by Mr. Crown. Small 4to, full sprinkled calf, gilt edges, by Riviere.

London: Printed for R. Bentley and M. Magnes, 1681

FIRST EDITION. Borrowed from Shakespeare.

790. SHAKESPEARE. Othello, the Moor of Venice: A Tragedy, as it hath been divers times Acted at the Globe, and at the Blackfriars; and now at the Theatre Royal, by His Majestie's Servants. Small 4to, half calf (foxed).

London: Printed for Richard Bentley, 1695

The fourth edition of "Othello," AND SO RARE AS TO BE quite unknown both to Lowndes and the editor of "The Play Collector's Manual." The previous editions were those of 1622, 1630 and 1655.

791. SHAKESPEARE. Measure for Measure, or Beauty the Best Advocate; as it is acted at the Theatre in Loncoln's-Inn Fields. Small 4to, full sprinkled calf, gilt edges, by Lloyd.

London: Printed for D. Brown, 1700

THE FIRST SEPARATE EDITION of "Measure for Measure."

792. SHAKESPEARE. The Works of Mr. William Shakespeare; Revis'd and Corrected, with an Account of the Life and Writings of the Author, by N. Rowe. *Engraved frontispieces by Vander Gucht.* 7 vols. 8vo, full crimson levant morocco, gilt edges, by Riviere.

London: Printed for Jacob Tonson, [and E. Curll], 1709-1710

THE FIRST COMPLETE EDITION of Shakespeare's Works, both Plays and Poems. This precious edition also contains the FIRST LIFE OF SHAKESPEARE, as well as the FIRST CRITICISM OF HIS WORK.

It is, too, the FIRST ILLUSTRATED EDITION. These illustrations preceding each play are of the very greatest importance as they are the earliest existing records of the manner in which the plays were mounted and of the costumes worn by the Actors.

Absolutely perfect copies of the seven volumes, such as the above, are of extraordinary rarity.

793. SHAKESPEARE. Steevens (George). Twenty of the Plays of Shakespeare, being the whole Number printed in Quarto During his Life-Time, or before the Restoration. 4 vols. 8vo, original brown morocco, gilt tooled, gilt edges.

London: For J. & R. Tonson, 1766

LARGE PAPER COPY: ONE OF ONLY TWELVE SETS PRINTED. A very beautiful set, in fine condition, and very scarce.

794. SHAKESPEARE Traduit de l'Anglois, (par Pierre Le Tourneur) Dedié au Roi. 18 vols. 8vo, original calf.

The first complete French translation. Paris, 1776-1782

795. SHAKESPEARE. Macbeth ein Traverspiel in funf Aufzugen von Shakespear. Furs hiesige Theater adaptirt und herausgegeben von F. J. Fischer. 12mo, unbound. Prag, 1777

THE FIRST EDITION of Fischer's translation. Unknown to Lowndes.

796. SHAKESPEARE. William Shakespear's Tooneel-spelen. Met de Bronwellen, en Aanteekeningen von verscheiden Beroemde Schryveren (Rowe, Pope, Theobald, Hanner, Warburton, Jonson, en Capell). Naar de uitgaaf van Capell uit het Engelsch vertaald, en met aantekeningen van Prof. Eschenburg, en van den Vertaaler B. Brunius, &c. *Finely engraved plates after Wagenaar by Bogerti.* 5 vols. 8vo, original wrappers, uncut. Amsteldam, 1778-82

THE FIRST DUTCH EDITION. Unnoticed by Sidney Lee—the earliest edition mentioned by him is that of 1873-80—93 years later.

797. SHAKESPEARE. Macbeth. Tragedie, Remise au Theatre le premier Juin 1790. Par M. Ducis. 8vo, sewed, edges uncut. Paris: P. F. Gueffier, 1790

Scarce. The British Museum catalogue has no earlier edition than that of 1827.

798. SHAKESPEARE. The Plays of William Shakespeare, with the corrections and illustrations of various commentators, to which are added notes by Samuel Johnson and George Steevens. 15 vols. royal 8vo, full old russia, bottom edges uncut, gilt top and fore edge. London, 1793

LARGE PAPER COPY, one of only 25 so printed. This very beautiful copy in a superb old binding is from the library of Sir Mark M. Sykes, with his bookplate in each volume.

799. SHAKESPEARE. Shakespear's dramatische Werke, ubersetzt von August Wilhelm Schlegel. 9 vols. small 8vo, cloth and boards. Berlin, 1797-1810

The First Classical German translation. Lowndes states that this excellent translation entirely superseded its predecessors.

800. SHAKESPEARE. William Shakespeare's Tragiske Bærker, oversatte af Peter Foerson og P. F. Wulff. 9 vols. 8vo, half calf. Kjobenhavn, 1811-1825

THE FIRST EDITION OF THE FIRST DANISH TRANSLATION.

801. SHAKESPEARE. Romeo et Juliette, Nouvelle de Luigi da Porto, traduite en Francais, et suivie de quelques scenes traduites de la Juliette de Shakspeare, par M. E. J. Delecluze. 12mo, full calf, uncut. Paris, 1827

802. SHAKESPEARE. Dramatische Werke ubersetzt von Aug. Wilh. v. Schlegel und Ludwig Tieck. 12 vols. in 6, small 8vo, half calf. Berlin, 1839-40

THE BEST TRANSLATION. Fine copy. Schlegel and Tieck's translation still holds the field among German translations.

803. SHAKESPEARE'S Historical Play of King Henry the Eighth; arranged for representation at the Princess's Theatre, by Charles Kean, first performed on Wednesday, 16th May, 1855. 8vo, full crimson morocco, gilt, gilt edges.

London [1855]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 2 pp. A. L. S., from Mr. Kean to Mr. Angelo on theatrical matters, intimating trouble with the management. The presentation inscription is also lettered on the side.

804. SHAKESPEARE'S Play of a Midsummer Night's Dream arranged for representation at the Princess's Theatre, with Historical and Explanatory Notes, by Charles Kean, as first performed on Wednesday, October 15th, 1856, 8vo, full crimson morocco, gilt, gilt edges.

London [1856]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 1 p. A. L. S., from Mr. Kean to Mr. Kenney. The presentation inscription is also lettered on the side.

805. SHAKESPEARE'S Play of The Tempest, arranged for representation at the Princess's Theatre, with Historical and Explanatory Notes; by Charles Kean, F.S.A., as first performed on Wednesday, July 1, 1857. 8vo, full crimson morocco, gilt, gilt edges.

London [1857]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 3 pp. A. L. S. from Mr. Kean to Mr. Webster. The presentation inscription is also lettered on the side.

806. SHAKESPEARE'S Play of King Richard II. arranged for representation at the Princess's Theatre, with Historical and Explanatory Notes, by Charles Kean, F.S.A., as

first performed on Thursday, March 12, 1857. 8vo, full crimson morocco, gilt, gilt edges. London [1857]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 2 pp. A. L. in the third person from Mr. Kean to Harry Emanuel. The presentation inscription is also lettered on the side.

807. SHAKESPEARE'S Comedy of Much Ado about Nothing. Arranged for representation at the Princess's Theatre, with Explanatory Notes, by Charles Kean, F.S.A., and revived on Saturday, November 20th, 1858. 8vo, full crimson morocco, gilt, gilt edges. London [1858]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 1 p. A. L. in the third person to Mr. Thelwall. The presentation inscription is also lettered on the side.

808. SHAKESPEARE'S Tragedy of King Lear, arranged for representation at the Princess's Theatre, with Historical and Explanatory Notes, by Charles Kean, F.S.A., as first performed on Saturday, April 17, 1858. 8vo, full crimson morocco, gilt, gilt edges. London [1858]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo, with inscription on title-page. Inserted is a 1 p. A. N. "To Henry Lamb with Mr. Kean's Compliments. Charles Kean, Jan. 31, 1835." The presentation inscription is also lettered on the side.

809. SHAKESPEARE'S Play of The Merchant of Venice, arranged for representation at the Princess's Theatre, with Historical Explanatory Notes, by Charles Kean, F.S.A., as first performed on Saturday, June 12th, 1858. 8vo, full crimson morocco, gilt, gilt edges. London [1858]

FIRST EDITION. Autograph presentation copy from Charles Kean to Henry Angelo; with a 1 p. A. L. in the third person to Mr. Phillips, inserted. The presentation inscription is also lettered on the side.

810. SHAKESPEARE'S GARLAND. Being A Collection of New Songs, Ballads, Roundelays, Catches, Gleees, Comic Serenatas, &c. performed at the Jubilee at Stratford upon Avon. *Engraved frontispiece, Garrick reciting the Ode.* 8vo, mottled calf, gilt, gilt edges, by Riviere. London, 1769

Halliwell-Phillipps, in his "Outlines of the Life of Shakespeare," gives a most interesting account of this Jubilee, most of which he considered Tomfoolery.

811. SHAKESPEARE Illustrated by an Assemblage of Portraits and Views, with Biographical Anecdotes; to which are added Portraits of the Actors, Editors, etc. *158 portraits of Shakespearean celebrities and views of places visited by Shakespeare.* 2 vols. 8vo, old blue straight-grain morocco, gilt edges. London, 1793

812. SHAKESPEARE. Illustrations of Shakspeare; *comprised in Two Hundred and Thirty Vignette Engravings, by Thompson, from designs by Thurston*: Adapted to all Editions. 8vo, half brown levant morocco, gilt top, uncut, by Wallis. London, 1831

813. SHAKESPEARE. The Biography and Bibliography of Shakespeare [including an account of every known edition of his Works, either together, or separately printed]. By Henry G. Bohn. *Illustrated with 19 engravings, including accurate copies of the Droeshout head, portrait by Jansen, the Chandos head, and the Stratford bust*. Small square 8vo, half green levant morocco, gilt top, uncut, by F. Bedford.

[Whittingham, 1863]

Autograph presentation copy from Henry G. Bohn to Jas. Orchard Halliwell, with inscription dated, Oct. 1, 1864. Privately printed for Members of the Philobiblon Society. The Bibliographical part is reprinted from the enlarged edition of the Bibliographer's Manual, with an additional leaf containing Lists of copies in the Earl of Bute's Library, and in that of Mr. Lenox.

814. SHAKESPEARE. A History of the Shakespeare Memorial, Stratford-on-Avon. *Frontispiece*. 12mo, half brown levant morocco, gilt top, original wrappers bound in, by Wallis. London [1882]

SECOND EDITION, abridged from the First, and brought down to February, 1882.

815. SHAKESPEARE (WILLIAM). Mezzotint portrait of Shakespeare, by G. F. Storin, hinged in folio, half maroon levant morocco covers, by Riviere.

A FINE PROOF BEFORE ALL LETTERS (*and signed by the artist*) of the mezzotint engraving by G. F. Storin in 1846, from the three-quarter length portrait of the Poet belonging to Clement Kingston Esq. of Ashbourne, Derbyshire. In the top left-hand corner it is inscribed: *Ætatis suæ, 47. A. 1611*, but there is no mention of the person for whom it is intended, so far as the print enables us to judge. Its identity with Shakespeare is nevertheless unquestionable, although the circumstances under which the painting was executed are not known to us. It is enumerated in the *Dictionary of National Biography* among the extant likenesses.

816. SHAKESPEARE'S BIRTHPLACE. The Gentleman's Magazine and Historical Chronicle, vol. XXXIX, for the year M.DCC.LXIX, by Sylvanus Urban, Gent. *Numerous maps and plates*. 8vo, half calf, gilt edges. London, 1769

Facing page 344 is an engraving, after R. Greene, by B. Cole, of the house in which Shakespeare was born. Mr. Sidney Lee ("Alleged Vandalism at Stratford-on-Avon") states that the earliest known engraved view of Shakespeare's birthplace is dated 1788—nearly 20 years later (see note in the volume).

817. SHAKESPEAR'S JESTS, etc. Small old half calf (covers loose). [No name of place or printer—circa 1750]

The Halliwell-Phillipps and Sir William Tite copy of one of the very rarest volumes in the whole range of Shakespeareana. For obvious reasons there is no title-page, and it is practically certain that the volume was immediately withdrawn and never published.

It is printed on rough paper and occupies 152 pages (signatures B to O).

Mr. Halliwell-Phillipps thus described this extraordinarily rare little volume in his sale catalogue (1859): "*It is difficult to account for the extreme rarity of this quaint but very gross collection, in which a number of anecdotes are fathered on Shakespeare. Only two copies besides the present have occurred to our notice. It does not appear to be noticed in any list of Shakespeareana.*"

818. SHARPE (LEWIS). The Noble Stranger. As it was Acted at the Private House in Salisbury Court by her Maiesties Servants. Small 4to, full dark blue levant morocco.

Imprinted at London by I. O. for James Becket, 1640

FIRST EDITION. At sig. 4, there is a reference to Shakespeare's "Venus and Adonis."

819. [SHARPHAM (EDWARD).] Cupid's Whirligig, as it bene sundrie times acted by the Children of his Majesties Revels. Small 4to, half calf.

London: Printed by T. H. for R. Meighen, 1630

In this play there is a resemblance to a passage in "Romeo and Juliet," Act I., scene ii., line 25.

820. SHERWOOD (R.). A Dictionarie English and French. Folio, half calf.

London: Printed by Adam Islip, 1632

FIRST EDITION, with the leaf of Errata (repaired on margin).

Cited by Douce in his "Illustrations" of "The Merry Wives of Windsor" and "King Lear."

821. [SHIELDS (A.).] A Hind let loose, or Historical Representation of the Testimonies, of the Church of Scotland, for the Interest of Christ. Together with a Vindication of the present Testimonie, against the Popish, Prelatical, & Malignant Enemies of that Church, &c. Wherein several Controversies of Greatest Consequence are enquired into. *Curious folding frontispiece.* 12mo, full mottled calf, gilt edges, by Riviere. Printed in the Year 1687

FIRST EDITION. The frontispiece, which depicts "the torture of the boot," is cited by Douce in his "Illustrations" of "The Two Gentlemen of Verona."

822. SHIRLEY (JAMES). Changes: or, Love in a Maze. A Comedie, As it was presented at the Private House in Salisbury Court, by the Company of His Majesties Revels. Small 4to, mottled calf, gilt, gilt edges, by Riviere.

London: G. P. for William Cooke, 1632

FIRST EDITION. Rare. Cited by Dyce in his notes on "A Midsummer Night's Dream." A portion is reprinted in Capell's "School of Shakespeare."

823. SHIRLEY (JAMES). The Bird in a Cage, A Comedie, As it hath beene Presented at the Phoenix in Drury-Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by B. Alsop, and T. Fawcet, for William Cooke, 1633

FIRST EDITION, with the leaf "The Printer to the Reader" at the end.

Douce refers to this Play by Shirley, in his "Illustrations" of "Twelfth Night."

Consult, too, "Fresh Allusions to Shakspeare," p. 108. A portion is reprinted in Capell's "School of Shakespeare."

824. SHIRLEY (JAMES). The Example. As it was presented by her Majesties Servants At the private House in Drury-Lane. Small 4to, full mottled calf, gilt tooled, gilt edges, by Riviere. London: Printed by John Norton, 1637

FIRST EDITION. Good copy, with full margins and the prologue on separate leaf *2. There is a very early Shakespeare allusion, occurring at C4 verso, where Jacintha says: "Falstaffe, I will believe thee, There is noe faith in vilanous man." This is a quotation of Falstaffe's answer to Prince Hal, "There is nothing but roguery to be found in villanous man." The same sentiment is observed in "Romeo and Juliet," where the nurse says: "There is no trust, no faith, no honesty in man."

825. SHIRLEY (JAMES). The Lady of Pleasure. A Comedie, As it was Acted by her Majesties Servants, at the private House in Drury Lane. Small 4to, mottled calf, gilt, gilt edges, by Riviere. London: by Tho. Cotes, 1637

FIRST EDITION. VERY SCARCE. Fine copy, with good margins and all the running titles entire. Douce, in his "Illustrations of Shakespeare," quotes from "The Lady of Pleasure" quite a long passage on the "English Morris Dance."

826. SHIRLEY (JAMES). The Schoole of Complement. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by I. H. for Francis Constable, 1637

Reprinted under the title of "Love's Tricks." Cited by Halliwell-Phillipps in his edition of "Romeo and Juliet" and "Othello." Consult, too, "Fresh Allusions to Shakspeare," page 106.

827. SHIRLEY (JAMES). The Royall Master; As it was Acted in the new Theater in Dublin: And Before the Right Honorable the Lord Deputie of Ireland, in the Castle. Small 4to, mottled calf, gilt tooled, gilt edges, by Riviere.

London: Printed by T. Cotes, 1638.

FIRST EDITION. The London Issue. Staunton considers that this play is founded on "Hamlet." There are two Shakespeare allusions in James Mervin's poem "On M. James Shirley his Royall Master," printed here on recto of B2.

828. SHIRLEY (JAMES). The Sisters, A Comedie, as It was acted at the private House in Black Fryers. Never Printed before. Small 8vo, calf, gilt edges.

London: Printed for Humphrey Robinson & H. Moseley, 1652

FIRST EDITION. SCARCE. Contains an interesting reference to Shakespeare in the prologue:

*" . . . What company
To Shakespeare comes, whose mirth did once beguile
Dull hours, and buskind, made even sorrow smile,
So lovely were the wounds, that men would say
They could endure the bleeding a whole day."*

Also, consult "Fresh Allusions to Shakespere," page 150.

829. SHIRLEY (JAMES). The Gentleman of Venice, a Tragi-Comedie. Presented at the Private house in Salisbury Court, by her Majestie's Servants. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for Humphrey Moseley, 1655

FIRST EDITION. Cited by Farmer in his notes on "Hamlet." No copy is in the Bodleian Library or in the British Museum.

830. SHIRLEY (JAMES). The Wedding. As it was lately Acted by her Majesty's Servants, at the Phenix in Drury Lane. Small 4to, full calf, gilt edges, by Zaehnsdorf.

London: For William Leake, 1660

Cited by Hazlitt ("Shakespeare's Library") in his notes on "The Merry Wives of Windsor."

831. SIMEONE (GABRIEL). Le Septentiose Imprese, et Dialogo del Symeone. Con la verificatione del sito di Gergobia, la Geografia d'Overnia la figura & tempio d'Apolline in Velay: & il suo hieroglyfico monumento, nativita, vita & Epitaffio. Numerous emblematical woodcuts. 4to, full mottled calf, gilt edges, by Riviere. In Lyone: Apresso Gvlielmo Roviglio, 1560

A very fine copy. Green in his book "Shakespeare and the Emblem Writers" cites the 1562 edition of this work—the above edition which is two years earlier was doubtless unknown to him.

This volume contains the second title: "Dialogo Pio et Speevalativo," with the separate title, bearing the same date as above. The blank leaves r4 and ff4 are genuine.

832. SINCERUS (J.). *Itinerarium Galliae, ita commodatum, Ut ejus, ductu mediocri tempore tota Gallia abiri, Anglia & Belgium adiri possint: nec his terve ad eadem loca rediri oporteat: notatis cujus cunque loci, quas vocant, Deliciis: cum appendice De Burdigala, ac Iconibus Urbium praecipuarum illustratum.* *Frontispiece and numerous folding plates.* Small 12mo, full mottled calf, gilt edges by Riviere.

Amstelodami, 1649

The portion of this volume which relates the author's travels in England is reprinted by Mr. Rye in his important Shakespearean volume, "England as seen by Foreigners in the Days of Elizabeth and James I." The theatres, bull and bear baiting, Hampton Court, Windsor, &c., &c., are all described.

833. SKINNER (STEPHEN). *Etymologicon Linguae Anglicanae.* Folio, full mottled calf, gilt tooled, gilt edges, by Riviere. Londini: Typis T. Roycroft, 1671

FIRST EDITION. Has the preliminary license leaf.

Cited by Steevens and Wright in their notes on "The Winter's Tale." Also by Douce in his "Illustrations," of "The Merry Wives of Windsor," "Love's Labour's Lost," "King Henry IV.," Part II., "King Henry VI.," Part II., and in his notes on the "Ancient English Morris Dance."

Capell's "Catalogue of Shakesperiana," No. 313.

834. SMITH (HENRY). *Three Sermons Made by Master Henry Smith, I. The Benefit of Contentation. II. The Affinite of the Faithfull. III. The Lost Sheepe is Found.* Small 4to, full sprinkled calf, gilt edges on the rough, by Lloyd.

At London: Imprinted by F. K., for Nicholas Ling, 1604-5

Hunter, in his "New Illustrations" of "King Henry IV.," Part I, refers to these Sermons.

835. SMITH (HENRY). *The Sermons of Mr. Henry Smith Gathered into one volume. Whereunto is added, God's Arrow against Atheists. . . . And the Life of Mr. Henry Smith, by Tho. Fuller, B.D. With Alphabetically Tables of the Titles, Texts, principall matters and things therein contained, and the effigies of the Pious and Reverend Authour.* *Engraved portrait by Cross, and vignette on title.* 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed by T. Mabb, for John Saywell, 1657

This edition contains a portrait which is not found in the first edition. Fine copy.

836. SMITH (SIR THOMAS). *The Commonwealth of England, and the Maner of Governement thereof.* Small 4to, old red morocco, gilt back and sides, gilt edges.

At London: Printed by Valentine Simmes, 1594

Hunter cites this work in his "New Illustrations" of "The Merchant of Venice." Consult, too, "Transactions of the New Shakspeare Society," 1877-79.

W. H. IRELAND'S COPY.

837. SMITH (SIR THOMAS). The Commonwealth of England, and Maner of Government Thereof with new additions of the chief Courts in England, the officers thereof, and their severall functions, by the said author, never before published. BLACK LETTER. Small 4to, old calf, a remarkably fine copy. At London: Printed by Valentine Simmes, 1594

This most interesting copy of a well-known Shakespearean volume BELONGED TO W. H. IRELAND, the forger of the Shakespeare papers, and was doubtless used by him when preparing his famous forgeries. IRELAND'S AUTOGRAPH IS ON THE TITLE-PAGE.

838. SOMERSET (EDWARD, Earl of Worcester). Letter signed by him, addressed to the Lord Treasurer, 16 Nov. 1601. Folio, full mottled calf, by Riviere.

Lord Worcester was patron of one of the six companies of players which flourished in Shakespeare's time. The latter is signed also by W. Knollys, Robert Cecyll, and others.

839. SOMERSET (JOHN BEAUFORT, Earl of Somerset, afterwards 1st Duke. His signature to a vellum document dated 18 February, 1439, being a list of ARCHERS under his command. Narrow folio, folded to small 4to, full mottled calf, by Riviere. 1439

A MOST RARE AUTOGRAPH. One of the principal characters in "King Henry VI."

"John Beaufort, Duke of Somerset, and his wife Margaret Beauchamp, are buried under a rich monument at Wimborne Minster, co. Dorset, where their daughter, the Countess of Richmond, founded a grammar-school in 1497."—Shakespeareana Genealogica.

840. SOUTHWELL (ROBERT). Saint Peters complaint. With other Poems. *Title within woodcut border.* Small 4to, full calf, gilt edges (outer title margins extended, three other margins repaired). London: I. R. for G. C., 1599

An extremely rare little volume of verse, containing the first known allusions to "Venus and Adonis" and "Love's Labour's Lost."

* * * * *

"Sweet volumes, stoard with learning fit for saints,
Where blissful quires imparadize their minds;
Wherein eternall studie never faints
Still finding all, yet seeking all it finds:
How endlesse is your labyrinth of blisse,
Where to be lost the sweetest finding is!"

—The Authour to the Reader.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakesperiana," No. 195.

This early edition concludes on page 66 (14 verso), with the poem, "From Fortunes reach."

841. SPECULUM BRITANNIÆ. The first parte. An Historicall and Chorographicall Description of Middlesex, wherein are also Alphabeticallie sett downie the names of the Cyties, Townes, Parishes, Hamletes, Howses of Name, &c. *Engraved title, maps and woodcuts of arms.* Small 4to, full straight-grain crimson morocco, gilt tooled, gilt edges, by Richard De Coverley (maps inlaid, a few corners restored). N. p., 1593

This excessively rare volume contains the three folding plans (by John Norden) of Elizabethan London and Westminster, in excellent condition. The second of these plans shows the Rose Theatre (called by Norden "the Play Howse"), the only regular theatre then on the south of the Thames, and that in which Shakespeare's earliest dramas were produced. "This plan," says Halliwell-Phillipps, "gives a more accurate idea than any other existing of Southwark as it was in Shakespeare's time."

842. SPEED (SAMUEL). *Fragmenta Carceris, or, The King's Bench Scuffle, with the Humours of the Common-Side, The King's Bench Litany and the Legend of Duke Humphrey. Curious engraving of a drinking bout in the King's Bench.* Small 4to, old half morocco.

London: Printed by J. C., for S. S., 1674

FIRST EDITION. RARE. Shakespeare allusions.

* * * * *
 "On which the Duke, to shun a scorching doom,
 Perambulated to Ben Johnson's Tomb,
 Where Shakespear, Spencer, Cambden and the rest,
 Once rising Suns, are now set in the West;
 But still their lustres do so brightly shine,
 That they invite our Worthies there to Dine.

* * * * *
 "There our ingenious Train have thought it fit
 To change their Dyet, and to Dine in Wit.

* * * * *
 "Next day his Grace, and all his Guests so trim,
 Do Shakespear find, and then they feast on him.

—The Legend of Duke Humphrey. (Sign F1, back, F3, F3, back F4, F4, back.)

843. SPENCE (JOSEPH). Extracts relating to English Poets and Prose Writers and to the English Writers of Plays, taken from the four Manuscript Volumes written by Mr. Spence, in the possession of his Grace the Duke of Newcastle. MANUSCRIPT, neatly written and bound in 2 vols. 12mo, old calf, gilt. 1782

These two closely written volumes contain numerous interesting anecdotes of and references to Dryden, Defoe, Gay, Pope, Shakespeare, and the Elizabethan Dramatists, &c. THIS PRESENT MANUSCRIPT WAS USED BY MALONE WHEN PREPARING HIS LIFE OF DRYDEN.

844. SPENSER (EDMUND). *The Faerie Qveen: The Shepheards Calendar: Together with the other Works of England's Arch-Poet.* Collected into one Volume and care-

fully corrected. *Title within woodcut border, and numerous woodcut vignettes.* Folio, full mottled calf, gilt edges.

[London]: Printed by H. L., for Mathew Lowne, 1611

FIRST COLLECTED EDITION of Spenser's works, with separate titles to each portion. The "Faerie Queen" portion in the 1609 edition, with that date in Colophon, and contains the First Edition of Two Cantos of "Mutabilitie."

Cited by Hunter in his "New Illustrations" of "As You Like It" and "The Merry Wives of Windsor"; and by Douce in his "Illustrations" of "All's Well that Ends Well," "Antony and Cleopatra," "Cymbeline," and "Hamlet."

Green in his "Shakespeare and the Emblem Writers," reproduces two of the illustrations.

Langbaine says that Shakespeare took the plot of "Much Ado About Nothing" from the "Faerie Queen," and Dr. Furness reprints a portion of it as the source of the plot of "King Lear."

Capell's "Catalogue of Shakesperiana," No. 316.

845. [SPENSER (EDMUND).] *The Shepherds Kalendar: Newly Augmented and Corrected. Profusely illustrated with interesting woodcuts.* Folio, original calf (polished and rebacked). London: Printed by Robert Ibbitson, 1656

Certain of the fine old woodcuts in this volume were used later by Halliwell-Phillipps to illustrate Shakespeare's "Midsummer Night's Dream" and "Measure for Measure."

846. SPENSER (EDMUND). *The Works of that Famous English Poet, Viz., The Faery Queen, The Shepherds Calendar, The History of Ireland, Colin Clout's Come Home Again, The Tears of the Muses, &c. Whereunto is added an Account of His Life; with other new Additions never before in print. Engraved frontispiece by R. White.* Folio, full mottled calf, gilt edges; by Riviere.

London: Printed by Henry Hills for Jonathan Edwin, 1679

THE FIRST COMPLETE EDITION. Choice copy. Gabriel Harvey's letter, first printed in this edition, gives an account of the earthquake mentioned in "Romeo and Juliet" (consult Dr. Furness's edition of "Romeo and Juliet," page 43).

847. SPOTSWOOD (J.). *The History of the Church of Scotland, Beginning the Year of our Lord 203, and continued to the end of the Reign of King James the VI. Wherein are described, The Progress of Christianity; The Persecutions and Interruptions of it, The Foundation of Churches, &c. Together with great variety of other Matters both Ecclesiasticall and Politicall. Portrait of the Author and Charles I. by Hollar.* Folio, contemporary calf, rebacked.

London: Printed by J. Flesher for R. Royston, 1655

FIRST EDITION. Spotswood gives an interesting account of the visit of an English company of comedians to Scotland in 1599. Knight and other commentators believe this to have been Shakespeare's company.

848. STAGE Condemned (The), and the encouragement given to the Immoralities and Profaneness of the Theatre, by the English Schools, Universities and Pulpits, Censur'd, &c., &c. Together with the Censure of the English State and of several Antient and Modern Divines of the Church of England upon the Stage, &c. 8vo, original calf.

London: Printed for John Salusbury, 1698

FIRST EDITION. Contains much valuable information relative to the early English theatre.

849. STAGE-PLAYERS COMPLAINT (The). In a pleasant Dialogue betweene Cane of the *Fortune*, and Reed of the *Friers*. Deploring their sad and solitary conditions for want of Imployment. *Two quaint woodcuts on title representing Cane and Reed.* Small 4to, full red straight-grain morocco, gilt edges, by Lloyd. London: Printed for Tho. Bates, 1641

EXCESSIVELY RARE, but very few copies being known. Payne Collier, in "Rarest Books in the English Language," says: "Only two copies of this tract, relating to the State and Drama, just before the closing of the theatres by the Puritans, are known. The plague was prevailing in London at the time it was written, and the enemies of Plays and Players availed themselves of the visitation, as if it were sent by heaven as a punishment for indulging in such profanations."

He was probably in error as to the exact number of copies extant, as there appear to be more than two copies recorded. The work is unquestionably very rare.

850. STANIHURST (RICHARD). De rebus in Hibernia gestis, Libri Quattuor. Small 4to, half calf.

Lugduni Batavorum: Ex officina Christophori Plantini, 1584

FIRST EDITION. Has the final leaf with the Errata.

Consult Douce's "Illustrations" of "King Henry IV.," Part I.

Cited by Mr. Hazlitt ("Shakespeare's Library") in his notes on The First Part of the Contention of the Two famous Houses of York and Lancaster.

851. STANLEY (HENRY, Earl of Derby). Letter signed by him, Jan. 16. 1586. Folio, full mottled calf, by Riviere (text of letter damaged—signature in fine state). 1586

Lord Derby was patron of one of the six companies of players which flourished in Shakespeare's time.

852. STAPYLTON (R.). The Slighted Maid, A Comedy, Acted with great Applause at the Theatre in Little Lincolns-Inne-Fields, by his Highness the Duke of Yorks Servants. Small 4to, half calf (a few margins shaved, two leaves restored). London, 1663

FIRST EDITION. Shakespeare allusion in prologue:

"Beaumont and Fletcher have writ their last Scenes:

No Johnson's Art, no Shakespear's wit in Nature,

For men are shrunk in Brain as well as Stature."

Unknown to the editor of "Shakespeare's Centurie of Prayse."

853. STEPHENS (JOHN). Satyrical Essayes Characters and others Or, Accurate and quick Descriptions, fitted to the life of their Subjects. Small 8vo, full old blue straight-grain morocco, gilt and blind tooling, gilt edges.

London: Printed by Nicholas Okes, 1615

FIRST EDITION. Extremely Rare. "The Character of a Poet" is supposed to portray Shakespeare.

"The Characters of Players" is cited by Dr. Furness in his editions of "As You Like It" and "Hamlet." Consult, too, Halliwell-Phillipps's edition of "Romeo and Juliet," and the "New Shakspeare Society's Transactions," 1880-82. Capell's "Catalogue of Shakesperiana," No. 198.

854. STEEVENS (GEORGE, The Commentator of Shakespeare). Four Holograph Letters Signed, 4 pages 4to, dated Hampstead Heath, 14 Aug. 1778, Emmanuel College, Novr. 7th, 1783, Hampstead Heath, Feb. 1st, 1799, and Aug. 2nd, 1799, to Isaac Reed, Thos. Hill and others. Entirely in reference to literary matters.

In the first letter Steevens writes:

"Leave your books accessible for fear any of the old plays should be wanted for Reed's publications (Shakespeare.) . . . You said you would leave your volume of notes etc., behind you. I beg you will not carry it with you. . . . St. George's Channel has had its share of literary spoil," etc.

The second is a chatty letter and is evidently addressed to a friend and man of letters. The writer states that *mon oncle* kept the Bishop of Llandaff (just returned from a funeral) laughing for half an hour. He will return the papers with his own hand. In a postscript Steevens states:

"You may be sure that not a line out of Dr. F's Letters, or any of the other Papers you honoured me with, shall be transcribed for publication."

To Sir Isaac Reed in the letter of 1 Feb: 1799 George Steevens writes about his health. He is very sorry to hear of the death of the Duke of Leeds: *"Perhaps his end has been precipitated by his long comotation with Messrs Kemble, Pope, Holman etc. I have often wished he had not been of such a theatrical turn of mind."*

Accompanying these letters is an engraving of George Steevens' house at Hampstead Heath with a facsimile of an autograph letter above, mentioning Dr. Johnson.

855. STEPHEN (HENRY). A World of Wonders, or an Introduction to a Treatise touching the Conformitie of Ancient and Moderne Wonders, or a Preparitive Treatise to the Apologie for Herodotus, the Argument whereof is taken from the Apologie for Herodotus, written in Latin by Henrie Stephen, and continued here by the Author himself. Folio, full mottled calf, gilt edges, by Lloyd.

London, Imprinted for John Norton, 1607

FIRST EDITION. Fine copy, with the leaf of Errata. Dedicated to Shakespeare's patrons, the Earl of Pembroke and the Earl of Montgomerie.

"The phraseology of Shakespeare is better illustrated in

this work than in any other work existing."—Caldecott's Edition of Shakespeare.

Consult, too, his notes on "Hamlet," and the (New) Shakespeare Society's Translations," 1877-79, series I.

856. STEPHEN (HENRY). "A World of Wonders, or an Introduction to a Treatise touching the Conformitie of Ancient and Moderne Wonders, or a Preparative Treatise to the Apologie for Herodotus, the Argument whereof is taken from the Apologie for Herodotus, written in Latine by Henry Stephens, and continued here by the Author himselfe, translated out of the best corrected French copie. Folio, full sprinkled calf, gilt edges.

Edinburgh, Imprinted by Andrew Hart and Richard Lawson, 1608

THE EXCEEDINGLY RARE EDINBURGH EDITION. The present is the Cole, Farmer, Jolley and Crossley copy of this famous book. Farmer's signature is on the fly-leaf together with a long account in his autograph of what he styles this "*Liber Rarior*." Beloe in his "Anecdotes of Literature and Scarce Books" (Vol. VI, pp. 231-431), gives an account of this work, stating that the Edinburgh edition is classed among the English books of rarities.

BOUND IN WITH THE ABOVE, is the Rare FIRST EDITION of OCEANA, by James Harrington. London, 1656. Farmer's copy, with notes by him on title and margins.

857. STOCKWOOD (JOHN). "A very fruiteful Sermon preached at Pauls Crosse the tenth of May last, being the first Sunday in Easter Terme. London, 1579. A VERY GODLY AND LEARNED TREATISE of the Exercise of Fastyng. London, 1580. In one volume. Small 8vo, old half calf (headlines cut into). London, 1579-80

BLACK LETTER. EXCESSIVELY RARE, and one of the most valuable of the contemporary printed documents relative to the ELIZABETHAN THEATRE AND DRAMA. Stockwood, in this remarkable Sermon, devotes no less than three pages (commencing on folio 24) to a denunciation "against Plaies and other vaine exercise on the Lordes day." Malone, Payne-Colliér and Halliwell-Phillipps ("Outlines of the Life of Shakespeare") give considerable attention to another sermon by the same author, but the present seems to have escaped all of them, and to be totally unknown and undescribed. There is no record of any copy of this excessively rare Elizabethan volume in the British Museum.

858. STORER (THOMAS). The Life and Death of Thomas Wolsey Cardinall, divided into three parts, His Aspiring, Triumph, and Death. Small 4to, old red morocco gilt, gilt edges, by Hayday.

At London: Printed by Thomas Dawson, 1599

This very rare volume was one of the principal sources of Shakespeare's "Henry VIII."

859. STOW (JOHN). The Annales of England, faithfully collected out of the most authentick Authors, Records and other Monuments of the Antiquitie, from the first inhabitation untill this present yeare 1592. *Woodcut title, black letter.* Small 4to, old calf (rebacked). London: Ralfe Newbery, 1592

This edition was unquestionably used by Shakespeare. See Boswell-Stone's "Shakespeare's Holinshed," and the catalogue of Capell's Collection of Shakespeareana at Cambridge.

860. STOWE (JOHN). The Annales of England, faithfully collected out of the most authentick Authors, Records and other Monuments of Antiquitie, lately collected, encreased, and continued, from the first inhabitation until this present yeere 1601. *BLACK LETTER. Title within woodcut border.* Small 4to, full sprinkled calf, gilt edges, by Riviere.

Imprinted at London by Rafe Newberry, 1601
Capell's "Catalogue of Shakesperiana," No. 331.

861. STOW (JOHN). The Annales of England, Faithfully collected out of the most autenticall Authors, Records and other Monuments of Antiquitie, lately collected, since encreased and continued from the first habitation untill this present yeare, 1605. *Woodcut title, BLACK LETTER.* Thick 4to, original calf (rebacked).

At London by George Bishop [1605]

JAMES I'S COPY, WITH HIS ARMS ON THE BINDING. In his notes on "The Merry Wives of Windsor" (New Shakspeare Society, 1877-79), Dr. Furnivall refers to Stowe's Annales, ed. 1605, p. 1277. See, too, the long note by Malone in Steevens's "Shakespeare," vol. III, p. 128.

862. STOW (JOHN). The Annales, or Generall Chronicle of England, begun first by maister Iohn Stow, and after him continued . . . by Edmond Howes. *Fine engraved title.* Folio, full mottled calf, gilt tooled back and borders, gilt edges, by Riviere.

Londini: Impensis Thomae Adams, 1615

FIRST EDITION. Contains a Shakespeare allusion where the author mentions a list of "Our moderne, and present excellent Poets which worthely flourish in their owne workes," &c., including Shakespeare.

863. STOW (JOHN). Annales, or Generall Chronicle of England. *Engraved title.* Folio, full russia, gilt, gilt edges.

Londini: Impensis Richardi Meighen, 1631

Printed in BLACK LETTER. At page 828 is a highly interesting account of Frederick, Duke of Wurtemberg (the "Cosen Garmombles" and "Duke de Jarmanie" of "The Merry Wives of Windsor.")

This edition is referred to by Douce in his "Illustrations" of "The Tempest"; "The Two Gentlemen of Verona"; "King Henry IV.," Part I.; "King Henry VIII.," and "Antony and Cleopatra."

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

864. STOW (JOHN). The Abridgement of the English Chronicle . . . augmented with very many memorable Antiquities . . . with matters forreine and domesticall unto the beginning of the present year 1618. By E. H. Gentleman. BLACK AND ROMAN LETTER. 8vo, original vellum (corners stained).

Imprinted at London: For the Company of Stationers, 1618

An account of the murder of Arden of Faversham is found at page 252 of this work.

Sidney Lee in his Life of Shakespeare refers to the play of "Arden of Feversham" which is assigned by some to the pen of Shakespeare. "The play is founded upon a sordid murder of a husband by a wife which took place at Faversham in 1551," says Mr. Lee.

865. STOW (JOHN). A Survey of London, description, &c. of that Citie, also an apologie or defence against the opinion of some concerning the greatnesse thereof, and an Appendix by W. Fitzstephen. BLACK LETTER. Small 4to, full old sprinkled calf, carmine edges (a few corners mended).

[London]: Imprinted by J. Wolfe, 1599

There is a copy of this rare edition amongst Capell's collection of Shakespeareana.

An exhaustive and invaluable record of Elizabethan London. There is a brief reference to the theatres, bull-baiting, etc.

866. STOW (JOHN). A Survey of London, conteyning the Originall, Antiquity, Increase, Moderne Estate, and description of that City, written in the yeare 1598 . . . increased, with divers rare notes of Antiquity, and published in the yeare 1603. Also an Apologie (or defence) against the opinion of some men, concerning that Citie, the greatnesse thereof. With an Appendix, &c. BLACK LETTER. Small 4to, full sprinkled calf, gilt edges.

London: Imprinted by Iohn Windet, 1603

Fine copy, with the leaf of Errata.

867. STOW (JOHN). Survey of London, Containing The Originall, Antiquitie, Encrease, and more Modern Estate of the sayd Famous Citie . . . Continued to 1617. *Printer's device on title, and woodcut initial from "The Dance of Death."* Small 4to, original calf.

London: Printed by George Purslowe, 1618

This edition was corrected and enlarged by Anthony Munday. Douce, in his "Illustrations" of "Measure for Measure," reproduces this initial letter, and refers to it at length. He also refers to this work in his "Illustrations" of "King Henry IV," Part I. Douce's notes on the "Ancient English Morris Dance" and "Macbeth" are also interesting in connection with this author and his work.

Drake ("Shakespeare and his Times"), makes numberless quotations from this edition of Stowe.

868. STOW (JOHN). Survey of London, now completely finished by the study and labour of A. M(unday) and H. D(yson). *Numerous coats-of-arms, &c.* Thick folio, half calf, gilt edges, by Riviere.

London: Printed by Elizabeth Pvrslowv, 1633

Hunter, in his "New Illustrations of Shakespeare," gives an extract from this edition concerning the Lucys. At page 449 is an account of the "Beare-Garden." The present copy has the rare leaf preceding title, having Coat of Arms.

869. STOW (JOHN). Part of Stowe's Survey of London, with many Additions by A. Munday, etc. Contemporary Manuscript of Extracts from the Edition of 1633. Folio, half morocco, uncut. [circa 1633]

At the end of the Stowe portion of this manuscript will be found a remarkably early and most curious account of Shakespeare.

This important volume was formerly in the possession of the famous antiquary William Herbert, who notes on the fly-leaf:

"This Manuscript appears for the most part to be a Transcript, by some indefatigable contemporary writer, from the 1st Folio Edition of Stowe's Survey printed 1633; but besides totally altering the arrangement and making many additions, there are various original pieces; together with the substance of some scarce tracts relating to London, particularly The Fatal Vespers at Black Friars, Narrative of the Rebellion of Wat Tyler and Jack Straw," etc.

870. STOW (JOHN). A Survey of the Cities of London and Westminster: Corrected, Improved & very much enlarged by John Strype. *Engraved portrait of Stow and numerous engraved folding and full-page maps and plates.* 2 vols. folio, old calf (re-hinged). London, 1720

This is the only edition of Stow which contains an account of the Falstaff monument in St. Helen's Church. The "Life of Stow," by Strype, is frequently cited by Steevens. Contains also, "An Appendix of Certain Tracts, Discourses, and Other Remarks, Concerning the State of the City of London."

871. STRAPAROLA. Les Facecieuses Nvictz dv Seygnievr Iean François Straparole, nouvellement traduites d'Italien en François par Iean Louveau (Le Second Livre par Pierre de la Rivey). 2 vols. 16mo, half old red morocco (lower line of title, with date of vol. 1) torn away).

Paris: V. Norment et Abel L'Angelier, 1577

An early French translation of considerable rarity.

872. STRAPAROLA. Le Notti. Neli equali si contengono, le Fauole, con i loro Enimmi da dieci donne, & da duo giouani raccontate. *Printer's device on titles.* 2 vols. small 8vo, original vellum (name on titles).

In Vinegia: appresso Francesco Lorenzini da Turino, 1560

Douce considers that Shakespeare found part of the plot of "Taming of the Shrew" in Straparola's "Piacevoli Notte." It also contains the *foundation story* of "The Merry Wives

of Windsor," and was translated and reprinted in "The first Sketch of Shakespeare Society," 1862. It is also reprinted in Hazlitt's "Shakespeare's Library."

A portion is reprinted in Capell's "School of Shakespeare," Capell's "Catalogue of Shakesperiana," No. 159.

873. STRAPAROLA. Le Tredecì Piacevolissime Notti, divise in due libri. *Title within woodcut border, and numerous woodcuts in the text.* Small 4to, original vellum.

In Venetia: Presso Alessandro de' Vecchi, 1599

This edition is valuable for its illustrations, which are not found in the earlier editions.

874. STRATFORD JUBILEE. Judith, a Sacred Drama: As performed in the Church of Stratford upon Avon, on occasion of the Jubilee held there, September 6, 1769, in Honour of the Memory of Shakespeare, the Words by Mr. Bickerstaff. 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for W. Griffin [1769]

875. STUBBES (PHILIP). A TRUE AND PLAINE DECLARATION of the horrible Treasons practised by William Parry the Traitor against the Queenes Majestie; his arraignment, conviction and execution, &c., imprinted at London by C. B. 1584-5—A TRUE AND SUMMARIE REPORTE of the declaration of some part of the Earl of Northumberland's Treasons delivered publiclie in the Court at the Starre-chamber by the Lord Chauncellour, &c., with the manner of his most wicked and violent murder committed upon himself with his owne hand in the Towre of London, 20 June, 1585, in aedibus C. Barker; in 1 vol. Small 4to, full sprinkled calf, gilt edges. [1585]

TWO EXCESSIVELY RARE TRACTS—From the library of Isaac Reed with his autograph and date, 1789, on fly-leaf—He has also transcribed the titles. Inserted is a rare broadside "THE LAST WORDS OF WILLIAM PARRY a lawyer who suffered for endeavouring to depose the Queen's Highness." The Earl of Northumberland's Treasons were (says Warburton) mentioned by Shakespeare in "Midsummer Night's Dream" "*And certain stars shoot madly from their skies.*" See Halliwell Phillips's Sale Catalogue, July, 1889.

876. STUBBES (PHILIP). The Anatomie of Abuses, containing A Description of such notable Vices and enormities as raigne in many Countries of the World, but especially in England. Printed in BLACK LETTER. Small 4to, half old calf.

Imprinted at London, by Richard Iohnes, 1595

Reprinted by the New Shakspeare Society, 1876.

A remarkably fine copy of AN EXCESSIVELY RARE BOOK. Drake ("Shakespeare and his Times") describes this edition as "amongst the scarcest of Elizabethan books," and Dr. Dibdin remarks that it "is amongst the choicest treasures of a Shakespearian virtuoso."

It is frequently cited by Douce in his "Illustrations of Shakspeare." Consult his notes on "The Merry Wives of Windsor," "Love's Labour's Lost," and "The Two Gentlemen of Verona."

877. SUCKLING (SIR JOHN). *Fragmenta Aurea*. A Collection of all the incomparable peeces written by Sir John Suckling, including, Poems, &c., Letters, An Account of Religion by Reason, *Aglaura*, presented at the Private House in Black-fryers, *Aglaura*, presented at the Court, *The Goblins*, A Comedy, & *Brennoralt*, A Tragedy. *Portrait by Marshall* (shaved on fore edge). 8vo, full contemporary calf. London: Printed [sic] for Humphrey Moseley, 1648

A crisp copy. The first nine lines of the poem "A Supplement of an imperfect Copy of Verses of Mr. Wil Shakespears," on page 29 are from Shakespeare's "Lucrece," which was first published in 1594. They differ, however, from the lines as given in that edition and reprinted in "England's Parnassus," 1600. Suckling was a great admirer of Shakespeare and refers to him in several places.

References are made to this work in "Shakespeare's Centurie of Prayse"; "Fresh Allusions to Shakespere," etc. Halliwell-Phillipps only possessed an imperfect copy.

878. SUCKLING (SIR JOHN). *The Last Remains*. Being a Full Collection of all his Poems and Letters which have been so long expected, and never till now published. With The Licence and Approbation of his Noble and Dearest Friends. *Fine portrait engraved by Marshall*. 8vo, original calf. London: Humphrey Moseley, 1659

FIRST EDITION. Extremely rare, there being no copy in the Hoe or Huth collections and no mention made of it in *Bibliotheca Anglo-Poetica*, in Lowndes nor in Hazlitt. Has separate titles to "Letters to Several Persons of Honor," 1659; and "The Sad One," 1659. Earl Gower's copy, with his signature on title; his bookplate inserted, and his arms on front cover. Suckling's admiration for Shakespeare has been frequently noted, and in many instances, as in the present, "The Sad One," he uses for his characters names taken direct from Shakespeare's plays.

879. SWAN (J.). *Speculum Mundi*, or a Glasse representing the Face of the World, showing both that it did Begin, and must also End, the Manner how, and Time when, being largely examined, whereunto is joyned an Hexaméron, or a serious discourse of the causes, continuance, and qualities of things in nature, occasioned as matter pertinent to the work done in the Six Dayes of the World's Creation. *Frontispiece by Marshall*. Small 4to, full mottled calf, gilt edges, by Riviere. London: Printed by Roger Daniel, 1643

VERY RARE. A splendid copy, with the genuine blank leaf in front.

On page 293 is found a quotation from "Romeo and Juliet"—an important quotation—and it shows in some lines a different reading to any extant copy of the play.

Douce also refers to Swan in his "Illustrations" of "The Tempest" and "Much Ado About Nothing."

Consult, too, "Fresh Allusions to Shakspeare," page 137.

880. SWINBURNE (HENRY). A Treatise of Spousals, or Matrimonial Contracts: Wherein all the Questions relating to that Subject are ingeniously Debated and Resolved. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by S. Roycroft for Robert Clavell, 1686

Cited by Halliwell-Phillipps in reference to the ante-marriage connection between Shakespeare and Anne Hathaway ("Outlines of the Life of Shakespeare," Vol. II., page 357).

881. SYDNEY (SIR PHILIP). The Countesse of Pembroke's Arcadia, now the fourth time published, with some new additions. *Title within woodcut border.* Folio, old mottled calf, carmine edges.

London: Imprinted by H. L., for Mathew Lownes, 1613

Mr. Hazlitt, in his "Shakespeare's Library," reprints a portion of the "Arcadia" as the source of the plot of "King Lear," and the Clarendon editors cite this edition of 1598 as the one used by Shakespeare. It is also cited by Hunter in his "New Illustrations" of "King Lear." Douce, in his "Illustrations" of "Twelfth Night" and "Love's Labour's Lost," emphasizes the frequent use made by Shakespeare of Sydney.

882. SYLVAIN (ALEXANDRE). Epitomes de Cent Histories Tragiques, Partie Extraictes des Actes des Romains & autres, de l'invention de l'Auteur, avec q'les demandes, accusations & diffences sur la matiere d'icelles. Ensemble quelques poemes. Small 8vo, crushed crimson levant morocco, gilt on marbled edges, by Duru. Paris: Nicolas Bonsons, 1581

BEAUTIFUL COPY. This excessively rare volume contains the original of the famous story of the Jew and his pound of flesh, which has been immortalized by Shakespeare in "The Merchant of Venice." It was translated into English in 1596 under the title of "The Orator," and this translation is frequently referred to by the various editors of Shakespeare. The present and original edition of fifteen years earlier seems to have eluded all previous researches. INSERTED IS AN AUTOGRAPH LETTER of J. Payne Collier, covering 3 pp. 4to, asking for "information respecting any visit paid by Shakespeare either to Italy or to any other part of the Continent?" Collier states that he is "engaged on an edition of Shakespeare's Works which will be preceded by a new Life of the Poet," therefore any fresh tidings will be very valuable, &c.

883. SYLVESTER (JOSHUA). Du Bartas: His Divine Weekes, and Workes with A Compleate Collection of all the other most delightful Workes, Translated and written by yt famous Philomusus, Josuah Sylvester. *Engraved title by Elstracke.* Folio, full mottled calf, gilt edges, by Riviere.

London: Printed by Humphray Lownes, 1621

The editor of "Shakespeare's Centurie of Prayse" remarks, concerning Ben Jonson's famous verses appended to the first folio Shakespeare, which commence:

"This figure that thou here seest put,"

"Jonson not improbably took the conceit in his last lines

from the verses appended to the portrait of Du Bartas in Sylvester's ed. of 1621, a work to which Jonson himself had contributed in a commendatory poem."

This edition is cited by Douce in his "Illustrations" of "Hamlet."

884. SYMEON (GABRIELLO). *La Vita et Metamorfoseo D'Ovidio, Figurato & abbreviate in forma d'Epigrammi. Numerous woodcut designs, some very curious, with fine woodcut borders.* Small 4to, original calf.

Lione: Giovanni di Tornes, 1584

Dedicated to Diane de Poitiers. Green ("Shakespeare and the Emblem Writers") quotes from this volume in illustration of "The Two Gentlemen of Verona," "Romeo and Juliet," "King Richard II.," "King Henry VI.," Part III, &c., &c., &c. He reproduces one of the illustrations.

885. TASSO (BERNARDO). *L'Amadigi del' S. Bernardo Tasso. A l'invittissimo, e Catolico Re Filippo. Large woodcut portrait of the Author, woodcut initials.* Folio, full old vellum.

In Vinegia: Appresso Gabriel Giolito de Ferrari, 1560

Singer remarks: "The following very remarkable passage on the 'Amadigi' of Bernardo Tasso, which bears a striking resemblance to the words of 'Macbeth,' was first pointed out in Weber's edn. of Ford:

"Ma chi quote con erbe, od argomenti
Guarir l'infermita del intelletto?"

Cant. xxxvi., st. 37.

"The 'nullis medicabilis herbis' of Ovid of course suggested it." The present copy has the leaf of Errata.

886. TASSO (TORQUATO). *Delle Rime, et Prose. Del Signor Torquato Tasso. Titles within woodcut borders, with the Dolphin and Anchor in oval at the bottom, woodcut headpieces.* 2 vols. small 12mo, full crimson levant morocco, gilt backs, gilt edges, with arms in gilt on sides, by Hardy-Mennil.

In Venetia: Presso Aldo, 1583

A HANDSOME COPY. Mr. Sidney Lee remarks: "Tasso, in 'Scelta delle Rime,' has a sonnet (beginning 'Vinca fortuna homai, se sotto il peso') which adumbrates Shakespeare's Sonnets xxix. ('When in Disgrace with fortune and men's eyes') and lxxvi. ('Tired with all these, for restful death I cry')."

887. TATE (NAHUM). *The History of King Lear, acted at the Queen's Theatre. Revised, with Alterations.* Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for E. Flesher, 1681

FIRST EDITION. This play was very popular and ran through several editions, superseding the genuine play. Bettarton acted Lear, and Mrs. Barry, Cordelia. See Knight, in his chapter on "King Lear" ("Studies of Shakspeare," 1849, p. 344). Consult too, Dr. Furness's edition of "King Lear," pages 467-477.

888. TATE (NAHUM). The Ingratitude of a Commonwealth, or the Fall of Caius Martius Coriolanus, as it is acted at the Theatre-Royal. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by T. M., for Joseph Hindmarsh, 1682

FIRST EDITION. This play is founded on Shakespeare's "Coriolanus," and was chosen by the author, as he acknowledges, on account of the resemblance between the busy faction of his own time and that of Coriolanus.

889. TAYLOR (JEREMY). A Dissuasive from Popery. The First Part, 1668. The Second Part of the Dissuasive from Popery in vindication of the First Part, and further Reproof and Conviction of the Roman Errors. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed by E. Tyler, 1668

Consult Dr. Furness's edition of "Hamlet," Vol. I., page 348.

890. TAYLOR (JOHN). All the Workes of John Taylor the Water Poet, being 63 in number, Collected into one Volume, by the Author, with sundry new Additions, Corrected, Reused, and newly Imprinted, 1630. *Engraved title by Cockson containing portrait of the author.* Folio, fine old red morocco, gilt back, gilt border on sides, gilt edges, with Maj. Pearson's crest on back.

London: Printed by J. B., for Iames Boler, 1630

Contains a reference to Shakespeare in "The Praise of Hempseed," p. 72. There are other allusions to Sir John Falstaff, "Midsummer Night's Dream," and "The Tempest." See Ingleby's and Furnivall's "Shakespeare Prayse."

Fine copy in a handsome old binding. Has the William Curtis bookplate.

891. TERENCE. Terentii omnes Anglica factæ primûm-que hac nova forma nunc editæ. (Translated by Richard Bernard.) Small 4to, full vellum, carmine edges.

Londini: Officina Johannis Legatt, 1614

Quotations from this volume illustrating "Cymbeline," "All's Well that Ends Well," "Antony and Cleopatra," "The Merchant of Venice," "King Richard III.," "The Taming of the Shrew," "Troilus and Cressida," "Coriolanus," "Much Ado About Nothing," "Titus Andronicus," "The Two Gentlemen of Verona," "The Merry Wives of Windsor," "The Tempest," "King Henry VI.," Part I., "A Midsummer Night's Dream," and other of Shakespeare's plays, are given in the "Transactions of the New Shakspeare Society," 1875-76, 1877-79.

Malone thought that Shakespeare was well acquainted with this translation.

See Malone's Notes on "The Merry Wives of Windsor."

892. THAUMASSIERE (GASPARD). Assises et Bons Usages du Royaume de Jerusalem, Ensemble les Coutumes de Beauvoisis, et autre Anciennes Coutumes. Les tout tiré des Manuscrits. Avec des Notes & Observations, & un glossaire. pour l'intelligence des Termes de nos anciens Autheurs. Folio, contemporary calf. Paris, 1690

Cited by Douce in his "Illustrations" of "King Henry VI.," Part II.

893. THOMAS (WILLIAM). Principal Rules of the Italian Grammar, with a Dictionarie for the better understanding of Boccace, Pethrarcha, and Dante. *Title within woodcut border.* Small 4to, old calf (rubbed), gilt edges, by Pratt. Londini: In aedibus H. VVykes, 1567

BLACK LETTER. Cited by Dyce in his edition of "Romeo and Juliet." Consult, too, Drake's "Shakespeare and his Times," vol. i., page 57.

894. TH'OVERTHROW OF STAGE-PLAYES (The). By the way of controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; Wherein is manifestly proved, that it is not onely unlawfull to bee an Actor, but a beholder of such vanities. Whereunto are added also and annexed in th' end certeine latine Letters betwixt the sayed Maister Rainoldes and D. Gentiles, Reader of the Civill Law in Oxford, concerning the same matter. Small 4to, old vellum.

Middleburgh, 1600

Surreptitiously printed at Middleburgh, in Holland, by Robert Schilders. Shakespeare's two theatres, the "Theatre" and "Curtain," are both referred to by Rainoldes (or Reynolds). *A fine copy in the original Dutch vellum.*

895. THRESOR des Recreations, Contenants Histoires Facetieuses et Honnettes, &c. Le tout tiré de divers Auteurs trop fameux. 12mo, full brown levant morocco, gilt over marbled edges, by Trautz-Bauzonnet.

A Dovay: De l'Imprimerie de Baltazar Bellere, 1600

Cited by Douce in his "Illustrations" of "The Merchant of Venice." It contains the *Bond Story*. A handsome binding, with a royal chiffre tooled on back and sides.

896. TORRIANO (GIO.). The Italian Tutor, or a New and most Compleat Italian Grammar, containing above others a most compendious way to learne the Verbs, and rules of Syntax, &c. Small 4to, half sprinkled calf, gilt edges.

London: Printed by Tho. Paine, 1640

Torriano is frequently cited by Malone in his notes on Shakespeare's Italian plays.

Bound in at the end is "A Display of Monasyllable [sic] Particles of the Italian Tongue by way of Alphabet," by the same author.

897. TURBERVILLE (GEORGE). The Book of Falconrie or Hawking, now newly revised, corrected and augmented. *Printed in Black Letter. Illustrated with woodcuts and large woodcut on title.* Small 4to, full old brown straight-grain morocco, gilt edges, by Lewis: London: Printed by Thomas Purfoot, 1611

Choice copy from Joseph Haslewood's library, EXTRA-ILLUSTRATED by the insertion of 51 plates, consisting of illustrations by F. Barlow; colored figures of Falcons and Eggs by Lewin; and engravings by Howitt. Contains three leaves of Epistle Dedicatory from the First Edition, not issued with the present edition.

Certain of the fine old engravings were used by Halliwell-Phillipps to illustrate Shakespeare's "Much Ado About Nothing." With the Haslewood bookplate.

898. [TURLERUS (HIERONYMOUS).] De Peregrinatione Agro Neapolitano Libri II, &c. *Medallion portrait on title.* 8vo, full sprinkled calf, gilt edges, by Lloyd. Argentorati, 1574

Fine copy. Turler is quoted by Shakespeare.

899. TUSSER (T.). Five Hundred Points of good Husbandry. As well for the Champion or open Country, as also for the Woodland or Severall, mixed in every moneth with Huswifery. *Printed within woodcut border.* Small 4to, full polished calf, gilt edges, by Riviere (some corners repaired, and fore-edge notes cut into). Imprinted at London, by Richard Tottell, 1573

AN EXCESSIVELY RARE EDITION. Cited by Dr. Furness in his edition of "The Winter's Tale" and "As You Like It"; also by Wright in his notes on "The Tempest."

"Such was the ancient farmer's year, which Tusser has described with wonderful spirit, even to the minutest detail, and such were the operations of husbandry that the boy Shakespeare would have beheld with interest amidst his native corn-fields and pastures."—Charles Knight, William Shakespeare, a Biography.

900. TYRELL (ANTHONY). A Fruitfull Sermon Preached in Christs Church the 13 of Julie, Anno 1589. BLACK LETTER. 12mo, full sprinkled calf, gilt edges,

At London: Printed by John Windet [1589] This very rare little volume is cited by Malone and Steevens. Apparently unknown to Lowndes.

901. UBALDINO (PETRUCCIO), Le Vite delle Donne illustri. del Regno d'Inghilterra, & del Regno di Scotia, & di quelle, che d'altri paesi ne i due detti Regni sono stato maritate. &c. Small 4to, vellum.

Londra: Appresso Giovanni Volsio, 1591
Fine copy, with the leaf "Argiunta al Lettore" following Preface. Shakespeare is supposed to have found the name *Petrucchio* in this volume.—See, too, Payne Collier's "Annals of the Stage."

902. UNFORTUNATE CONCUBINES (THE). The History of Rair Rosamond, Mistress to Henry II, and Jane Shore, Concubine to Edward IV. *Very curious woodcuts.* Small 12mo, full vellum.

London: Printed by W. O. for A. Bettsworth, 1708
Illustrates Shakespeare's reference to "Fair Rosamond."

903. UNIVERSAL HARMONY; or, the Gentleman and Ladies' Social Companion, consisting of the best and most favourite English and Scots Songs, Cantatas, etc. *Engraved throughout on 130 plates, with numerous vignette head-pieces and engraved frontispiece, plate, and title-page.* 4to, full mottled calf, by Riviere. 1746

Fine and perfect copy. Perfect copies are exceedingly rare. Contains the well-known Shakespearean song, "Come, thou Monarch of the Vine" ("Antony and Cleopatra").

904. URQUHART (SIR THOMAS). Epigrams, Divine and Morall. *Engraved frontispiece of the author, by Glover.* Small 4to, full red levant morocco, gilt edges, by F. Bedford.

London: Printed for William Leake, 1646

Fine copy of this very rare work, with the portrait which is usually wanting, and with the final leaf, "The Printers to the Reader." The Capell copy at Cambridge, in the Shakespearean collection there lacks this portrait.

905. URQUHART (SIR THOMAS). The Discovery of a most exquisite Jewel, more precious then Diamonds inclosed in Gold, found in the kennel of Worcester streets, the day after the Fight, and six before the Autumnal Equinox, Anno 1651. 12mo, mottled calf (last line of title cut off).

London [1652]

Rare. For a long account of this work, see Douce's "Illustrations" of "Love's Labour's Lost."

906. VÆNIUS (OTHO). *Amorum Emblemata Figuris Aeneis Incisa, &c. Numerous woodcuts.* Oblong 4to, half calf. Antuerpiæ, 1608

This, according to Green ("Shakespeare and the Emblem Writers," pages 179, 490, 491, &c., &c.) is one of the emblem books known to Shakespeare. He cites it in illustration of "The Merchant of Venice," "Cæriolanus," "The Comedy of Errors," "A Midsummer Night's Dream," "King Henry V.," "Love's Labour's Lost," "King Henry VI," Part III., "Troilus and Cressida," "Hamlet," "Macbeth," "King Henry IV.," Part I., "Antony and Cleopatra," "Romeo and Juliet," "Julius Cæsar," &c., &c. He reproduces one of the illustrations.

907. VALERIUS (ADRIAN). *Nederlandsche Gedenck-Clanck. Kortelick openbarende de voornaemste geschiedenissen van de seventhien Nederlandsche Provintien, 't sedert den aenvang der Inlandsche beroerten ende troublen, tot den*

Jare 1625 . . . De diedekens (meest alle mien zijnde), gestelt op Musycknoten, ende elck op een verscheyden Vois, beneffens de Tablatuer vande Luyt ende Cyther. Alles dienende tot stichtelijck vermoeck ende luringhe, van allen Lief-hebbers des Vaderlants. *Fine copper-plate engravings.* Oblong 4to, full mottled calf, gilt tooled back and borders, gilt edges, by Lloyd. Tot Haerlem, 1626

Certain of these plates were used by Halliwell-Phillipps to illustrate Shakespeare's "King Henry the Fifth."

908. VANBRUGH (SIR JOHN). *The Relapse; or, Virtue in Danger; Being the Sequel of the Fool in Fashion.* A Comedy. Acted at the Theatre-Royal in Drury-Lane. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Printed for S. B., 1698

Cited by Blackstone in his notes on "Romeo and Juliet."

909. VAN METEREN (E.). *Historie der Nederlandscher ende haerder Na-buren Oorlogen ende geschiedenif fen, &c. Engraved title, with portrait of Author by W. Delff, and numerous other portraits* (lower portion of map damaged). Thick folio, half old calf. In s'Graven-Haghe, 1614

The author was Dutch Consul for England 1583-1612. An account of the volume will be found in "Shakspeare's England" (New Shakspeare Society, 1877). The portion of it which deals with England in the reigns of Elizabeth and James I. has been reprinted by Mr. Rye in his Shakespearean volume, "England as seen by Foreigners in the Days of Elizabeth and James I."

910. VASARI (GIORGIO). *Le Vite de' Piu Eccellenti Pittori, Scultori et Architettori, di nuovo dal medesimo riviste et ampliate con l'aggiunta delle Vite de' viue & de' morti dall' anno 1550, infino al 1567. Titles within woodcut borders, numerous portraits.* 3 vols. folio, half calf. Fiorenza, 1568

"Edition rare et très recherchée."—Brunet. Elze. (Essays on Shakespeare) devotes several pages to Shakespeare's *indebtedness* to Vasari. In "The Winter's Tale" Shakespeare speaks of Julio Romano with enthusiastic praise. Now his knowledge of Romano could only have been obtained from Vasari—and, moreover, Vasari in the original Italian—for his famous *Lives of the Painters* was not translated into English till 1850, and into French till 1803.

911. VECCELLIO (CESARE). *De gli Habiti Antichi et Moderni di diversi Parti del Mondo. Very numerous and beautiful engravings of costume from designs by Titian.* 8vo, full mottled calf. In Venetia: Presso Damian Zenaro, 1590

FIRST EDITION. FINE AND QUITE PERFECT COPIES SUCH AS THE PRESENT ARE OF THE HIGHEST RARITY. It is cited by Douce in his "Illustrations" of "King Henry IV.," Part 1. He reproduces one of the illustrations and adds, "To convey to the reader a complete idea of a sword-and-buckler man of Shakespeare's time, the following print of a young Englishman is exhibited. It is taken from the collection of dresses de-

signed by Titian, and said to have been engraved on wood by his brother Cesar Vecelli, the editor of which remarks that the English youths then made great use of the sword and buckler." Knight reproduces one of the illustrations in his edition of "Othello."

912. VENNER (DR. TOBIAS). Via Recta ad Vitam Longam; with Treatises on the Baths of Bathe, and on Tobacco. 4to, half calf. London: R. Bishop for H. Hood, 1637
Consult Douce's notes on "Measure for Measure" and "King Henry IV.," Part I., and Malone on "King Lear."

913. VERONA ILLUSTRATA. Riddotta in compendio principalmente per uso de Forestieri. Numerous folding illustrations. 2 vols. 8vo, contemporary red morocco, gilt tooled, gilt edges. Verona, 1771
The best history of Verona. Beautiful copy. Contains valuable illustrations of "Romeo and Juliet" and "The Two Gentlemen of Verona."

914. VERSTEGAN (R.). A Restitution of Decayed Intelligence in Antiquities. Copperplate engravings. Small 4to, old calf. Printed at Antvverp by Robert Bruney, 1605
FIRST EDITION. There is a Shakespeare allusion on p. 294. Cited by Douce and Isaac Reed in their Notes on "The Winter's Tale."

915. VERSTEGAN (R.). Restitution of Decayed Intelligence in Antiquities, concerning the Most Noble and Renowned English Nation. Engraving on title and numerous engravings in the text. Small 8vo, full mottled calf, gilt edges, by Riviere.
London: Printed for Samuel Mearne, and others, 1673
Knight, in his notes on "The Merchant of Venice," gives a long extract from this edition of Verstegan.

916. VESALIUS (ANDREAE). De Humani Corporia Fabrica Libri septem. Portrait of the author, frontispiece and numerous fine woodcut initials and illustrations. Folio, half vellum, edges gilt (a few margins stained and printer's surname erased). Basil: Joannem [Oporinus,] 1555
Fine copy of this beautifully printed work. Douce, in his "Illustrations" of "King Richard III," calls attention to this volume, referring to "the fine frontispiece by Coriolano," whereon a monkey is depicted performing a necessary service to the head of the jester.

917. VIGNY (ALFRED DE, Translator of Shakespeare's "Othello" and the celebrated author of "Cinq Mars"). 3 Holograph Letters in French Signed, 10 pages, 8vo. 1839-1843
To Macready (the actor). Very interesting letters on the Shakespearean Drama, &c., mentioning "King Lear," "Macbeth," "Julius Caesar." Macready acted many of Shakespeare's characters. Among his great parts were those of Macbeth, King Lear, Shylock, Coriolanus, and Brutus.

918. VINCENT (AUGUSTINE). A Discoverie of Errours in the first Edition of the Catalogue of Nobility, Published by Raphe Brooke, York Herald 1619 With a Continuance of the Successions, from 1619, untill this present yeare 1622. At the end whereof, is annexed a Review of a later Edition, by him Stolne into the World 1621. *Numerous coats of arms, in color.* Small folio, old calf, rebounded.

London: Printed by William Iaggard, 1622

FIRST EDITION. Also from the press of Jaggard. It contains both a remarkable vindication of his workmanship and a virulent attack on Brooke.

The present copy has the rare unpagged leaves, and all the Coats of Arms are in color. Several pages of typewritten notes are laid in. Jaggard-Brooke Controversy.

919. VINCILO (FREDERIC DE). Les Singuliers et Nouveaux Portraits et Ouvrages de Lingerie; servans de patrons à faire toutes sortes de Poincts, Coupe, Lacis et autres. Two parts. *Two titles within woodcut borders, and 108 fine plates of Lace and Needlework designs.* Small 4to, full green levant morocco, gilt edges, by Bretault, (one title and several leaves in facsimile).

Paris, Jean le Clerc le Jeune, 1589

A VOLUME OF EXCESSIVE RARITY. The earliest edition known to Douce was that of 1588. Cited by him in his "Illustrations" of "Twelfth Night."

920. VIRGIL. The xiii. Bookes of Aeneidos. Translated into English Verse by Thomas Phaer . . . and Thomas Twyne. Printed in Black Letter. *Title within woodcut border.* Small 4to, old panelled calf.

Imprinted at London, by William How, for Abraham Veale, 1584

RARE. Douce, Keightley, Malone, and other editors of Shakespeare consider that he was frequently indebted to this volume. Consult, too, his notes of "The Tempest"; Hazlitt's notes on "King Henry IV.," Part III., and Hunter's on "Hamlet." Capell's Catalogue of Shakesperiana, No. 349.

921. VOLTAIRE (M. DE). Lettres Ecrites de Londres sur les Anglois et Autres Sujets. 8vo, original calf. Basle, 1734

FIRST EDITION. Shakespeare allusion.

Contains an early notice (written in 1726) of Shakespeare. Voltaire considers "Hamlet" to be Shakespeare's masterpiece, and gives a long quotation from it.

Consult the very interesting account given by M. Jusserand in his "Shakespeare en France."

922. VOS (JAN). Aranen Titus of Wraak en Weerwraak: Treurspel van Jan Vos. Den seden Druck, op nieuw overzien en verbeterd. Small 4to, full mottled calf, gilt edges, by Riviere. Aemsteldam. By Abraham de Vees, 1660

For an account of this Dutch version of "Titus Andronicus" consult Cohn's "Shakespeare in Germany."

923. VULSON, SIEUR DE LA COLOMBIERE. 'Le Vray Theatre D'Honneur et de Chevalerie on le Miroir Heroique de la Noblesse. *Engraved title, portrait of the Author, and numerous illustrations.* 2 vols. folio, boards, morocco backs.

A Paris: Chez Avgvstin Covrbe, 1648

FIRST EDITION. Cited by Douce in his "Illustrations" of "King Henry VI.," part II.

924. WADSWORTH (JAMES). The English Spanish Pilgrims, or, A New Discovery of Spanish Popery, and Jesuiticall Stratagems, With the estate of the English Pensioners and Fugitives under the King of Spaines Dominions, and else where at this present. Also laying open the new Order of the Jesuitrices and preaching Nunnes. Small 4to, full mottled calf, gilt edges, by Riviere.

Printed at London by T. Cotes and R. C., for Mich. Sparke, 1630

In Hunter's "New Illustrations" of the "Merry Wives of Windsor," there is a reference to this work, and to certain customs mentioned therein.

925. WAKE (ISAAC). Rex Platonicus: Sive, de Potentissimi Principis Jacobi Britanniarum Regis, ad Illustrissimam Academiam Oxoniensem, adventu, Aug. 27. Anno M.DC.V. 12mo, full sprinkled calf, gilt edges, by Lloyd.

Oxonia: Excudebat Leonardvs Lichfield, 1635

"This work contains an account of a play on the subject of *Macbeth and Banquo.*"—Halliwell-Phillips.

926. WALKER (WILLIAM). A Treatise of English Particles, Shewing Much of the Variety of their Signification and uses in English: And how to render them into Latine according to the Propriety and Elegancy of that Language. With a Praxis upon the same. *Engraved title.* 8vo, full mottled calf, gilt edges, by Lloyd.

London: Printed by T. N. for Robert Pawlet, 1679

Cited by Halliwell-Phillips in his edition of "As You Like It." Fine copy.

927. WALKER. The Holy Life of Mrs. Elizabeth Walker, late Wife of A.W., D.D., Rector of Fyfield in Essex. Giving a modest and short Account of her Exemplary Piety and Charity. . . with some usefull Papers and Letters writ by her on several Occasions. 8vo, full mottled calf, gilt edges, by Riviere.

London: Printed by J. Leake, 1690

FIRST EDITION. Consult Hunter's "New Illustrations" of "The Shakespeares," and Halliwell's "Illustrations of the Life of Shakespeare."

928. WALKINGTON (THOS.). The Optick Glasse of Humours, or the touchstone of a golden temperature; . . . Wherein the foure complections Sanguine, Cholericke, Phlegmaticke, Melancholicke, are succinctly painted forth, &c. *Engraved title and frontispiece.* Small 8vo; polished calf.

Oxford [about 1607]

VERY RARE. Has the genuine blank leaf at the end.

Refer to Dr. Farmer's "Essay on the Learning of Shakspeare." It contains the well-known story from Scaliger of one who could not endure the playing on the bagpipe alluded to by Shakspeare in "The Merchant of Venice." There was a copy in Halliwell's Sale Catalogue, May, 1856.

929. WALLER (SIR WILLIAM). The Tragical History of Jetzer: or, A Faithful Narrative of the Feigned Visions, Counterfeit Revelations, and False Miracles of the Dominican Fathers of the Convent of Berne in Switzerland: to Propagate their Superstitions. Collected from the Records of the said City, &c. Translated from his French Copy by an Impartial Pen, with an Epistle, wherein are some soft and gentle Reflections upon the Lying Dying Speeches of the Jesuites lately Executed at Tyburn. Folio, full mottled calf, gilt edges, by Riviere. London: Printed for Nathanael Ponder, 1679

FIRST EDITION. The earliest edition mentioned by Lowndes is that of 1680. Cited by Douce in his "Illustrations" of "Twelfth Night."

930. WALSINGHAM (THOMAS). *Historia Brevis Thomae Walsingham, ab Edwardo primo, ad Henricum quintum.* Title within woodcut border, and woodcut portraits of the Kings of England.

Londini: Excusam apud Henricum Binneman, 1574

Referred to by Hunter in his "New Illustrations" of "King Richard II." Consult, too, Langbaine's ("English Dramatic Poets"). Notes on "King Henry IV.," "King John," and "King Richard II."

931. WANLEY (NATHANIEL). The Wonders of the Little World; or a General History of Man, in Six Books. Folio, panelled calf, carmine edges.

London: Printed for T. Basset, 1678

FIRST EDITION. Contains the story of Charles the Bold, Duke of Burgundy. Cited by Douce in his "Illustrations" of "Measure for Measure," also by Langbaine in his notes on "The History of Thomas Lord Cromwell."

932. WARD (EDWARD). The London Spy, Compleat, in Eighteen Parts. 8vo, full sprinkled calf, gilt edges, by Pratt.

Printed and sold by J. How, 1709

The "London Spy" throws much light on the life of the taverns and coffee-houses. Shakspeare, Chaucer, Dryden, Cowley, and other old English authors are alluded to. Lettered on back, "Vol. 1."

933. WARD (SAMUEL). Woe to Drunkards. *Quaint woodcut title*. 8vo, full sprinkled calf, gilt edges, by Lloyd, Wallis and Lloyd.

London: Printed by A. Math. for John Marriott, 1622

The woodcut was used by Halliwell-Phillipps to illustrate Shakespeare's "The Taming of the Shrew."

934. WARE. The Bed of Ware. *An engraving, after R. Clutterbuck, by E. Blore*. Folio, full mottled calf, by Lloyd. 1824

This famous bed is alluded to in "Twelfth Night," Act 3, Scene 2.

935. WARRE. Laws and Ordinances of Warre. Established for the better conduct of the Army, by his Excellency the Earl of Essex. Small 4to, full mottled calf, gilt edges, by Riviere.

London: Prinred [sic] for John Partridge and John Rothwell, 1643

This copy contains the rare leaf facing the title which bears the arms of the Earl of Essex. Consult Dr. Furness's edition of "Othello," page 200.

936. WARTON (JOSEPH). Shakespearean Critic. Holograph Letter Signed, 1 p. 4to: May 22, 1796. To Cadell. Asking for £150.

Warton's Essay upon Shakespeare's "Tempest" and "Lear" display no little insight.

937. WARWICK. Charles I at Edge-Hill. His Maiesties Declaration and Manifestation to all his Souldiers declared to the Army at Southam, 10 miles this side of Coventry. Small 4to, full sprinkled calf, UN CUT, by Lloyd.

London: Printed for William Gay, 1642

FINE COPY. VERY RARE. Charles I was marching towards Edge Hill; gives instructions to his Army before that battle. Illustrates Shakespeare's "Henry IV."

938. W(ATSON) (WILLIAM). A Decacordon of Ten Quodlibeticall Questions concerning Religion and State: Wherein the Author framing himselfe a Quilibet to every Quodlibet, decides an hundred crosse interrogatorie doubts, about the general contention betwixt the Seminârie Priests and Jesuits at this present. 4to, original vellum. Newly imprinted, 1602

Large copy. An account of this rare and secretly printed volume will be found in the "Transactions of the New Shakespeare Society," 1874.

939. WEBSTER (JOHN). The Devils Law-Case, or, When Women goe to Law the Devil is full of Businesse, a new Tragedy, the true and perfect Copie from the Originall, as it was approvedly well Acted by her Maiesties Servants. Small 4to, full sprinkled calf (headlines cut close)."

Printed by A. M. for John Grismand, 1623

FIRST EDITION. An interesting copy, with MS. notes in the margins showing Webster's plagiarism from "Macbeth" and the "Merchant of Venice."

940. WEBSTER (JOHN). The White Devil, or the Tragedy of Paulo Giordano Ursini, Duke of Brachiano, with the Life, and Death, of Vittoria Corombona, the famous Venetian Curtizan, as it hath bin divers times Acted, by the Queene's Majesties servants, at the Phoenix in Drury Lane. Small 4to, full brown levant morocco, gilt tooled, gilt edges (a few notes shaved). London: I. N. for Hugh Perry, 1631

Contains references to "Hamlet" and "Richard III." The original possessor (?) has added a list of the dramatis personæ in manuscript; there are also corrections and additions to the text in manuscript. Apparently an early 17th century acting copy.

941. WEEVER (JOHN). Ancient Funerall Monuments within the United Monarchie of Great Britaine, Ireland, and the Islands adjacent, with the dissolved Monasteries therein contained. . As also the death and Buriall of certaine of the Bloud Royall; the Nobilitie and Gentry of these Kingdomes entombed in forraine Nations. . . Intermixed and illustrated with variety of Historicall observations and brief notes extracted out of Approved Authors, &c. *Portrait of the Author, engraved frontispiece by T. Cecill, and numerous woodcuts.* Folio, old calf. London: Printed by Tho. Harper, 1631

FIRST EDITION. Contains allusion to "Hamlet," pp. 492 and 493. Consult also Halliwell-Phillipps's "Memoranda on Hamlet," 1879.

942. WHELER (R. B.). History and Antiquities of Stratford-upon-Avon; comprising a Description of the Collegiate Church, The Life of Shakespeare, and copies of several Documents relating to him and His Family, with a Biographical Sketch of other Eminent Characters. To which is added, a particular Account of the Jubilee, celebrated at Stratford, in Honour of our immortal Bard. *Frontispiece and plates in aquatint.* 8vo, full mottled calf, gilt edges, by Lloyd.

Stratford-upon-Avon, [1805]

The first separate history of Stratford-upon-Avon, and exceedingly important both for much original information relative to Shakespeare and for its illustrations.

943. WHITBREAD (SAML. M. P.). Letter Signed, 2 pages, 8vo. June 10, 1812. To Mrs. Garrick.

"In the name of the Committee I take the liberty of addressing you to solicit permission for one or two of their body, to view your Statue of Shakespeare, at any time that it may be convenient for you to appoint."

944. WHITHORNE (PETER). Certaine Waies for the ordering of Souldiours in battelray, and setting of battailes * * * And How to make Saltpeter, Gounpouder and divers sortes of Fireworkes or Wilde Fire, &c. *Interesting cuts, plans of fortifications, and initials.* BLACK LETTER. Small 4to, full crimson levant morocco, gilt and blind-tooled on back, covers, and borders, gilt edges, by Lortic Freres.

London: by Thomas East: for Jhon Wight, 1588

Very scarce and interesting work on Military Science, which has been assumed to form part of Shakespeare's library and to have supplied him with the knowledge of military matters displayed in "Henry IV," "Henry V," and "King John."

945. WHITGIFT (JOHN, Bishop of Worcester 1577-1584, Archbishop of Canterbury 1585-1604). His signature to a letter dated 28 July, 1602. Folio, full mottled calf, by Riviere.

On November 27th, 1582, Whitgift, as Bishop of Worcester, granted a license for Shakespeare's marriage.

The document is signed also by Robert Cecyll, Thomas Eger-ton, Lord Buckhurst, and others.

946. WHITLOCK (RICHARD). Zootomia: or, Observations on the Present Manners of the English, briefly Anatomising the Living by the Dead, with an Usefull Detection of the Mountebanks of both Sexes, by Richard Whitlock, M.D. late Fellow of All Souls Colledge in Oxford. *Frontispiece, with the leaf of poetical explanation.* 8vo, old calf (hinges weak).

London: Printed by Tho. Roycroft, 1654

In the index to this curious and very rare book use is made of the titles of two of Shakespeare's plays. The entry reads as follows: "Man's speculation A Comedye of Errours, and imployments 'Much Ado About Nothing.'" This incident is remarkable. There are also allusions to Bacon, Ben Jonson, etc.

947. WIERUS (J.). De Praestigiis Daemonum, et incantationibus, &c. 8vo, full vellum, gilt edges, by Riviere.

Basileae, Per Ioannem Oporinum, 1566

Cited by Douce in his "Illustrations" of "King Henry VI.," Part I., and in his notes on the "Gesta Romanorum"; also by Hunter in his notes on "Twelfth Night," and by Drake ("Shakespeare and his Times") on "Midsummer Night's Dream."

948. WILD (ROBERT). *Iter Boreale*, with large additions of several other Poems, being an exact Collection of all hitherto extant. Never before published together. Small 8vo, full mottled calf, gilt edges, by Riviere.

Printed for the Booksellers in London, 1668

FINE COPY. VERY RARE. Shakespeare allusion.

“Upon some Bottles of Sack and Claret, laid in sand and covered with a Sheet.

*Enter, and see this Tomb (Sirs) do not fear,
No Spirits, but of Wine, will fright you here:
Weep o’re this Tomb, your Sorrows here may have
Wine for their sweet Companions in the grave.
A dozen Shakespeares here interr’d do lie;
Two dozen Johnsons full of Poetry.”—Page 63.*

Consult, too, Halliwell-Phillipps’s edition of “*Romeo and Juliet.*”

949. WILKINS (J., Bishop of Chester). *An Essay towards a Real Character, and a Philosophical Language. Arms on title, plates, and folding tables.* Folio, full mottled calf, gilt edges, by Riviere. London: Printed for Sa: Gellibrand, 1668

FIRST EDITION. A very fine copy. Cited by Nares in his notes on “*Macbeth.*”

950. WILKINS (J., Bishop of Chester). *Mathematical Magick: or, the Wonders that may be performed by Mechanical Geometry, in two books, concerning Mechanical Powers and Motions.* Being one of the most easie, pleasant, useful (and yet most neglected) part of Mathematicks. *Portrait and numerous woodcuts and engravings in the text.* Small 8vo, old calf. London: Printed for Edw. Gellibrand, 1680

Consult Dr. Furness’s edition of “*Hamlet,*” Vol. 1, page 166.

951. WILLIS (R.). *Mount Tabor, or Private Exercises of a Penitent Sinner* by R. W. published in the year of his age 75 anno dom. 1639. Small 8vo, full sprinkled calf, gilt edges. London: Printed by R. B. for P. Stephens, 1639

FIRST EDITION. Has the rare leaf “*To my Deere Wife and Children*” at the front.

An exceedingly curious and interesting little volume in Prose and Verse, and so excessively rare that the late Mr. J. O. Halliwell-Phillipps was able to procure a copy for his Shakespeare collection only after years of advertising for it. At p. 110 is the well-known chapter “*Upon a State Play (The Cradle of Security)*” which I saw when I was a Child,” also chapters “*Upon my breeding up at Schoole,*” “*Upon a fight between two Cocks,*” etc. Mr. Halliwell-Phillipps remarks “*Some of the ‘exercises’ of Willis, who was born in the same year with Shakespeare, are strikingly illustrative of the boy and school life of exactly Shakespeare’s own time.*” This narrative by Willis is given *in extenso* in Halliwell-Phillipps’ “*Outlines of the Life of Shakespeare,*” vol. 1, pp. 41-43.

952. WILLUGHBY (FRANCIS). Ornithology, wherein all the Birds hitherto known are accurately described, translated into English with large additions by John Ray. *Illustrated with seventy-eight copperplate engravings.* Folio, full old red morocco, gilt edges.

London: Printed by A. C., for John Martin, 1678

RARE. This copy has the two plates of "Bird Netting" usually wanting.

"It has been already shown that the stalking bull was equally common with the stalking horse. It was sometimes used for decoying partridges into a tunnelling net, or cage of net-work, in the form of a tun, with doors. The process is described at large, with a print, in Willughby's 'Ornithology,' 1678, p. 34, where an account is also given of the stalking-horse, ox, stag, &c."—Douce's "Illustrations" of "Much Ado About Nothing."

Consult, too, Mr. Rye's interesting Shakespearean volume "England as seen by Foreigners in the Days of Elizabeth and James I." (page 249).

953. WILSON (SIR THOMAS). The Arte of Rhetorique, now newlie sette forthe againe. BLACK LETTER. *Title within woodcut border.* Small 4to, old polished calf, gilt edges.

Imprinted at London by Iohn Kingston, 1562

Cited by Hunter in his "New Illustrations" of "Othello," "Much Ado About Nothing," "Romeo and Juliet," and "Hamlet."

954. WINSTANLEY (WILLIAM). England's Worthies. Select Lives of the most Eminent Persons of the English Nation from Constantine the Great, Down to these Times. 8vo, old panelled calf (rebacked, and lacks the portrait).

London: Printed by J. C. and F. C. for Obadiah Blagrove, 1684.

There are numerous references in this work to Shakespeare, his characters, and his plays. With the bookplate of Joseph Tasker.

955. WITHALS (JOHN). A Shorte Dictionarie in Latine and English verioe profitable for young beginners, revised and enlarged, by L. Evans. *Purfoot's curious device at end.* Small 4to, half sprinkled calf. Lond.: T. Purfoot, 1594

AN EXCESSIVELY RARE VOLUME, having been prepared for the use of children. It was from this source that Shakespeare derived the famous lines:

"All the world's a stage,
And all the men and women merely players."

Consult Douce's notes on "As You Like It" and "The Merchant of Venice." He could cite no earlier edition than that of 1599.

956. WITHALS (JOHN). Dictionary in English and Latine; Devised for the capacitie of Children, and young Beginners, enlarged with an encrease of Words, Sentences, Phrases, Epigrams, Histories, Poeticall Fictions, and Alphabetical Proverbs. Small 8vo, full sprinkled calf, carmine edges, by Aitken. Printed at London by Thomas Purfoot, 1634

The most complete edition.

957. WITHER (GEORGE). Abuses Stript, and Whipt: or Satyricall Essayes. Divided into two Bookes. *Woodcut of a Satyr*. 12mo, full mottled calf, gilt edges, by Riviere.

London: Printed by Humfrey Lownes, for Francis Burton, 1617.

RARE. Hunter, in his "New Illustrations" of "Much Ado About Nothing" and "Midsummer Night's Dream," cites this volume.

This edition contains "Prince Henry's Obsequies," "Vice's Executioner, or the Satyr's selfe description of Himself." THESE ARE FOUND IN NO OTHER EDITION.

958. WITHER (GEORGE). Faire-Virtve, the Mistresse of Phil'arete. 12mo, full green levant morocco, gilt ornaments on sides, gilt over red edges, by Riviere (corner of last leaf repaired). London: Printed for Iohn Grismand, 1622

FIRST EDITION. Rare. Wither was a contemporary poet of Shakespeare. Ben Jonson roundly abused Wither, and denied his right to be called a poet. With the McKee bookplate.

959. WOOD (ANTHONY). Athenæ Oxoniensis. An Exact History of all the Writers and Bishops who have had their Education in the most Ancient and famous University of Oxford, from the Fifteenth Year of King Henry the 7th Dom. 1500, to the end of the Year 1690. To which are added, the Fasti or Annals, of the said University for the same time. 2 vols. folio, full contemporary calf.

London: Printed for Tho. Bennet, 1691-2

FIRST EDITION. A good copy of this invaluable work, important both as respects biography and bibliography and should form a part of every English library. Halliwell-Phillipps's "Outlines of the Life of Shakespeare" should be consulted for a long reference to this work. There is no copy of this edition in the British Museum.

960. WOOD (WILLIAM). The Bow-man's Glory, or Archery revived, together with A remembrance of the worthy Show and Shooting by the Duke of Shoreditch, &c., &c., &c. Small 8vo, full calf. London: Printed by S. R., 1682

FIRST EDITION. Mentioned by Douce in his "Illustrations" of "King Henry IV," Part II.

961. WORCESTER (MARQUIS OF). Apophthegme or Witty Sayings of the Right Honourable Henry (late) Marquess and Earl of Worcester, delivered upon severall occasions. *Curious frontispiece*. Small 8vo, full mottled calf, gilt back; gilt edges, by Riviere.

London: Printed by J. Clowes, for Edward Blackmore, 1650

FIRST EDITION. Douce, in his "Illustrations" of "The Taming of the Shrew," remarks:

"To the stories already mentioned in the notes to this play as resembling that of the induction, the following are to be added:—1. The sleeper awakened, in the Arabian Nights. This is probably the original of all the rest. 2. A similar incident in the story of Xailoun in the Continuation of the Arabian Nights. 3. In the apophthegms of the Marquess of Worcester."

Consult, too, the New Shakspeare Society's edition of "King Henry V." (1880.)

962. WOTTON (SIR HENRY). Reliquiae Wottonianae, or a Collection of Lives, Letters, Poems; with Characters of Sundry Personages: and other Incomparable Pieces of Language and Art. *Portraits of the Author, Earl of Essex, Duke of Buckingham and King Charles*. 2 vols. 12mo, half old calf.

London: Printed by Thomas Maxey, 1651

FIRST EDITION. Cited by Boswell in his notes on "Othello."

A manuscript "Pedigree" of Sir Henry Wotton is inserted.

963. WOTTON (SIR HENRY). Reliquiae Wottonianae: or, a Collection of Lives, Letters, Poems, &c. of Sundry Personages: *Portrait of the author and three others, by Dolle*. 8vo, full contemporary calf (somewhat stained).

London: Printed by T. Roycroft, 1672

The Third Edition, with large additions.

At page 425 is an account of the burning of the Globe Theatre whilst "King Henry VIII." was being acted. Writing on July 2, 1613, to Sir Edmund Bacon, Wotton speaks of the occasion of the fire.

A portion is reprinted in Capell's "School of Shakspeare." Capell's "Catalogue of Shaksperiana," No. 363.

964. WRIGHT (THOMAS). The Passions of the Minde in Generall. Small 4to, original calf.

London: A. M. for Anne Helme, 1620

Contains an important account of the costume of Richard Tarlton, the Shakspearean actor: "I have seen Tarleton play the Clowne, and use no other breeches than such sloppes, or slivings, as now many Gentlemen wear," &c.

965. WRIOTHESLEY (HENRY, Earl of Southampton). BRILLIANT ENGRAVED PORTRAIT by Simon de Pass. 1617. Inlaid to small folio, full mottled calf, by Riviere.

A MOST BRILLIANT IMPRESSION of what is believed to be the ONLY CONTEMPORARY ENGRAVED PORTRAIT of Shakspeare's great patron. Not only is it a portrait of extreme rarity, but it is also a most admirable piece of engraving.

In the Sykes' sale (100 years ago) an impression sold for £14. 3. 6.

966. WYCHERLEY (WILLIAM). *The Country-Wife*. A Comedy. 4to, mottled calf, gilt, gilt edges, by Riviere.

London, 1695

“*In this play,*” says Davies, “*is to be found a more genuine representation of the loose manners and dissolute practices of Charles the Second’s reign than in any other drama known.*”

Shakespearean allusion in Epilogue, spoken by Mrs. Knep:

“Next you Falstaffs of fifty, who beset
Your buckram maidenheads, which your friends get:
And whilst to them, you of achievements boast,
They share the booty, and laugh at your cost.”

967. YARRANTON (ANDREW). *England’s Improvement by Sea and Land*. To outdo the Dutch without Fighting. To Pay Debts without Money, and to set at work all the poor, &c. *Folding plates and maps*. Small 4to, old half calf (hinges weak). London: Printed by R. Everingham, 1677

FIRST EDITION. Contains a curious account of *Stratford-on-Avon*. Cited by Hunter in his “*New Illustrations*” of Shakespeare. This copy has the preliminary leaf of License.

968. YELVERTON (SIR HENRY). *The Rights of the People Concerning Impositions Stated in a learned Argument, with A Remonstrance presented to the Kings most excellent Majesty, by the Honourable House of Commons, in the Parliament, An. Dom. 1610. Annoq; Regis Jac. 7.* By a late eminent Judge of this Nation. 12mo, original calf (title damaged, and some margins wormed and covers loose).

London: Wm. Leak, 1658

At the end is a catalogue of “*Books Printed or sold by William Leak*. Among the “*playes*” advertised are “*The Merchant of Venice*” and “*Othello*.”

969. YOUNG STUDENT’S LIBRARY (THE), containing, Extracts and Abridgments of the Most Valuable Books printed in England, and in the Foreign Journals, from the Year Sixty Five to This Time. To which is Added, A New Essay upon all sorts of Learning, wherein The Use of the Sciences Is Distinctly Treated on. Folio, half calf, gilt edges, by Lloyd, Wallis and Lloyd. London: Printed for John Dunton, 1692

Contains a reference to SHAKESPEARE on pp. xii. and xiii.

EXTRACT FROM THE WILL OF EDMOND DE GONCOURT

[TRANSLATED]

¶ My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word, these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

SALE OF THE ROBERT HOE LIBRARY

PART I.	APRIL 24—MAY 5, 1911	\$997,366.00
PART II.	JANUARY 8—19, 1912	471,619.25
PART III.	APRIL 15—16, 1912	200,150.50
PART IV.	NOVEMBER 11—22, 1912	262,920.85
	TOTAL,	<u>\$1,932,056.60</u>

SALE OF THE FREDERIC R. HALSEY PRINTS

[NOVEMBER 1ST, 1916—APRIL 26TH, 1917]

I.	AMERICANA	\$54,157.50
II.	SPORTING PRINTS	39,371.00
III.	FRENCH ENGRAVINGS OF THE XVIII CENTURY	114,531.00
IV.	ENGLISH STIPPLE ENGRAVINGS	56,387.50
V.	ENGLISH MEZZOTINTS	59,454.00
VI.	NINETEENTH CENTURY PRINTS	24,432.00
VII.	OLD MASTERS	13,862.00
VIII.	NAPOLEON AND FRENCH REVOLUTION	7,900.00
IX.	FRENCH EIGHTEENTH CENTURY	7,149.25
	TOTAL,	<u>\$377,244.25</u>

