

UNIVERSITY OF TORONTO



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THE HUTH BEQUEST



Alfred Smith

CATALOGUE OF THE FIFTY
MANUSCRIPTS & PRINTED
BOOKS BEQUEATHED TO
THE BRITISH MUSEUM
BY ALFRED H. HUTH

PRINTED FOR THE TRUSTEES

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P R E F A C E

THE late Mr. Alfred Henry Huth, who died on the 14th October, 1910, by his will dated the 14th January, 1903, directed that if at any time his library should be sold, the person or persons so selling it

'shall forthwith deliver to the Trustees of the British Museum before such sale shall actually take place such 50 volumes as the Trustees of the British Museum shall in their uncontrolled discretion select from the Huth Library provided that such Trustees shall not select any duplicate or more perfect copy of any volume which may be then already in the British Museum Library except by way of exchange of such duplicate with the Huth Library and every copy so exchanged is to count as one volume out of the said fifty'.

Further provisions required that the volumes selected should be marked with the words 'Huth Bequest', and that a separate catalogue of them should be printed by the Trustees of the British Museum. The present volume is issued in fulfilment of the last-mentioned condition.

The bequest so made was both wise and nobly generous. While preserving for the testator's family the great bulk of the library (the value of which, in the eyes of collectors, has already been demonstrated by the test of the sale-room), and while giving to the nation nothing in the nature of a duplicate, it nevertheless allowed the national collection to acquire exactly those books which to it were of the greatest importance, and which yet it could not hope to be able to acquire in competition at public auction. Under the conditions of the present day, the British Museum can seldom hope to compete successfully in the open market for a well-advertised rarity of the first importance in any department of literature or archaeology; but fortunately there are still many friends of art and learning who recognize the services rendered to students by the national library, and who are ready to forgo pecuniary profit in order to fill some of the gaps which remain in its collections, or to make available to millions the pleasures which their own taste has acquired and enjoyed.

The history of the Huth Library is told by Mr. A. W. Pollard in the Introduction prefixed to the present volume, and its monument remains in the Catalogue, in five volumes, prepared under Mr. Henry Huth's direction by Messrs. Ellis and Hazlitt. It only needs here to say something about the selection exercised by the Trustees of the British Museum under the terms of the bequest. Of the fifty volumes chosen, thirty-seven are printed books and thirteen are manuscripts.

These figures in no way represent the proportions of these two categories of books in the Huth Library. The Library was essentially a library of printed books; but the few manuscripts which it included were selected with taste and discrimination, and were worth more than all except a few of the printed books. In their case, moreover, the question of duplication could not arise.

The importance of the printed books received under the bequest is shown in Mr. Pollard's Introduction; but it will be convenient to say a word here about the manuscripts. One of them (no. X) was selected on account of the coloured engravings which it contains, by the artist known as the Master of the Berlin Passion. The others all represent various phases in the art of miniature; only one, the unique copy of the romance of Merlin, could have been included on the ground of its text. One is of English workmanship, five of French, one German, one Dutch, two Flemish, and two Italian. Since the British Museum already possesses by far the finest collection of English illuminated manuscripts in existence, this preponderance of foreign examples is entirely to its advantage.

The one English example (no. III) is, however, one of the most valuable, though not the most generally attractive, in the collection. It is a Psalter, of the last quarter of the thirteenth century, decorated in the calendar with representations of the occupations of the several months, and in the body of the manuscript with full-page miniatures, historiated initials, and decorative borders. The whole belongs to that fine period when the miniaturist was approaching the full mastery of his art, but when the amount of decoration allowed to the page was still restrained within comparatively narrow limits.

To the same period belongs the best of the representatives of French art, the beautiful Bible in two volumes which heads the following Catalogue (nos. I, II). The decoration follows the well-known method of the Bibles produced on both sides of the Channel in the thirteenth and fourteenth centuries; but the execution is of the first order of excellence, and is worthy to rank with those two admirable examples of English work of the same class, Burney MS. 3 and Royal MS. 1 D. 1. Of the other French MSS., no. IV is important as containing (along with two other romances of the Arthurian cycle) the unique copy of the 'Suite de Merlin', which is the original of the greater part of the first four books of Malory. No. VII is a copy of the work of Guillaume de Deguileville, *Les trois pèlerinages*; and no. V is an example, not of the first rank, though with some features of interest, of the illuminated Apocalypses which were so popular in the thirteenth and early fourteenth centuries.

Another illuminated Apocalypse, of later date, which falls into one of the well recognized families of this work, is (with the exception of no. X, referred to above as having been chosen for the sake of its engravings) the sole representative of Dutch art in the present selection (no. VIII); and the work, as usual, is somewhat coarse in character. The same may be said of the popular 'Speculum humanae salvationis', executed by German artists in the latter part of the

fourteenth century (no. VI); but this is of importance on account of the number of illustrations which it contains.

Flemish art, on the other hand, is represented by two admirable examples, one of which (no. XIII) is, no doubt, the most generally attractive volume in the Huth Library. This is a Book of Hours, executed about the end of the fifteenth century, or early in the sixteenth, by artists of the school of Bruges, which is characterized by extreme delicacy of finish, especially in the representation of flowers, fruits, and insects, generally on a gold background. Some of the full-page miniatures, however, contain finely executed landscapes; and the whole manuscript is a charming example of its attractive class. The other Flemish MS. (no. IX) is a Bible History, illustrated by delicate pen-and-ink drawings, of an uncommon type.

Finally, there are two manuscripts (nos. XI and XII) of Italian workmanship, both in the Milanese style. The British Museum already possesses the supreme masterpiece of this school, the Sforza Book of Hours; and one of the Huth MSS. (no. XII) shows strong resemblances to that beautiful book.

The manuscripts of the Huth Library, though they do not hold so high a place in comparison with the best private collections as the printed books unquestionably do in their class, are thus nevertheless a fine and representative group, and their acquisition strengthens the national collection in several directions. Of the whole benefaction, it must be sufficient to say here that it is beyond doubt the most important gift that has been made to the library of the British Museum since the bequest of the Grenville Library in 1846. When the process of dispersal of Mr. Huth's collections, now in progress in the sale-room, is complete, this group of fifty selected volumes will be the main memorial of one of the choicest private libraries of the nineteenth century, of the taste of its founder, and of the liberality and public spirit of its last owner.

In the following Catalogue, the Introduction and most of the descriptions of the printed books are the work of Mr. A. W. Pollard, Assistant-Keeper of Printed Books; the Ballads have been catalogued by Mr. Arundell Esdaile, Assistant in the same Department. The manuscripts have been described by Mr. J. A. Herbert, Assistant in the Department of Manuscripts, and the note on the engravings contained in no. X has been supplied by Mr. Campbell Dodgson, Assistant in the Department of Prints and Drawings.

F. G. KENYON.

BRITISH MUSEUM,
15 *January*, 1912.

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- 17 (to face p. 21). ARS MEMORANDI PER FIGURAS EVANGELISTARUM. Leaf 4. S. John vii-xii.
- 18 (to face p. 83). The picture of QUEEN ELIZABETH. Ballad no. 11 (reduced).

INTRODUCTION

IN the memoir of his father, Henry Huth, which he contributed to the 'Dictionary of National Biography' Mr. Alfred Huth gave a brief account of the formation of the great collection from which, by his generous bequest, the books here described have been drawn. The collection may be said to have been begun while his father was still a schoolboy. His spare pocket-money, we are told, had for some time been spent on apparatus connected with his voluntary study of physics and chemistry; but on a teacher of chemistry being given him these 'modest private funds were set free to gratify his lasting taste for old books', and the habit of book-buying thus formed never left him. For sixteen years, during which business engagements took him to Germany, New York, Mexico, South America, and again to Germany, he was able to buy only in a desultory fashion. It was on his rejoining his father's firm in 1849, when he was thirty-four years of age, that he became a real collector. In the 'Dictionary of National Biography' his son wrote:

'Thenceforward he lived in London and occupied himself in forming his library. His youthful collection, which he had left behind him during his wanderings, was examined and most of the books rejected; but a few still remain in the library. In Mexico he had been fortunate in finding some rare books, and he had bought others in France and Germany. Starting with this nucleus, he began to call daily at all the principal booksellers on his way back from the City, a habit which he continued up to the day of his death. He gave commissions at most of the important sales, such as the Utterson, Hawtreay, Gardner, Smith, Slade, Perkins, Tite, and made especially numerous purchases at the Daniel and Corser sales. He confined himself to no particular subject, but bought anything of real interest, provided that the book was perfect and in good condition. Imperfect books he called "the lepers of a library". His varied collection was especially rich in voyages, Shakespearean and early English literature, and in early Spanish and German works. The Bibles, without being very numerous, included nearly every edition especially prized by collectors, and the manuscripts and prints were among the most beautiful of their kind. Every book he carefully collated himself before it was suffered to join the collection.'

Henry Huth died in December, 1878. He had been collecting, in the full sense of the word, for just thirty years, and for the last ten of these had interested himself in the cataloguing of his library. He began this himself, 'but finding that the time at his disposal was inadequate he employed Mr. W. C. Hazlitt and Mr. F. S. Ellis to do most of the work, only revising the proofs himself' (D.N.B.). At the time of his death about half the work was printed, and the task of seeing the rest through the press devolved, together with the books themselves, on his second son. Alfred Henry Huth was then in his twenty-eighth year. His childhood had been marked by one great adventure, the eastern tour under the charge of Henry Thomas Buckle, begun in October, 1861, when he was a boy of eleven, and brought to a premature close by the historian's death at Damascus in May, 1862. After this episode his education, which had been begun at a private school at Carshalton, was continued at Rugby and the University of Berlin. In 1875 he commenced author with a monograph on 'The Marriage of Near Kin', which went into a second edition in 1887. In December, 1878, he was engaged on a life of Buckle, in writing which he had received constant help from his father, and when the book appeared in 1880 a touching sentence at

the end of the preface alluded to the latter's death as having robbed the book of the benefit of his revision and the author of all pleasure in his work. In the same year, 1880, he brought to a completion the five volumes of the Catalogue of the Huth Library, which certainly set a new standard in private catalogues and remain as a permanent record of the collection as its founder left it.

In 1888, having been elected to the Roxburghe Club, which he subsequently served as Treasurer and Vice-President, Alfred Huth presented to his fellow members an edition of a manuscript in his own possession, *The Miroure of Mans Saluacionne*, an English fifteenth-century rendering in verse of the *Speculum Humanae Salvationis*. In 1889 he published a closely literal verse translation of the first part of Goethe's *Faust*. Of this a second edition, embodying the results of an extensive revision, has been printed since his death. In 1892 he took part in founding the Bibliographical Society, which he materially aided by acting as its first Treasurer, and subsequently as a Vice-President and President. His last recorded literary venture, published anonymously in 1894, was a romance, 'A True Relation of the Travels and Perilous Adventures of Mathew Dudgeon, Gentleman, wherein is truly set down the Manner of his Taking, the Long Time of his Slavery in Algiers, and Means of his Delivery. Written by Himself and now for the first time printed.' This was not merely laid in the seventeenth century, but written and also printed in close imitation of seventeenth-century models, and Mr. Huth was sufficiently pleased with its reception to acknowledge its authorship at a later date.

During all this time the care of the splendid library which had passed into his possession after the death of his father was a constant occupation to him, and for the rest of his life this sufficed him without further literary efforts. Both at Bolney House, Ennismore Gardens, where he lived for some years, and subsequently at Fosbury Manor (on the borders of three counties, Hampshire, Wiltshire, and Berkshire), to which he removed, the books were housed in a single fine room with an occasional overflow into a study, and large as the collection was its owner knew every book in it and the points which constituted the special interest of each. The great number of unique books in the collection led to many requests for leave to copy or collate. As a fellow official of the Bibliographical Society the present writer was in several instances used as an intermediary in these matters, and he can remember no single occasion when Mr. Huth made the slightest difficulty in complying with these requests. As a rule he would bring the desired volume (unique books are mostly small) in his pocket to the British Museum, ask for 'a line' to be sent him when it was done with, and when the 'line' was received come himself and fetch the book away again. The fetching and carrying, he would explain, was prompted by solicitude for the book; none the less, the effect to the borrower was one of exceptional kindness.

The additions which Mr. Alfred Huth made to his father's collection were fairly numerous. Thus to the rich section of Elizabethan plays he added many editions of those of the Restoration dramatists, while the books illustrating social manners and customs were reinforced by many new ones relating to women, and no fewer than twenty-six editions of the *Arbor consanguinitatis et affinitatis* of Joannes Andreae testified to their purchaser's interest in the question of marriages within the forbidden degrees. Beyond consulting personal tastes of this sort there was not very much left to do, within the antiquarian lines on which the original collection was formed. When Mr. Henry Huth began buying books on a large scale in 1849 the fame of the Grenville Library, bequeathed to the British Museum three years earlier, was still fresh, and it may well be that his own ideals in collecting were founded on a deliberate revision of those of his predecessor. Like Grenville he would have his books in the finest possible condition; they should be mainly printed books with only a few choice manuscripts, but they should start from the very beginning of printing and should include the most famous masterpieces of literature, as well as the best early books of travel, chronicles, and other informational works. If a general impression may be trusted, Mr. Henry Huth was more interested in manuscripts, block-books, and early specimens of printing as such than Grenville; but it is perhaps in their

attitude to literature that the two collectors differed most widely. The vogue of the early editions of the Greek and Latin classics by which Grenville was so strongly influenced had no attraction for Mr. Huth, nor had he a Panizzi at his elbow to bid him specialize in Italian literature. In English literature, on the other hand, his interest took a wider range than Grenville's. He was not content with a fine set of Shakespeare Folios, but bought also the quarto editions of his plays and of those of his fellow dramatists as well. In the same spirit he devoted much attention to early editions of English poetry, extending his interest to the works of the lesser men as well as the greater, and valuing the brushwood and undergrowth of the forest in addition to the tall trees. Thus his collection of English poetry and imaginative literature was probably second to none in private ownership save that at Britwell Court, while the inclusion of the Elizabethan drama made it, in this respect at least, more representative. As we have seen, his son carried a little further some of the lines on which the library was started, but its general character he left unaltered.

In the autumn of each year Mr. Alfred Huth showed himself a keen sportsman, and it was while out shooting that he died suddenly from heart failure on 14 October, 1910. His collections had engaged his attention up to the last, and at the time of his death he had in preparation *A Catalogue of Woodcuts and Engravings in the Huth Library*, which was subsequently issued by the Chiswick Press. The remarkable number of books either unique or known only, at most, by two or three other copies, has already been noticed as one of the features of the library, and when his will was opened it was found that he had thought of the needs of the British Museum in this connexion. The plan which he devised for his benefaction was as ingenious as it was generous, the Trustees of the Museum, in the event of the library being sold, being empowered to select any fifty books from it, with the proviso that if (in order to secure a finer or more perfect copy) a duplicate of a book already in the Museum should be claimed, the two copies should be exchanged. Of course in a collection so fine and so extensive as the Huth the number of desirable books not already in the Museum was nearer to five hundred than to fifty. Mr. Huth, however, rightly assumed that the institution which he was desirous of helping would also be willing and able to some extent to help itself. The wealth of the library (manuscript and printed) of the British Museum is sometimes exaggerated, as if it already possessed everything it needs, which is far from being the case; but, let it be said with gratitude, thanks to a long line of earlier benefactors, the library is indeed very rich in the books which, for interest and rarity, may be regarded as forming, from a collector's point of view, the First Class. Owing to the strictness with which the bibliographical fashion of the day was followed by all the collectors of the reign of George III, in the case of some very rare books the Museum may almost be said to be overstocked. Thus of the *Epistolae Familiares* of 1469, the first book printed in Venice, it possesses no fewer than four copies, all of them in special collections, and so, according to the accepted canon as regards gifts, beyond the possibility of sale or exchange. On the other hand, the Georgian collectors were very much less zealous in acquiring the books which in those days were considered as of the second or third rank, and the number of these being great the large majority of the gaps in the Museum collection belong to this class. Thus what Mr. Huth's benefaction did for the Museum was to secure for it all the first-class books which it really needed out of his collection, with a considerable number of those on the borderland of the class, while leaving it to buy from its own resources such of the less valuable books as it desired. It is pleasant to be able to record that at the first section of the Huth Sale some twenty-eight books of this kind, almost all of them English, were acquired for the Museum. It is hoped that similar purchases may be made at each of the ensuing sales, but such acquisitions have only been made possible by Mr. Huth's generosity in filling the larger gaps without any cost to the Museum.

A few examples may be given to show how real these gaps were and how satisfactorily they have now been filled.

(1) The great value of the thirteen manuscripts received under the bequest has already been shown in the Preface to this Catalogue. The benefit to the Department of Printed

Books is at least equally striking. Although many of the Museum copies of books from Caxton's press are as good as can be desired, the first book printed by him in England to which he put a date, and therefore the one popularly regarded as the first book printed in England, was represented in the British Museum by two badly cropped and stained copies entirely unworthy of a national library. One of these has now been exchanged for one of the largest and finest copies in existence.

(2) Thanks to David Garrick and King George III the Museum was already splendidly rich in Shakespeare Quartos. By Mr. Huth's benefaction it has now received three of the very rarest, the 1597 *King Richard II*, the 1597 *King Richard III*, and the 1602 *Merry Wives of Windsor*. Thus reinforced the Museum now possesses, with the exception of the very doubtfully Shakespearian *Titus Andronicus*, the First Edition of every play printed in quarto before 1623. The three quartos from the Huth collection cost Mr. Henry Huth over a thousand pounds at the Daniel Sale in 1864. Their price now would have placed them altogether beyond the Museum's resources, even if the zeal of Mr. W. A. Cochrane, in itself altogether admirable, though not without inconvenient consequences to other buyers, had not made bidding for individual quartos impossible, by sweeping off all the available Huth Shakespeariana *en bloc*, for presentation to Yale University.

(3) While the Museum's Shakespeare Quartos have thus been brought within an ace of completeness, the final touch has been put on the collection of first editions of the works of his great contemporary Cervantes by the acquisition of the *Galatea* of 1585. Of this no copy is now known to be in private hands, and the Museum would thus presumably have had no other chance of acquiring it.

(4) Certainly of less importance than the quarto texts of the three plays, but still of great interest, are the additions now made to the Museum collection of books which Shakespeare is known to have used for his plots, Arthur Broke's *Romeus and Juliet* and *The Pattern of Painful Adventures*, the chief source for *Pericles*. With these may be mentioned the fragment of the *Hundred Merry Tales* immortalized by the reference to them in *Much Ado About Nothing*, and perhaps also the amusing verse pamphlet of Rich as to the colony of Virginia. The latter is so much less well known than Jourdan's treatise of the same year on 'A Discovery of the Barmudas otherwise called the Ile of Divels' that its claim to have suggested the reference in *The Tempest* to the 'still-vext Bermoothes' has been somewhat overlooked. But if we must needs suppose Shakespeare to have acquired his knowledge from a book, he is as likely to have read that of Rich as Jourdan's.

(5) Just as the Museum has obtained Shakespeariana as well as Shakespeare texts, so it has obtained Caxtoniana as well as 'the first English Caxton'. The *Livre des Eneydes* and the *Fierabras* will be mentioned again below in their own right, but these are the originals, and probably in the very editions used, of two of Caxton's English versions, the *Eneydos* for which he was so savagely taken to task by Bishop Douglas and the *Lyf of Charles the Grete*.

(6) The Museum was already rich in the English sonnet books of the last decade of the sixteenth century. Its collection is now brought sensibly nearer to completeness by the addition of three more, Smith's *Chloris*, with its dedication to Spenser, Griffin's *Fidessa*, an exceptionally pretty little book, and Fletcher's *Licia*, made more interesting by the remarks in the Address to the Reader which have to be reckoned with by every one who is tempted to take these sonnet-cycles as trustworthy biography.

(7) The popularity which the play has attained of late years entitles the Skot edition of *The Summoning of Everyman* to the first place among the few English books which can be individually mentioned. Two perfect and two fragmentary copies of this play have come down to us, each belonging to a different edition. Previously possessed only of one of the fragments, the Museum has now acquired also one of the two perfect copies. Other individual books which may be mentioned, all, as far as is known, unique, are (i) *The Castell of Laboure*, Alexander Barclay's painstaking version of the *Chasteau de Labour* of the painstaking Gringore, charmingly printed by Pynson, though the cuts are copied from

those in Vérard's edition ; (ii) *Daphnis and Chloe* translated by Angell Daye from the French of Bishop Amyot's version of Longus, with an episode in honour of Queen Elizabeth ; (iii) Anthony Munday's *Banquet of Dainty Conceits*. To these may be added two scarcely less rare books, Barnaby Googe's *Eglogs* and R.D.'s abridged translation of the first part of the *Hypnerotomachia*, under the pretty title *The Strife of Loue in a Dream*, with a few cuts fairly neatly copied from the famous Venetian originals.

(8) As interesting as the collective contents of any of our last few sections is the single volume of Elizabethan Ballads, mixed with a few prose pieces, acquired by Mr. Henry Huth at the Daniel Sale in 1864 for the then very high price of £750. Save for the companion collection at Britwell (see the preliminary note to Part III of the present Catalogue), for a few examples at the Society of Antiquaries, and a few others already in the British Museum, extant ballads of the reign of Elizabeth are scarce indeed, and for their social and historical, if not their literary value, there was a corresponding desire that this volume should be acquired for the British Museum. To this, however, there was a serious obstacle in the fact that each ballad being separately described under its own heading in the Huth Catalogue the volume containing some seventy of them could only be claimed as a single 'book', if it could be shown to the satisfaction of the Court of Chancery that this would be to the advantage of the estate. This was effected by the Museum agreeing to abandon its claims to two volumes of very high pecuniary value, but which only differed from examples already in its possession in points of purely bibliographical interest, viz. the blockbook *Ars Moriendi* differing only from the issue in the Museum by being printed on one side of each leaf instead of both, and the 1604 issue of *Hamlet*, which only differs from that of 1605, of which the Museum possesses a copy, in the last numeral of the date. Points of this sort are dear to bibliographers, and it would have been pleasant to have had the evidence as to the exact extent of these differences permanently available at the British Museum, but the rich and varied interest of nearly seventy unique Elizabethan ballads carried the day.

(9) While an opportunity of adding one more issue of the *Ars Moriendi* blockbook to the series already in the Museum was thus for good reasons forgone, another issue was acquired of the *Ars Memorandi*, and also two other books, one Dutch, the *Boeck van den Cruys* printed at Kuilenburg in 1483, the other Italian, *Meditatione sopra la Passione del nostro signore Iesu Christo* printed at Venice in 1487, which, although printed with movable types, are closely connected with the vogue of the blockbook. That the woodcuts used in the *Meditatione* were originally intended for a blockbook there is indisputable proof in the existence of a fragment of this blockbook at Berlin ; that the cuts illustrating the history of the Cross had a similar history has been satisfactorily maintained by Sir W. M. Conway.

(10) Of the incunabula printed with movable types selected under Mr. Huth's will no fewer than eight are French, five of them printed at Lyons and three in Paris. Owing to the commendable zeal of French private collectors and librarians the earlier issues of the French presses have always been much harder to acquire than those of the German and Italian. Rich in the vellum editions of Antoine Vérard, thanks to the purchases of King Henry VII, and in the numerous Paris editions of the Hours of the Blessed Virgin by the assiduity of William Maskell, in other French incunabula the British Museum is comparatively weak, and in those printed at Lyons even weaker than in the issues of the Paris presses. Thus some large gaps have been at least partly filled up by the acquisition of these eight books, some of them interesting for their typography, others for their illustrations, others for their literary contents, and several for all three. The eight books comprise :

- (i) the first dated French book printed in France, the *Légende dorée* of Lyons, 1476.
- (ii) an early Lyons epitome of the Old Testament.
- (iii, iv) the two illustrated Lyons romances, *Fierabras* and *Livre des Eneydes*, the connexion of which with Caxton has already been mentioned.

- (v) the *Roman de la Rose* printed at Paris by Jean Du Pré, with woodcuts brought from Lyons.
- (vi, vii) the *Danse Macabre des Hommes, Danse des Femmes* and *Complainte de l'Ame damnée*, Paris, 1492, which must be reckoned among the finest Paris illustrated books of the fifteenth century.
- (viii) the Lyons 1499 edition of the same three works. The cuts in this are mainly copied from two Paris editions, but one which is of special interest as giving the earliest known representations of a printing office and a bookseller's shop appears to be original.

Much fuller information as to the individual books will be found in the detailed descriptions and notes in this Catalogue. What has here been set down will at least have given some general idea of the great value of the bequest to the British Museum. It has already been suggested that Mr. Henry Huth took the Grenville collection in some respects as his model. His son has also imitated Grenville, and it is no exaggeration to say that we must go back more than sixty years, to the Grenville bequest of 1846, to find a benefactor to whom the Library of the British Museum, i.e. the combined Departments of Manuscripts and Printed Books, owes so deep a debt of gratitude as that which is due from it to the memory of Alfred Huth.

THE HUTH BEQUEST

PART I—MANUSCRIPTS

I, II

BIBLE, in *Latin*; Vulgate version. Preceded by the Epistle of Jerome to Paulinus ('Frater Ambrosius'), and by his preface to the Pentateuch ('Desiderii mei'). The arrangement of books is regular, except that Ezra (1 Esdras) and Nehemiah are followed by the apocryphal 1 Esdras (here entitled 2 Esdras), and that Acts comes between the Pauline and Catholic ('canoniales') Epistles. In two volumes, vol. i ending with the Psalms. All the books after the Pentateuch have prefaces, except Judges, Ruth, 2-4 Kings, Nehemiah, 2 (i. e. the apocryphal 1) Esdras, Psalms, Song of Songs, Lamentations, 2 Maccabees, and the Catholic Epistles (which have only the one general preface, 'Non est ita ordo', prefixed to James). Job, Joel, Jonah, Micah, Matthew, and John have two prefaces each, Amos and 1 Maccabees three; and the preface to Hosea is preceded by the 'Prologus in duodecim prophetis', beg. 'Non idem est ordo'. For the most part these prefaces are the usual ones (cf. S. Berger in *Mém. prés. à l'Acad. des Inscr.*, ser. i, vol. xi, pt. ii, 1904, pp. 1-70), but two are worth noting, viz. the first of the two prefixed to John, 'Omnibus diuine pagine' (printed in Migne, *Patrol. Lat.*, xxxv. 1377, cxiv. 355), and that prefixed to the Apocalypse, 'Omnes qui pie uolunt uiuere' [by Gilbert de la Porrée]. At the end (vol. ii, f. 361) are the 'Interpretationes hebraicorum nominum' [by Remy of Auxerre?], as printed in *Bedae Opera*, iii, 1688, p. 371.

Vellum; ff. ii + 328, 422 (ff. 359, 360 blank). 290 x 205 mm. Second half of XIII cent. Gatherings of 16 leaves (last quire of vol. i, 8; in vol. ii, last quire of Bible, 8 leaves, last quire of 'Interpretationes', 14, two blank leaves at the end having been cut away); quires 21 and 22 (ff. 337-352, 321-336) of vol. ii have been transposed in binding. Double columns of 42 lines, the 'Interpretationes' in triple columns of 43 lines. Sec. fol., vol. i, 'meditatio tribuere', vol. ii, '-tur ad eam'. With finely illuminated initials to the prefaces and books, the former filled with conventional foliage or other decorative designs, the latter enclosing miniatures, and both having partial borders attached. The work, especially in the first volume, represents the French art of the time at its best: the initials, whether historiated or merely decorative, are executed with extraordinary delicacy, and so are the exquisite little figures and groups (mainly humorous or grotesque) with which many of the pendent borders are enriched. The chapter-initials throughout both volumes, in blue and red, are adorned with pen-flourishes of great elaboration and delicacy. The following are the subjects of the miniatures:—

Vol. i.

- 1 (Ep. to Paulinus). Jerome (as a bishop) writing. f. 1.
- 2 (Gen.). The seven days of Creation, in quatrefoils, with the Crucifixion below, on diapered backgrounds; enclosed in a frame running down the length of the page, and spreading at top and bottom into partial borders. Hunting scenes in medallions on either side of the Crucifixion, a hawk swooping below. A very beautiful page, the most richly adorned in the two volumes (see pl. 1). f. 5.
- 3 (Exod.). Sons of Israel entering a city. f. 31 b.
- 4 (Levit.). Moses offers a lamb; God appears above the altar. f. 53.

- 5 (Num.). Moses and two Israelites, seated, listen to the voice of God. f. 67 b.
- 6 (Deut.). Moses addressing the Israelites. f. 89.
- 7 (Josh.). Angel with sword exhorts Joshua, who is in full armour, and carries a shield *or* (?), a bend cotised *argent* between two crescents *sable*. f. 108.
- 8 (Judges). Israelites, seated, listen to the voice of God. f. 121.
- 9 (Ruth). Elimelech and Naomi, each leading a young son: in two compartments, arranged vertically. f. 134.
- 10 (1 Kings). Elkanah and Hannah praying at an altar. In the border a man on horseback, with hawk on fist. f. 137.

- 11 (2 Kings). Execution of the slayer of Saul. f. 155.
 12 (3 Kings). Abishag brought to David. f. 170.
 13 (4 Kings). Elijah at Ahaziah's deathbed. f. 187 b.
 14 (1 Chron.). Two groups of patriarchs. f. 204 b.
 15 (2 Chron.). Solomon offering a sacrifice. f. 219 b.
 16 (1 Esdras, i. e. Ezra). Cyrus building the Temple. f. 239 b.
 17 (Nehem.). Ezra sprinkling the altar. f. 244 b.
 18 (2 Esdr.). Josiah feasting. f. 252.
 19 (Tob.). Sparrow blinding Tobit. f. 260 b.
 20 (Judith). Judith slaying Holofernes. f. 266.
 21 (Esther). Ahasuerus and Esther enthroned, Haman hanged: in three compartments, arranged vertically. f. 273 b.
 22 (Job). Job, his wife, and one of his friends. f. 281.
 23 (Ps. i). David enthroned, harping. f. 294 b.
 24 (Ps. xxvi). Christ crowning David. f. 299 b.
 25 (Ps. xxxviii). David pointing to his lips, and Devil. f. 302 b.
 26 (Ps. lii). David enthroned, fool with club and ball. f. 306.
 27 (Ps. lxxviii). David, up to his waist in water, appealing to God. f. 309.
 28 (Ps. lxxx). David playing on bells. f. 313 b.
 29 (Ps. xcvi). Three monks chanting. f. 317.
 30 (Ps. cix). God the Father and Son enthroned; the Dove hovering between them. f. 321.

Vol. ii.

- 1 (Prov.). Solomon admonishing his son. f. 1.
 2 (Ecclesiastes). Solomon disputing with a disciple. f. 13.
 3 (Song of Songs). The Virgin and Child. f. 17.
 4 (Wisdom). Solomon disputing with a disciple. f. 19.
 5 (Ecclesiasticus). The author standing between two trees. f. 27 b.
 6 (Isaiah). Isaiah being sawn in two. f. 51.
 7 (Jerem.). Jeremiah and the seething-pot; the head of God above. f. 77.
 8 (Lament.). Jeremiah lamenting. f. 108 b.
 9 (Baruch). Baruch writing his book. f. 111 b.
 10 (Ezek.). Ezekiel's vision of the tetramorph. f. 115 b.
 11 (Dan.). Daniel in the lions' den. f. 144.
 12 (Hos.). Hosea caressing Gomer; the head of God above. f. 156 b.
 13 (Joel). Joel, holding a scroll, addresses two men. f. 160 b.
 14 (Amos). Amos herding sheep, and receiving inspiration from God. f. 163.
 15 (Obad.). Obadiah talking with two men. f. 166.
 16 (Jonah). Whale disgorging Jonah. f. 167.
 17 (Micah). Micah standing outside city-gate, book in hand. f. 168 b.

- 18 (Nahum). Nahum, book in hand, talking with two men. f. 171.
 19 (Hab.). Habakkuk with loaves and jug, angel above his head addressing him. f. 173.
 20 (Zeph.). Zephaniah seated, listening to the voice of God. f. 174 b.
 21 (Hagg.). Haggai, below him a king, both seated: in two compartments. f. 176.
 22 (Zech.). Zechariah standing, addressed from above by angel with scroll. f. 177 b.
 23 (Mal.). Malachi talking with two men. f. 182.
 24 (1 Macc.). Mattathias beheads a Jew who is offering a swine's head. f. 184 b.
 25 (2 Macc.). Seated Jew gives letter to messenger. f. 202.
 26 (Matth.). Jesse-tree. f. 215.
 27 (Mark). Mark writing, his emblem below him in a separate compartment. f. 233 b.
 28 (Luke). Zacharias and the angel. f. 245 b.
 29 (John). John writing, emblem below. f. 266.
 30 (Rom.). Paul seated, sword in hand, an archiepiscopal cross beside him. f. 281.
 31 (1 Cor.). Paul saying mass. f. 288.
 32 (2 Cor.). Paul in bed, angel with scroll addressing him. f. 295 b.
 33 (Gal.). Paul standing, sword in hand. f. 300 b.
 34 (Ephes.). Paul in captivity, speaking over the battlements to a soldier. f. 303.
 35 (Philipp.). Paul seated, sword in hand, blessing a martyr who is being decapitated. f. 305.
 36 (Coloss.). Paul preaching, sword in hand. f. 307.
 37 (1 Thess.). Paul baptizing three children. f. 308 b.
 38 (2 Thess.). Paul seated, sword in hand, talks with a man who stands holding a book. f. 310.
 39 (1 Tim.). Paul seated, sword in hand, instructs Timothy. f. 311.
 40 (2 Tim.). Same subject; Timothy represented as an armed knight, with shield *or*, a bend *sable*. f. 313.
 41 (Tit.). Paul standing, sword in hand. f. 314 b.
 42 (Philem.). Paul speaks over the battlements of his prison to Philemon. f. 315.
 43 (Heb.). Paul exhorts two Hebrews. f. 315 b.
 44 (Acts). Ascension. f. 337 b.
 45 (James). Full-length figure of James. f. 325.
 46 (1 Pet.). Peter seated, with book and keys. f. 326 b.
 47 (2 Pet.). Peter standing, with book and keys. f. 328 b.
 48 (1 Joh.). John seated, book in hand. f. 330.
 49 (2 Joh.). Same subject. f. 332.
 50 (3 Joh.). Youth standing. f. 332.
 51 (Jude). Jude standing, book in hand. f. 332 b.
 52 (Apoc.). John writing. f. 333 b.

On the fly-leaf (f. ii) of vol. i, and on the first page of vol. ii, is inscribed 'Monasterii S^{ci} Michaelis de S^{co} Michaele Congregationis SS. Vitoni et Hydulphi' (17th cent.), showing that the MS. belonged to the Benedictine abbey of St. Mihiel, in the diocese of Verdun, which was affiliated in 1606 to the Congregation of SS. Vitonus and Hydulphus (*Gallia Christiana*, xiii, col. 1272). Huth book-plate. Briefly described in *The Huth Library*, 1880, vol. i, p. 158. [Additional MSS. 38114, 38115.]

III

PSALTER, &c., in *Latin*, containing (1) Rules for finding Easter, partly in *French*. f. 1 b;—(2) Calendar. f. 2;—(3) Eleven full-page miniatures, described below. f. 8 b;—(4) Psalter, Gallican version. f. 14 b;—(5) Canticles, &c., viz. 'Confitebor' (f. 150), 'Ego dixi' (f. 150 b), 'Exultavit' (f. 151 b), 'Cantemus' (f. 152 b), 'Domine, audivi' (f. 153 b), 'Audite, celi' (f. 155), 'Te Deum' (f. 158 b), 'Benedicite' (f. 159 b), 'Benedictus' (f. 160 b), 'Magnificat' (f. 161), 'Nunc dimittis' (f. 161 b), and 'Quicumque vult' (f. 162). f. 150;—(6) Litany. f. 164;—(7) Vigils of the Dead. f. 169.

The Calendar includes many English saints, viz. Augustine (May 26), Botolph (June 17, erased), Swithun (July 2), Thomas (Translation, July 7, and Deposition, Dec. 29, both erased), Hugh (Translation, Oct. 6, and Deposition, Nov. 17), and Edmund the King (Nov. 20), in blue; Cuthbert (Mar. 20), Dunstan (May 19), Etheldreda (June 23), Kenelm (July 17), Oswald, King and Martyr (Aug. 5), Wilfrid (Oct. 12), and Edmund, Archbishop of Canterbury (Nov. 16), in red; and Wulstan (Jan. 19), Guthlac (Apr. 11, erased), John of Beverley (May 7, erased), Alban (June 22), Grimbald (July 8, erased),

Swithun (Translation, July 15), and Frideswide (Oct. 19, 'non Sarum' added by a later hand), in black. The Translation and Deposition of St. Hugh point to Lincoln as the place of origin, and the former fixes the date at 1280 or later. The above are all in the original hand. Many erasures and insertions by a later hand (*circ.* 1400) have been made, apparently in order to make the Calendar agree with that of Sarum, e. g. the feasts of SS. Lucian, Sulpicius, and Batildis have been inserted in January, those of SS. Richard and Alphege in February, and the Translations of SS. Edmund, Richard, and Edward in June. But these insertions also include the Deposition of St. Oswald the Archbishop, Feb. 28, and the Translation of St. Wulstan, June 7, suggesting some connexion with Worcester at the later date. At Aug. 2 is the entry 'Obitus Roberti de Vpton' in a charter-hand of about 1300, perhaps referring to the Robert de Uptune who witnessed a Kingswood Abbey (co. Glouc.) deed in 1280 (W. H. Upton, *Upton Family Records*, 1893, p. 86). In the Litany St. Martial, the apostle of the Limousin and first Bishop of Limoges, is included among the Apostles. The English saints are:—Martyrs, Alban, Alphege, Oswald, Edmund, Edward, Thomas (erased), and Kenelm; Confessors, Augustine and his companions, Dunstan, Cuthbert, Swithun, Guthlac, John [of Beverley], Wilfrid, Botolph, Chad, Hugh, and Edmund; Virgins, Etheldreda, Werburga, Mildred, Osith, Edith, Frideswide, and Hilda.

Vellum; ff. 174. 237 × 163 mm. Late XIII cent. (not earlier than 1280, see above). Probably written in the diocese of Lincoln. Gatherings of 8 leaves (i⁶, ii⁴, iii⁴, xvii⁹, xxiii⁷). Finely illuminated by English artists, the decoration consisting of (a) Twenty-four small roundels in the Calendar, containing representations of the zodiacal signs and occupations proper to the several months, on coloured grounds;—(b) Eleven full-page miniatures, mostly in compartments, with Biblical and hagiographical scenes on grounds either diapered or of burnished and patterned gold, painted on thin pieces of vellum and pasted down;—(c) Full pages of illumination at Ps. i, cix, historiated initials with partial borders to Ps. xxvi, xxxviii, li, lii, lxviii, lxxx, xcvi, ci (the initials to Ps. li and lxviii, on ff. 60, 73, which had been pasted down like the large miniatures, being lost), and partial border to Ps. ii (f. 15);—(d) Smaller initials in gold and colours to the other Psalms, &c., and line-endings and verse-initials (the latter elaborately flourished) in gold, red, and blue. The borders are of the cusped-bar type prevalent about the end of the 13th century, with monsters, hound and hare, fox and cock, &c. The subjects of the miniatures are as follows:—

I. Calendar-roundels.

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| 1, 2. Jan. Three-faced man feasting; Aquarius. f. 2. | 13, 14. July. Hay harvest; Leo. f. 5. |
| 3, 4. Feb. Warming hands and feet; Pisces. f. 2 b. | 15, 16. Aug. Corn harvest; Virgo. f. 5 b. |
| 5, 6. Mar. Digging; Aries. f. 3. | 17, 18. Sept. Grape-gathering; Libra. f. 6. |
| 7, 8. Apr. Pruning trees; Taurus. f. 3 b. | 19, 20. Oct. Threshing; Scorpio. f. 6 b. |
| 9, 10. May. Hawking; Gemini. f. 4. | 21, 22. Nov. Sowing; Sagittarius. f. 7. |
| 11, 12. June. Weeding; Cancer. f. 4 b. | 23, 24. Dec. Killing pigs; Capricornus. f. 7 b. |

II. Full-page miniatures (for nos. 3, 4, 6, 7 see pl. 2). All except nos. 1, 7, and 9 are bisected horizontally, and each of the two sections (whether containing one subject or two) is divided into two parts by a trefoil arcading.

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| 1. Christ enthroned within a mandorla, His right hand blessing, His left hand holding a book; surrounded by six roundels of the Days of Creation. f. 8 b. | 8. (a) Resurrection; (b) Noli me tangere; (c) Ascension; (d) Pentecost. f. 12. |
| 2. (a) Fall of Man; (b) Expulsion from Paradise; (c) Adam delving, Eve spinning; (d) Death of Abel. f. 9. | 9. Martyrdoms of SS. (a) Peter; (b) Andrew; (c) Paul; (d) Stephen. f. 12 b. Reproduced in the Burlington Fine Arts Club's <i>Cat. of Illum. MSS.</i> , 1908, pl. 42. |
| 3. Above, (a) Annunciation, (b) Angel and Shepherds; below, (c) Nativity. f. 9 b. | 10. Above, (a) Murder of St. Thomas of Canterbury; below, (b) St. Margaret emerging from the dragon's back and scourging a devil; (c) Martyrdom of St. Catherine. f. 13. Reproduced <i>ib.</i> |
| 4. (a) Adoration of Magi; (b) Massacre of Innocents (devil prompting Herod). f. 10. | 11. Last Judgement. In three divisions: above, Christ enthroned, showing His wounds, in a mandorla supported by angels and surrounded by angel-trumpeters, an angel holding the cross, and the Virgin adoring; below this, an angel leads a group of the saved, while the damned are driven in the opposite direction by an angel with drawn sword, and dragged by a devil; lower still, to <i>l.</i> , nude figures sitting up in open graves, and to <i>r.</i> , devils tormenting the damned in a cauldron. f. 13 b. |
| 5. (a) Entry into Jerusalem; (b) Kiss of Judas. f. 10 b. | |
| 6. Above, (a) Christ before Annas and Caiaphas, who sit side by side; below, (b) Buffeting, (c) Scourging. f. 11. | |
| 7. Full-page miniature of the Crucifixion. Christ's hands and feet are being nailed to the cross, and the crown of thorns is being pressed more tightly on His head, by diminutive figures; and at the same time Longinus is piercing His side, and Stephaton is offering the sponge; the Virgin, St. John, and many other figures, one holding a scroll inscribed 'Vere filius Dei erat iste'. f. 11 b. | |

III. Historiated initials (for no. 2 see pl. 3).

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| 1. Ps. i. The opening words, <i>Beatus vir qui non abiit</i> , fill the page. A large and elaborate B of intertwining foliage-scrolls, with monstrous bird- and beast-forms, encloses a Jesse-tree (David, Solomon, Virgin and Child, God the Father, Dove), together with two knights tilting and the fight between David and Goliath. The other letters below, in gold, on coloured grounds. f. 14 b. | 2. Ps. xxvi. <i>Dominus illuminatio</i> . Anointing and coronation of a king. f. 35. |
| | 3. Ps. xxxviii. <i>Dixi custodiam</i> . Youth addressing a king. f. 48. |
| | 4. Ps. lii. <i>Dixit insipiens</i> . Fool, in rags, admonished by a sage who points upwards to the Face of God. f. 60 b. |
| | 5. Ps. lxxx. <i>Exultate Deo</i> . King David playing on four bells, fiddler and female tumbler. f. 89. |

6. Ps. xcvi. Cantate Domino. Three monks chanting. f. 103 b. two roundels, the upper representing the Trinity, the lower the coronation of the Virgin; to *l.* and *r.*, in two half-roundels, female figures representing the Old and New Dispensations. f. 119 b.
7. Ps. ci. Domine exaudi. God enthroned, King David kneeling before Him. f. 105 b.
8. Ps. cix. Dixit Dominus. Full-page. The large D encloses

Huth book-plate. *The Huth Library*, iv, p. 1191; Burlington Fine Arts Club, *Cat. of Illum. MSS.*, 1908, no. 45, pl. 42. [Add. MS. 38116.]

IV

ROMANCE OF MERLIN, &c., in *French* prose. The MS. has no marks of division, except into chapters and paragraphs; but it contains three distinct works, all belonging to the Arthurian cycle, and more particularly to the group associated with the name of Robert de Boron (see *Romania*, xxiv, p. 473). The first two, of which many other copies exist, appear to be at any rate based on Robert's actual compositions; but the third, although it introduces his name repeatedly as author, evidently does so merely as a literary device, and must be regarded as the work of another writer, who wished to bridge over the gap in the 'Robertcyklus'. It is only extant in the present MS., and is of special interest as the principal source of Bks. i-iv of Malory's *Morte Darthur*. The whole contents of the volume are fully discussed by Gaston Paris in his introduction to *Merlin*, edited by himself and J. Ulrich for the Soc. des anc. textes français, 1886.

1. Joseph of Arimathaea: the prose romance corresponding to Robert de Boron's poem, sometimes called the Petit Saint Graal. Printed by E. Hucher, *Le Saint-Graal*, i, 1875, p. 209, with collations from this MS. on pp. 335-364; also by G. Weidner, *Der Prosaroman von Joseph von Arimathia*, 1881. The passage naming 'Messires Roberz de Borron' as author in the Cangé MS. (Hucher, p. 275) is much condensed here (f. 18 b), and merely says 'Ore dist apries cis contes', &c., without mentioning the author's name. Beg. imperf. (wanting a leaf) 'fust boins desciples Ihesucrist'. Ends 'Et se ie le laissoie atant ester, uns ne sauroit que ces .iiij. parties seroient deuenues, ne por quel senefiance je les auoie departies'. f. 1.

2. Merlin: the story of his marvellous birth, and of his life down to the coronation of Arthur. Answering to ff. 1b-lxxvii b of the early printed *Merlin* (Paris, A. Vêrard, 1498), vol. i, and attributed in some MSS. to Robert de Boron, but generally regarded as a prose rendering of his almost entirely lost poem. Printed from this MS. by G. Paris and J. Ulrich, *Merlin*, i, pp. 1-146. Other copies are in Add. MSS. 10292 (printed by H. O. Sommer, *Le Roman de Merlin*, 1894, pp. 1-92) and 32125, and Harley MS. 6340: see H. L. D. Ward, *Cat. of Romances*, i, 1883, pp. 343-4. Beg. 'Chi endroit dist li contes que moult fu iries anemis'. Ends 'Ensi fu Artus esleus a roi, et tint la terre et le regne de Logres lonc tans a pais'. f. 18 b.

3. Suite de Merlin: a continuation of the above, narrating various adventures of Arthur and his court, including the magical imprisonment of Merlin by Nivienne in the 'forest perilleuse'. The source of Sir Thomas Malory's *Morte Darthur* for almost the whole of Bk. i, ch. 19-Bk. iv, ch. 29. Printed from this, the unique, MS. by G. Paris and J. Ulrich, *Merlin*, i, p. 147-ii, p. 254; and analysed by H. O. Sommer in his studies on Malory's sources (*Morte Darthur*, iii, 1891, pp. 58-148). Such expressions as 'Me sires Robiers de Berron, qui cest conte mist en escrit' (f. 91), 'Si comme meismes (*for* messires?) Robiers de Borron le deuisera apertement en son liure' (f. 116 b), &c., seem to indicate Robert de Boron as the author; but G. Paris has shown (*Merlin*, i, pp. xxv sqq.) that the work is a compilation made by a somewhat later writer to complete the cycle by linking the Merlin-romance to the Quest of the Saint Graal. Beg. 'Ore dist que vns rois aprez le couronnement le roi Artu vint a vne grant court'. Wants a leaf after f. 101, and two leaves after f. 133. Ends 'Et deuisera dune autre matier[e] qui parlera dou graal, pour chou que cest li commenchemens de cest liure'. f. 74.

Vellum; ff. ii + 226. 295 x 215 mm. Beg. of XIV cent. Gatherings of 8 leaves (xi^o), i and xiv wanting a leaf each, xviii wanting two leaves. Double columns. Sec. fol. (now f. 1) 'fust boins desciples'. Illuminated by French artists of average merit with 71 miniatures, mostly enclosed within large initials, to which partial borders of foliated bars, with birds, grotesques, and monsters, are attached; and with numerous smaller initials in gold and colours, chiefly decorative, but occasionally enclosing figures. The subjects are:—

1. Descent from the Cross. f. 2 b.
- 2 (defaced). f. 4 b.
3. Veronica, led by the Emperor to Vespasian's tower, displays the sacred portrait. f. 8 b.
4. Vespasian and Joseph disputing with the Jews. f. 11 b.
5. Two subjects combined, (1) Joseph preaching, (2) Joseph praying before the Grail, God answering him from above. f. 12.
6. Joseph and his disciples (?); birds perched in trees. f. 17 b.
7. Harrowing of Hell. f. 18 b.
- 8 (defaced). f. 18 b.
9. Begetting of Merlin. f. 23.
10. Merlin's mother and her confessor. f. 23 b.
11. The infant Merlin defends his mother. f. 29.
12. Blaise writes at Merlin's dictation. f. 30 b.
13. Two scenes, in compartments, (1) Vertigiers crowned; (2) Execution of Moyne's murderers. f. 32.
14. The child Merlin with Vertigiers and the sages at the falling tower. f. 38 b.
15. Pandragon and Uter riding to Winchester castle. f. 42.
16. Two compartments, (1) Merlin and Blaise; (2) Pandragon and Uter. f. 45 b.
17. Merlin welcomed at court. f. 48.
18. Merlin and Blaise in a forest. f. 50 b.
19. Battle of Salisbury. f. 53.
20. Merlin takes leave of Uter. f. 55 b.
21. Merlin and Uter before Tintagel castle, Ygerne looking over the battlements. f. 58 b.
22. Marriage of Uter with Ygerne, and of Loth with Ygerne's daughter. f. 63 b.
23. Birth of Arthur. f. 66.
24. Funeral of Uter. f. 68.
25. Arthur blessed by the Archbishop before pulling the sword out of the anvil. f. 73 b.
26. Arthur, hunting, meets Merlin in the form of a child. f. 76.
27. Merlin discloses his identity. f. 79 b.
28. Arthur and his court at table; wounded knight brought in by his squire. f. 84.
29. Gifflet challenges the knight of the forest. f. 86 b.
30. They fight. f. 87.
31. Arthur sends the newborn children adrift on the sea. f. 97 b.
32. Damsel kills herself over the corpse of the Irish knight. f. 102 b.
33. Merlin meets the two brothers Balaan and Balaain. f. 105 b.
34. The two brothers ride together. f. 105 b.
35. Arthur's messengers to Loth report his answer. f. 111 b.
36. Battle between Arthur and Nero. f. 112.
37. The two brothers and the hermit. f. 112.
38. King Urien at Arthur's court (?). f. 120 b.
39. Arthur's dismay at the death of the unknown knight. f. 123 b.
40. The knight of the two swords (Balaain) meets the damsel who is to direct him on his quest. f. 123 b.
41. She rides along with him. f. 124.
42. Merlin meets Balaain and another knight. f. 126.
43. Balaain and his damsel-companion entertained by a 'vavasour'. f. 131.
44. Balaain meets in a forest a knight lost in reverie. f. 135.
45. Balaain finds an inscribed cross, and meets an old 'vavasour'. f. 140.
46. He fights the knight of the island tower (his brother Balaan). f. 142.
47. Merlin's embassy to King Leodegan, Genevre's father. f. 147.
48. Ares the cowherd asks Arthur to knight his supposed son Tor. f. 150.
49. Arthur and Pellinor at table. f. 152 b.
50. Gavain and Gahariet find two brothers fighting. f. 155.
51. Gavain carries the stag's head and the headless corpse of the damsel whom he has killed. f. 160. See pl. 4.
52. Merlin addresses Arthur and Genevre. f. 161 b.
53. Tor jousts with a knight. f. 163 b.
- 54 (in two compartments). Tor pursues a knight who has carried off a damsel. f. 169.
- 55 (in two compartments). Arthur with Merlin, and with Niviene. f. 178.
56. Merlin courts Niviene. f. 179 b.
57. Merlin and Niviene find two enchanters harping. f. 185.
58. Merlin bewitches them. f. 186.
59. Arthur learns that five kings have invaded his land. f. 187.
60. Arthur goes hunting. f. 193.
61. Dwarf gives Escalibor to Accalon. f. 195 b.
62. Arthur in prison. f. 197 b.
- 63 (in two compartments). Morgain plots against Arthur's life. f. 199.
64. Merlin and Niviene feasting in the 'forest perilleuse'. f. 200.
65. Merlin, under Niviene's spell, is entombed. f. 202 b.
66. Arthur given the pseudo-Escalibor. f. 203 b.
67. Arthur and Accalon fight. f. 205 b.
68. Yvain prevents Morgain from killing Urien in his sleep. f. 209.
69. Morgain asks Yvain's pardon. f. 209.
70. Four knights riding (Arthur returning to Camelot). f. 216.
71. Morgain's gift of a deadly mantle to Arthur. f. 224.

Apparently belonged to the philologist Charles Du Fresne, Sieur Du Cange (b. 1610, d. 1688), a note on f. 1 being pronounced by a subsequent owner 'de la main du fameux M^r Du Cange d'Amiens'. On the same page is the signature of [Jacques Joseph Guillaume Pierre, Comte de] Corbière (Minister of the Interior, &c., d. 1853). Inside the cover, 'N^o. 261'. Huth book-plate. *The Huth Library*, iii, pp. 954-7. [Add. MS. 38117.]

V

THE APOCALYPSE, with prologue and commentary, in *French*. The 'version glosée', as found in the Paris MS., Bibl. Nat., fr. 403, and in many other MSS. (see L. Delisle and P. Meyer, *L'Apocalypse en français*, Soc. des anc. textes fr., 1901, pp. cci-cxxix, cclvii sqq.). The prologue (wanting in fr. 403, but printed by Meyer, p. cclviii, from fr. 9574) is in two paragraphs, beginning respectively 'Saint pol lapostre dit que tous iceus qui vuelent debonairement viure' and 'Et saint ichan en ceste maniere uit ne mie seulement les figures'. ff. 1, 1 b. It is a somewhat free translation from the Latin of Gilbert de la Porrée (S. Berger, *La Bible française au moyen âge*, 1884, p. 88; and see above, no. II). Text beg. 'Ic ichan uostre frere et parconniers en tribulations'; commentary, 'Par saint ichan sont senefie li bon prelat'. f. 2. Both are printed by

Meyer, pp. 1-131, from fr. 403 and two other MSS. At the end (f. 44 b) are a collect and secrets in commemoration of St. Leobonus (who is specially associated with Salagnac in Limousin), added by a later hand.

Vellum; ff. i + 44. 278 x 201 mm. Early XIV cent., probably executed in the north of France. Double columns, usually of 30 lines. Sec. fol. '-te eglise'. Gatherings of 8 leaves (last 4). With 70 miniatures in rectangular frames, on diapered or burnished gold grounds, of varying height but always of the same width as the column of text; and with initials in gold and colours throughout, the first page having a large initial, filled with conventional foliage, and a partial border with leafy terminals and the figures of a hare and pursuing hound. The miniatures are only mediocre in execution, and the MS. can hardly be reckoned as belonging precisely to either of the two families into which Delisle (*op. cit.*, p. ii) divides the illuminated copies of the Apocalypse, though its affinities are with the second rather than the first; his list is referred to as D in the following list of subjects:—

1. St. Paul (?) writing. f. 1.
2. Angel appears to St. John (Apoc. i. 10; D 9). f. 2.
3. Christ, sword in mouth, addresses St. John (Apoc. i. 12-16; D 10). f. 2 b.
4. The seven churches with their angels (Apoc. i. 20). f. 3.
5. St. John asleep. f. 3 b.
- 6-10. God enthroned, with the sealed book: surrounded by elders, by the four emblems, adored by elders, between St. John and two other men, and giving the book to the Lamb (Apoc. iv. 2-v. 7). ff. 6 b-8 b.
11. Adoration of the Lamb (Apoc. v. 8). f. 9 b.
12. Opening of the first seal: Lamb with book, winged lion, St. John (Apoc. vi. 1). f. 9 b.
- 13-16. The four horsemen (Apoc. vi. 2-8; D 13-16). ff. 10-11.
17. Fifth seal opened; souls under altar, receiving white robes (Apoc. vi. 9-11; D 17). f. 11.
- 18-20. Angels restraining the four winds; adoration of the Lamb; distribution of the seven trumpets (Apoc. vii. 1, 9, viii. 2; D 19-21). f. 12.
21. Angel censures altar (Apoc. viii. 3; D 22). f. 12 b.
22. Angel casts fire from censer on the earth (Apoc. viii. 5; D 23). f. 13 b.
- 23, 24. First and second trumpets: fiery hailstorm on earth, burning mountain cast into the sea (Apoc. viii. 7, 8; D 23, 24). f. 14. See pl. 5 (a).
25. Third trumpet, waters made bitter (Apoc. viii. 10-11; cf. D 24). f. 14 b.
- 26, 27. Fourth and fifth trumpets: woe proclaimed, locusts (Apoc. viii. 12-13, ix. 1-10; D 25, 26). f. 15.
28. Sixth trumpet, golden altar (Apoc. ix. 13; cf. D 28). f. 15 b.
29. The four angels loosed, the destroying horsemen (Apoc. ix. 14-19; cf. D 28, 29). f. 16.
- 30, 31. Angel standing on sea and earth; giving book to St. John (Apoc. x. 1-2, 9; D 30, 31). f. 17.
- 32, 33. The two witnesses, Enoch and Elias, preaching; their death, earthquake (Apoc. xi. 3, 7, 13; D 32, 33). f. 18.
34. Enoch and Elias ascending to heaven (Apoc. xi. 12; cf. D 36). f. 19.
- 35, 36. God adored by elders; Temple opened in heaven (Apoc. xi. 16, 19; D 37, 38). f. 19 b.
37. Dragon with seven heads (Apoc. xii. 3). f. 20.
- 38, 39. Dragon, woman, child carried up to heaven; Michael and his angels fight against the dragon (Apoc. xii. 4-5, 7; D 39, 40). f. 20 b.
40. Dragon tries to drown the woman (Apoc. xii. 15; D 43). f. 21.
41. Dragon makes war on the woman's seed (Apoc. xii. 17; D 44). f. 21 b.
42. Beast rising from the sea (Apoc. xiii. 1; D 45). f. 22.
43. Beast with two horns (Apoc. xiii. 11; D 49). f. 22 b.
44. The Lamb on Mount Sion (Apoc. xiv. 1; D 52). f. 23 b.
45. Song before the Throne (Apoc. xiv. 3; D 52). f. 24.
46. Fall of Babylon (Apoc. xiv. 8; D 54). f. 24 b.
- 47, 48. The Son of Man in a cloud, torments of the damned, reward of the saints; grapes gathered by angel (Apoc. xiv. 9-14, 17-19; cf. D 55-58). f. 25 b.
49. Sea of glass (Apoc. xv. 2; cf. D 59). f. 26.
50. First vial poured out, worshippers of the beast afflicted (Apoc. xvi. 2; D 61). f. 26 b.
51. Second vial poured out on the sea (Apoc. xvi. 3; D 62). f. 27 b.
52. Third vial, rivers turned to blood (Apoc. xvi. 4; D 62). f. 28 b.
53. Fourth vial poured out on the sun (Apoc. xvi. 8; D 64). f. 29.
54. Fifth vial, dismay of the beast's worshippers (Apoc. xvi. 10; D 64). f. 29 b.
55. Sixth vial, kings of the east, unclean spirits like frogs (Apoc. xvi. 12-13). f. 30.
56. Massacre of saints, by kings on horseback (Apoc. xvi. 14?). f. 32.
57. Seventh vial poured out on Babylon (Apoc. xvi. 17-19; cf. D 66). f. 33 b.
58. The woman seated on the beast (Apoc. xvii. 3; D 68). f. 34. See pl. 5 (b).
59. The woman stripped and delivered to devils for torment (Apoc. xvii. 16?). f. 35.
60. Angel proclaims the fall of Babylon (Apoc. xviii. 1-3; D 69). f. 35 b.
- 61, 62. Angel casts millstone into the sea, Babylon falls in presence of the Lamb; thanksgiving to God (Apoc. xviii. 21, xix. 1-4; D 70, 71). f. 36.
63. The King of kings rides to war (Apoc. xix. 11-16; D 74). f. 36 b.
64. The beast and the kings of the earth fight against Him (Apoc. xix. 19; D 76). The devil is carrying a Dominican to hell. f. 37 b.
- 65, 66. Angel with key holds dragon bound, judges on thrones; camp of saints attacked by horsemen and devils (Apoc. xx. 1-4, 9; cf. D 78-80). f. 39.
67. Last Judgement (Apoc. xx. 11-15; D 82). f. 39 b.
68. Christ bids St. John write, angel lifts him by the hands (Apoc. xxi. 5, 9-10; cf. D 84). f. 41.
69. Plan of the new Jerusalem (Apoc. xxi. 12-21). f. 43.
70. The Lamb enthroned, tree of life; St. John kneels to angel with measuring-rod (Apoc. xxii. 1-2, 8); angel gives scroll to St. John, attended by a bishop (Apoc. xxii. 10). f. 43 b.

Belonged to the Jesuits' College (Collège de Clermont) at Paris, which was dispersed in 1764 (see f. 1, 'Colleg. Parisien. Societ. Jesu, 44', and 'Paraphé au desir de l'arrest du 5 juillet 1763. Mesnil'). Afterwards belonged to J. F. Vandevelde, 1796 (f. i b), and to the Chevalier de Coninck, 1833, 1856 (f. i b, *Bibl. de l'École des Chartes*, sér. iv, tome ii, 1856, p. 614). Huth book-plate. *The Huth Library*, i, p. 40; Burlington Fine Arts Club, *Cat. of Illum. MSS.*, 1908, no. 91; Delisle, *op. cit.*, p. cxxxv. [Add. MS. 38118.]

VI

SPECULUM HUMANAЕ SALVATIONIS, &c., viz. :—

I. 'Breuissima sententia Psalterii (so colophon, heading has 'Psalmorum breuissima expositio') ordinata Auinione anno Domini millesimo trecentesimo quinquagesimo octauo per fratrem Robertum Bojsselli, ordinis fratrum minorum sanctissimi domini nostri

pape capellanum commensalem de prouincia Turone[nsi].’ A brief commentary on the Psalms, beg. ‘Beatus vir . . . Vbi aduertendum quod vbi doctores’. f. 2.

2. Two short expositions of the Lord’s Prayer, the first beg. ‘Pater noster septem partes habet’, the second headed ‘Sequitur alia prolixior et utilior, maxime ad predicandum’, and beg. ‘Pater noster. Hec est oratio commendabilis’. f. 16 b.

3. ‘Commonitorium directiuum simplicium volentium pure et integraliter confiteri, compilatum a fratre Henrico de Alemania, ordinis fratrum sancti Augustini’; dealing with the five senses, the Ten Commandments, the six works of mercy, the Seven Sacraments, and the seven capital vices. Another copy, written in 1349, is in Arundel MS. 379, f. 28. Beg. ‘Cupiens generaliter a pueritia’. f. 17 b.

4. ‘Incipit liber humane saluationis’: the story of the Fall and Redemption, set forth in 134 coloured drawings, with explanatory text in rhyming *Latin* prose. The first eight pictures illustrate the fall of Lucifer, the creation and fall of man, and the Flood. The remaining 126 are in groups of four (the last imperfect), the first in each group forming a series illustrative of the Life of the Virgin and of Christ, the other three representing Old Testament or legendary types. The complete work, which was composed in or about 1324, perhaps by Ludolph of Saxony (see P. Perdrizet, *Étude sur le Speculum Humanae Salvationis*, 1908, pp. 34-46), contains 192 pictures and 4924 lines of text. The text has been published, with the whole series of pictures from a Munich MS. and many other illustrations, together with an elaborate discussion of the work and list of extant copies (omitting the present MS., but including 16 others in the British Museum), by J. Lutz and P. Perdrizet, *Speculum Humanae Salvationis*, 1907-9. The present MS. omits chapters 14, 15 (8 drawings, coming after no. 52 in the subjoined list), 35-38 (16 drawings, after no. 128), and wants at the end the second half of ch. 40 (2 drawings) and the whole of chapters 41-45 (32 drawings). Prologue beg. ‘Qui ad iustitiam erudiunt multos’; text (f. 21 b), ‘In quo patet casus hominis et modus reparationis’. f. 20 b.

5. Innocent III [Lotario de’ Conti di Segni], *De Contemptu Mundi*. Beg. imperf. ‘et iniquitatibus propriis’ (lib. i, cap. 3, see Migne, *Patrol. Lat.*, ccxvii. 703). At the end is a short additional chapter, ‘Quid sit proprium Romanorum’, followed by the date 1358 (apparently added later, and referring perhaps to the date of composition of art. 1), and the colophon ‘Explicit liber Lotharii leuite Cardinalis de vilitate condicionis humane’, &c. f. 56.

Vellum; ff. i+67 (f. 55 blank). 335 × 240 mm. Late XIV cent. Gatherings of 10 or 12 leaves. Sec. fol. (f. 3) ‘Quo viso’. Artt. 4 and 5 in double columns. Written in Germany. On f. 1 b is a full-page coloured drawing of David and Bathsheba, very coarsely executed. The subjects of the coloured drawings in Art. 4 are:—

1-4. Fall of Lucifer; Birth of Eve; Marriage of Adam and Eve; Eve and the serpent (erect on two legs with claws, and having a woman’s head). ff. 21 b, 22.

5-8. The Fall; Expulsion from Paradise; Adam delves, Eve spins and suckles a child; Dove returns to Noah, raven settles on land. ff. 22 b, 23.

9-12. Conception of Mary announced to Joachim by an angel; Vision of Astyages (P. Comestor, *Hist. Schol.*, Daniel, cap. 16); The sealed fountain in an enclosed garden (Cant. iv. 12); Balaam and the angel. ff. 23 b, 24.

13-16. Birth of Mary; Tree of Jesse; The shut gate (Ezekiel xlv. 1, 2); Temple of Solomon. ff. 24 b, 25.

17-20. Presentation of Mary; Table of gold, found by fishermen and dedicated to Apollo (Val. Max., iv. 1, ext. 7); Jephthah sacrifices his daughter; Queen looks out from hanging garden (*Hist. Schol.*, Daniel, cap. 5). ff. 25 b, 26.

21-24. Marriage of Mary and Joseph; Marriage of Sara and Tobias; Barim, the strong tower (Josephus, *Ant. Jud.*, xv. 11. 4); Tower of David. ff. 26 b, 27.

25-28. Annunciation; Moses and the burning bush; Gideon and the fleece; Rebekah draws water for Abraham’s servant. ff. 27 b, 28.

29-32. Nativity; Dream of Pharaoh’s butler; Aaron’s budding rod; Octavian and the Sibyl. ff. 28 b, 29. See pl. 6.

33-36. Epiphany; Magi adore the star; Three mighty men

bring David water from Bethlehem; Queen of Sheba offers gifts to Solomon. ff. 29 b, 30.

37-40. Presentation; Ark of the Covenant; Candlestick of the Temple; Dedication of Samuel. ff. 30 b, 31.

41-44. Flight into Egypt; Egyptian image of Virgin and Child (*Hist. Schol.*, Tobit, cap. 3); Child Moses breaks Pharaoh’s crown (*Hist. Schol.*, Exod., cap. 5); Nebuchadnezzar’s dream (Dan. ii). ff. 31 b, 32.

45-48. Baptism; Molten sea (3 Reg. vii. 23-26); Naaman bathes in Jordan; Israelites cross Jordan dry-shod. ff. 32 b, 33.

49-52. Temptation; Bel and the dragon; David and Goliath; David slays bear and lion. ff. 33 b, 34.

53-56. Last Supper; Israelites fed with manna; Passover; Melchizedek gives bread and wine to Abraham. ff. 34 b, 35.

57-60. Arrest of Christ, soldiers falling back; Samson slays Philistines with the jawbone of an ass; Shamgar slays Philistines with a ploughshare; David slays 800 at once (2 Reg. xxiii. 8). ff. 35 b, 36.

61-64. Kiss of Judas; Joab’s treachery; Saul casts a javelin at David; Cain murders Abel. ff. 36 b, 37.

65-68. Christ mocked by soldiers; Hur, Miriam’s husband, strangled by the Jews (*Hist. Schol.*, Exod., cap. 73); Noah mocked by Ham; Samson mocked by his enemies. ff. 37 b, 38.

69-72. Christ scourged; Achior bound to a tree (Judith vi. 13); Lamech beaten by his wives (*Hist. Schol.*, Gen., cap. 28);

Job scourged by Satan, and by his wife with her tongue. ff. 38 b, 39.

73-76. Christ crowned with thorns; King [Darius] insulted by his concubine Apame (1 Esdras iv. 29); David cursed by Shimei; David's envoy outraged by Hanun. ff. 39 b, 40.

77-80. Christ bears the cross; Isaac carries wood for his own sacrifice; Parable of the vineyard let out to wicked husbandmen; Caleb and Joshua bring grapes from the land of promise. ff. 40 b, 41.

81-84. Christ nailed to the cross; Tubal-cain and Jubal plying their respective crafts; Isaiah sawn in two; King of Moab sacrifices his son. ff. 41 b, 42.

85-88. Crucifixion; Nebuchadnezzar's dream (Dan. iv); Self-sacrifice of Codrus (Val. Max., v. 6, ext. 1); Eleazar and the elephant (1 Macc. vi. 43-6). ff. 42 b, 43.

89-92. Christ's side pierced; David scorned by Michal for dancing; Death of Absalom; Evilmerodach hacks his father's corpse in pieces (Hist. Schol., Dan., cap. 5). ff. 43 b, 44.

93-96. Descent from the cross; Jacob mourns over Joseph's coat; Adam and Eve mourn for Abel; Naomi mourns for her two sons. ff. 44 b, 45.

97-100. Entombment; Burial of Abner; Joseph cast into the pit; Jonah thrown into the sea. ff. 45 b, 46.

101-104. Christ comforts the patriarchs in limbo; The three children in the furnace, cooled by an angel; Habakkuk feeds

Daniel in the lions' den (Dan. xiv. 32); Ostrich frees her imprisoned chick by means of a worm's blood (Hist. Schol., 3 Reg., cap. 8). ff. 46 b, 47.

105-108. Christ vanquishes the devil; Benaiah slays a lion; Samson rends a lion; Ehud slays Eglon. ff. 47 b, 48.

109-112. Mary, holding the instruments of the Passion, tramples on the devil; Judith beheads Holofernes; Jael kills Sisera; Tomyris beheads Cyrus. ff. 48 b, 49.

113-116. Christ leads the patriarchs out of limbo; Moses leads the Israelites out of Egypt; Abraham drawn by God 'de igne Caldeorum' [from Ur of the Chaldees]; Lot's escape from Sodom. ff. 49 b, 50.

117-120. Resurrection; Samson breaks open the city-gates; Jonah disgorged by the whale; Rejected stone set up as head stone. ff. 50 b, 51.

121-124. Ascension; Jacob's ladder; Christ carries the lost sheep home; Translation of Elijah. ff. 51 b, 52.

125-128. Pentecost; Tower of Babel; God gives the Law to the Israelites on Mount Sinai; Widow of Zarephath gives oil to her neighbours. ff. 52 b, 53.

129-132. Christ intercedes with the Father, showing His wounds; Antipater shows his wounds to Caesar (Josephus, Bell. Jud., i. 10); Mary intercedes with her Son, showing her breasts; Esther pleads for the Jews. ff. 53 b, 54.

133, 134. Last Judgement; Parable of the ten pounds. f. 54 b.

On an inserted leaf at the beginning (f. i) are the arms of Dietrich von Moers, Archbishop of Cologne 1414-1463. On f. 1, 'Reinerus Eltman me iusto titulo possidet: Anno 1562'. Huth book-plate. *The Huth Library*, iv, p. 1382. [Add. MS. 38119.]

VII

LES TROIS PÈLERINAGES: three poems, viz. Pèlerinage de Vie Humaine and Pèlerinage de l'Âme, two allegories on the pilgrimage of the soul in this world and the next, and Pèlerinage de Jésus Christ, a version of the Gospel-narrative, introducing some allegories. Composed in 1330-1358 by Guillaume de Deguileville, a monk of Chaalis in Valois. Another copy of all three poems is in Add. MS. 22937; the first two are also in Add. MS. 25594, and the first alone is in Harley MS. 4399. For descriptions of these, and of MSS. of the English translations, together with a brief analysis of the work, see H. L. D. Ward, *Cat. of Romances*, ii, 1893, pp. 558-585. All three poems have since been edited, from these and many other MSS. (including the present), by J. J. Stürzinger for the Roxburghe Club, viz. *Le Pèlerinage de Vie Humaine*, 1893, *Le Pèlerinage de l'Âme*, 1895, and *Le Pèlerinage Jhesucrist*, 1897.

1. Pèlerinage de Vie Humaine. The first recension, composed in 1330-1332. In four books. Prologue beg. 'A ceulx de ceste region'; Bk. i, 'Auis mestoit si com dormoye' (f. 1 b); Bk. ii, 'Après ce que jay dit deuant' (f. 42 b); Bk. iii, 'Or escoutez tres douce gent' (f. 74); Bk. iv, 'Or vous diray, seigneurs, comment' (f. 92 b). Ends (f. 109 b) 'Que Dieux doint aux mors et aux vifs. Amen. Finito libro sit laus et gloria Christo. Cy finist le iiiij^e liure de vie humaine. Explicit le pelerinaige de vie humaine'. f. 1.

2. 'Cy commence le pelerinage de lame.' Composed, as Stürzinger has shown (see his edition, p. vii), between 1355 (date of the second recension of the Pèlerinage de Vie Humaine) and 1358 (date of the Pèlerinage de Jésus Christ), and not, as was formerly supposed, immediately after the first recension of the Vie Humaine. Beg. 'Après que je fus esueilliez'. Ends (f. 197), like many of the other MSS., at l. 11029, omitting the last 132 lines, 'Le pri et a ceulx qui lorront. Explicit le pelerinaige de lame'. f. 111.

3. Pèlerinage de Jésus Christ, composed in 1358. Beg. 'Entre les belles paraboles'. Ends 'Et que prient pour moy leur pry. Explicit le pelerinage de Jhesucrist. Deo gracias'. The author's prayer follows (f. 277 b), headed 'Cy sensuit loroison du pelerin contenant en brief tout le pelerinage que Jhesucrist fist en ce monde'. It begins 'Doulz Jhesus fil de Dieu le pere', and ends 'Ou nous puissions auoir nostre estre. Amen'. f. 199.

Vellum; ff. i + 279 (f. 198 blank). 330 x 245 mm. Circ. 1400. Gatherings of 8 leaves (xxv^e, last¹). Double columns of 32 to 38 lines. Illuminated initials in gold and colours throughout, a large one, filled with conventional foliage and having a partial border attached, at the beginning of each of the three poems; and 146 illustrative drawings, slightly touched with colour, of French work, fairly executed. The drawings

prefixed to artt. 1 and 3 fill half the page, the rest are much smaller. Many of them have been reproduced in Stürzinger's editions of the three poems. These are indicated in the following list, *Le Pelerinage de Vie Humaine*, *Le Pelerinage de l'Ame*, and *Le Pelerinage Jhesucrist* being denoted by *V*, *A*, and *J* respectively:—

- 1 (*V*, opposite p. 1). The author, in a pulpit outside a walled city, narrating his vision. f. 1.
- 2 (*V*, opp. p. 2). The author, asleep in bed, sees the heavenly Jerusalem as in a mirror. f. 1 b.
3. Angel with drawn sword, guarding the entrance. f. 1 b.
4. St. Augustine and other Doctors helping winged pilgrims to enter. f. 2.
5. SS. Benedict and Francis, helping pilgrims of their respective orders with ladder and cord. f. 2 b.
6. Grace-Dieu appears to the author. f. 3.
7. She leads him to her house. f. 4 b.
- 8 (*V*, opp. p. 12). He is baptized. f. 5.
9. Grace-Dieu presents him to a bishop. f. 5 b.
10. The bishop gives three ointments to an official. f. 5 b.
11. Marriage. f. 8.
12. Tonsure. f. 8.
13. A procession. f. 9.
14. Reason discourses to pilgrims. f. 10.
15. Moses, vested as a bishop, gives the Pilgrim a sword and keys. f. 11 b.
16. The miracle of Transubstantiation. f. 13.
17. Pilgrim asks Reason to explain it. f. 13 b.
- 18 (*V*, opp. p. 48). Nature scolds Grace-Dieu. f. 14.
19. Nature begs Grace-Dieu's pardon. f. 17 b.
20. Charity with her charter, Penance with her hammer, rod, and besom. f. 18.
21. Pilgrim and Grace-Dieu. f. 23.
22. Grace-Dieu takes Pilgrim's staff and scrip out of a chest. f. 28.
- 23, 24. She gives them to him. ff. 30 b, 31 b.
- 25 (*V*, opp. p. 118). She shows him his armour. f. 32.
- 26-29. She gives him gambeson, habergeon, and sword with its sheath Humility. ff. 32, 33, 34, 36.
- 30, 31 (*V*, opp. p. 146), 32. He finds his armour cumbrous, and takes it off. ff. 37 b, 39 b.
33. Grace-Dieu gives him Memory, a woman whose eyes are at the back of her head, as his servant. f. 40.
34. Moses gives him bread to put in his scrip. f. 41 b.
35. He sets out on his pilgrimage, Memory carrying his armour. f. 42 b.
36. He encounters Rude Entendement. f. 42 b.
37. Reason comes to his aid. f. 43.
- 38 (*V*, opp. p. 158). She shows her commission. f. 43 b.
39. He asks Reason why he cannot carry his own armour. f. 47 b.
40. His soul is ravished out of his body. f. 51 b.
41. Reason admonishes him. f. 52.
42. The parting of the ways: Occupation and Idleness. f. 53 b.
43. Grace-Dieu calls him across the hedge of Penitence. f. 57.
44. Idleness holds him captive. f. 58.
45. She fells him with her axe. f. 59 b.
46. He tries vainly to escape. f. 60.
47. He meets Pride and Flattery. f. 60 b.
48. He meets Envy, carrying Treason and Detraction on her back. f. 67.
49. They assail him. f. 71 b.
50. He meets Wrath. f. 71 b.
51. Memory offers him his armour. f. 73.
52. He meets Avarice. f. 74.
53. She displays her wares. f. 75.
54. He is assailed by Gluttony and Venus. f. 83.
55. Final assault of the Seven Deadly Sins. f. 86 b.
56. Grace-Dieu restores his staff. f. 87.
57. He kneels before the Virgin and Child. f. 88.
58. Grace-Dieu bids him bathe in tears of penitence. f. 91.
59. He obeys. f. 91 b.
60. The sea full of drowned men and women. f. 92 b.
61. Satan and his nets. f. 93.
62. Pilgrim puts Heresy to flight. f. 93 b.
63. He is rejoined by Grace-Dieu. f. 94.
- 64 (*V*, opp. p. 368). He meets Youth. f. 95 b.
65. Youth flies with him to Tribulation. f. 97.
66. Tribulation beats him. f. 99 b.
67. Grace-Dieu shows him the ship of Religion. f. 100 b.
- 68 (*V*, opp. p. 392). The porter, Fear of God, admits them. f. 101 b.
69. Charity serves the Pilgrim at table. f. 102 b.
70. Sobriety, Obedience, and other virtues. f. 102 b.
- 71 (*V*, opp. p. 396). Latria, with her horn, organ, and psaltery. f. 103.
72. Chastity makes the Pilgrim's bed. f. 103.
73. Pilgrim lets Obedience bind him hand and foot. f. 105 b.
74. Pilgrim meets Old Age and Infirmary. f. 106.
75. They lay him on his bed, to await Death. f. 107 b.
76. Mercy visits him. f. 107 b.
- 77 (*V*, opp. p. 420). Death comes for him, with scythe and coffin. f. 109.
78. Pilgrim's Soul leaves his Body. f. 111.
- 79 (*A*, opp. p. 8). Angel and devil convey the Soul to the judgement-seat. f. 111 b.
80. Souls summoned by trumpet to the judgement. f. 113 b.
81. The Soul before the judgement-seat; Justice speaks. f. 119.
- 82 (*A*, opp. p. 44), 83. Synderesis, the worm of conscience, denounces the Soul. ff. 120, 121 b.
84. Weighing of the Soul; St. Benedict puts his writing in the scale. f. 128 b.
- 85 (*A*, opp. p. 90). Souls mounting from purgatory to heaven. f. 131 b. See pl. 7 a.
86. False pilgrims in hell. f. 133 b.
87. The Pilgrim's Soul in purgatory. f. 135.
88. Angels bring relief to souls in purgatory. f. 137 b.
89. The Pilgrim's angel shows him Abraham's bosom. f. 139.
90. He sees his own dead body. f. 143.
- 91-96. Torments of the damned, including (no. 92, *A*, opp. p. 162) a wheel set with spikes. ff. 147-154.
97. The green tree and the dry. f. 155.
- 98 (*A*, opp. p. 220). Tombs engraved with asses' figures. f. 163 b.
99. Doctrine licking a soul into shape. f. 164 b.
100. The two statues. f. 167 b.
101. Angels and devils taking possession of souls. f. 179 b.
- 102 (*J*, opp. p. 4). The author's allegorical vision of the Fall of Adam. f. 199.
103. Mercy's plaint. f. 202 b.
104. Truth addresses the Trinity. f. 203 b.
105. Gabriel makes his report to the Trinity. f. 206.
- 106 (*J*, opp. p. 38). The Annunciation. f. 206 b.
107. Gabriel returns to heaven. f. 208.
108. The Visitation. f. 210 b.
- 109 (*J*, opp. p. 58). Mary and Joseph. f. 211.
110. Nature complains to Joseph. f. 213.
111. The Nativity. f. 214 b.
112. Annunciation to shepherds. f. 215 b.
113. Presentation. f. 216 b.
- 114 (*J*, opp. p. 82). Adoration of the Magi. f. 217.
115. Flight into Egypt; Old Law tries to stop the Holy Family. f. 218 b. See pl. 7 b.
116. Mary offers the Child-Christ to God the Father. f. 220 b.
117. Ignorance embraces Joseph. f. 223.
- 118 (*J*, opp. p. 108). The Child derides Ignorance. f. 223 b.
119. Flight into Egypt. f. 225.
120. Idols fall as the Holy Family passes. f. 225 b.
121. Mary remonstrates with Christ for His three days' absence. f. 229.
122. John the Baptist preaches. f. 229 b.
123. The Cana marriage-feast. f. 230.
124. Christ dismisses the Old Law and promotes the New. f. 233.
125. The New Law despoils the Old. f. 233 b.
126. Baptism of Christ. f. 234 b.
- 127-129. The Temptation. ff. 235 b, 236.
130. Christ addresses the Apostles. f. 237.
131. Feeding the Five Thousand. f. 249.
132. Raising of Lazarus. f. 251.
133. Entry into Jerusalem. f. 252.
134. Last Supper. f. 253.
135. Washing the Disciples' feet. f. 254 b.
136. Agony in the garden. f. 255 b.
- 137 (*J*, opp. p. 266). Kiss of Judas. f. 256 b.
- 138 (*J*, opp. p. 274). Judas returns the thirty pieces. f. 258 b.
139. Scourging of Christ. f. 259.
140. Christ bears His cross. f. 260 b.
141. Crucifixion. f. 261 b.
142. Descent from the cross. f. 266 b.
143. Entombment. f. 267.
144. Christ appears to the Three Maries. f. 267 b.
145. Ascension. f. 271.
146. Pentecost. f. 275.

Formerly belonged to Richard Heber (Sale-cat., pt. xi, 1836, lot. 1491) and Thomas Corser (Sale-cat., pt. iv, 1870, lot 306). Huth book-plate. *The Huth Library*, ii, p. 635. [Add. MS. 38120.]

VIII

THE APOCALYPSE, in *Latin*; with the usual preface, headed 'Incipit prefatio sancti Iheronimi presbitri in apocalipsi sancti Iohannis', and beg. 'Iohannes apostolus et euangelista'. No commentary. The text ends on f. 22, and the remaining leaves have the recto page blank, the verso filled with miniatures.

Vellum; ff. i+47. 322 x 220 mm. *Circ.* 1400. Gatherings of 8 leaves (v⁶, vi⁹). A large ornamental initial in red and blue at the beginning of the text (f. 4). Four full-page and 90 half-page miniatures, the first eight and the last five representing scenes in the life of St. John, the remainder illustrating the Apocalypse. The whole series corresponds in subject to nos. 1-54, 57-95 (omitting 65 *bis*, 68 *bis*, and 69 *bis*) in Delisle's list (L. Delisle and P. Meyer, *L'Apocalypse en français au xiii^e siècle*, Soc. des anc. textes fr., 1901, p. xii). According to his classification therefore the MS. falls into the first family; and the designs are nearly identical with those in the Oxford MS. Bodl. D. 4. 17 (*The Apocalypse of S. John the Divine*, ed. H. O. C[oxe], Roxburghe Club, 1876) and the Paris MS. fr. 403 (ed. Delisle and Meyer, as above), both of which belong to that family. For descriptions of these and other MSS., together with a full discussion of the whole subject of illustrations of the Apocalypse, see Delisle, as above, pp. i-cc; supplemented by M. R. James, *The Trinity College Apocalypse*, Roxburghe Club, 1909. The miniatures in the present MS. are somewhat coarsely executed, probably by Dutch illuminators; the backgrounds are sometimes of highly burnished gold, more often a large coarse diaper. As in the Oxford MS., descriptive extracts from the Latin text are written as titles across the field of the pictures, on a white ground. In the following list of subjects Delisle's list is referred to as D:—

1, 2. St. John talking with converted idolaters ('contemptores ydolorum') and Drusiana; St. John baptizing Drusiana, 'cultores ydolorum' peeping through the church-door (D 1, 2). For the probable sources of these and the other scenes from the life of St. John, see James, *Trin. Coll. Apoc.*, pp. 14-20. f. 1.

3, 4. St. John before the Prefect; being dragged into a boat to go to Rome (D 3, 4). f. 1 b.

5, 6. St. John before Domitian; in a vat of boiling oil (D 5, 6). f. 2.

7, 8. St. John sentenced to be banished to Patmos; being conveyed thither in a boat (D 7, 8). Three shields of arms on the sails, as in Fr. 403 and Bodl. D. 4. 17. f. 2 b.

9 (full-page miniature). Boatmen returning from Patmos across the 'Bosforum mare', angel bidding St. John write (Apoc. i. 10-11; D 9). f. 3 b.

10 (full-page). Above, the seven churches; below, Christ with a sword in His mouth, seven candlesticks beside Him, St. John prostrate at His feet (Apoc. i. 12-17; D 10). f. 4 b.

11 (full-page). God enthroned in a mandorla, surrounded by the four emblems and twenty-two [for twenty-four] elders (Apoc. iv; D 11). f. 5 b.

12 (full-page). Delivery of the Book to the Lamb (Apoc. v; D 12). f. 6 b.

13, 14. Archer on white horse; sword-bearer on red horse (Apoc. vi. 1-4; D 13, 14). f. 7 b.

15, 16. Balance-bearer on black horse; Death on a pale horse (Apoc. vi. 5-8; D 15, 16). f. 8 b.

17, 18. Souls of martyrs crying for vengeance and receiving white robes; earthquake, men seeking for hiding-places (Apoc. vi. 9-11, 12-17; D 17, 18). f. 9 b.

19, 20. Winds restrained by angels; adoration of God and the Lamb (Apoc. vii. 1-3, 9-17; D 19, 20). f. 10 b.

21, 22. Distribution of trumpets to the seven angels; altar censured by an angel (Apoc. viii. 2, 3-4; D 21, 22). f. 11 b.

23, 24. Angel casts fire from his censer on the earth, and the first trumpet sounds; second and third trumpets sound, sea turns to blood, and star falls (Apoc. viii. 5-7, 8-11; D 23, 24). f. 12 b.

25, 26. Fourth trumpet, darkness; fifth trumpet, falling star, locusts (Apoc. viii. 12, ix. 1-3; D 25, 26). f. 13 b.

27, 28. Locusts led by Abaddon; sixth trumpet, four angels (as men-at-arms), altar in heaven (Apoc. ix. 7-11, 13-15; D 27, 28). f. 14 b.

29, 30. Third part of mankind slain by horsemen; seven thunders (Apoc. ix. 16-19, x. 1-4; D 29, 30). f. 15 b.

31, 32. Angel gives St. John a book to eat, and bids him measure the Temple; the two witnesses, Enoch and Elias (Apoc. x. 5-xi. 2, xi. 3-6; D 31, 32). f. 16 b.

33, 34. Enoch and Elias slain; miracles of Antichrist (Apoc. xi. 7; D 33, 34). f. 17 b.

35, 36. Antichrist enthroned in the Temple; slain by fire from heaven (D 35, 36). f. 18 b.

37, 38. Seventh trumpet, adoration of God; two angels cense the Ark (Apoc. xi. 15-17, 19). f. 19 b.

39, 40. Woman clothed with the sun, dragon watching her, her child caught up to God; Michael fighting with the dragon (Apoc. xii. 1-5, 7-8; D 39, 40). f. 20 b. For the lower miniature see pl. 7 c.

41, 42. Two angels proclaim the kingdom of Christ; defeat of the dragon (Apoc. xii. 10, 9; D 41). f. 21 b.

43, 44. Woman given wings, and flying into the wilderness; persecuted by dragon (Apoc. xii. 14, 13; D 42, 43). f. 22 b.

45, 46. Fight between dragon and remnant of the woman's seed; beast rising from the sea (Apoc. xii. 17, xiii. 1; D 44, 45¹). f. 23 b.

47, 48. Dragon gives sceptre to beast from the sea; adoration of dragon (Apoc. xiii. 2, 4; D 45², 46). f. 24 b.

49, 50. Adoration of beast; dragon tramples on saints and blasphemes God (Apoc. xiii. 4, 5-7; D 47, 48). f. 25 b.

51, 52. Two-horned beast coming up out of the earth; making men adore the image of the first beast (Apoc. xiii. 11, 15; D 49, 50). f. 26 b.

53, 54. Two-horned beast marking his devotees; the Lamb standing on Mount Zion, the faithful singing to God (Apoc. xiii. 16, xiv. 1-3; D 51, 52). f. 27 b.

55, 56. Angel proclaiming the Gospel; fall of Babylon (Apoc. xiv. 6-7, 8; D 53, 54). f. 28 b.

57, 58. Son of Man reaping; angel gathering grapes, wine-press of the wrath of God (Apoc. xiv. 14-16, 17-20; D 57, 58). f. 29 b.

59, 60. Seven angels with golden vials; sea of glass (Apoc. xv; D 59). f. 30 b.

61, 62. Distribution of the seven vials; first vial poured out (Apoc. xv. 7, xvi. 2; D 60, 61). f. 31 b.

63, 64. Second and third vials poured out; fourth angel, and angel at altar (Apoc. xvi. 3-4, 5-7; D 62, 63). f. 32 b.

65, 66. Fourth and fifth vials poured out (Apoc. xvi. 8-9, 10-11; D 64). f. 33 b.

67, 68. Sixth and seventh vials poured out (Apoc. xvi. 12-14, 17-21; D 65, 66). f. 34 b.

69, 70. Angel shows St. John the great harlot, sitting by the source of many streams; woman seated on seven-headed beast (Apoc. xvii. 1, 3-4; D 67, 68). f. 35 b.

71, 72. Angel proclaims the fall of Babylon; angel casts stone into the sea (Apoc. xviii. 1-18, 21; D 69, 70). f. 36 b.

73, 74. Chorus of praise to God for the judgement of the great harlot; marriage of the Lamb (Apoc. xix. 1-5, 7-8; D 71, 72). f. 37 b.

75, 76. Angel forbids St. John to adore him; the King of kings on a white horse, and in the wine-press (Apoc. xix. 9-10, 11-16; D 73, 74). f. 38 b.

77, 78. Fowls called to the great slaughter; battle between the King of kings and the beast (Apoc. xix. 17-18, 19; D 75, 76). f. 39 b.

79, 80. Beast and false prophet cast into hell; Satan chained and cast into the bottomless pit (Apoc. xix. 20-21, xx. 1-3; D 77, 78). f. 40 b.

81, 82. Resurrection of martyrs; release of Satan, and siege of the beloved city (Apoc. xx. 4, 7-9; D 79, 80). f. 41 b.

83, 84. Devil cast into the lake of fire; Last Judgement (Apoc. xx. 10, 11-15; D 81, 82). f. 42 b.
 85, 86. New Jerusalem, descending from heaven; shown to St. John by angel (Apoc. xxi. 2, 9-10; D 83, 84). f. 43 b.
 87, 88. Water of life, proceeding from the throne of God and the Lamb; angel bids St. John worship not him, but God (Apoc. xxii. 1-5, 8-9; D 85, 86). f. 44 b.
 89, 90. Christ's discourse to St. John (Apoc. xxii. 10-21;

D 87); St. John welcomed by the people, and reviving Druſiana (D 88, 89). f. 45 b.
 91, 92. St. John denounces ill-founded contempt of the world, and turns sticks and pebbles into gems; at his prayer the temple and image of Diana fall to pieces (D 91-93). f. 46 b.
 93, 94. St. John drinks poison without hurt; his last prayer, and the assumption of his soul to heaven (D 94, 95). f. 47 b.

Bound in mottled calf, 18th cent., with arms stamped on the back: *or*, three chevronels *gules*, the shield surmounted by a mitre; motto, 'Veritas vincit.' Huth book-plate. *The Huth Library*, i, p. 39; Burlington Fine Arts Club, *Cat. of Illum. MSS.*, 1908, no. 163. [Add. MS. 38121.]

IX

BIBLE HISTORY, in *Flemish*: viz. the Octateuch, 1-4 Kings, Ezra, and Tobit, with a Prologue, and with a commentary mainly derived from the *Historia Scholastica* of Petrus Comestor. The Prologue begins 'Onse here god voirsierende die grote droecheyt van deuocien'. f. 1. It contains (f. 1 b) a reference to 'dat passionael [other copies add the words 'ofte aurea legenda'] dat wi hiervoirtijts te duytsche vten latijn maecten', and further on (f. 2 b) the author's explanation that he has glossed difficult passages in the text 'wt scolastica hystoria'. Printed from a MS. of *circ.* 1400 by I. Le Long; *Boek-zaal der Nederduytsche Bybels*, 1732, p. 235, and from several MSS. by C. H. Ebbinghe Wubben, *Over Middelnederl. Vertalingen van het O. Testament*, 1903, p. 66; also prefixed, in an abridged and otherwise modified form, to the early printed edition (Delft, 1477) of the Dutch Old Testament. The last-named edition contains the same Biblical text as the present MS., but omits the commentary. Prologue, text, and commentary are all contained in Additional MSS. 10043, 15310-11, 15410, and 16951, described by K. de Flou and E. Gailliard, *Beschrijving van Middelned. Hss. in Engeland*, nos. 1-5 (*Verſlagen en Mededeelingen der K. Vlaamsche Acad.*; Ghent, 1895, pp. 39-54), and by R. Priebſch, *Deutsche Hss. in England*, ii, 1901, pp. 100, 133, 162. These and many other MSS. of what he calls 'De Bijbel van 1360' are also described by Wubben, *op. cit.*, pp. 7-41.

At the end (ff. 379-381) are entries of deaths and burials chiefly in the family of Van Zu[y]len van Nyvelt, in and about Utrecht, 1517-1558; also a note of the Rhine or Leck having overflowed as far as Schalkwijk on 2 Dec. 1536.

Vellum; ff. iii + 381 (ff. 206, 249, 250 blank, but for some scribbled memoranda on f. 250 b). 282 x 194 mm. About the middle of the XV cent. Double columns of 42 lines. Gatherings of 12 or 8 leaves (i-viii, x-xx¹³, xxi-xxxvii⁸, ix¹² besides an inserted pair, ff. 108, 109, xxxviii³, a blank leaf having been cut away at the end). Headings in red, initials in red and blue, with large flourished initials at the beginnings of books. The text is illustrated, as far as the end of Ruth, with pen-and-ink drawings, touched here and there with gold, enclosed in rectangular frames set in the column of text, of the same width, approximately, as the text, viz. 67 mm., but varying in height from 50 to 72 mm. These are very finely executed by Flemish artists, the drawing being exquisitely delicate. In the remaining books are blank spaces for a continuation of the series. The following are the subjects (for nos. 16, 22, 35, 46, 56, 65, 92, 108, 111, 112, 113, 114, see pl. 8, 9):—

1-41. *Genesis*.

1-3. Third, fourth, and fifth days of Creation. In the margins are some preliminary sketches for nos. 2 and 3. ff. 5 b, 6, 7 b.
 4. Birth of Eve; sketches in margin. f. 9 b.
 5. God enthroned. f. 11 b.
 6. Adam, with Eve standing beside him, names the animals. f. 12.
 7. The Fall: serpent (or rather dragon) with human face, in a tree laden with golden apples, gives one to Eve; Adam has one already. f. 13 b.
 8. Expulsion from Paradise. f. 15 b.
 9. Sacrifices of Cain and Abel. f. 17.
 10. Noah and his family entering the ark. f. 21.
 11. Dove returning to the ark. f. 23.
 12. Shame of Noah. f. 25.
 13. Building the tower of Babel. f. 26 b.
 14. Melchizedek, standing in priestly vestments at an altar, gives bread and wine to Abraham, who kneels before him. One of Abraham's followers holds a banner with the arms *or*, a saltire engrailed *sable* (Van Lockhorst, of Utrecht: see C. de Franquen, *Recueil nobiliaire des Pays-Bas*, 1826). f. 29 b.
 15. God appears to Abraham, and fire from heaven consumes his sacrifice. f. 31.
 16. Abraham welcomes the three angels. f. 33 b.
 17. Destruction of Sodom. f. 35 b.

18. Birth of Isaac: Sarah sits up in bed, holding the swaddled infant, while the nurse holds a saucepan over the fire. f. 38.
 19. Abraham and Abimelech at Beer-sheba. f. 39.
 20. Sacrifice of Isaac: he kneels, and Abraham brandishes a sword, whose blade an angel seizes; God appears above the altar, on which wood is burning; ram stands in thicket. f. 39 b.
 21. Burial of Sarah. f. 40 b.
 22. Rebekah gives water to Eliezer and his camels. f. 42 b.
 23. Rebekah sends Jacob away from home. Esau returns from hunting. f. 46 b.
 24. Jacob's dream. f. 48.
 25. Laban gives Jacob Rachel for his second wife. f. 48 b.
 26. Jacob and Laban with their flocks at a drinking-trough. f. 50 b.
 27. Jacob's sacrifice at Galeed. f. 52.
 28. Jacob wrestles with the angel. f. 53.
 29. Jacob pours out a libation to God on the altar at Bethel. f. 54 b.
 30. Burial of Rachel; an unintelligible inscription on the tomb. f. 55 b.
 31. Joseph cast into the pit. f. 57 b.
 32. Judah and Tamar. f. 59.
 33. Joseph and Potiphar's wife. f. 60.

34. Pharaoh's chief butler reinstated. f. 60 b.
 35. Joseph in Pharaoh's chariot; Asenath looking out of a window. f. 61 b.
 36. Jacob refuses to let Benjamin go with his brethren. f. 63 b.
 37. Joseph feasting with his brethren. f. 64 b.

42-70. *Exodus.*

42. Birth of Moses: similar design to no. 18. Van Lockhorst arms (cf. no. 14) on a cushion. f. 73 b.
 43. Infant Moses found by Pharaoh's daughter. f. 74 b.
 44. Young Moses breaks Pharaoh's crown, and burns his own tongue with a live coal (from *Historia Scholastica*, Exod., cap. 5). f. 75.
 45. Moses and the burning bush. f. 76.
 46. Moses returning to Egypt, with his wife and infant sons. f. 77 b.
 47. Israelites making bricks. f. 78 b.
 48. Moses and Aaron before Pharaoh; first plague, rivers turned to blood. f. 80 b.
 49. Second plague, frogs. f. 81.
 50. Aaron stands at an altar, three Israelites bring him each a lamb; Moses stands in the background (murrain?). f. 82.
 51. Moses and Aaron stand, the former with hands joined in prayer, the latter with rod uplifted (plague of hail?). f. 83.
 52. Plague of locusts. f. 84.
 53. Israelites eating the Passover. f. 85 b.
 54. Exhumation of Joseph's bones (*Hist. Schol.*, Exod., cap. 27). f. 86.
 55. Pharaoh and his host in the Red Sea. f. 89.

71-75. *Leviticus.*

71. A sacrifice: God appears above the altar, which Aaron is censuring; Moses holds a dish or bason. f. 127.
 72. A sacrifice: fire on the altar; Aaron holds slaughtered victim in dish, Moses and others offer living victims. f. 128.

76-95. *Numbers.*

76. Rite of reconciling wife and jealous husband. f. 149 b.
 77. The princes of Israel making their offerings at the dedication of the altar. f. 152.
 78. God, appearing above the altar, speaks to Moses and the elders. f. 154 b.
 79. Israelites catching quails. f. 155 b.
 80. God rebukes Aaron and Miriam at the door of the tabernacle. Van Lockhorst arms (above, no. 14) on one of the tents, inscribed 'twapen van Lokhorst' in the margin by a later hand. f. 156.
 81. Spies return from the land of Canaan, bearing a cluster of grapes. f. 156 b.
 82. Battle-scene: Israelites defeated by Amalekites and Canaanites. Van Lockhorst arms on banner. f. 158.
 83. Sabbath-breaker stoned. f. 159.

96-98. *Deuteronomy.*

96. Moses sits between two groups of elders, an open book on a desk before him. f. 202 b.
 97. Moses in a pulpit, scroll in hand, singing his song before

99-103. *Joshua.*

99. Rahab letting down one of Joshua's spies with a cord from her window. f. 208.
 100. Two priests carrying the Ark. f. 209.
 101. Israelites storming Jericho. Banner with arms *or*, three bars wavy *sable* (Van den Hattert, of Gelderland?). f. 211.

104-112. *Judges.*

104. Jael kills Sisera. f. 229.
 105. Gideon and the fleece. f. 230 b.
 106. Gideon's stratagem of trumpets and pitchers. f. 232.
 107. Death of Abimelech. f. 235.
 108. Birth of Samson: his mother sits up in bed and rocks his cradle with a cord, while the nurse stirs a saucepan which she holds on the fire. Van Lockhorst arms on a cushion. f. 238.

113, 114. *Ruth.*

113. Ruth gleaning. f. 247.
 114. Boaz redeeming the kinsman's claim to Ruth: she

38. Joseph's cup found in Benjamin's sack. f. 65.
 39. Jacob and his family on the way to Egypt in wagons. f. 66 b.
 40. Jacob introduced to Pharaoh. f. 68.
 41. Battle-scene (Simeon and Levi slaying Shechem?). f. 69b.

56. Israelites' song of thanksgiving; musicians playing harp, violin, guitar, and other instruments. f. 90.
 57. Shower of manna. f. 91 b.
 58. Battle between Israel and Amalek; Moses lifts up his hands, resting his arms on a stone. f. 92 b.
 59. Moses receives the tables of the law. f. 94 b.
 60-62. Animals brought to Aaron for sacrifice. ff. 99, 108, 109.
 63. Moses receives the tables of the law. f. 111.
 64. Israelites bring animals to Aaron for sacrifice at the altar of the golden calf; harpist. f. 111.
 65. Israelites dance in a ring round the golden calf. f. 112.
 66. Moses makes the Israelites drink the water into which he has powdered the golden calf. Van Lockhorst arms (see no. 14 above) on the drinking-vessel. f. 112 b.
 67, 68. Offerings for the sanctuary given to Aaron at the altar. ff. 116, 117.
 69. Bezaleel and his assistant gilding staves for the table. f. 117 b.
 70. Aaron washes his hands at the laver before the altar. A shield of arms *or*, a chevron *sable* (Van der Heuvel?). f. 119 b.

73. Two priests censuring an altar. f. 128 b.
 74. Victim offered to Aaron at the altar. f. 131 b.
 75. Blasphemer stoned. f. 141 b.

84. Korah, Dathan, and Abiram swallowed by the earth. f. 160.
 85. Their followers consumed by fire from heaven. f. 160 b.
 86. Burning of heifer for purification. f. 162 b.
 87. Moses striking the rock. f. 163.
 88. Aaron's tomb on the top of a hill; Moses, Eleazar, and Israelites below. f. 164.
 89. The brazen serpent. f. 164.
 90. Battle-scene: death of Og, King of Bashan. f. 165.
 91. Balaam and the angel. f. 166.
 92. Balaam received by Balak and his counsellors. f. 167 b.
 93. Phinehas slays Zimri and Cozbi. f. 169.
 94. Moses on Mount Abarim, Land of Promise in the distance. f. 171.
 95. Battle between Israel and Midian. Van Lockhorst arms on banner. f. 174 b.

- the congregation. f. 204.
 98. Burial of Moses. f. 205.

102. Stoning of Achan. f. 212.
 103. Battle between Israelites and Amorites; the sun stands still at Joshua's bidding. Van Lockhorst arms on banner, in a slightly modified form. f. 214 b.

109. Samson slays Philistines with an ass's jawbone. f. 239 b.
 110. Death of Samson. f. 240 b.
 111. Levite claiming his concubine from her father's house. f. 243.
 112. Battle between Benjamin and the rest of Israel. f. 244 b.

- kneels before him and draws off his shoe, the witnesses stand round. f. 248.

Apparently executed for a member of the Van Lockhorst family, of the province of Utrecht: see foregoing list, nos. 14, 42, 66, 79, 81, 94, 102, 107. Afterwards probably in the possession of the family of Van Zuylen van Nyvelt: see death entries at end, noted above. Huth book-plate. *The Huth Library*, i, p. 165. [Add. MS. 38122.]

HOURS, &c., in *Dutch*. Contents:—(1) Calendar. In red, Pontian (Jan. 14), Servatius (May 13), Boniface (June 5), Lebuin (June 25 and Nov. 12), Lambert (Sept. 17), Remy (Oct. 1), Victor and Gereon (Oct. 10), Willibrord (Nov. 7); pointing clearly to the diocese of Utrecht. f. 1 b;—(2) Notes on the ecclesiastical divisions of the year. f. 13 b;—(3) 'Die seuen getide van der glorioser ioncfrouwen Marien': Hours of the Virgin. f. 16 b;—(4) 'Die seuen getide van der ewigher wijsheit': Hours of the Eternal Wisdom. f. 67;—(5) 'Die seuen lange getide van den heiligen cruce': Hours of the Cross. Slightly imperfect, wanting a leaf after f. 116. f. 94;—(6) 'Die seuen getide van den heiligen geeste': Hours of the Holy Ghost. f. 127;—(7) Penitential Psalms and Litany. ff. 155, 166;—(8) Memorials of SS. Peter and Catherine. ff. 181, 182;—(9) 'Die lange vigilie voer die gheloeuighe sielen': Vigils of the Dead. f. 183.

Vellum; ff. i+232. 117×86 mm. Second half of XV cent. Gatherings of 10 leaves (i², with 4 single leaves, iii⁸, with 1 single leaf, xiii wants a leaf after f. 116, xvii¹², with a blank leaf cut off, xxiv⁴, with 3 single leaves). At the principal divisions (ff. 18, 68, 95, 128, 155, 184) are large decorative initials in blue, red, white, and green, with gilt studs, and full borders of gilt bars and disks, with flowers and foliage in gold and colours (for f. 155 see pl. 10 d). Minor border-decorations in the same style fill the margins of the pages which contain coloured engravings (see below). Apparently belonged to the artist Maximiliaan Anne 's Gravesande Guicherit (d. 1831, at Delft, see A. J. van der Aa, *Biogr. Woordenboek*, vii, 1862, p. 546): see printed label on f. i, 's Gravesande Guicherit'. Huth book-plate. *The Huth Library*, ii, p. 731. [Add. MS. 38123.]

The MS. contains twenty-one engravings, seventeen of which are by the artist known as the 'Master of the Berlin Passion', after a Passion series inserted in a MS. prayer-book of 1482 in the Berlin Cabinet of Engravings, while the remaining four are by much less important and original engravers.

ENGRAVINGS BY THE MASTER OF THE BERLIN PASSION.

The Master of the Berlin Passion, who ranks, after the Master E S, among the best engravers of his time, appears to have worked about 1450–60. The earliest *terminus ante quem* hitherto known for his engravings is 1463, the date of a MS. at Paris which contains two original works by the master, as well as copies from his engravings by the Master of St. Erasmus. A slightly earlier date is afforded, however, by a Dutch MS. Bible in the British Museum, Add. MS. 15310–11, the first volume of which, written before 24 Dec. 1462 for the nuns of the convent of St. Katharinendael at Hasselt,¹ contains (f. 9) an undescribed engraving of the Creation of Eve by the Master of the Berlin Passion. The engraver, according to the researches of Dr. Max Geisberg, appears to have worked in the East of Holland, various indications derived from the dialect of engraved inscriptions and the provenance of MSS. containing his engravings pointing to Arnheim or Nymwegen as the probable locality. There is reason to think, however, that he crossed the frontier and settled in Westphalia, for an extremely plausible hypothesis of Dr. Geisberg's identifies him with the father of the well-known engraver Israhel van Meckenem, a goldsmith of the same name, who, according to local tradition, settled late in life at Bocholt. Local archives mention a goldsmith residing in the town from 1457 to 1459, but his name is nowhere recorded; from 1465 onwards commissions were given to goldsmiths residing elsewhere. The arguments for identifying the Master of the Berlin Passion with the elder Israhel van Meckenem are, first, the presence on works by both engravers of a certain 'house-mark', which according to the custom of the time would only be used by members of the same family; secondly, the fact that Israhel van Meckenem possessed and retouched a number of plates by the elder engraver; and thirdly, the resemblance in style and technique between the two artists. The engravings of the Master of the Berlin Passion must have been extensively circulated along the Lower Rhine, on the German side of the frontier. Many copies of them exist from the hands of the Master of the Banderoles, the Master of the St. Erasmus, and Israhel van Meckenem; others are to be found among the 'Schrotblätter', produced chiefly at Cologne.

The principal authorities on this engraver are Max Lehrs, 'Der Meister der Berliner Passion' (*Jahrbuch der Königlich-Preussischen Kunstsammlungen*, 1900, xxi, 135), with a catalogue of his works, 115 in number, and Max Geisberg, *Der Meister der Berliner Passion und Israhel van Meckenem*, Strassburg, 1903. See also Geisberg's *Die Anfänge des deutschen Kupferstiches* (Meister der Graphik, Nr. II), pp. 115–118.

The engravings inserted in the Horae are derived from three sets, a Life of the Virgin (Lehrs 2–9), a Life of Christ (Lehrs 14–23), and a Passion series (Lehrs 24–32); they also include two single saints and a representation of the Blessed Trinity. All are coloured, and in many cases the entire background has disappeared beneath a thick layer of gold. The subjects are:—

1. The Presentation of the Virgin Mary in the Temple. Lehrs (*Jahrbuch*) 2 i. 70×46 mm. (the complete subject should measure 72×50 mm.). First state. The only other impression known, in the second state, is at Brunswick. Lehrs doubts whether this subject belongs to the same series as the following (L. 3–9). Geisberg (*Cat. of I. v. M.*, no. 12) attributes it to

¹ Hasselt in Belgium (province of Limbourg), where a convent of Franciscan tertiaryaries was founded in 1430, with the name Val S^{te} Catherine: see *Compte-rendu des séances de la Commission Royale d'Histoire*, ix, 1845, p. 75.

Israhel van Meckenem, and regards it as a copy of a lost engraving by the Master of the Berlin Passion. f. 17 b.

2. The Marriage of the Virgin. Lehrs 3. 80×50 mm. The background is gilt. No other impression is known. f. 27 b.

3. The Annunciation. P. ii. 212, 4; Lehrs 4. 76×54 mm. The background is gilt. The only other impression known is in the British Museum (Willshire, ii. 363, 17); it has only faint traces of colouring. f. 37 b.

4. The Visitation. Lehrs 5. 77×52 mm. The background is gilt. Another impression, more perfectly preserved and free from colouring, was acquired by the British Museum in 1911 from the A. Champernowne collection. The complete subject, cut slightly within the plate-mark except on the left side, measures 82×67 mm. There is an architectural background with a vaulted roof resting on a round column, two windows and two doors, through which a distant landscape is seen. f. 42 b.

5. The Nativity. Lehrs 6. 79×59 mm. The sky is gilt. No other impression is known. f. 46 b.

6. The Adoration of the Magi. Lehrs 7. 83×63 mm. The sky is gilt. No other impression is known. f. 50 b.

7. The Presentation of Christ in the Temple. Lehrs 8. 80×61 mm. The upper part of the background is gilt. No other impression is known. f. 54 b. See pl. 10 a.

8. The Coronation of the Virgin. Lehrs 9. 75×55 mm. The sky is gilt. No other impression is known. f. 61 b.

9. The Trinity. B. x. 35, 68; P. ii. 87, 33; Lehrs 35 i. 80×61 mm. The background is gilt. This impression is also coloured, but the background is white. Two other impressions of the first state are known, at Liège and in the British

Museum, attributed by Willshire (ii, p. 177, H. 39) to the Master of 1466 (Master E S); an impression of the second state, after the plate had been retouched by Israhel van Meckenem (Geisberg), is in the Albertina at Vienna. f. 67 b.

10. The Mocking of Christ. Lehrs 16. 68×50 mm. The background is gilt. No other impression is known. f. 103 b.

11. Christ before Pilate. Lehrs 17. 68×48 mm. The background is gilt. No other impression is known. f. 107 b.

12. Christ being nailed to the Cross. Lehrs 18. 69×51 mm. The background is covered with opaque blue. No other impression is known. f. 114 b.

13. The Lamentation for Christ. P. ii. 203, 5; Lehrs 30 ii. 82×61 mm. The background is gilt. Second state, probably retouched by Israhel van Meckenem (Geisberg). An impression of the first state, before the retouch, is at Berlin; no other impression of the second state is known. f. 119 b. See pl. 10 b.

14. The Descent of the Holy Ghost. Lehrs 23. 68×49 mm. The background is gilt. One other impression is known, at Paris. f. 127 b.

15. St. Peter. Lehrs 54. 69×43 mm. The background is gilt. No other impression is known. f. 180 b.

16. St. Catherine of Alexandria. Lehrs 67. 73×46 mm. The background is gilt. No other impression is known. f. 181 b.

17. Christ descending into Hell. P. ii. 203, 7; Lehrs 31 ii. 82×59 mm. The sky is gilt. Two impressions of the first state are known, at Berlin and Hamburg; this is the only known impression of the second state, retouched by Israhel van Meckenem (Geisberg). f. 183 b. See pl. 10 c.

ENGRAVINGS BY OTHER HANDS.

The remaining four engravings are attributed to two of the many insignificant and nameless craftsmen of the period, whose works have been grouped together on the ground of some technical or stylistic peculiarities. The first three are by the engraver named by Professor Max Lehrs 'Der Meister mit den Blumenrahmen', the fourth by the 'Master of the Dutuit Agony in the Garden'. These prints are not at present described except in the Catalogue of the Huth Library. Like the engravings described above, they are coloured; the backgrounds of nos. 18 and 21 are gilt, those of nos. 19 and 20 are covered with opaque blue.

18. The Betrayal of Christ. Huth Cat. ii. 731, 14. 73×51 mm. f. 94 b.

19. Christ bearing His Cross. Huth Cat. ii. 731, 17. 64×42 mm. f. 110.

20. The Entombment. Huth Cat. ii. 731, 19. 76×55 mm. f. 123.

21. The Last Judgement. Huth Cat. ii. 731, 21. 74×53 mm. f. 154 b.

XI

HOURS, &c., in *Latin* (with a few prayers and rubrics in *Italian*), according to the use of the Humiliate nuns. Contents:—(1) 'Officium beate Marie uirginis secundum ordinem Humiliatorum'; the 'Capitulum' in Compline (f. 74 b) beg. 'Sorores, sobrie estote'. f. 1 b;—(2) 'Septem psalmi penitentiales'. f. 81;—(3) 'Letanie', including Bassianus [Bishop of Lodi], Geminianus [Bishop of Modena], 'Miserilianus', and Liberata. f. 103;—(4) 'Officium sancte crucis', including (f. 129) a prayer with the petition 'Exaudi me . . . peccatricem'. f. 121;—(5) 'Officium sancti Spiritus'. f. 130;—(6) Vigils of the Dead. f. 138;—(7) 'Letanie beate uirginis Marie'. f. 205;—(8) Prayers, partly in *Italian*. f. 214 b. Including (a) Eight prayers, each beg. 'O Domine Iesu Christe', said in the rubric to have been indulgenced by St. Gregory the Pope in consequence of his vision of the Image of Pity (cf. H. Thurston in *The Month*, Sept. 1908, p. 312). f. 234 b;—(b) 'O anima Christi', an expanded version of the 'Anima Christi'. f. 239;—(c) Prayer to be said before the 'Sudario', beg. 'Dio te salua sancta faza'. f. 243 b;—(d) 'Obsecro te', &c., headed 'Oratio sancti Augustini'. f. 247;—(e) 'Versi miraculosi da dire souenzo', beg. 'Illumina oculos meos'. f. 249 b;—(f) Prayer on the Seven Words, beg. 'Domine Iesu Christe, qui septem uerba' [by Beda (?), cf. Migne, *Patrol. Lat.*, xciv. 561]. f. 251 b;—(g) Fifteen Oes [not the same as those found in English devotional books], beg. 'O suauitas et requies'. With rubric at the end, in *Italian*, setting forth the spiritual profits to be gained by their use before a crucifix. f. 255;—(h) Prayers to, and in commemoration of, St. Jerome. f. 272 b;—(k) 'Oratio sancti Augustini comprehendens horas canonicas passionis Christi, confirmata a sancto Gregorio papa cum indulgentia .ccc^a. dierum',

beg. 'Domine Yesu Christe, tu in nocte uinctus'. f. 282 b;—(l) Prayer to St. John the Baptist, beg. 'Beatissime Iohannis (*sic*) baptista'. f. 284 b;—(m) Prayer to the Virgin, beg. 'Ave sanctissima'; with rubric 'Sistus papa quartus concessit deuote dicenti supra-scriptam orationem duodecim milia annorum de uera indulgentia pro qualibet uice. Datum Rome anno sui pontificatus. 9^o. M CCC^o LXXX'. f. 285 b. Such phrases as 'me infelicem famulam tuam', 'mihi peccatrici', &c., occur in many of the prayers (ff. 224 b, 230 b, &c.). At the end (ff. 286 b–287 b) another prayer, beg. '[P]ietate tua', has been added by a later hand.

Vellum; ff. 288. 122 × 91 mm. End of XV cent. (after 1480, see above). Gatherings of 8 leaves (xxvi⁴, xxxi², last²). Sec. fol. 'Deus in'. Finely illuminated by artists of the Milanese school, with fourteen full-page and two smaller miniatures and fifteen historiated initials. Smaller initials in gold, on blue and crimson grounds decorated with white tracery, throughout. The miniatures are all in the characteristic Italian Renaissance manner, and so are many of the borders which surround them. Some of the latter, however, and most of the partial borders attached to the historiated initials, show signs of Franco-Flemish influence, consisting mainly of scroll-work designs of foliage, flowers and fruit painted on the plain vellum surface. The border on f. 205 is in a different style, but still suggests Flemish influence; it is composed of pansies on a gold ground. The subjects of the full-page miniatures are as follows:—

1 (Hours of the Virgin. Matins). Annunciation; border-frame of Renaissance ornaments on a black ground. f. 1.

2 (Prime). Nativity: the Virgin, St. Joseph, and three child-angels adoring the Infant Christ. Renaissance border, black ground. f. 36 b.

3 (Tierce). Adoration of the Magi. Renaissance border in panels of blue, crimson, or dark green. f. 43 b.

4 (Sext). Presentation. Border of foliage-scrolls on plain ground, with a roundel in the centre of the lowest part, containing a pheasant in the foreground of a landscape. f. 49 b.

5 (None). Flight into Egypt, an angel leading the ass. Border of same type as in 4. f. 55 b.

6 (Vespers). Child-Christ on a high throne, four Doctors below, two on each side of the steps of the throne. Border as in 4, with ape for pheasant in roundel. f. 61 b.

7 (Compline). Kiss of Judas. Border as in 4, but the roundel contains the face of Christ on a white cloth, with black background. f. 75 b.

8 (Penitential Psalms). Baptism of Christ. Border as in 4, with cock in roundel at foot of page; a smaller roundel at the top contains the head of Christ, with black background. f. 81 b.

9 (Litany). Agony in the garden. Border as in 4, but

roundel at foot of page contains the sacred monogram in a rayed circle. f. 103 b.

10 (Hours of the Cross). Christ bearing the cross. Renaissance border, of same type as in 3. f. 121 b.

11 (Hours of the Holy Ghost). Crucifixion, with Mary and John. Border as in 4, skull in roundel. f. 130 b.

12 (Vespers of the Dead). The dead Christ, supported by the Virgin and St. John, partly in a tomb at the foot of the cross. Border as in 3, the lowest panel containing two fawns in the foreground of a landscape. f. 137 b.

13 (Matins of the Dead). Death of the Virgin. Top panel of border crimson, with Renaissance ornaments; in the other three panels a landscape, with ape at foot of page and peacock in a tree on left-hand side. f. 149 b. See pl. 11 *a*, and Burlington Fine Arts Club, *Catalogue*, 1908, pl. 157.

14 (Litany of the Virgin). St. Onuphrius, with white hair and beard, clad in a sleeveless tunic of hair, with a girdle of leaves, kneels on stony ground before an altar in his hermitage; a white dove brings him bread. Border as in 3, in lowest panel a landscape, with putto sitting on sea-monster's back (half-griffin, half-fish) and playing on pipes in foreground. f. 204 b. See pl. 11 *b*.

One of the two smaller miniatures is at the foot of f. 17: a charming picture of a putto sitting on the ground and playing with teasels and a caged bird (see pl. 11 *c*). The other is on f. 37, at the beginning of Prime of the Virgin; it represents the martyrdom of St. Erasmus, two men turning a windlass which draws out his entrails.

The historiated initials contain half-length figures representing the Virgin and Child (f. 1 b), St. John the Baptist (f. 44), St. Jerome (f. 56), David (f. 82), Pentecost (f. 131), a child holding a skull (f. 138), the Virgin (f. 205, see pl. 11 *d*), Gethsemane (f. 255), and various unidentified saints (ff. 17, 50, 62, 76, 104, 122, 150, the last reproduced in the Burlington Fine Arts Club *Catalogue*, pl. 157).

The illumination, as observed above, is mainly Milanese in style; and the Humiliate Order flourished chiefly in northern Italy, and particularly in and about Milan. It is to be noted, however, that the miniatures include representations of SS. Onuphrius and Erasmus, who were the objects of special devotion in Benevento, Gaeta, and Naples.

Apparently belonged in 1801 to the Cistercian monastery of Salem, or Salmansweiler, in the diocese of Constance (dissolved in 1803, see A. Krieger, *Topogr. Wörterb. des Grossherzogtums Baden*, ii, 1905, coll. 722–732): see f. 1 b, 'B : M : V : in Salem'; f. 288 b, 'Reverendissimus DD. Robertus [Schlecht] Abbas in Salem. Andreas Prior in Salem. anno 1801.' Huth book-plate. *The Huth Library*, iii, p. 1056; Burlington Fine Arts Club, *Cat. of Illum. MSS.*, no. 261, pl. 157. [Add. MS. 38124.]

XII

POEMS, in *Italian*, by Petrarch, viz. :—

1. Sonetti 1–42 and Canzoni 1–12, agreeing with pp. 1–85 of *Le Rime di Francesco Petrarca*, ed. G. Mestica, 1896, except that Sonetti 2 and 3 are transposed, as in the Laurentian MS. pl. xli, n. 17. The first four lines of Son. 1 are omitted, except for the illuminated initial (doubtless intended to have been written in gold, cf. art. 2); and so are the initials of all the other poems. f. 3.

2. Trionfi, viz. Trionfo d'Amore, f. 34; della Pudicizia, f. 50 b; della Morte, f. 56; della Fama, f. 63 b; del Tempo, f. 77 b; dell' Eternità, f. 81 b. Agreeing with Mestica's edition, as above, pp. 522-660, with the following exceptions:—In the Trionfo d'Amore the last sixteen lines of Canto 3 (f. 45 b) are as in the footnote on p. 559. In the Trionfo della Morte the last line is omitted. In the Trionfo della Fama Canto 1 (ff. 63 b-67) agrees with the version printed by Mestica in an appendix (pp. 670-674); Canto 2 (ff. 68-70 b) agrees with Mestica's Canto 1 (pp. 605-614), except the opening 24 lines (printed by Mestica, pp. 604-605, footnote); Canto 3 (ff. 70 b-74) = Mestica's Canto 2 (pp. 614-623); Canto 4 (ff. 74-76 b) = Mestica's Canto 3 (pp. 625-632). The first three lines of Trionfo d'Amore in gold capitals; the first three lines of the other Trionfi, and canto-initials throughout, are omitted (cf. art. 1). Ff. 44 b and 54 b have been left blank, but the text runs on in each case without a lacuna. Ff. 85 and 86 have been misplaced in binding; they should follow f. 57.

Vellum; ff. 88 (ff. 2, 87, 88 blank). 197 x 130 mm. Late XV cent.. Gatherings of 10 leaves (quire i has 2 leaves, quire v has 11, and quire x has 5 besides the two which belong to quire vii). Neatly written in minuscules of the Italian Renaissance type known as 'scrittura umanistica', and decorated by illuminators of the Milanese school with three full-page miniatures, one nearly full-page, and one small one, and with initials and full borders on seven pages (ff. 3, 34, 50 b, 56, 63 b, 77 b, 81 b). The borders especially, filled with putti, cornucopiae, and other Renaissance ornaments on blue, dark green, and crimson grounds, recall the decorations of the Sforza Book of Hours (Add. MS. 34294, executed for the Duchess Bona about 1490), and clearly emanate from the same school. The miniatures are as follows:—

1 (full-page). Triumph of Love. f. 33 b. See pl. 12 a: also in Burlington Fine Arts Club, *Cat.*, 1908, pl. 127.

2 (small, in rectangular frame). Landscape, with classical portico and other buildings on an island. f. 44.

3 (full-page). Triumph of Chastity: above, Cupid in an

aureole shoots at a nymph protected by a shield; below, in foreground, nymphs bind Cupid and break his bow. f. 50.

4 (nearly full-page). Petrarch conversing with the dead Laura. f. 58.

5 (full-page). Triumph of Fame. f. 67 b.

Apparently executed for a member of the Romei family of Ferrara (created Counts of Bergantino in 1462, see L. Ughi, *Dizion. degli uomini illustri Ferraresi*, ii, 1804, p. 137), one of the borders (f. 34, see pl. 12 b and B. F. A. C., *Cat.*, pl. 127) having a shield of arms, per fess, azure and argent, a greyhound salient counterchanged collared gules; but the collar is omitted in the Romei arms as given by A. Libanori, *Ferrara d'Oro*, iii, 1674, pp. 34, 274. In Italian binding, 17-18th cent., of red morocco elaborately tooled in gilt, with a fan-pattern centre and corner-pieces. Huth book-plate. *The Huth Library*, iv, p. 1132; Burlington Fine Arts Club, *Cat. of Illum. MSS.*, no. 193, pl. 127. [Add. MS. 38125.]

XIII

HOURS, &c., in *Latin*. Contents:—(1) Calendar, including Boniface (June 5), Remy (Oct. 1), and Martin (Nov. 11) in gold, Servais (May 13) and Eloy (Dec. 1) in blue, Arnulph, Bishop [of Metz] (July 18), Bertin (Sept. 5), and Gereon (Oct. 10) in black; also Bernardino of Siena (May 20) in blue. f. 1 b;—(2) 'Officium (i. e. Horae) passionis Domini nostri Ihesu Christi'. f. 15;—(3) Hymn on the Passion, beg. 'Omnibus consideratis'. Nearly identical with F. W. E. Roth, *Lat. Hymnen*, 1887, no. 81, but divided into eight sections of two stanzas each, and having two additional sections at the end, addressed to the Virgin and St. John ('O Maria plasma nati' = Chevalier, *Repert. Hymn.*, no. 30648, and 'O Iohannes euangelista'). Followed by versicles and a prayer. f. 32;—(4) 'Salutationes ad sacrosanctum sacramentum', with a prayer to the users of which, 'inter eleuationem corporis Christi et tercium Agnus Dei', Boniface 'sextus' (for VIII, 1294-1303) granted 2000 years' indulgence 'ad supplicationem regis Francie Philippi' (IV, 1285-1314). f. 35 b;—(5) 'Hore sancte Crucis'. f. 40;—(6) 'Hore de Sancto Spiritu'. f. 46;—(7) 'Missa beate Marie virginis'. f. 50;—(8) 'Hore beate Marie uirginis secundum consuetudinem Romane curie'. f. 54;—(9) 'Officium [B.M.V.] quod dicitur per totum aduentum'. f. 103;—(10) 'Septem psalmi penitenciales' and Litany. ff. 110, 117;—(11) Memoriae sanctorum, viz. 'De S. Veronica' ('Salve sancta facies' = Chevalier, no. 18189), f. 123; 'De Trinitate', f. 124; 'De S. Sacramento', f. 124 b; 'Oratio S. Gregorii ad Christum redemptorem nostrum', f. 126; 'De S. Iohanne baptista', f. 127; 'De S. Sebastiano martire' ('O sancte Sebastiane' = Chev. 13708), f. 128; 'Oratio B. Thome de

Aquino', beg. 'Concede michi misericors Deus', f. 130; 'De S. Iohanne euangelista', f. 132; 'De S. Anthonio confessore', f. 134; 'De S. Iacobo', f. 136; 'De S. Christo-
 foro', f. 138; 'De S. Georgio' ('Georgi martir inclite, te decet laus et gloria', not in Chev.), f. 140; 'De S. Nicolao confessore', f. 141; 'De S. Laurentio', f. 142; 'De S. Katherina' ('Gaude uirgo Katherina' = Chev. 6991, f. 144), f. 142 b; 'De S. Barbara', f. 146; 'De S. Appollonia', f. 147; 'De S. Maria Magdalena', f. 149;—(12) 'Vigilie mortuorum'. f. 151;—(13) 'Missa pro mortuis'. f. 179;—(14) 'Missa omnium angelorum'. f. 182;—(15) 'Missa in die omnium sanctorum'. f. 185;—(16) 'In die Natiuitatis ad missam'. f. 188;—(17) 'Officium (i.e. Missa) sancte crucis'. f. 191;—(18) 'Officium in die ueneris sancte (*sic*)': Adoration of the Cross, and Passion according to St. John. f. 193;—(19) 'Septem uerba Domini nostri Ihesu Christi in cruce pendentis': a prayer (see above, no. xi, f. 251 b). f. 202;—(20) 'Deuota salutacio ad beatam uirginem Mariam': the 'Stabat mater'. f. 203 b;—(21) 'In die Pasche ad missam'. f. 206;—(22) Memoria 'in ascensione Domini'. f. 210;—(23) 'Missa de Trinitate'. f. 211;—(24) 'Psalterium de passione Domini'. f. 215;—(25) 'Psalterium sancti Ieronimi'. f. 228;—(26) 'Obsecro te' and 'O intemerata'. ff. 241, 243;—(27) 'Orationes dominicales' throughout the year. f. 245.

At the beginning (ff. i-ii b, 1) are an 'Oraison a son bon angle' and 'Oraison (i.e. Memoria) de saint Louys' in *Latin*, and prayers to Christ and the Virgin and 'Meditations saint Augustin' in *French*, in various hands of the 16th and 17th centt. At the end (ff. 252 b, iii-v) are prayers in *French*, 16th cent., by a lady ('pecheresse je suy'), including an invocation of St. Anne; described in a slightly more recent hand as 'Orazioni di una deuota, la quale possedè il presente libro'. The posterior cover is lined with a fragment of a 14th-15th cent. *Latin* theological MS., containing part of an exposition of Matth. xxvi. 41.

Vellum; ff. viii + 252 (ff. 38, 214 blank). 148 x 116 mm. *Circ.* 1500. With 24 full-page miniatures and 74 smaller ones, including two occupation-pictures in small roundels for each month in the Calendar. Full borders to the twelve Calendar-pages and to all the pages with small miniatures, as well as to some of those with large miniatures; partial borders to all the text-pages. For eight of the full-page miniatures and eight other pages see pl. 13-16. The whole decoration is not only profuse but exquisitely finished, and the volume is one of the most perfect examples of Flemish illumination of the period. It belongs, in fact, to that remarkable group of MSS. whose best-known representative is the Grimani Breviary at Venice; for others see *Burlington Magazine*, x, 1906-7, p. 400, and for a fuller list G. Coggiola, *Le Bréviaire Grimani*, 1908 (introd. to the *Reproduction complète*, ed. S. de Vries and S. Morpurgo, 1904, &c.), p. 147. It is most closely allied, perhaps, to Mr. W. A. White's MS., a Prayer-book said to have been made for Joan of Castile (see below, nos. 16, 23 of the large miniatures and no. 41 of the small). Probably executed by Bruges artists, it shows the influence of Memlinc and David in many of the miniatures. The borders are mostly of the characteristic late-Flemish style, flowers, strawberries, birds, butterflies, and other insects, painted with the most minute naturalism, together with sprays or scrolls of more or less conventional foliage, on grounds of pale straw-colour, dead-gold, grey, light green, or pink; but the border-frame on one page (f. 67) is filled with cameos, pearls, and other Renaissance ornaments, on another (f. 92) with lattice-work, each lozenge containing an escallop. The miniatures vary in style, and are doubtless by more than one hand; but in them, as in the borders, an exceptionally high level of excellence is maintained. Six of the large miniatures (nos. 3, 10, 11, 15, 20, 24) are strikingly different from the rest in style, having figures on a much larger scale, with backgrounds of dead-gold instead of sky and landscape; and two of these (nos. 15, 20) are not improbably by a different artist from the other four. Landscape is treated in most of the miniatures (small as well as large) with the skill which characterized the school; particularly in nos. 4, 6, 16, 17 of the large miniatures, and in the Calendar-medallions. The colouring is soft and harmonious throughout. The following are the subjects:—

I. Full-page miniatures.

1 (Hours of the Passion). Abraham's sacrifice: hovering angel grasps his uplifted sword by the blade, and points to ram in thicket. f. 14 b.

2 (Hours of the Cross). Crucifixion, with the two thieves: several figures, three on horseback; St. John stands, the Virgin and Three Maries sit, at the foot of the cross; view of Jerusalem. f. 39 b.

3 (Hours of the Holy Spirit). Pentecost: half-length figures of Mary and the Apostles, the Dove hovering above their heads. In a different manner from most of the other miniatures: figures on a larger scale, background dead-gold (cf. nos. 10, 11, 15, 20, 24 below). f. 45 b. See pl. 14 c.

The leaf before f. 54 (Hours of the Virgin) has been cut out, no doubt for the sake of the miniature; and there has perhaps been a similar mutilation before f. 50 (Mass of the Virgin).

4 (Lauds of the Virgin). Visitation: Mary and Elizabeth meet in the garden of a country house. One of the most beautiful pictures in the volume, figures, buildings, and landscape alike admirable. f. 66 b. See pl. 13 a.

5 (Prime). Nativity: Mary adores the Infant Christ, Joseph stands by with lantern, in a shed with thatched roof; ox and ass; landscape. f. 75 b.

6 (Tierce). Angel and shepherds (one shepherdess): fine landscape, with river, city, and bridge, and distant hills. f. 79 b.

7 (Sext). Adoration of the Magi: grey-haired Mage kneels before the Virgin and Child in a thatched lean-to; the two others (one black) stand outside; their retinue approaching. Framed in a border of butterflies, pansies, carnations, and gilt scroll-foliage on a dark grey ground. f. 83 b. See pl. 14 a.

8 (None). Presentation: the Virgin, attended by St. Joseph and four women, presents the Infant Christ to the High Priest, who stands under a canopy behind an altar; in the foreground stands a maid carrying a candle in one hand, two doves in a basket in the other. f. 87 b. See pl. 13 b.

9 (Vespers). Massacre of the Innocents. f. 91 b.

10 (Compline). Coronation of the Virgin: half-length figures of Christ and the Virgin, both wearing crowns. Large scale, dead-gold ground, as in no. 3 above. f. 97 b.

11 (Advent Office). Virgin and Child, playing with a bead necklace. Large scale, dead-gold ground, as in nos. 3 and 10 above. f. 102 b.

12 (Penitential Psalms). Last Judgement: Christ, showing His wounds and wearing the crown of thorns, sits on a rainbow, His feet on an orb, within a mandorla; groups of saints to left

and right, headed by the Virgin and St. John the Baptist; below, an angel sounds a trumpet, three angels help souls to rise, other souls are dragged down to hell by devils. Border-frame of butterflies, flowers, and strawberries on dead-gold ground. f. 109 b.

13. Mass of St. Gregory: he kneels at the consecration, his mitre laid on the altar, his chasuble held up by a deacon, who also holds a tall candle; and he gazes in ecstasy at an apparition of Christ standing on the altar, clad in a loin-cloth and showing His wounds; on the wall to the right of the altar are the instruments of the Passion. f. 125 b. See pl. 13 c.

14. Temptation of St. Antony: he sits outside his thatched hut in a forest glade, an open book on his knees; and is offered a wine-cup by the devil disguised as a fashionably dressed woman, with tall conical hat, long veil, and low-necked gown, but showing claws beneath a brocaded petticoat. f. 133 b.

15. St. James, with pilgrim's staff and scribe, addresses three men; above, an angel holds two devils bound with a fiery chain (*Legenda Aurea*, ed. Graesse, 1846, cap. 99, p. 423). On dead-gold ground, and otherwise resembling nos. 3, 10, and 11 in manner, though the figures are not on so large a scale. Frame-border of butterflies, flowers, and gilt foliage-scrolls on dark grey ground. f. 135 b.

16. St. Christopher wading across a creek between precipitous cliffs, staff in hand, the Child-Christ on his shoulder; half-way up the right-hand cliff, which he is approaching, a monk holds a lantern; sailing-boat in the offing. This treatment of the subject is almost identical with that in the MS. Prayer-book said to have been made about 1496 for Joan of Castile, and now in the possession of Mr. W. A. White of New York (see Brit. Mus., MS. Facs. 108, f. 14). f. 137 b. See pl. 13 d.

17. St. George stands in the foreground, with the dragon, leading it by a cord fastened round its neck; behind him stands his white horse, and the princess kneels a little way off, a white goat standing beside her; fine landscape, with fortified city and bridge at the mouth of a river. f. 139 b.

II. Calendar-medallions and other small miniatures.

1, 2 (Jan.). Warming hands and feasting; walking through the snow (Aquarius). ff. 1 b, 2.

3, 4 (Feb.). Lopping trees (see pl. 15 a); carrying the loppings home (Pisces). ff. 2 b, 3.

5, 6 (Mar.). Pruning vines; manuring land (Aries). ff. 3 b, 4.

7, 8 (Apr.). Lovers taking a country walk; shepherd piping, his dog dancing (Taurus). ff. 4 b, 5.

9, 10 (May). Gallant, hawk on fist, rides on a white horse, with a lady seated behind him; girl sits in meadow weaving garlands (Gemini). ff. 5 b, 6.

11, 12 (June). Hay harvest, with windmill and city-gate in the distance; children bathing at a ford (Cancer). ff. 6 b, 7.

13, 14 (July). Corn harvest; shepherd with dog tending sheep (Leo). ff. 7 b, 8.

15, 16 (Aug.). Threshing (see pl. 15 b); winnowing (Virgo). ff. 8 b, 9.

17, 18 (Sept.). Vineyard outside a city, man and three women gathering grapes; treading the wine-vat (Libra, a woman holding a balance). ff. 9 b, 10.

19, 20 (Oct.). Sowing; man carrying a heavy load in a sack on his shoulders (Scorpio). ff. 10 b, 11.

21, 22 (Nov.). Man beating a tree with a long staff, pigs feeding below; man driving pigs (Sagittarius). ff. 11 b, 12. The text on f. 12 is set between two pillars, round which is entwined a scroll inscribed MY YM.

23, 24 (Dec.). One man adjusts the cords holding an ox, another prepares to fell it with a hammer; man cutting up a pig (Capricornus). ff. 12 b, 13.

25 (Matins of the Passion). The agony in the garden. f. 15.

26 (Lauds). Christ blindfold, buffeted. f. 20 b.

27 (Prime). Christ before Pilate. f. 22 b.

28 (Tierce). Christ bound to a pillar and scourged. f. 23 b.

29 (Sext). Christ bearing the cross. f. 25.

30 (None). Crucifixion, the piercing of Christ's side. f. 26 b.

31 (Vespers). Nicodemus and Joseph bearing the dead Christ, the Virgin and St. John following. f. 28.

32 (Compline). Entombment. f. 29 b. See pl. 15 c.

33. Half-length figure of Christ, wounded, in a glory. f. 32.

34. The Cross. f. 32.

35. Head of Christ, crowned with thorns and rayed. f. 32 b.

36-40. The Five Wounds. ff. 33-34.

41 (Hours of the Holy Spirit). The Dove, in a glory. The text on this page is placed in an architectural setting, consisting of the façade and porch of a Gothic church, with two children whipping tops in the street. A similar framing is used on one of the pages in the White MS. (MS. Facs. 108, f. 22, cf. no. 16 in the list of full-page miniatures above). f. 46.

18. St. Catherine kneels in prayer, richly dressed and wearing a crown; flames from the darkened sky and fragments of the shivered wheels fall on a panic-stricken crowd of executioners and spectators. Frame-border of detached white flowers (sweet-pea, daisy, &c.) on dead-gold ground. f. 143 b.

19. St. Barbara stands in the courtyard of a castle, disputing with her father; greyhound and spaniel before them, peacock and peahen behind them. f. 145 b.

20. *Noli me tangere*: half-length figures of Christ showing His wounds and holding a spade, and St. Mary Magdalene holding a spice-pot; dead-gold ground (cf. no. 15 above). Frame-border of detached flowers on dead-gold ground. f. 148 b. See pl. 14 d.

21 (Vigils of the Dead). Raising of Lazarus: in the foreground Lazarus stands in an open grave, and lifts his hands in prayer to Christ, who stands facing him at the foot of the grave; beside Lazarus stoops a man who has set the tombstone transversely, and several persons look on amazed; the end of a church in the background. Frame-border of detached flowers on dead-gold ground. f. 150 b. See pl. 14 b.

22. Ascension: above, Christ in a rayed mandorla, showing the wounds in His hands, surrounded by angels, and outside them two groups of nude half-length figures of patriarchs; below, the Virgin and eleven apostles kneel looking upwards. Frame-border of flowers, birds, and gilt foliage-scrolls on a greyish-green background. f. 209 b.

23 (Psalterium S. Hieronymi). St. Jerome, tonsured and wearing only a sleeveless shirt, boots, and stockings, kneels before a crucifix in a wood, and beats his breast with a stone; his purple hat and cloak are on a tree behind him, his thatched hut is a little way off. This closely resembles the St. Jerome picture in Mr. White's MS. (see above, no. 16). f. 227 b.

24 (Obsecro te). The Virgin mourning over the dead Christ: half-length figures, on dead-gold ground (cf. no. 3 above, which is plainly by the same hand). f. 240 b.

42 (Mass of the Virgin). Virgin and Child enthroned, in a glory. f. 50.

43 (Matins of the Virgin). The Virgin sits reading; an angel on her right plays a harp, another on her left a lute or guitar. f. 54.

44 (Lauds). Mary and Elizabeth sit in a room, an open book on a desk beside Mary, and the words 'Magnificat anima mea Dominum' in gold above her head. The border is filled with Renaissance ornaments, including a cameo of David harping and another of Balaam and the angel. f. 67.

45 (Prime). Peasants dancing to the music of a bagpipe. f. 76.

46 (Tierce). Augustus and the Sibyl. f. 80.

47 (Sext). Queen of Sheba brings offerings to Solomon. f. 84.

48 (None). Priests adoring the Ark. f. 88.

49 (Advent Office of the Virgin). Isaiah enthroned, pointing to the words 'Ecce uirgo concipiet et pariet filium' written in gold. f. 103.

50 (Penitential Psalms). David kneels in prayer, crowned, his harp on the ground beside him; the Death Angel flies towards Jerusalem with uplifted sword. In the border a woman pushes a wheelbarrow, in which is a gigantic carnation growing out of a pot. f. 110. See pl. 16 a.

51. St. Veronica stands displaying the handkerchief. f. 123. See pl. 16 b.

52. The Trinity, represented as three suns conjoined. f. 124.

53. Last Supper. f. 124 b.

54. St. John the Baptist seated, with Agnus Dei. f. 127.

55. Martyrdom of St. Sebastian. f. 128.

56. St. Thomas Aquinas stands holding an open book, on which stands a chalice with the Host; a mitre on the ground at his feet. f. 130.

57. St. John the Evangelist sits writing in the isle of Patmos; eagle stands beside him. f. 132.

58. St. James sits by roadside, reading; staff in hand, scribe with scallop slung from his shoulder. f. 136.

59. St. Nicholas blesses three nude boys who stand in a tub. f. 141.

60. Martyrdom of St. Laurence; apparition of God in the sky. f. 142.

61. St. Catherine stands beside broken wheel, crowned and richly dressed, with sword in right hand and open book in left, trampling on Emperor; landscape with distant city. f. 142 b.

62. St. Barbara sits on grassy slope, reading; tower behind her. The text is set in the middle of a large picture of her martyrdom, with God sending angels for her soul, while devils carry off her executioner. f. 146.

63. St. Apollonia bound to a pillar, having her teeth extracted. f. 147.

64. St. Mary Magdalene stands with ointment-pot in hand ; landscape with distant hills and city. f. 149.

65 (Vigils of the Dead). Skeleton stands in graveyard, holding a scroll inscribed 'Credo quod redemptor meus viuit'. At foot of page, a death's head, with scroll inscribed 'Cr[edo quod redemptor meus viuit et in nouissimo die de terra surrectu[rus] sum et in carne mea videbo Deum saluatorem m[eu]m'. f. 151.

66 (Mass for the Dead). A catafalque. f. 179.

67 (Mass of All Angels). Guardian angel leads soul by the hand. f. 182. See pl. 15*d*.

68 (Mass for All Saints' Day). A group of saints. f. 185.

69 (Mass for Christmas Day). Angels adoring the Infant Christ. f. 188.

70 (Mass of the Cross). Soldiers nailing Christ to the cross. f. 191.

71 (Good Friday Office). Devotees adoring the empty cross. f. 193.

72 (Stabat mater). Calvary, the Virgin and St. John standing, St. Mary Magdalene (?) sitting ; only the lower part of the cross visible. f. 203 b.

73 (Mass for Easter Day). Angel and Three Maries at the empty tomb. f. 206.

74 (Mass of the Trinity). Father and Son sit side by side, wrapped in one cloak ; Dove between them with outstretched wings. f. 211.

Flemish (Bruges ?) binding, *circ.* 1500, of wooden boards covered with leather, stamped on each cover with two impressions of a rectangular panel consisting of a border with the legend 'Ora pro nobis sancta dei genitrix vt digni efficiamur promissione xpristi', surrounding an inner panel in two compartments, each of which contains a branch of foliage enclosing within its curves five figures facing those in the other compartment : two pelicans, two stags, a pheasant (?) and a peacock (?), a hare and a greyhound, two eagles with outstretched wings. The space between the two impressions is filled with a rectangular stamp of four lozenges, containing alternately a quatrefoil and a fleur-de-lis, the spaces outside the lozenges being filled alternately with four fleurs-de-lis and four trefoils. Somewhat similar bindings are described [by W. H. J. Weale] in the South Kensington *Catalogue of Bookbindings*, 1894, nos. 305, 314. Huth book-plate. *The Huth Library*, ii, p. 723. [Add. MS. 38126.]



rent. cum ansticus euiste ptolema
 ypanapristos. q no multo post tpe io
 sephus nichil tale reuulerunt: s: in
 una basilica congregatos. cotulisse
 scribant. non pphisse. Aliud e eni
 ee uate: aliud est ee mpre: ee. Ibi spe
 uentium ptiat. hic erudicio q ubo:
 copia. ea que itelligit fuisse. nisi
 forte putandus est tullius cono
 uiciu renofontis. q platonis ppta
 goram. q demostenis ptesifontē.
 afflatus redoro: spū euistulisse.
 aut alit de hude libris p. lxx. int
 ptes. alit p. aplos sps scs testinōia
 tenuit: ut qd illi tacerūt. hu scap
 tum e mentati sunt: Quid igitur?
 Dipnamus uctēs: Minime: s: post
 prior: studia. in domo dñi qd uolu
 mus laboramus. Illi mpre: tati sūt
 ante aduentū xpi: qd ueliebant.
 dubus pculere sententiis. Nos uo
 post passionē q resurrectionē eius.
 nō tam pphiam qm hystoriā scribi
 mus. Alit. n. audiat: aliter uisa
 narrantur. Nō melius itelligim?
 melius q pferimus. Audi igitur
 amule: obreccato: ausaulti. Non
 dipno. nō rephendo. lxx: s: cōfident
 auctis illis aplos pfero. Per istoz
 os michi xpe sonat. quos an pphāo
 intē spiritalia carismata positos
 lego: in quib: ultimū pnc gradū
 itēptes tenent. Quid linore: cor
 qns: Quid ipertoz aios contē me
 concitas: Si aibi in fūllatō tibi
 uctoz errare. mātga leb: eos: dñi
 sanū urbiū magros cōsule. Quod
 illi hnt de xpo: tū cōdices non hnt.
 Aliud est: si contē se postea ab aplio
 usurpata testimonia probauit: q
 enentatoza sunt exemplaria lati
 na q greca: greca qm lebreca. Verū

ite conti iudos. Nunc te dep: eos:
 delicti kme. ut q me tantū opus
 subire fecisti. q a genesi eos: dñi cap:
 o: omb: uiues. q possim eodem spū
 quo scripti sunt libri. in latinū eos
 transferre sermonem. *Explicit per*



q principio arauit
 deus celum q terram.
 Terra autē erat ianis
 et uacua: et tenebre e
 runt super facie abyf
 si. q sps dñi ferebatur
 super aquas. Dixitq:
 deus. fiat lux. Et factū
 est lux. Et uidit deus
 lucem q ēt bona: et
 diuisit lucem a tene
 bris. Appellauitq: lu
 cem diem: q tenebra:
 noctē. Factūq: ē uespē
 et mane: dies unus.
 Dixit quoq: dñs. fiat
 firmamentū i medio
 aquarū: et diuisat a
 quas ab aquis. Et
 fecit deus firmamen
 tū. diuisitq: a quas
 que erant sub firma
 mento: ab his que e
 runt sup firmamen
 tū. Et factum est ita.
 Vocauitq: dñs firma
 menti celū. Et factū
 est uespē q mane: dies
 sedō. Dixit uo deus.
 Congregentur aque
 que sub celo sunt in
 locum unū: et appare
 at aridū. factūq: est
 ita. Et uocauit deus
 aridū tūm: cōgre



a



b



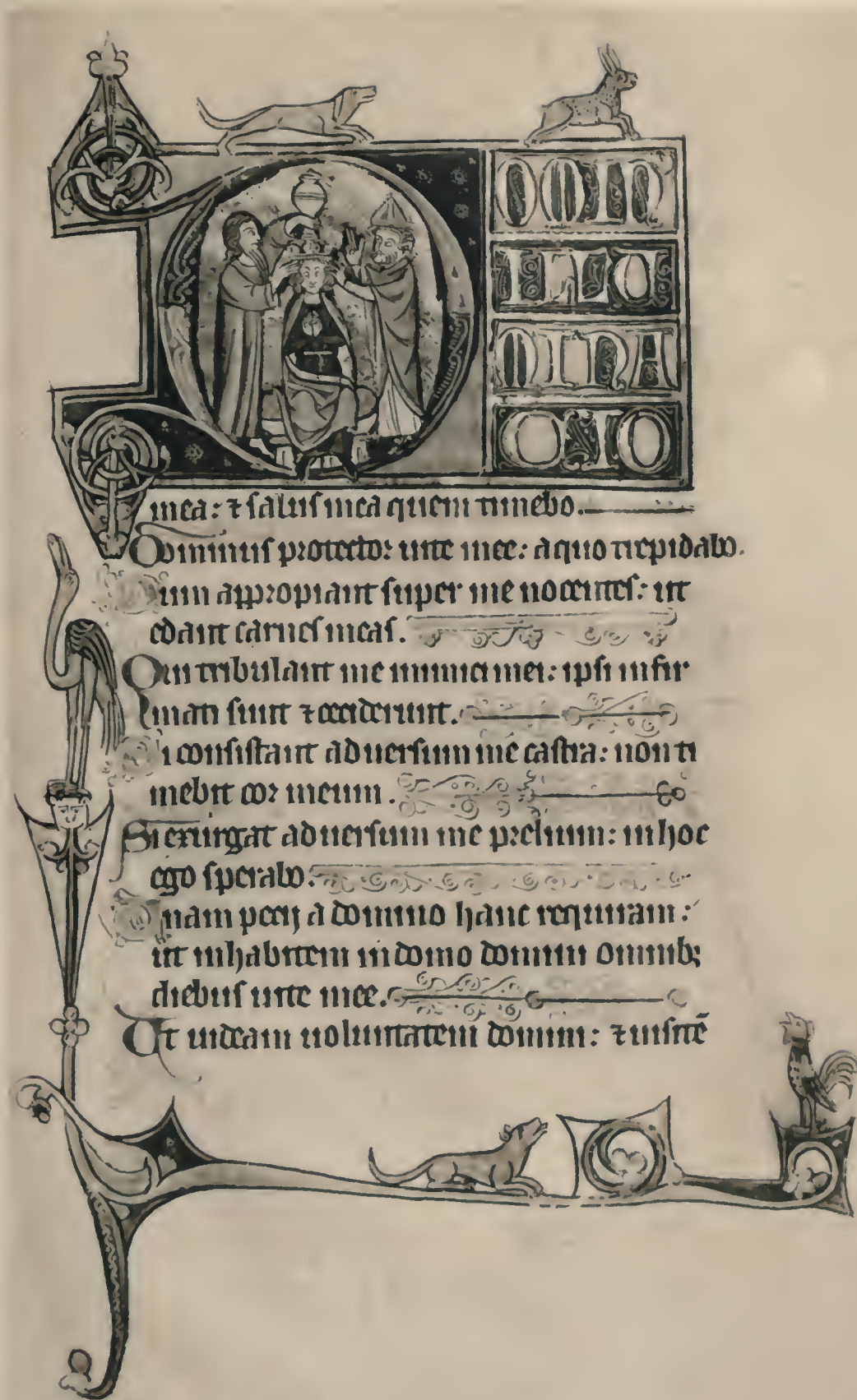
c



d



PSALTER, LATE XIII CENT.



PSALTER, LATE XIII CENT.

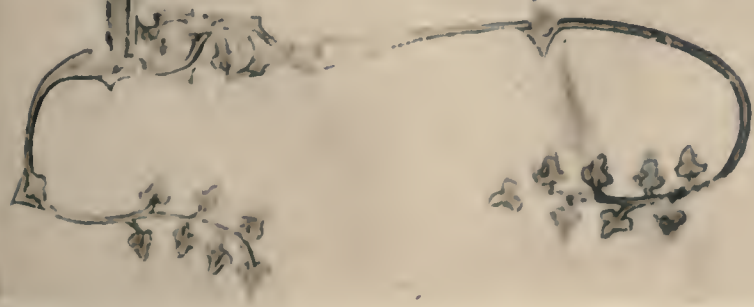
HUTH BEQUEST, VOL. III, ADD. MS. 38116



E e dist li contes que qui li cōte entendent chou q̄ la dame leur a dit. il remectent leur espres en sauf. z des arment mon signeur Gau. z li ostent la saiete del brach. Et puis le metent en prison en vne des chambres de sous tier qui estoit dales le gardin. z galharret avec lui. Et toute la nuit demourent laiens li diu frere en tel maniere q̄ il ni burent ne ne mangierent. Ne gamans nen auort nul talent. car trop se sentoient malades z debaillies. Onques ne dormi la nuit. ne ne se fina de plandre de le grant angouisse qui se sentoient. Et quant li iours fu venus q̄ on pue veoir en la chambre ou il estoit. si regarda son brach. z le vit enflé. qui estoit assez plus gros que la cuisse d'un homme. Et lors ot il moult grant p̄our. si le moustra a galharret z li dist. biau frere ie muer de

dolour z angouisse. Ore p̄ot sauoir que cele saiete dont ie fu serus estoit enuencinse. Et sachies se ie n'ai p̄c̄aument secours. Je ne puis sal mort eschaper. Et lors comence galharres a plourer mit durement. Car il voit b̄n que les freres est en p̄cu de mort. Si li dist biau frere vous eussies mauvais conseil qui demouristes chaus apues chou que vous eussies v̄e bataille faice. Ore est celi fait il. se diez veult q̄ ie muire ie morra. Mais ia pour si pau faire de ch̄lire cōme ia fait ne queisse ch̄valiers estre.

E n demourant que li diu frere parloient celi. es vous la dame de laiens qui se vint a vne femelle dont on p̄ort bien parler a eus. Et quant elle entendit qu'il se v̄t celi demourant il len print mit grant pitie a chou q̄ elle voit que estoient iouene enfant z de petit aage. Et si p̄se de ch̄valene ch̄li qui ch̄valiers estoit souz tous ch̄n̄ que elle veist p̄ch̄a m̄is. Et lors parole a ch̄us par mi la femelle z leur dist. signour vous estes en prison. z bien saues q̄ vous maues t̄t fait q̄ se ie voloie garder au mel



a

avoir leste de vivre ou monde qui est se-
nefic par la mer. Et q' la tierce p'ne de la m'
deunt sanc. senefic q' une p'ne de p'ne
vivement en p'ne de me'rauntise. Et



que la tierce p'ne de l'aranture en l'ant
mont. senefic q' de cels qui sont conu't
ala foi p'nt une grant p'ne p'naue
se me euvre. par les nez, sont senefic
li plat en cest monde qui douent les

ment 7 du nouel. Par les nouvelles
fontaines sont senefices les euau-
giles Et q' estoit chai 7 les fist ame-
res senefic q' ap'is la foi ihu'ant 7



droite me fu ensaignee en saite
eglyse p' les escriptures. 7 receue li
diabes fist sordelentes 7 ont cor-
rumpu les escriptures p' fause
teuement 7 p' fause doctrine 7 les

b

C que li anges face rua en li.
la pierre senefic q' ihu' crist re-
ueit en entre au iugement ceus
q' auoient en ceste vie les cuers d'
urs p' auarice 7 volent enu-
ron come mole pour q' ce ce te
paice choses. 7 serent tormentes
sanz fin pour diuers pechiez qui
s' montent par ce qui ensient. La
uoz de la harpe senefic le delit
que li motes a en instrumens. P'
lart 7 les menestres. est senefic
soutal eugin 7 curiosite de gaai-
gner. P' la uoz de la uiele est se-
nefic delit en delicieus me'giers
7 boures. Et par la lumiere de
la lanterne boban de bian serui-
ce tostel. P' la uoz de q' ont 7 des-
pouse delit de char. Et q' li mar-



que il font pour louer 7 par-
seignozie. P' l'ereur de souenu

est senefic que les uns se cor-
rumpent par la mauuaise es-
ple des autres. Et que le sanc-
aux p'hetes 7 aux sains i est
trouue senefic la cruante de
baue bouce de ce monde q'



Natiuitas xpi Veritas



Luceana pharaonis pma signu



Virga actionis et muniti fida signu



Nobilis dnd' suamano signu

^a
Et ne mon faulx attendre
Et quel justice me faisoit
Et com le phost dit auoit



Comment le pelerin vit grant quantite
de pelerins qui montoient ouiel

Merveilleuse chose se by
Et aussi merveilleuse on
ne comptant me bon grant

^b
Pour eulz mener avecques luy
En egypte sans ruyement
Et come ot en comandement
A me la vieille qui circoit
L'enfant ihus si come est dit
A lui come dicit et la vesta
Et t'elz puoles dit luy a



Comment la vieille auste
Joseph et me dame qui sen
boulloient aler en egypte

Quest ce Joseph ou veulz aler
Et ou veulz ta femme mener
N'estes tu pas que la pieca
Et st ordonne quant femme a
Le se. puerne d'ouent b'me
A n'emple pour l'enfant offrir



Et t'm est pluun
magnum in celo
michael et archa
gelus eius phabat
cu dracone. et draco
pugnabat et angeli ei
et non valuerunt neq
locus iuent est cor am
plius in celo.

a, b. LES TROIS PÈLERINAGES. Circa 1400
c. THE APOCALYPSE. Circa 1400

^a
den. En mijn hē harde oūteris



^b
mach tot mynē hē en rebeckē



moeder en broeders antwoer

^c
dochter vā helyopolos.



^d
steen en besneet haren seer



En het gherijnde sine voet

^e
vunte



nde moyses brachte

^f
en vbarndet te puluer. Dit



besprengde hy myt water

BIBLE HISTORY, IN FLEMISH, XV CENT.

HUTH BEQUEST, Vol. IX, Add. MS. 38122

a

me oec mede op elken outnere



Is balam Text. Cap

b

ende astalhol.



anssen beduut vro

c

men mit deser daet doen sal.



lle die Cap. xx.

d

die verbranden sy



ie kind Cap. xxv.

e



sal hy den do: schuloer vander

f

sal vā deser ioncfrouwen



osephus Scolastic.

a



b



c



d



HOURS, IN DUTCH, XV CENT.

ENGRAVINGS BY THE MASTER OF THE BERLIN PASSION

HUTH BEQUEST, VOL. X, ADD. MS. 38123

a



b



c



d



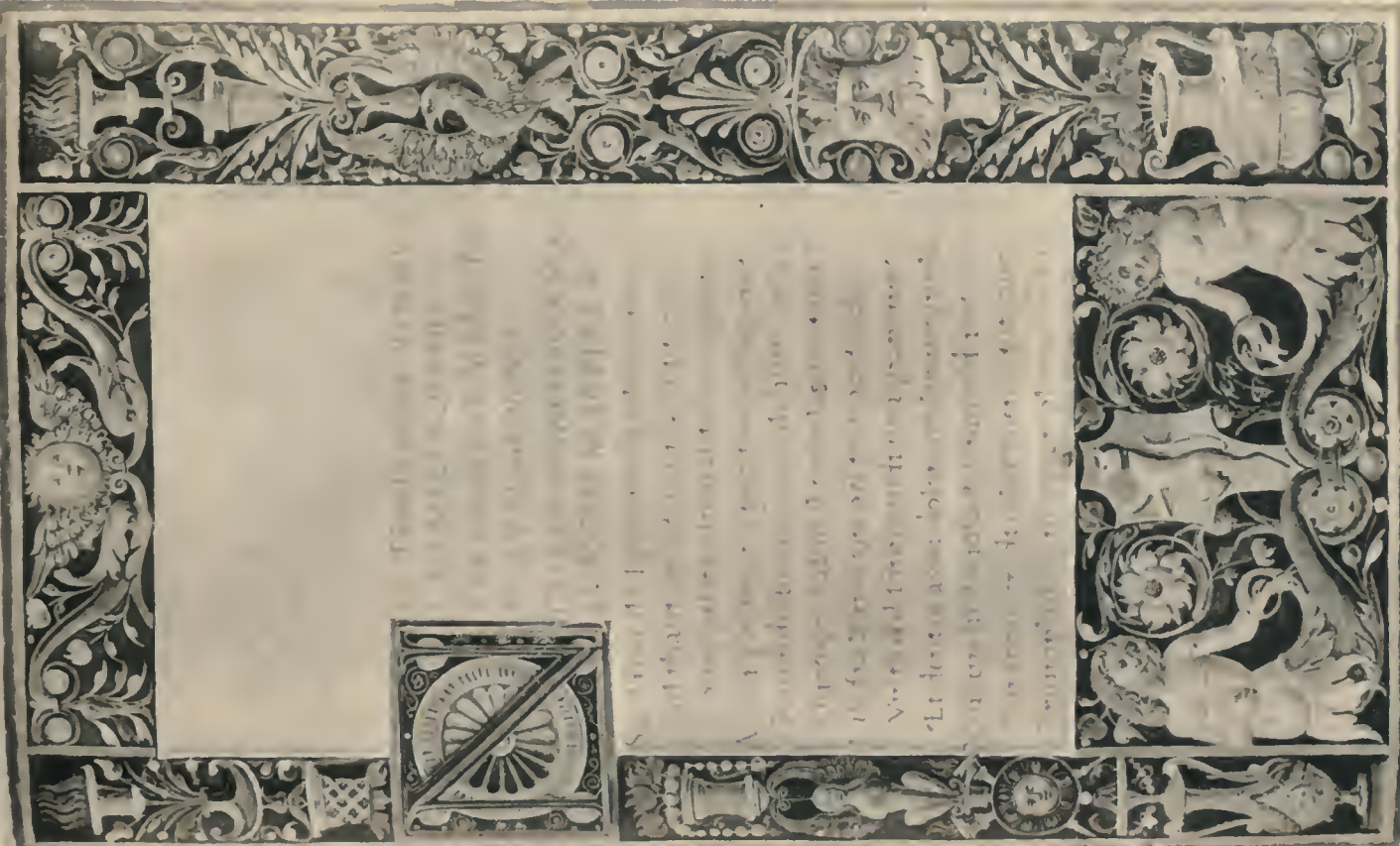
HOURS, ETC., XV CENT.

HUTH BEQUEST, VOL. XI, ADD. MS. 38124

a



b



POEMS BY PETRARCH, XV CENT.

HUTH BEQUEST, Vol. XII, Add. MS. 38125

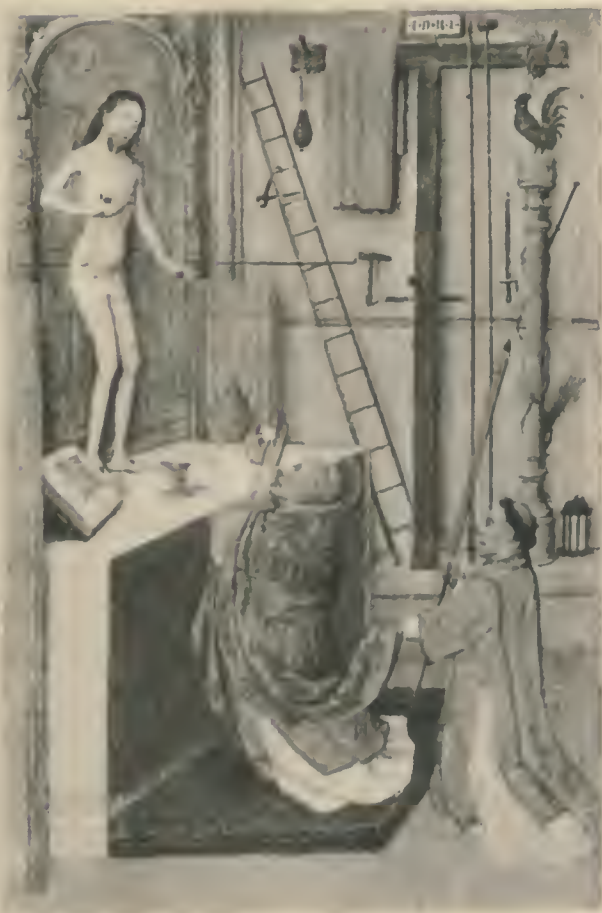
a



b



c



d



HOURS, ETC., *Circ.* 1500

a



b



c



d



HOURS, ETC., *Circ.* 1500

a

Febriarius habet dies
xxviii. luna vero. xxix.

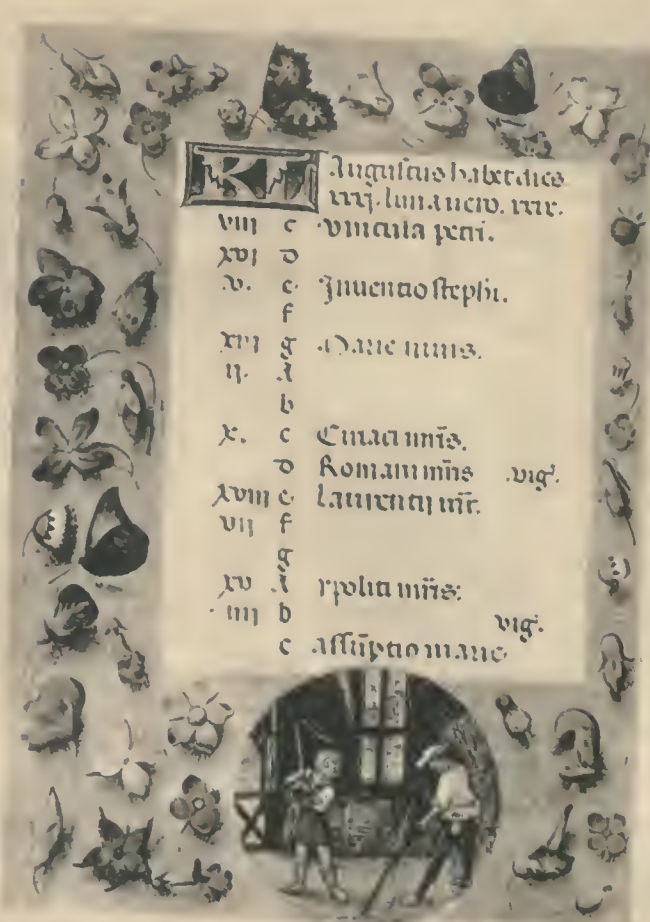
Dominica in quibus.
vi. **e** purificatione marie
iii. **f** Blasii episcopi
viii. **g** Agathe virginis.
xvi. **b**
v. **e**
d
xiii. **e**
ii. **f** Scolasticę virginis.
i. **g**
xv. **b**
xviii. **e** valentini mtr.



b

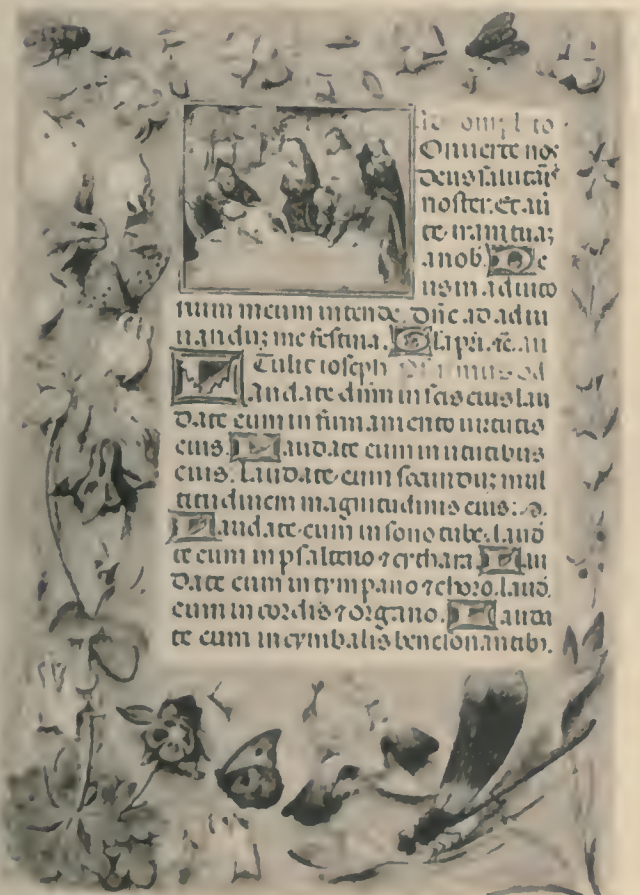
Augustus habet dies
xxxi. luna vero. xxx.

viii. **e** Vincula petri.
xvi. **d**
v. **e** Inuentio stephi.
xiii. **f**
ii. **g** Adae iunioris.
xi. **a**
x. **b** Cuias mris.
xviii. **d** Romani mris. vig.
vii. **e** Laurentii mtr.
xv. **f**
iiii. **g** Ipoliti mris.
xiii. **a** b
c assumptione. vig.



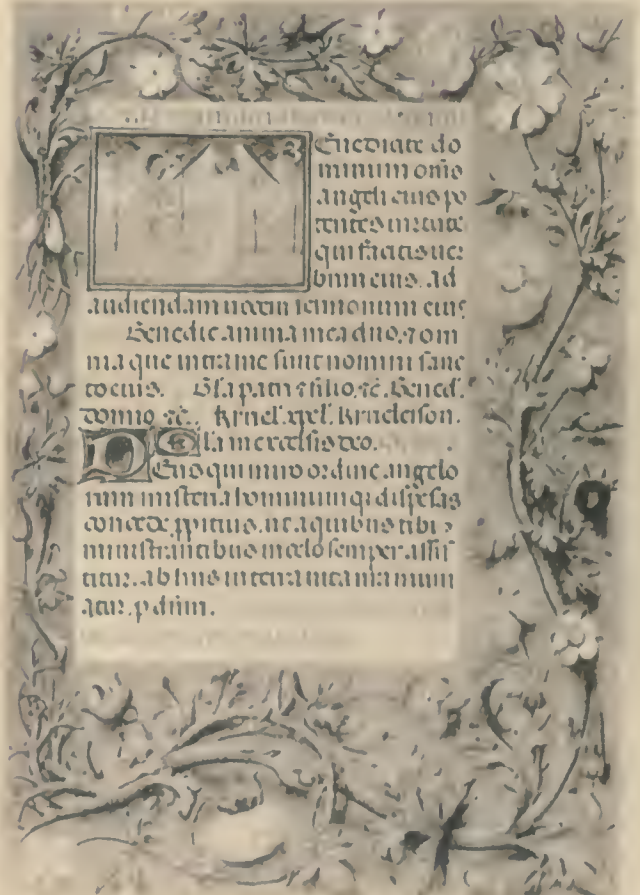
c

Quoniam in
die omni
no. **O**mnium
deus saluati
nostre. et au
te in manu
a nob. **D**e
us in adiuto
rium meum intende. **D**omine ad
adiuuandum me festina. **G**loria patri. et in
spiritu sancto. **A**gnus dei qui tollis
inquit ioseph. **A**ndate dominum in saxa eius lau
date eum in firmamento uentanas
eius. **L**audate eum in uariabus
eius. **L**audate eum secundum mul
titudinem magnitudinis eius. **L**audate
eum in sono tubę. **L**audate
eum in psalterio et organo. **L**audate
eum in tympano et choro. **L**audate
eum in cordis organo. **L**audate
eum in cymbalis benedictionibus.



d

Encediare do
minum omne
angeli eius po
tentes in terra
qui faciunt ue
bum eius. ad
audiendam uocem ieiuniorum eius.
Benedic anima mea domino. et om
nia que in terra sunt nomini sancto
tocius. **G**loria patri et filio. et bened.
domino. et. **H**aniel. **X**pel. **K**riselaton.
De la mercedis deo.
Deus qui in uero ordine angelo
rum ministras hominum qui discipulis
concedit spiritus. ut a quibus tibi
ministrantibus in celo semper assis
tant. ab his uentis in terra in a nimum
atque. **P**atrim.



a

b

In diebus septem psalmi penitencia
 ules aut. Ne reminiscaris domine
 omne. Psalm: ne in furore tuo
 arguas me neque
 mira tua corripias me. **Re**uertere
 me domine
 quoniam infirmus sum sana me
 domine. quoniam contrita sunt
 omnia ossa mea. **Se**cundum
 a contrita est ualde. **Si** tu domine
 usquequo. **Co**nuertere domine
 et eripe animam meam. saluam me
 fac propter misericordiam tuam.
Quoniam non est in morte qui
 memoretur tui in inferno aut
 qui conuincat tibi. **Al**bo: aut
 in genua meo lauabo per singulas
 noctes lectum meum lacrimis

Oratio de sancta ueronica.
 Ave sancta fa
 cies mi redemp
 toris. In qua
 inter spicas di
 uini splendoris
 impensa pan
 culo uinea candoris. **Q**uod
 nite signum ob amoris. **Al**
 ue deus scilicet. speculum
 quod uidere capiunt spiritus
 celorum. Nos ab omni
 ga uiaorum. atque nos confor
 iunge beatorum. **A**ue
 gloria in hac uerona. labi
 fragilitate transitoria. nec
 ad patriam. ostendit figura.
Isto nobis quesumus uiam
 ad uiam mentis. dulce
 refugeris. ac

c

d

culum scilicet. iudicia domini uera
 iustificata in semetipsa. **Q**uestio
 bilita super aurum et laudem
 osam multam. **Q**uestio
 et fauorem. **Q**uestio
 custodie eius. in custodiendis illis
 tribuam multa. **Q**uestio
 intelligit ab oculis meis mundant
 et ab ahemis parte seruo tuo. **Q**
 mei non fuerunt dominum
 in. **Q**uestio
 lio in. **Q**uestio
 placent eloquii domini mei. **Q**
 tano cordis mei in conspectu tuo
 semper. **Q**uestio
 et recepit pro meo. **Q**uestio
 diat mura dea. **Q**uestio
 suauitas sancta regem. **Q**
Questio
 omni est terra et plenitudo

cordes quoniam ipsi misericordi
 am consequentur. **Q**uestio
 corde. quoniam ipsi deum
 deat pacifica. quoniam
 cabuntur. **Q**uestio
 paucorum propter iustitiam
 tum est regnum celorum. **Q**
 estis cum maledixerunt
 nes et persecuta uos fuerunt.
 nunt omne malum aduersum
 mententes propter me. **Q**
 exultate. quoniam in
 piofa est in celo. **Q**uestio
 uis. **Q**uestio
 in manu te sunt et non
 tormentum moras nisi
 insipientium moram. **Q**
Questio
 domine nre deuotionis
 ferimus que et pro
 cunctorum tibi



ARS MEMORANDI PER FIGURAS EVANGELISTARUM
LEAF 4. S. JOHN vii-xii

PART II—PRINTED BOOKS

XIV

ARS MEMORANDI PER FIGURAS EVANGELISTARUM. 1^b. Ars memorandi notabilis p̄ figuras ewangelistarū hic ex post desc̄ptam quam diligens lector diligenter legat et practicet p̄figna localia at impractica experietur. Ewangeliiū Iohannis habet vigintiunum capitula. Primum. In principio erat verbū de eterni^{te} ubi ⁊ t̄nitate. Scd' capitūm Nupcie facte sunt in chana galilee. Et qualiter xp̄s subuertit menfas nūmulariorū. Terciū capitulū Erat autem homo ex pharifeis nicodemus nomie . . . 29^b. l. 14: . . . Vicefimumtercium capittulum. De iudicio pylati cōtra ihesum de cōfilio iudeoz. Vicefimumquartum. Vna autem sabhati De resurrecōe xp̄i ⁊ ei⁹ māifestacōe p⁹ r̄furrecō; ⁊ appico; i emaus .p. 30^a. quarta luce.

Blockbook:
Germany,
c. 1470.

Folio. a c b d-p². 30 leaves arranged in single sheets of two leaves each, printed in brown ink, on one side only, on the verso and recto alternately, so that the first page is blank, and thereafter every two pages of printed matter are followed by two blank pages, until the blank page at the end. Of each pair of printed pages one is occupied by text, the other by an illustration. The Gospels are arranged in the sequence John, Matthew, Mark, Luke. The numerous mistakes in the passages quoted occur in the original.

The design of the book is to provide helps to remembering the order and chief topics of the successive chapters of the Four Evangelists. The centre of each picture is occupied by the emblem of the Evangelist, and on or about this are placed the symbols of the chapters.

The text explaining the picture here reproduced (Plate 17) is as follows, after a preliminary capital D which seems superfluous: 'Septimum Capittulum. De cenopheya few festa tabernaculorum in iherusale vbi dixit ihesus ascendite vos ad diem festum. Siquis sitit ⁊c. Octauum Capittulum. De muliere deprehenfa in adulterio Ego sum lux mundi ⁊c. Nonum Capittulum. De ceco a natiuitate quem cristus illuminauit et cetera. Decimum Capittulum. De pastore bono pertotum ⁊c. Vndecimum Capittulum. De suscitacōe lazari a monumento Duodecimū Capittulum. De maria magdalēa que vnxit pedes ihu c.' Thus the Feast of Tabernacles is suggested by a trumpet, the woman taken in adultery by a man and woman kissing, and the rest of Chapter VIII, the discourse on the Lux Mundi, by a lighted taper incongruously held in the woman's hand. Lower down the eye typifies the man born blind, and the club the discourse on the Good Shepherd. A skull resting on the eagle's right wing stands for the tomb of Lazarus and the vessel on the left wing for the oil with which S. Mary Magdalene anointed Christ's feet. The c with which the text ends is the signature of the sheet.

The Ars Memorandi can hardly be given a high place among examples of artificial aids to memory, but it seems to have had a fairly good sale. Dr. Schreiber distinguishes three different editions, and three different issues of the first of them. According to Dr. Schreiber in Edition I^a the initial V on leaf 15 is omitted; in I^b it is omitted and its place taken by a square of black; in I^c the initial occurs, and in the hollow of the letter there is a fruit or tassel and below this an engraver's mark. In Edition II the V is open at the top, in Edition III it is closed, the fruit or tassel being in each case omitted. On this classification the present copy belongs to the third edition. On the other hand Sotheby in his Principia Typographica treated it as the first, but without good reason.

On 1^a is written: Ars memoratiua sup totū corpus ewan^g ac p̄concordancias eorund. The pictures and capitals are coloured.

265 x 188 mm. (wood blocks, about 230 x 170).

Ulm: Joh.
Zainer,
c. 1473.

BOCCACCIO, GIOVANNI. Decamerone. [A German translation.]—2^a (preface): Hie hebt sich an das pûch vō feinem meister In greckisch genant decameron / das ist cento nouvelle in welsch Vñ hundert histori oder neüe fabel in teutſche / Die der hoch gelerte poete Iohannes boccacio ze liebe vnd früntſchafft schreibet dem fürſten vnd principe galeotto. Die in zechen tagen von fyben edeln frawen vñ dreyen iügen manen zū einer tötlichē pestilenczischen zeiten gefaget worden / [E]S ist menschlich / vñ natürliche recht das geben die zeclagen / vnd den leyte helffen tragen / die mit schmerczen pein vnd trübfal vmgeben sein . . . 12^a. col. 1, l. 7: . . . vnd da mit die beschwerten vnd betrübten freulein / auch ir ein teyle irer verporgen traurikeit mügen ein klein fride geben / vñ die mit zucht in freude kern / han ich Arigo in das wercke machen vnd in teutſche zungenn sehreiben wöllen / Als ir mit zucht lesent vernemen wert . . . 12^a. col. 2, par. 2 (beginning of text): Die erste tagreyſe. Von erste vnter de gewalt vnd reigiment der künigin pampinea . . . 398^a. col. 2, END OF TEXT AND COLOPHON: . . . da pey auch mein gedencket wo ir leſet das euch freüde vnd nucze pringet. Geendet feliglichen zū Vlm.

Folio. [a-z A-T¹⁰⁸ V X¹⁰.] 398 leaves, the first blank, leaves 13-398 numbered Plat I-Plat CCCLxxxx. 2 columns. Gothic type (no. 3 of Proctor's numeration). Some copies omit the concluding statement that the book was completed at Ulm.

It was long taken for granted that 'Arigo' (i.e. Heinrich), the author of this translation of the Decamerone, was Heinrich Steinhöwel of Weil, town physician of Ulm, several of whose works, including a rendering of Boccaccio's *De Claris Mulieribus* as well as of his *Griseldis* in Petrarch's version, were printed by Johann Zainer at Ulm in the year 1473. As definite proof of this ascription was cited a sentence from Jacob Köbel's prefatory letter to the 1531 edition of Steinhöwel's *Chronica von Anfang der Welt*, where he enumerates some of the latter's works as follows: 'neben etlichen mehr / als der Fabeln Esopi / Boccacij / vñ den Erleuchten Frawen der Chronica / von Hertzog Gotfrids hörſart zū dem heylige lande . . .' But if the obvious errors in the punctuation of this sentence are corrected, thus, '. . . der Fabeln Esopi / Boccacij vñ den Erleuchten Frawen / der Chronica von Hertzog Gotfrids hörſart . . .' the reference to the 'Fables of Boccaccio' disappears, and only the *De Claris Mulieribus*, already known to be Steinhöwel's, remains. As a matter of fact, the present translation has been examined from a syntactical point of view by H. Wunderlich (*Steinhöwel und das Dekameron*, &c., 1890), and the differences of style, vocabulary, &c., between it and Steinhöwel's acknowledged work are shown to be so great as to preclude its ascription to him or to any one using the dialect of Ulm. The question of the authorship has been carried a step further by Karl Drescher (*Arigo, Der Übersetzer des Decamerone*, &c., 1900), who has collected a quantity of internal evidence for supposing (1) that the author was a native of the eastern part of Central Germany, (2) that he was well acquainted with Nuremberg at the time of writing, (3) that he was himself an ecclesiastic but belonged to none of the monastic orders. All these characteristics Drescher finds united in the person of a certain Heinrich Leubing. Leubing, a native of Nordhausen, not far from Halberstadt, first appears on the matriculation lists of Leipzig University in 1420, entered the chancellery of the Saxon princes about 1430, and graduated as doctor in *legibus* at Bologna in 1437. After having filled several ecclesiastical and legal posts, he became priest of S. Sebald at Nuremberg in 1444 and continued to do diplomatic work for the city for a number of years, both at home and in Italy. Disputes with other clerics appear to have resulted in his departure from Nuremberg in 1463, and the remaining years of his life were spent at Meissen, where he held a deanery. It is noteworthy that Leubing's humanistic studies receive honourable mention by Aeneas Sylvius (Pope Pius II) in a letter of the year 1449 or 1450 to Gregor Heimburg: 'Accepi apud Nurembergam plebanum S. Sebaldi virum gravem tua permotum suasionem multis lucubrationibus hystoriam atque rhetoricam persequi. Diligo ego vos ambos, qui patriam moribus ornantes etiam litteris munire studetis.' Leubing died on 8 August, 1472, and as the printing of the Decamerone was pretty certainly taken in hand shortly afterwards, it might be conjectured that he was unwilling during his life to be known as the translator of so worldly a book, but that arrangements were made for its publication after his death. Quite probably, too, Steinhöwel became acquainted with the book in Zainer's printing office, and by it was inspired to try his hand on another work of Boccaccio immediately after.

The type with which this book is printed figures as type 3 in Proctor's list of Zainer's types; but the absence of printed capitals, slight unevenness in the line endings, and massive appearance of the type-page all suggest a very early date for it. It is quite possible that the Decamerone was the earliest book which he put in hand, although on account of its size it was probably completed after some of the smaller books which Zainer dated in the early part of 1473.

332 x 224 mm.

Die
noch ze thon zū stet als spa
ciren gen/iagen fogeln weitē
kaufschacz handeln D3 sein
alles ding die man gar oder
ein teyle seine schwere geda
ncke ringern vnnnd mindern
mügen /vnd da mit die besch
werten vnd betrübtenn freu
lein /auch ir ein teyle irer ver
porzen traurikeit mügen ein
klein fride geben /vñ die mit
zucht in freude kern /han ich
Origo in das wercke mach
en vnd in teutsche zungenn
schreiben wöllen /Als ir mit
zucht lesent vernemen wert
Auch wo pey eüer liebe /rate/
troste vnd hilffe on zweiffel
finden wert /vnd das getün
habe da mit ich ze liebe werd
den die eins sölichen zū mir
begert haben /so ist mein mei
nung wo ich sölichen erbern
manne vnd schönen frawen
möchte ze liebe vñ willē wer
den das ein söliches wol ge
thon were /Darumb ich mir
in meinem gemüte vnd klei
nen vermügen füz genomen
han in dem namen gotz / dē
des an mich begert ist /nach
ze komen /dañ villeccht auch
mir von den edeln züchtigen
frawen lobe /ere vnnnd frucht
bekomē möchte /des mir nit
zweifel it dañ sie alle diemü
tig von grossem diemütigen
herzen vnd milte sein.

v022eb

Nun seytmal wir auß d̄ töt
lichen pestilencz komen sein /
Als der poete gesprochen
hat vnd das hohe grausam
gepitze überwunden haben
vñ in die schönen eben komē
sein vñ euch bekome als ich
versprochen han / So wölle
wir in dem namen gotz an
heben /vnd von erste sagenn
vñ schreiben von dem pösten
man iudas aufgenomē der
auf erden ye gepoten wurde
vnd nach seinem tod füz bey
liger dann sant francisco ge
halten was vñ an gepett w3

Ulm: Joh.
Zainer,
c. 1473.

Die erste tagreysse.

Von erste vnter dē gewalt
vnd reigiment der künigin
pampinea Die würdig gesel
schaft sagē wirt von abenteu
erlichen ergangen geschestn̄
vnd von der künigin gepote
iglicher person auf disen erstē
tage frey ist ze sagen waz im
liebe vnd sein gefallen ist.

Wie ein notari oder offen sc
reiber genant der ciapelleto
mit einer seiner peicht einen
heiligen hochgelettenn man
betroge vnd nach seinem to
de füz heilig an gepett ward.

Lyon: G. Le
Roy, for
B. Buyer,
18 April,
1476.

JACOBUS DE VORAGINE. La Légende dorée.—2^a. (translator's note) [M]On seigneur saint iherome dit ceste auctorite Fais tousiours aucune chose de bien que le dyable ne te treuve oiseux Et mō seigneur saint augustin dit au liure des moynes & de leurs oeuvres Que nul hōme puissant de labourer ne doit estre oiseux Pour laquelle chose quat ie frere iehan du vignay eu fait et acompli le miroer des histoires du monde et translate de lati en fracois a la requeste de trespuissant et noble dame ma dame iehanne de bourgoigne par la grace de dieu royne de france Le fur tout esbahy a quelle oeuvre ie me mettroye apres si treshaute et lōgue oeuvre cōme iauoye faicte par deuat . . . ibid. col. 2, par. 2: PROLOGVE [T]Out le temps de ceste presente vie est deuise en quatre temps cest assauoir au temps de desuoement de renouvellement ou de rappellement de reconfiliacion & en temps de pelerinage . . . 3^a. col. 1, l. 4: Cy apres commēce la table de ceste legende des saints Et p̄mieremēt De laduent nostre seigneur au fo i . . . 5^a. Ci commence la legende doree Et traicte premierement de laduent nostre seigneur . . . 352^b. col. 2, COLOPHON: Cy finist la legēde doree dicte

**Cy finist la legēde doree dicte la vie
des saints en francois veue et diligē
ment corrigee au pres du latin et se
gond le vray sens de la lectre Cōme
il pourra appareistre par ceulx qui di
ligemment metront la peine a la li
re & bien entendre Par notable & re
uerend docteur maistre iehan batalli
er docteur en la sainte theologie a pa
ris religieulx de lordre des p̄scheurs
de la ville de lyon sur le rosne Et im
primee en la dicte ville de lyon p̄ bar
thelemy buyer citoyen du dit lyon le
dix & huitiesme iour d'apuril mil qua
tre cens septante et six**

JAC. DE VORAGINE: LÉGENDE DORÉE. LYON: G. LE ROY, 1476. (COLOPHON.)

la vie des saints en francois veue et diligēment corrigee au pres du latin et segond le vray sens de la lectre Cōme il pourra appareistre par ceulx qui diligemment metront la peine a la lire & bien entendre Par notable & reuerend docteur maistre iehan batallier docteur en la sainte theologie a paris religieulx de lordre des p̄scheurs de la ville de lyon sur le rosne Et imprimee en la dicte ville de lyon p̄ barthelemy buyer citoyen du dit lyon le dix & huitiesme iour d'apuril mil quatre cens septante et six. 353^a (prologue to table): Cy presentement commence vne table selon ordre de la b c pour trouuer plus facilement les legendes des saints et auat toutes choses est mis le prologue qui demōstre la maniere de trouuer les matieres cōtenues en diuers lieux de ce volume. ibid. col. 2, par. 2: Ce prologue finist Cy commence la table . . . 368^a. col. 2 (colophon of table): Cy finist ceste presente table faicte & composee selon ordre de la b c pour trouuer les matieres auctorites et miracles sur la legende douree dicte vie des saints.

Folio. [*^a; a-z A^a B C^a; D-X^a; Y Z^a.] 368 leaves, the first blank. 2 columns. Gothic type (no. 1 in Proctor).

The author of this translation names himself in the preliminary note as Jean de Vignay. He appears to have been a hospitaller, and refers to having previously completed a translation of the *Speculum Historiale* of Vincent of Beauvais at the request of Jeanne of Burgundy, who was Queen of France from 1316 to 1322 and died in 1330. De Vignay based his version on that produced a short time previously by Jean Belet, and his work was in turn revised with the help of the Latin original, as the colophon states, by the Dominican Jean Batallier, before being printed. De Vignay's version continued to be the basis of printed editions as long as the Golden Legend remained popular, but sometimes his name is omitted altogether, and at least once it occurs only at the end of the Legend of S. Dominic, where he remarks: 'ie frere iehan de vignay translateur de ce liure ne veul cy plus mettre ceste vision car elle est deuant en ce meisme chappitre . . .'

Lyon: G. Le Roy, for B. Buyer, 18 April, 1476.

The present edition, of which this appears to be the only perfect copy known, is one of the earlier products of the press of Guillaume Le Roy, at this time still working for his patron Barthélemy Buyer. It has the distinction of being the earliest dated book printed in the French language in France, though an undated edition of the *Merveilles du Monde* may perhaps have preceded it. There exists, also, an apparently earlier date in the colophon of the *Chroniques de France dites de Saint-Denis*, printed at Paris by Pasquier Bonhomme: 'Fait le .xvi^e iour de ianuiier lan mil. CCCC. lxxvi.' At this time, however, the New Year in France began at Easter, so that the date of the *Chroniques* is really 16 January, 1477, according to modern reckoning; whereas, since Easter in 1476 fell on 14 April, the date 18 April, 1476, of the *Légende Dorée* must refer to 1476 itself.

400 x 285 mm. Without the blank leaf.

XVII

comme dieu lui enseigneroit Adonc lui dit le roy la vi
sion tout ainsi comme elle estoit la premiere et la secon
de Et lui racompta le roy tout ainsi comme il auoit ra
compte aux plus saiges clers et deuineurs de la terre et
nul ne lui sceust expouler Et adonc lui dist ioseph Sire
voz deux songes ne sont que vng car nostre seigneur q
est le plus grand dieu du ciel et sire de tout le monde voz
veult monstret et reueler aucunes choses quil peuse a fai
re ou temps aduenir Dont les sept beufz gras et les vii
epiz de ble qui estoient plains signifient que sept ans
viendroient si plains et si habondans de tous biens que
chascun en seroit rempli Mais les sept beufz mailgres
et descharnez et les sept epiz brulles et ars signifient
sept aultres annes de chier temps et de si tres grant def
fault de tous biens quil ne sera memoire ne souvenance
des bonnes annes passees Et si tres grant famine sera
par toute egipte que oncques si grande ne fut Et sachez
que la seconde vision nest que confirmation de la premie
re vision et songe Car nostre seigneur acomplira ceste
chose dedans brief temps dont sire ie vous conseillearay
bien Se vous cropez mon conseil vous ferez que saige
Querez en vostre terre vng preudomme qui soit saige
et bien aduise Et le faictes gouverneur de toute egipte
Et par tout les pais de vostre royaume ordonnez aul
rurs recepueurs q faictent greniers platureux et p les vi
bones annes puez la cinqesme partie de toz les blez qui
vendront. Et les hebergeres et aulx greniers de celdiz

Lyon: G. Le Roy, c. 1477.

Lyon: G. Le Roy, c. 1477.

LE VIEL TESTAMENT DE LA BIBLE. 2^a. Cy commencent les rubriques de ce present liure. Et premierement Comment nostre seigneur priua et debouta adam et eue hors de paradis terrestre . . . 6^b. Cy finissent les rubriques de ce present liure. 7^a. [A]V commencement crea dieu le ciel et la terre: La terre estoit vaine et vuide et grans tenebres estoient au pardeffus la labisme Et fit dieu lumiere Et ce fut fait le premier iour. Au secot iour dieu fit la rondesse du firmament. Au tiers iour leaue et la mer et les herbes sur terre et arbres qui portent fruit et to⁹ les aultres . . . 286^b. COLOPHON: Cy finit ce present liure qui est dit le viel testament de la bible.

Folio. [*⁶] a-z 1 9⁸ A¹⁰ B-I L⁸. 288 leaves, the first and two last blank. Type: Gothic (G. Le Roy's type 1). Numerous outline capitals, but blank spaces left for capitals from sig. x₁ to 9₂ and in a few other places.

Printed by Guillaume Le Roy in his first type, probably about 1477.

Although called in the colophon 'le viel testament de la bible' this is really an Old Testament history which sometimes uses the words of the Bible, but with extensive omissions and abridgements and the introduction, from the Bible Historiale of Petrus Comestor and other sources, of several non-Biblical additions. Thus in the section which answers to the book of Genesis, stories are told of Adam and Eve bringing home the body of Abel and burying it, of Lamech killing Cain, of Tubal and Jubal inscribing their methods of making divers instruments on two pillars, one of stone, the other of clay, so that whether the earth were visited with floods or fire one of them should survive, &c. So in the book of Exodus there is introduced a version of the story of Moses, when a child, destroying Pharaoh's crown and the reason why his life was spared, &c. In the rubrics no book of the Bible is named until the note, on leaf 'cxliiii', 'Cy commence listoire des roys'. The beginnings of the second, third, and fourth books of Kings (i.e. 2 Samuel and 1 and 2 Kings) are noted respectively on the leaves indexed as cxliiii, clxx, and clxxxxvii. Later entries in the table of rubrics are: 'Cy commence listoire de ionas au fo cxxxx', 'Cy commence listoire de thobie au fo cxxxxv', 'Cy commence listoire de daniel au fo cxxlvi', 'Cy commence listoire de la belle hester au fo cclx', 'Cy commēce listoire de job 1 de fa pacience au fo cclxvi', 'Cy apres senfuiuent les aages Et premierement comment adā et eue furēt mis hors de paradis terrestre au fo cclxxiii'. Thus this Bible history or abridgement of the historical books of the Old Testament corresponds in its scope to the Old Testament section of the Bibles historiales moyennes made in the 14th century on the basis of the *Historia Scholastica* of Petrus Comestor with the Biblical additions of Guyart Desmoulins. But it is not abridged directly from these, as it shows the influence of other sources.

283 × 204 mm. (type-page 157 × 113). Brown morocco, gilt, by F. Bedford.

XVIII

Westminster: W. Caxton, 1477.

DICTS OR SAYINGS OF THE PHILOSOPHERS. 2^a (preface): wHere it is fo that euey humayn Creature by the fuffrañce of our lord god is bornē 1 ordeigned to be subgette and thral vnto the stormes of fortune . . . 3^a (text): fEdechias was the first Philosofhir by whom through the wil and pleafer of oure lorde god Sapience was vnderstande and lawes refceyued . . . 74^a (epilogue): hEre endeth the book named the dictes or fayengis of the filosofphres enprynted / by me william Caxton at westmestre the yere of our lord .M.CCCC.Lxxvij. Whiche book is late translated out of Frenshe into englysh. by the Noble and puiffant lord Lord Antone Erle of Ryuyers lord of Scales 1 of the Ile of wyght / Defendour and directour of the siege apostolique, for our holy Fader the Pope in this Royame of Englund and Gouvernour of my lord Prynce of wales . . . 76^b. END: . . . And after thys lyf to lyue euerlastyngly in heuen Amen. Et sic est finis.:

Folio. [a-i⁹ k⁸.] 78 leaves, the first and the last two blank. Black-letter type (Caxton's type 2). Spaces with guide-letters for capitals.

1, blank; 2-3^a, prologue of Earl Rivers, the translator; 4-73, text; 74-76, Caxton's epilogue; 77, 78, blank.

The 'Dicts of the Philosophers' was translated from the French of Guillaume de Tignonville, chamberlain of Charles VI, who in 1408 was prévôt of Paris and died in 1414. His book, which was printed by Colard Mansion at Bruges and in several other fifteenth-century editions, was itself a translation from an anonymous Latin compilation. An English version had already been made in 1450 for the use of Sir John Falstaff by his

son-in-law, Steven Scrope. Earl Rivers, as he tells his readers in the prologue, had made the acquaintance of Tignonville's book in July, 1473, while on a pilgrimage to S. James of Compostella, when he had come into the Spanish sea: 'there lackyng syght of alle londes / the wynde beyng good and the weder fayr / Thenne for a recreacon & a passyng of tyme I had delyte & axed to rede some good historye And amog other ther was that seafon in my cōpanye a worshipful gentylman callid lowys de Bretaylles / whiche gretly delited hym in alle

West-
minster:
W. Caxton,
1477.

Here it is so that euery humayn Creature by the
suffraunce of our lordz godz is born & ordeigned to
be subgette and thral vnto the stormes of fortune
And so in diuerse & many sondry Wyse man is perplex
id With Worldly aduersities. Of the Whiche I Antoine
Bydville Erle Pyperes, lordz Scales &c haue largely &
in many different maners haue had my parte And of hem
releued by thynspnyte grace & goodnes of our saidz lordz
thurgh the meane of the Mediatrix of Mercy, Whiche ge
evidently to me knowen & vnderstonde hath compelled me
to sette a parte alle ingratitude. And dwof me by reson &
conscience as fer as my wrechdnes wold suffyse to gyue
therfore spnguler louynges & thankes. And exorted me to
dispose my recouerd lye to his seruyce, in folowig his labes
and comādemēts. And in satisfaccōn & recōpence of my
Inquytees & faultes before don, to seke & execute y Werkes
that myght be most acceptable to hym. And as fer as my
fraylnes wold suffre me I rested in that Wyll & purpose
Durynge that seafon I vnderstode the Jubylee & pardon to
be at the holy Apostle Seynt James in Spayne Whiche
Was the yere of grace a thousand. CCC. lxxiij. Thene
I determyned me to take that voyage & shipped from souz
thampton in the moneth of Iulle the saidz yere. And so
sayled from thens til I come in to the Spaynyssh see there
lackyng syght of alle londes, the Wynde beyng good and
the weder fayr. Thene for a recreacon & a passyng of tyme
I had delyte & axed to rede some good historye. And amog
other ther was that seafon in my cōpanye a worshipful gen
tylman callid lowys de Bretaylles, Whiche gretly delited

THE DICTS OR SAYINGS OF THE PHILOSOPHERS. WESTMINSTER: W. CAXTON, 1477.

FIRST PRINTED PAGE.

vertuose and honest thynges that sayd to me / he hath there a book that he trusted I shuld lyke it right wele / and brought it to me / whyche book I had neuer seen before . and is called the saynges or dictis of the Philosophers. And as I vnderstande it was translated out of latyn in to frenshe by a worshipful man callid messire Iehan de Teouille prouost of parys. When I had heeded and loked vpon it as I had tyme and space I gaaf therto a veray affection. And in especial by cause of the holsofn and swete saynges of the paynems / whyche is a glorious sayr myrrour to alle good cristen people to beholde and vnderstonde.ouer that a grete

West-
minster:
W. Caxton,
1477.

comforte to euery wel disposed faule / It speketh also vniuerfally to the example . weel and doctryne of alle kynges prynces and to people of euery estate / It lawdes vertu and science / It blames vices and ignorance. And al be it I coude not at that feason ner in al that pilgremage tyme haue leyzer to ouersee it wele at my pleasure . what for the disposicions that belongeth to a taker of a Iubylee and pardon. And also for the grete acqueyntaunce that I fonde there of worshipful folkes / with whom it was sitting I shold kepe good and hoonest companye / yet neuertheles it rested styl in the desyrous fauour of my mynde / entending vtterly to take therwith gretter acqueyntaunce at som other conuenyent tyme. And so remaynyng in that oppynyon after suche feason as it lysted the kynges grace comaunde me to gyue myn attendaunce vppon my lord the Prince . and that I was in his seruyse / whan I had leyser I loked vpon the sayd booke. And at the last concluded in my self to traſlate it in to thenglyſh tonge / wiche in my lugement was not before. Thynkyng also ful necessary to my said lord the vnderſtādyng therof. And leest I coude not at al tymes be so wele ocupied or sholde falle in ydlenes / whan I myght / now and thenne I felle in hande with all And drewe bothe the sentēce and the wordes as nygh as I coude / Neuertheles I haue feyn ⁊ herde of other of the same bookes whiche differre and be of other inportaunce / And therefore I drede that suche as shold liste to rede the translacōn ⁊ haue veray intelligence of ony of thoos bookes / eyther in latyne or in frenshe / sholde fynde errorrs in my werke / whiche I wold not afferme cause of the contrary / But allegge the deffaulte to myn vnconnyng, with the dyuerſytees of the bookes / humbly desyryng the reformacōn therof with myn excuse / and the rather syn after my rudenes not expert / I in my maner folowed my cople and the ground I had to speke vpon / as here after enslewis.'

Caxton's epilogue is mainly occupied in complying with Lord Rivers' request that he would 'oversee' his translation, by supplying 'certayn and dyuerse conclusions towchyng women' which the Earl had omitted. He writes with much pleasant humour both on the possible reasons for which Lord Rivers omitted these remarks and also on their inapplicability to English women, remarking 'For I wote wel of what someuer condicion women ben in Grece . the women of this contre ben right good / wyse / playsant / humble / discrete / sobre / chaſt / obedient to their hufbondis / trewe / secrete / stedfast / euer besy / ⁊ neuer ydle / Attemperat in speking / and vertuous in alle their werkis . or atte leste sholde be soo.' The epilogue ends: 'Humbly requyryng and besechyng my sayd lord to take no displayſir on me so presumyng but to pardone where as he shal fynde faulte / and that it plese hym to take the labour of thenpryntyng in gre ⁊ thanke / whiche gladly haue don my dyligence in thacomplyſhyng of his desire and commandement / In whyche I am bounden so to do for the good reward that I haue resseyued of his sayd lordship / Whom I besече Almyghty god tencecre and to contynue in his vertuous disposicion in this world / And after thys lyf to lyue euerlaſtyngly in heuen Amen Et sic est finis.'

Caxton rented his shop in the Almonry at Westminster from Michaelmas, 1476, and (according to the imprint on the copy in the John Rylands Library) it was not until as late as 18 November in the year 1477 that the 'Dicts or Sayings' was completed. Moreover the mention of 'the good reward' given to Caxton by Earl Rivers suggests that the book was more or less a commission, and therefore not included in the original programme of work with which he returned from Bruges. It is thus probable that it was preceded by the English 'Jason' and some small quartos in the same type, and that possibly the 'Canterbury Tales' was taken in hand, though not completed, earlier. But in any case it is the 'Dicts or Sayings' which is the first dated book printed in England, and as such the replacement of one of two cropped and soiled copies of it already in the Museum by this handsomely margined one is a great satisfaction.

283 x 206 mm. (type-page 195 x 125). Formerly David Laing's copy. Wants leaf 74 (supplied in facsimile), which the second Museum copy possesses, and the blanks, and with leaves 8 and 65 supplied from the copy once owned by Count MacCarthy.

XIX

Augsburg:
Anton Sorg,
c. 1478.

SPIEGEL MENSCHLICHER BEHALTNIS. 2^a. Hie vahet an ein spiegel menschlicher behaltnuß, in dem geoffnet wirt 8 val des mēschen vñ die maß des wißpringes. In diſe spiegel mag 8 mēsch erkennen vmb waß sache der schöpffer aller der ding zū rat ward den menschen zebeschaffen. Vnd wie der mensch von des tewfels betrügnuß seÿ verdamnet. vnd wie er mit der erbärmd gottes seÿ widerpracht. ¶ Das erst capitel. von lucifers val. 113^b. par. 2, l. 13: ¶ Hie vahent an die sÿben zeÿt von dem leyden vnser herren Ihesu cristi. IN dem vordern capitel hörten wir von den vnleydenlichen penen der verdampfen. vñ von den vnſäglichen frewden vnd lone der sälligen. Nun söllē wir hören wie wir der pene der verdampfen enpslichen mügen . . . 119^b. par. 2, l. 13: ¶ Von den sÿben betrübntuffen unſer frawen. IN dem vordern capitel haben wir gehöredt von den sÿbenfälltigen danckſagen. die wir vnſerm herren täglichen sprechen söllē vñ sein leyden. Nun söllē wir hören sÿben hönigſlieffende gebet vnd gruß die wir sprechen söllē 8 sälligen junckfrawen Marie durch jr sÿben betrübntuff . . . 125^b. l. 18: ¶ Hie vahend an die siben frewd vnser lieben frawen.

(126^a) IN dem vordern capitel haben wir gehöret von den sibem traurigkeytē oder betrübnuß vnser frawen. Nun föllen wir hören vō jrē sibem freüden . . . 131^b. END: . . . der mit dem vatter vnnd mit dem heyligen geÿßt ist ewiglichen gefegnot. Amen. Augsburg:
Anton Sorg,
c. 1478.

Folio. [a-m¹⁰ n¹².] 132 leaves, the first and last blank. Gothic type (no. 2 of Proctor's numeration). Numerous heavy Lombardic capitals, mostly about 18-20 mm. in height. With 192 woodcuts, some of which are repeats, measuring about 85 × 111 mm. or more.



SPIEGEL MENSCHLICHER BEHALTNIS. AUGSBURG: A. SORG, C. 1478. WOODCUT OF THE DOMINICAN WHOSE HEART WAS PIERCED BY A SWORD.

This is a German version of the work known in Latin as *Speculum Humanae Salvationis*, one of the most popular books of devotion of the fourteenth and fifteenth centuries; English and French translations of it are also extant. The object of the *Speculum* is to show how all the principal events in the lives of the Saviour and of the Virgin Mary were prefigured by events assumed to be analogous in Jewish or profane history at an earlier date. Thus, for instance, the Entombment is declared to have as its prototypes the burial of Abner, the casting of Joseph into the pit by his brethren, and the swallowing of Jonah by the whale. Again, the annunciation of the birth of the Virgin to her father Joachim (an incident related in the *Legenda Aurea*) was prefigured (1) by the vine which King Astyages dreamt that he saw growing out of his daughter's bosom (this is taken from Comestor's *Historia Scholastica*); (2) by Solomon's words in the Song of Songs (iv. 12) 'a garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed'; (3) by the phrase 'there shall come a star out of Jacob' which forms part of Balaam's prophecy. Three prototypes are in every instance adduced in explanation of each episode of the New Testament, the four parts together forming a chapter. The whole is written in a peculiarly rhymed prose, consisting of lines of indefinite length connected into couplets by the rhymes, the sense of each couplet being complete in itself. Forty-two chapters, each containing one hundred of these rhymed lines, form the body of the work. Three additional chapters of 208 lines each are not typological, but consist of mystical reflections on the Seven Stations of the Passion, the Seven Sorrows of Mary, and the Seven Joys of Mary respectively; these chapters are omitted in some of the manuscripts and may be a later addition. The chief sources of the *Speculum*, apart from the Bible, are the *Historia Scholastica* and the *Legenda Aurea*, as well as the *Summa theologica* of S. Thomas Aquinas.

Two manuscripts of the *Speculum*, in the Bibliothèque Nationale, begin with the heading: *Incipit proemium cuiusdam nouae compilationis (editae sub anno Domini millesimo CCCXXIV; nomen nostri auctoris humilitate siletur) . . .* The earliest dated manuscript known was written in the year 1356, and the attribution to the year 1324 may very well be correct. Of the author, it may be said with certainty that he was a religious, the whole work being written from a monastic point of view; very probably, too, he was a Dominican, as there are several references to S. Dominic and the Preaching Order which suggest a close connexion with this order. In the fifteenth century Vincent of Beauvais, author of the encyclopaedic *Speculum Maius*, was believed to be the author of the *Speculum humanae saluationis* also; this attribution, however, cannot be reconciled with the date quoted above from the Paris manuscript, as Vincent died about 1260. Latterly, M. Paul Perdrizet, in his *Étude sur le Speculum humanae saluationis*, 1908, has given reasons in favour of Ludolphus de Saxonia, a mystic of Strassburg, who became a Dominican about 1314 and a Carthusian in 1340, dying in 1378. The principal argument is drawn from Ludolphus's well-known work, the *Vita Christi*,

Augsburg: a prose treatise, in which, however, numerous lengthy extracts from the *Speculum humanae saluationis* are inserted; as Ludolphus never gives the source of these, though generally most careful to acknowledge his authorities, it is argued that he was himself the author, and that his vow of anonymity (*nomen humilitate siletur*) prevented him from stating the fact.

Anton Sorg,
c. 1478.

All but a few of the manuscripts of the *Speculum* have illustrations, generally 192 in number, in pursuance of the author's own suggestion as detailed in the poem:

In praesenti vita nihil aestimo homini utilius esse
Quam Deum creatorem suum et propriam conditionem nosse.
Hanc cognitionem possunt litterati habere ex Scripturis,
Rudes autem erudiri debent in libris laicorum, id est in picturis.
Quapropter ad gloriam Dei et pro eruditione indoctorum
Cum Dei adiutorio, decreui compilare librum laicorum.

So too all the printed editions of the German translation, eleven of which were published in the fifteenth century, contain woodcuts. The first of these, containing the original Latin as well as the translation, was printed by Günther Zainer at the monastery of SS. Ulrich and Afra at Augsburg in 1473. It contains 192 woodcuts. This was followed by the first edition printed by Sorg in the same city, with the date 9 August, 1476. This also has 192 woodcuts of somewhat crude character, copied in reverse from those of Zainer's edition. The book contains a supplement entitled 'ein loblicher Passio', illustrated by 17 additional cuts. The present edition is a reprint of the 1476 edition, and most of the cuts are the same, though worn, a few new ones being added and the supplement omitted. The date cannot be exactly determined, but lies somewhere between 1478, the year in which type 2 was first introduced, and 1481, when a heading type was first used with it. Other notable editions are that printed by Bernhard Richel at Basel, 31 August, 1476, which is of a different version and contains the New Testament Lessons 'nach der zyt des iars' distributed after the chapters of the *Speculum*, and that printed by Peter Drach at Speier about 1478, containing the same text as the preceding and extremely vigorous and well executed copies of the illustrations.

The Augsburg woodcut here reproduced illustrates the section 'Ein geficht von einem brüder prediger ordens dem gieng ein schwert durch fein hertz nach dem geficht', this being an answer to his prayer to the Blessed Virgin that he might be permitted to participate in some of her sorrow.

287 x 204 mm. (type-page 206 x 122). Without the blank leaves.

XX

Kuilenburg:
J. Veldener,
6 March,
1483.

GESCHIEDENIS VAN HET HEYLIGHE CRUYS.

1^b (beneath woodcut):

Seth lieue fone wilt my wel verstaen
Totten paradise foe fult ghi gaen
Ende daer fult ghi den enghel vraghen
Wanneer dat eynden fellen mijn claghen.

33^a (beneath woodcut): Hier doen die coepluden openbaer
Haer offerhande ten cruce claer
Ick bidde god den hemelschen vaer
Dat hi ons voer den duuel bewaer.

33^b. COLOPHON: Dit is ghemaect in die goede stede van culenborch Int iaer ons heren M. CCCC. en lxxxiiij. opten festen dach van maerte by my ian veldener.

G. L.

Quarto. a¹⁰ b-d⁸. 34 leaves, the last blank. Gothic type (No. 5 of Proctor's numeration). 64 woodcuts, measuring 95 (-100) x 97 mm.

Many of the cuts are much worn and the original lines round them have been replaced or supplemented with brass rules. As noted above, the height of the cuts varies between 95 and 100 mm., but wherever the dimensions of the original blocks can be taken independently of the variations introduced by the placing of the brass rules the measurements run in pairs, the two cuts printed to face each other always having the same height. In some cases, moreover, a crack which begins in a block printed on one page is continued in that which faces it. From these facts it has been inferred that each pair of pictures had originally been cut on a single block, and that these blocks had been sawn in two by Veldener in the same way as those of the *Speculum Humanae Saluationis* in his edition of 27 September in this same year 1483. If this were so, the original double-cuts were doubtless accompanied by a block-printed text. No impression of such a Dutch blockbook is now known, but a page from a German blockbook representing the History of the Holy Cross was reproduced in the 'Collectio Weigeliana'. This has three cuts and three pieces of letterpress on each page. In the hypothetical Dutch blockbook it has been supposed that there must have been two cuts with

Kuilenburg:
J. Veldener,
6 March,
1483.



**Hier gaet eraclius met haesticheyt
Ende neemt dat hout der heylicheyt
Ende hi toech daer mede sonder oetmoet
Tot iherusalem als ick verstoet**

GESCHIEDENIS VAN HET HEYLIGHE CRUYS. KUILENBURG: J. VELDENER, 1483. (SIG. D 4^b)
HERACLIUS TAKING THE FRAGMENT OF THE CROSS FROM THE THRONE OF COSDRAS.



**Hier moech di sien claelicheit
Dat die enghel siet die poert sekerlicheit
Ende seide dat doer sijn oetmoet
Daer xpus in ghinc ssethoefte ende baruotte**

GESCHIEDENIS VAN HET HEYLIGHE CRUYS. KUILENBURG: J. VELDENER, 1483. (SIG. D 5^a) HERACLIUS WARNED BY AN ANGEL THAT HE MUST WALK BAREFOOT WHEN CARRYING THE CROSS.

Kullenburg: letterpress at the top of each page and two more with letterpress at the foot, the 64 cuts thus occupying J. Veldener, 16 leaves, or 8 sheets, printed only on one side of the paper.
6 March, 1483.

The course of the legend as illustrated in the 64 cuts is as follows: 1-4, three trees grow from seeds given by an angel to Seth and placed by him under Adam's tongue when he dies; 5-9, Moses sweetens the water of Marah with them and replants them in Moab; 10-17, David, at the bidding of an angel, fetches the trees; they work miracles and grow together in one trunk; 18-28, Solomon cuts this down for the Temple, but finding no place for it uses it as a footbridge; after a Sibyl has prophesied Christ's death on it, Solomon, being reproved by the Queen of Sheba, puts it over the door of the Temple; 29-32, after King 'Abyas' has stripped off the gold the wood is buried (in Bethesda) and an angel visits the pool which is formed over it; 33-38, the wood floats while Christ is before Pilate and is taken for the Cross; as it subsequently works miracles the Jews again bury it with the crosses of the thieves; 39-49, S. Helena, with the aid of the priest Judas, finds the crosses, that of Christ being distinguished by working miracles; she takes part of it to Rome and leaves the rest at Jerusalem; 50-62, King Cosdras dishonours the Cross and is overcome and slain by King Heraclius, who restores the Cross to Jerusalem, walking barefoot at the command of an angel who closed the gate against him when he tried to ride in; 63-64, merchants at sea are saved by invoking the Cross and bring offerings to it.

The present work was edited in facsimile from the copy then in the possession of Lord Spencer, now in the John Rylands Library, Manchester, by J. Ph. Berjeau in 1863, with an introduction and notes in which he traced the history of the legend of the Holy Cross and illustrated the present Dutch text by quotations from the *Legenda Aurea* and from two French manuscripts in the British Museum, Arundel 507 and Add. 6254 ('*Geschiedenis van het heylighe Cruys, or history of the Holy Cross*. Reproduced in facsimile from the original edition printed by J. Veldener in 1483. Text and engravings by J. Ph. Berjeau. London, C. J. Stewart, 1863.' See also Sir W. M. Conway in the '*Bibliographer*', vol. iv, p. 32, and the same author's '*The Woodcutters of the Netherlands*' (1884), pp. 13, 205-8, 324 sq.).

210 x 145 mm. (type-page 123 x 97). Rubricated with paragraph-marks and underlines.

XXI

Lyon:
G. Le Roy,
30 Sept.,
1483.

LE LIVRE DES ENEYDES COMPILE PAR VIRGILE. 2^o. a Loneur de dieu tout puissant & la glorieuse vierge marie mere & toute grace. & a la vtilite & prouffit de toute la police mondaine ce present liure compile par virgille tressubtil & ingenieux orateur



LE LIVRE DES ENEYDES. LYON: G. LE ROY, 1483. AENEAS APPROACHING SICILY. (L₁ RECTO.)

& poete intitule esneydes a este translate de latin en comun langage auq̄l pourrōt to^o valereux princes & aultres nobles veoir mōlt de valereux faitz darmes. Et auffi est le p̄nt liure necessaire a to^o citoyēs & habitas en villes & chateaulx car ilz verrōt cōme iadis troye la grat & plusieurs aulttes places fortes & inexpugnables ont este assiegies apremēt

z affalie; z aussi corageusemēt z vaillamēt deffendues. Et est ledit liurē au tēps pnt fort
 neceffaire pour instruire petis z gras pour chacū en son droit garder z deffendre . car
 chose pl⁹ noble est de mourir que de villainemēt estre subiugue. 83^b. COLOPHON : Cy
 Lyon :
 G. Le Roy,
 30 Sept.,
 1483.



fille pource que celle malle aduerture estoit esmeue Et les
 aultres dames monterēt au temple minerue pour veoir les
 assemblees et ceulx qui fuiroyēt et ceulx q plus feroiyēt dar
 mes moult mauldissoyent enneas z toute sa pagnie Quāt
 tumus fut yssu de la tour tout arme la royne canune a tou
 te sa compaignie des cheualiers et d pucelles armees luy
 vint audeuant et demanda la premiere bataille ptre enneas
 et sa compaignie et contre sa cheualerie. et vous demoures
 aux murs de la cite et vous me lairez conuenir d maintenir
 la bataille. Tumus la regarda z dist Dame qui estes tonte
 la proesse dytalie qui te poura rendre la merite de la bonte
 que vous me faictes sachiez que a moy sont venus messai
 ges que enneas a enuoye cy deuant vne partie de sa gent et
 de ses cheualiers et les aultres sen viennent par la montai
 gne z veullēt la cite assaillir de lautre partie Et ie vous di

LE LIVRE DES ENEYDES. LYON : G. LE ROY, 1483. AENEAS BEFORE LAURENTIUM. (SIG. L, VERSO.)

finit le liure des eneydes compile par Virgille lequel a este translate de latin en francois
 Imprime a lyon par maistre Guillaume le roy le dernier iour de septembre Lan mil quatre
 cens. lxxxiii.

Lyon:
G. Le Roy,
30 Sept.,
1483.

Folio. a-c^o d-g^o h-l^o m^o. 86 leaves, the first and last blank. Types: large and small Gothic letter (Nos. 3 and 4 in Proctor's numeration). 61 woodcuts, of which a few are repeats. Spaces left for capitals, a few with guide-letters.

This is the 'lytyl booke in frenshe whiche late was translated oute of latyn by some noble clerke of frauce' from which Caxton 'reduced in to Englysshe' his own 'boke of Eneydos', the printing of which was completed 22 June, 1490. It is against this therefore, rather than against the translation of it, that Bishop Douglas should have directed the remarkably vigorous attack in the Prologue to Book I of his own verse rendering of the Aeneid. In this attack Douglas (ed. J. Small, 1874, pp. 7 sqq.) recites how

. . . Williame Caxtoun, of Inglis natioun,
In pross hes prent ane buik of Inglis gros,
Clepend it Virgill in Eneados,
Quhilk that he sais of Frensch he did translait,
It hes na thing ado therwith, God wait,
Nor na mair like than the devill and Sanct Austyne;
Haue he na thank therfor, bot lost his pyne,
So schamfully that storye did pervert;
I red his werk with harmes at my hert,
That sic ane buik, but sentence or engyne,
Suld be intitillit efter the poet divyne;
His ornait goldin versis mair than gilt,
I spittit for despyt to see sua spilt
With sic a wycht, quhilk treulie be myne entent
Knew neuer thre wowrdis of all that Virgill ment.
So far he chowpis, I am constrenit to flyte.
The thre first bukis he hes ourhippit quyte,
Salfand ane litle twiching Polidorus,

And the tempest sent furth be Eolus,
And that full sympillie on his awin gyse,
Virgill thame wrote al on ane wther wyse.
For Caxton puttis in his buik out of tone,
The storme furth sent be Eolus and Neptune;
But quha that redis Virgill suthfastlie,
Sall fynd Neptune salf Eneas navie.
Me list nocht schaw how the story of Dido
Be this Caxtoun is haill peruertit so,
That bisyde quhair he fenis to follow Bowcas,
He rynniss sa fer fra Virgill in mony place,
On sa prolix and tedious fassoun,
So that the feird buik of Eneadon,
Tuiching the luif and deith of Dido quene,
The twa part of his volume doith contene,
That in the text of Virgill, traistis me,
The twelft part scars conteins, as 3e may se.

The denunciation is continued for another ninety lines. Caxton is accused of omitting the account of the funeral games in Book V and the whole of Book VI. Finally

The last sax buikis of Virgill all in feris,
Quhilk contenis strang batellis and weris,
This ilk Caxtoun sa blaitlie lettis our slip,
I hald my toung, for schame bytand my lip.
The greit efferis of ayther oist and array,
The armour of Eneas fresch and gay,
The quent and curious castis poeticall

Perfyte similitudis and examplis all
Quhairin Virgill beirs the palme of lawde,
Caxtoun, for dreid thai suld his lippis scawde
Durst neuer tuiche: thus schortlie for the nanis
A twenty devill mot fall his werk at anis,
Quhilk is na mair lyke Virgill, dar I lay,
Na the owle resemblis the papyngay.

These accusations, although misdirected, are all true, the anonymous French compiler having gone to Virgil's Aeneid only as a quarry from which to take such facts as suited him, rejecting and rearranging as he pleased. He had his own standards, however, and when he found Boccaccio giving a different version of the story of Dido from that adopted by Virgil he conscientiously offers his readers both. Caxton seems to have been attracted to the book mainly 'by cause of the fayr and honest termes ⁊ wordes in frenshe Whiche I neuer fawe to fore lyke, ne none fo playfaunt ne fo wel ordred', and in trying to reproduce them fell somewhat below his usual modest excellence as a translator. He did not think it necessary to supply his readers with copies of the Lyonnese illustrations, which indeed are hardly successful enough to attract imitation. Several of the worst woodcutters in Lyon must have been employed to produce them, as they seem to be the work of three or four different hands. The cut here reproduced of Aeneas approaching Sicily shows the neatest work of the series, that of Aeneas before Laurentium is more typical of the style of the better cuts. Many of the worst ones, it should be said, are modelled on designs full of vigorous movement, with which the cutter has been unable to cope.

310 x 207 mm. (type-page 195 x 127). Without the blank leaves.

XXII

Lyon:
G. Le Roy,
5 July,
[1485?].

FIERABRAS. 1^a (title-cut labelled): Fierabras. 2^a. [s]Aint paul docteur de verite nous dit que toutes chofes reduytes par escript font a nostre doctrine escriptes . . . 2^b. line 3: Cy commencent les chapitres des tiltres de l'oeuvre fuyuant nōbrez pour trouuer plus legierement la matiere dedans comprife. Cy commence le premier liure qui contiēt troys parties par les chapitres fuyuantment declarez. La premiere partie du premier liure contient cinq chapitres et parle du commencement de france et du roy cloys . . . 7^a (text): cOmme on lit es hystoires des troyēs apres la destruction de troye Il y auoit vng roy moult noble q̄ se disoit Francus. lequel estoit cōpaignon de eneas. lequel quat Il partit de troye Il fen vit en la region de Frace et cōmēca a regner en grad prosperite. et pour la felicite de son nom Il fit cōposer vne cite a laquelle Il mist

nom Frace . et puy enfuiuat toute la region fut appelle France. Et puy quat france fut exaulcee et reduyte a mageste royale. Priamus fut le premier qui regna fur les francoys ciuq ans . . . 99^b. COLOPHON : Cy finist Fierabras Imprime a lyon par maistre Guillaume le roy. Le cinqiefme Iour du moys de Iuillet Deo gracias. 100^a. [Woodcut.]

Lyon :
G. Le Roy,
5 July,
[1485 ?].



LE ROMAN DE FIERABRAS. LYON : G. LE ROY, 5 JULY, [1485 ?]. (TITLE.)

Folio. a-l^m n^o. 100 leaves. Types : Gothic (Nos. 4 and 5 in Proctor's numeration). 48 woodcuts, viz. 2 full page, of which one is used twice (6^e and 100^a), and 46 smaller ones, of which three are used twice ; all copied in reverse from those in the Geneva editions.

Lyon:
G. Le Roy,
5 July,
[1485?].

In its original form the romance of Fierabras was a chanson de geste written in about 4,600 alexandrines, concerned with the combat between Fierabras of Alexandria, who has lately sacked Rome and taken away the relics of Christ's Passion, and the French champion Oliver; with the capture of Oliver by a Saracen ambush, the kindness of Florigras, sister to Fierabras, to the Christian captives, Charlemagne's division of their father's kingdom between Fierabras and Guy de Bourgogne to whom Florigras is married, and the presentation of the relics of the Passion to the Abbey of S. Denis (see the description of Royal MS. 15 E. vi, in Ward's 'Catalogue of Romances in the Department of Manuscripts in the British Museum', i. 615). Like other chansons de geste this of Fierabras was turned into prose in the 15th century, the redactor withholding his own name, but stating in his preface 'souventeffoys lay este excite de la part de venerable homme messire henry bolomier chanoyne de lozanne pour reduire a son plaisir aucunes histoires tant en latin comme en roman et en autres facons escriptes. Cestassauoir de celluy trespuissant vertueux et noble charles le grād roy de france et empereur de romme filz du grand roy pepin et de ses princes et barons, cōme Rolant Oliuier et autres.' The writer, however, was not content with reducing the old chanson to prose, but warns his readers 'a cause q̄ Ie puisse auoir vng petit de sōdemēt hōnorable toucherau du premier roy de frāce crestiē', obtaining his information 'tant par vng liure autentique qui se dit miroir historial, comme par les cronicqs et aucūs autres liures qui font mēcion de loeuure fuiuāt'. These additions occupy the greater part of Book I and part of Book III, the second book following only the old romance. In this form the work was printed by Adam



LE ROMAN DE FIERABRAS. LYON: G. LE ROY, 5 JULY, [1485?]. 'COMMENT FIERABRAS VINT
EVITER L'EXERCITE DE CHARLES.' (C₂ VERSO.)

Steinschaber, or Steinschauer, at Geneva, 28 November, 1478, and reprinted by Louis Cruse at the same place, 13 March, 1483. It was probably in this same year that Guillaume Le Roy completed the first of his three Lyon editions which bears the date 16 November, but no further note of time. Inasmuch, however, as it is printed in the same type as the 'Livre des Eneydes' of 30 September, 1483, here catalogued (no. xxi), it probably belongs to that year. The present edition followed on 5 July also of an unspecified year, probably 1485, and a third on 20 January, 1487. In the first and second of these Le Roy used cuts copied in reverse from those of the Geneva editions, sometimes improving on, more often falling beneath their originals; for the third he had new copies made in the better Lyonnese style of the day. All three editions were only known to M. Claudin by single copies, that of 16 November by one in the Imperial Library at Vienna, that of 5 July by the present copy, and the edition of 1487 by one at Brussels in the collection of the Baron de Wittert. Another copy of this, however, is in Mr. Pierpont Morgan's library (no. 603 in his Catalogue), having previously passed through the Essling, Yemeniz, Crawford, and Bennett collections. The statement in the Morgan catalogue that the 5 July edition was probably the latest of the three was made in ignorance of the fact that its woodcuts agree with those of that of the 16 November. What we know of Caxton's sources in respect to other books entitles us to be sure that it was the first of these three Lyonnese editions, not one of the Geneva ones, which he used for his translation of this romance. In his prologue to this Caxton writes: 'for as moche I late had synysshed in empynte the book of the noble & vycorious kyng Arthur fyrst of the thre moost noble & worthy of crysten kynges / and also tofore had reduced in to engliffhe the noble hystorye & lyf of Godefroy of boloyne kyng of Iherusalem laft of the said iii. worthy / Somme perfonnes of noble estate and degre haue desyred me to reduce thystorye and lyf of the noble and crysten prynce Charles the grete kyng of fraunce & emperour of Rome / the second of the thre worthy / to thende that thystories / actes / & lyues may be had in our

maternal tongue lyke as they be in latyn or in frensshe.' Caxton's work is always quoted as his 'Charles the Great', and in the Lyons edition of 30 January, 1501, 'par Pierre mareschal & Barnabas chauffard', while the colophon begins 'Cy finist Fierbras', the title reads 'La cōq̄ste du grant roy Charlemaigne des espaignes. Et les vaillances des douze pers de france. Et aussi celles de Fierabras' (misprinted Elerabras).

Lyon :
G. Le Roy,
5 July,
[1485?].

The British Museum, which already possessed a copy of one of the Geneva editions and the unique survivor of Caxton's work, now makes its set representatively complete by adding one of the early Lyonnese editions.

258 x 190 mm. (type-page 195 x 126). Bound by Trautz Bauzonnet in green morocco with doublure of red.

XXIII

Venice :
Geronimo
di Sancti,
&c., 1487.



MEDITATIONE SOPRA LA PASSIONE VENICE: GER. DI SANCTI, 1487.
THE LAST SUPPER. (SIG. A7 VERSO.)

Venice:
Geronimo
di Sancti,
&c., 1487.

MEDITATIONE SOPRA LA PASSIONE DEL NOSTRO SIGNORE. 1^b.
Woodcut. 2^a. ¶ Incominciano le deuote meditatione sopra la passione del nostro signore
cauate ⁊ fundate originalmente sopra sancto Bonauentura cardinale del ordine minore
sopra Nicolao de Lira . etiamdio sopra altri doctori ⁊ predicatori approbati. 40^a. COLOPHON:
¶ Finisse le deuote meditatione del nostro signore impresse in la inclita cita de Venetia per



THE CRUCIFIXION. (SIG. D₅ VERSO.)

Ieronimo di sancti ⁊ Cornelio suo compagno de mille quatrocento ottantafette a laude
⁊ honore del omnipotente dio ⁊ de la sua madre virgine benedecta. Deo gratias. Amen.

Quarto. a-c^o. 40 leaves. Gothic types (Nos. 2 and 3 in Proctor's numeration). Eleven
woodcut illustrations, border to the first page of text, capitals in two sizes. Proctor †5180.

The subjects of the woodcuts are as follows: 1^b, Raising of Lazarus; 3^b, Entry into Jerusalem; 7^b, the
Last Supper; 12^a, the Agony in Gethsemane; 14^b, the Betrayal; 18^b, Christ before Pilate; 21^b, Christ
Scourged; 23^b, Christ Mocked; 25^b, the Procession to Calvary; 29^b, the Crucifixion; 40^b, the Resurrection.
With the exception of the first all these are found in the nine extant leaves of a blockbook of the Passion, of
which the only known copy is preserved in the Kupferstichkabinett at Berlin. They have, however, been cut

down at the foot, so as to remove the scrolls, each bearing three lines of text, which in the blockbook the two angels in the lower corners of the pictures are holding. The removal of these scrolls leaves the position of the angels' hands, and indeed the presence of the angels themselves, unintelligible. The make-up of the Berlin copy of the blockbook is not stated by the Prince d'Essling ('Les Livres à figures vénitiens,' i. 10), but it probably was originally composed of ten leaves, of which the first had the recto blank and the cut of the Raising of Lazarus on the verso. The attribution of the blockbook to Venice, supported by the Prince d'Essling, Dr. Kristeller and Dr. Schreiber, seems beyond dispute; the proposed date for it, 'about 1450,' though quite possible, is perhaps needlessly early. The Prince d'Essling's contention that the cuts suggest carvings in wood or ivory rather than drawings is worthy of note.

Venice:
Geronimo
di Sancti,
&c., 1487.

The border on 2^a, with its arabesque tracery in white on a black ground, had previously been used by Bernardinus Benalius in his edition of the 'Grammaticales Regulae' of Guarinus Veronensis completed 25 May, 1485. The design is imitated from that used in Ratdolt's 1482 edition of the Kalendarium of Johann Müller (Regiomontanus). The capitals also appear to be derived from Ratdolt.

214 x 144 mm. (type-page 143 x 98).

XXIV

MEDITATIONE SOPRA LA PASSIONE DEL NOSTRO Signore. 1^a.
Incominciano le deuote meditatione sopra la passione del nostro signore cauate & fundate
originalmente sopra fancto Bonauentura cardinale del ordine minore sopra Nicolao de Lira:

Venice:
M. di Codeca,
27 Feb., 1489.



CHRIST BEFORE PILATE.



CHRIST MOCKED AND BUFFETED.

etiamdio sopra altri doctori & predicatori approbati. 34^b. COLOPHON: Finisse le meditatione del nostro signore iesu christo con li misterii posti in figura impressa in Venetia per Matheo di co de cha da Parma del .Mcccclxxxix. a di xxvii. de Februario. [Codeca's device.]

Quarto. a^b c-e⁶. 34 leaves. Roman type (No. 7 in Proctor's numeration). Eleven woodcuts. Spaces, with guide-letters for capitals.

The subjects of the woodcuts are as follows: 1^a, Raising of Lazarus; 2^a, Entry into Jerusalem; 5^b, Last Supper; 9^a, Christ's Agony in Gethsemane; 11^a, the Betrayal; 14^b, Christ before Pilate; 17^a, Christ Scourged; 18^b, Christ Mocked; 20^a, the Procession to Calvary; 23^b, the Crucifixion; 34^a, the Resurrection. The cutting appears to be by the same two workmen who in 1490 cut the small blocks for the Mallermi Bible. The three blocks on 14^b, 17^a, and 18^b are by the better workman; most, if not all, of the rest, by the inferior one.

201 x 143 mm. (type-page 160 x 107).

Paris:
G. Marchant, 1492.

DANSE MACABRE. [Part I.] 1^a. TITLE: ICy est la nouvelle danse macabre des hommes dicte Miroer salutaire de toutes gens pour plusieurs beaux dictz en latin et francoys lesquelx y font contenus et si est de grant recreacion pour plusieurs ystoires et enseignemens monitoires a bien viure et mourir Ainsi imprimee pour tous ceulx et celles qui la voudront auoir et desirent faire leur salut. [Mark of 'Guiot marchat imprimeur demorant ou grant hostel de nauarre en champ gaillard a paris.'] Miroer tressalutaire La nouvelle danse macabre des hommes. 14^b. COLOPHON: Cy finit la danse macabre historiee et augmètee de plusieurs nouveaulx pesonnaiges et beaulx dis . tant en latin que en francoys nouvellemēt ainsi cōposee et imprimee par guyot marchand demourant a paris ou grāt hostel du college de nauarre en champ gaillard. Lan de grace mil quatre cens quatre vingz et vnze . le xv iour de autil.



DANSE MACABRE. PARIS: G. MARCHANT, 1492. LE CLERC. L'HERMITE.

[Part II.] 1^a. TITLE: ICy est la danse macabre des fèmes toute hystoriee et augmètee de nouveaulx persōnaiges avec plusieurs dis moraulx en latin et francoys qui font enseignemens de bien viure pour bien mourir. 14^b. COLOPHON: Cy finist la danse macabre des fèmes toute hystoriee et augmètee de plusieurs persōnages et beaux dictz en latin et francoys. Imprimee A Paris par Guyot Marchant demorant ou grant hostel du champ gaillard derrier le college de nauarre Lan de grace mil quatre cens quatre vingz et douze Le troizieſme iour de may. [Marchant's devise as in Part I.]

[Part III.] 1^a. Sensuiuent les trois mors et les trois vizz avec le debat du corps et de lame. 14^b. COLOPHON: ICy font les trois mors et trois vizz en francoys . et aussy trois mors et trois vizz en latt. Le debat du corps et de lame. Et la complainte de lame dancee. Imprimee a paris par guiot marchand demorant ou grant hostel du champ gaillard derrier le college de nauarre Lan mil quatre cens quatre vingz et douze le xxii iour de may.

Folio. Each part consists of two quires a^s b^s, containing 14 leaves or 42 leaves in all. Types: Gothic (Nos. 2 and 6 in Proctor's numeration). Numerous woodcuts and some large capitals.

Vado mori: mors certa q̄dē: nil certi⁹ issa.
 Hora fit incerta: Vel mora: Vado mori.

Vado mori: q̄d amem quod finē spōdet amax
 Cuius inanis amor non amo: Vado mori

Paris:
 G. Mar-
 chant, 1492.



Mors dñz seruo: mors sceptri signonibz equat
 Dissimiles simili conditione trahens

La mort

Vous qui vivez: certainement
 Quoy quil tarde ainsi danseres.
 Mais quant: dieu le scet seulement
 Aduises comme vous feres.
 Dam pape vous commenceres
 Comme le plus digne seigneur
 En ce point honnore seres.
 Aux grās. maistre est deu lonneur

Le pape

Dee fault il que la danse maine
 Le premier: qui suis dieu en terre
 Jay eu dignite souveraine
 En leglise comme sain t pierre.
 Et cōme autre mort me viēt querre
 Encozes mourir ne cuidasse.
 Mais la mort a to⁹ maine guerre
 Deu vault hōneur que si tost passe

Quid sublime genus q̄d opes: q̄d gsta p̄stāt
 Que michi tūc aderāt: hec michi nūc abeunt

La mort

Et vous le non pareil du monde
 Prince et seigneur grāt emperiere
 Laisser fault la pōme dor ronde
 Armes: sceptrc: tymbre: baniere.
 Je ne vous lairay pas derriere.
 Vous ne poues plus seignourir.
 Femmene tout cest ma maniere
 Les filz adam fault tous mourir

Lempereur

Je ne say deuant qui sappelle
 De la mort quanli me demene.
 Armer me fault de pic de pelle.
 Et dun linseul. ce mest grāt pene
 Sur tous ay eu grādeur mōdaine.
 Et mourir me fault pour tout gaige.
 Quest ce de ce mortel domaine.
 Les grās ne lont pas dauantaige.

a .iiii.

Paris :
G. Marchant, 1492.

Inasmuch as Easter in 1492 fell on 22 April, the 15 April, 1492, was reckoned as part of the old year and is here called 1491. The three parts of this book were thus completed on 15 April, 3 May, and 22 May, all in the same year, 1492. The majority of copies were doubtless sold as a single book in three parts, but each may also have been sold separately, or we may accept the absence of a title-page to Part III as suggesting an intention of selling this not by itself alone but with either of the other two parts. The history of the book goes back to 28 September, 1485, when Marchant completed an edition of the 'Danse des hommes' only. In the next year he produced a 'Danse des hommes et Dit des trois vifs et trois morts' on 7 June, and a 'Danse des Femmes, Débat du Corps et de l'Âme et Complainte de l'âme dampnée' on 7 July, i.e. the same matter as in the present edition, but with the contents of the third part divided between the other two. No other edition is recorded until the Latin 'Chorea ab eximio Macabro versibus alemanicis edita' of 15 October, 1490. French editions of the three parts in their present order appeared 20 Jan. 1492, 2 May, 1491, and 30 April, 1491.

On 26 June, 1492, a month after this edition was completed, a rival version of the 'Danse des Hommes' and 'Trois Vifs' was printed by Gilles Couteau and Jean Ménart (see Claudin, *Histoire de l'Imprimerie en France*, ii. 176-188), who also issued one or more undated editions. An edition was also published by Le Petit Laurens (after 1494?) and another at Geneva.



DANSE MACABRE. PARIS : G. MARCHANT, 1492. LA CHAMBERIERE. LA RECOMMENDERESSE.

The following is a list of the woodcuts in the three parts :—

DANSE DES HOMMES. 2^a, Ecclesiastic seated at a revolving desk, with other desks and tables about, but in the open air. At the right top corner an angel bearing a scroll inscribed: *Hec pictura decus: pompam . luxumq; relegat || Inq; choris nostris linq;ere festa monet.* Several versions of this cut exist. 2^b, Four figures of Death bearing respectively bagpipe, hand organ, harp, and drum and pipe.

In the succeeding 20 pages figures of Death are shown seizing the following persons: 3^a, Le pape, L'empereur. 3^b, Le cardinal, Le roy. 4^a, Le legat, Le duc. 4^b, Le patriarche, Le connestable. 5^a, L'arcevesque, Le cheualier. 5^b, Leuesque, Lescuier. 6^a, Labbe, Le bailly. 6^b, Lastrologien, Le bourgeois. 7^a, Le chanoine, Le marchand. 7^b, Le maistre descole, Lomme darines. 8^a, Le chartreux, Le fergent. 8^b, Le moine, Lufurier. 9^a, Le medecin, Lamoureux. 9^b, Laduocat, Le menestrel. 10^a, Le cure, Le laboureur. 10^b, Le promoteur, Le geolier. 11^a, Le pelerin, Le bergier. 11^b, Le cordelier, Lenfant. 12^a, Le clerc, Lermite. 12^b, Le hallebardier, Le fot. 13^a, A man seated in a canopied chair, a cupboard with books on and in it beside him, but in the open air. A skeleton, from whose head a crown has fallen, lies before him. Above, to the left, an angel holds a scroll with a long inscription beginning: *Mortales dominus cuctos in luce creauit.* 13^b, Hell mouth, the head of a man in torment appearing in it, in front Death riding a horse, a coffin under his left arm, in his right hand a dart.

DANSE DES FEMMES: 1^b, Figure of a Moor standing on a tower blowing a horn, a spear in his right hand. 2^a, An ecclesiastic writing. 2^b, Four figures of Death with instruments as in the 'Danse des Hommes' but in different attitudes.

In the succeeding 18 pages figures of Death are shown seizing the following persons: 3^a, La royne, La duchesse. 3^b, La regente, La fême du cheualier. 4^a, Labbesse, La femme de lescuier. 4^b, La prieure, La damoiselle. 5^a, La bourgoise, La femme vefue. 5^b, La marchande, La balliue. 6^a, Lespoufee. La fême mignote. 6^b, La pucelle vierge, La theologienne. 7^a, La nouvelle mariee, La femme grosse. 7^b, La chamberiere, La recommanderresse. 8^a, La vieille damoiselle, La cordeliere. 8^b, La femme dacueul, La nourrice. 9^a, La bergiere, La fême aux potences. 9^b, La femme de village, La vieille. 10^a, La reuenderesse, La femme amoureuse. 10^b, La garde dacouchees, La ieune fille. 11^a, La religieuse, La forcier. 11^b, La bigote, La fotte.

Paris:
G. Marchant, 1492.

12^a, as on 13^a in 'Danse des Hommes'; 12^b, figure of a woman (90 × 45 mm.); 13^a, another; 13^b, as on 13^b in 'Danse des Hommes'; 14^a, a third figure of a woman.

LES TROIS MORTS, &c. 2^b, Three cavaliers hawking; 3^a, Three figures of Death standing by a cross, on the right a hermit, seated in a cave, holding a rosary; 4^a, Author writing, as on 2^a of 'Danse des Femmes'; 7^a, On the left a sleeper in bed dreaming, on the right a dead body half rising out of a tomb placed inside a church near the wall, the soul depicted as a small child standing on a ledge addressing the body, by the side of the text below this cut a border-piece with flowers, a bird, &c., and a capital V; 7^b, a body half rising



DANSE MACABRE. PARIS: G. MARCHANT, 1492. HELL MOUTH AND SOULS IN TORMENT.

from a tomb in the open air, the soul, as a child, addresses it from near by; 9^a, as on 7^b; 10^a, another treatment of the same subject; 10^b, as on 7^b; 11^b, as on 7^b; 12^a, as on 10^a; 12^b, a body apparently sinking back into a tomb, three devils seize the soul which is near the edge, a hermit holding an open book sits at the foot of the tomb, farther back is shown his cell; 13^b, Hell mouth and souls in torment.

The two cuts of authors writing were not made for this book. The series specially designed for it are of the size shown in the facsimiles (about 105 × 160 mm.) with some smaller ones (48 × 115) in the 'Débat du Corps et de l'âme'. The cut of the Queen and Duchess in the 'Danse des Femmes' is by the same cutter as those in the 'Danse des Hommes', the rest of the women dancers are by a less skilful craftsman, possibly the same who cut the borders and pictures in the Pigouchet Horae of 1 Dec. 1491. Thirty out of the forty figures of men and all the thirty-six figures of women appear in miniature in the Dance of Death borders introduced by Pigouchet into his Horae during 1496, but although the attitudes of a few of the dancers and figures of Death appear to have been influenced by those in the present set Pigouchet rather accepted the same series of subjects than directly copied from Marchant. A German Totentanz was printed at Ulm by Johann Zainer about 1485 and reprinted by Meidenbach at Mainz, but there seems to have been no connexion between this and the French edition. There was an abundant variety of models for such woodcuts in the ecclesiastical art of the day.

265 × 190 mm. (type-page about 220 × 160).

En un char qui fut riche & beaux
Maintenus en loist d'amours
Pour luy faire batis secours



Si grant que pieca ny eust tel
Mais amours ne sa compaignie
A ceste fops ne leurent nipe
Car ceulx de dedens resistance
Luy firent par leur grant puissance



ors fist la mesgnie appel
Son char com/ (let
mande a asteller
Car ne veult pas mar/
chier les boes

Beau filz le char a quatre roes
Dor & de perles estelles
En lieu de cheuaulx attelles
Eust en lymon huit colombeaux
Prins en son colombier moult beaux
Toute leur chose ont aprestee
Adonc est en son char montee
Venus qui chastete guerroye
Nul des opseaux ne se destruye
Batent les elles / si se partent
Lair deuant eulx rōpent & partent
Diennent en loist / Venus venue
Cost est de son char descendue
Contre luy saillent a grant feste
Son filz premier qui part sa haste
Auoit ia les treues cassees
Aincops que fussent trespassees
Quonques ny garda conuenance
De serment aussi de fiance
Cest lassault deuant le chastel



ors a fort guerroyer et dēt
Dngz assillent / aultres
deffendet
Ceulx dressent au chastel
Grans caill/ (pierres
loux de plusieurs manieres

Pour rōpre les murs leurs enuoyent
Et les portiers les murs bordoyent
De fortes clapes reforissies
Tissues de verges pleysses
Quilz eurent par grandes maistrics
En la haye dangier cueillies
De grans saiettes barbelees
De grans promesses empennees
Que de seruices que de dons
Pour tost auoir leurs guerdons
Car il ny entra oncques fust
Que tous de promesses ne fust
De fer ferrees fermement
De fiance & de serment
Trayent sur eulx & ilz se targent
Qui de deffendre ne satargent
Car targes ont fortes & fieres

XXVII

LORRIS, GUILLAUME, and MEUNG, JEAN DE. 1^a. Le rommant de la rose imprime a Paris. [Device labelled: Jehan du pre.] 150^a. END: Cest fin du rommant de la rose Ou lart damours est toute enclose. Paris: J. Du Pré, c. 1494.

Folio. a-s^s t^e. 150 leaves. Types: Gothic (Nos. 15 and 17 in Proctor's and Haebler's numeration). 83 different woodcuts used by repetition as 88, of which the first and second are printed on the same block so as to stretch across the page, while the rest are column cuts. Numerous decorative capitals.

The first printed edition of the Roman de la Rose was issued without title-page, or indication of its printer, place, or date, but is attributed on good grounds to the press of Ortuin and Schenck at Lyon about the year 1481. It occupies 180 leaves (the first blank) and has 86 different cuts (used as 92 by repetition), of which the first and second are printed on one block so as to stretch across the first page of text, one other cut, representing the building of a tower, being of double width, and the rest column cuts. This edition was reprinted twice at Lyon, the first time anonymously by Jean Syber about 1485, the second by Guillaume Le Roy about 1487. Both these editions have 150 leaves, the first leaf being presumably blank in Syber's edition and occupied with a title in Le Roy's. Both are illustrated with 85 separate cuts (used as 92 by repetition) which follow the designs of those in Ortuin and Schenck's edition, the cutters showing greater technical skill, but occasionally blundering badly from trying to improve on their models without a sufficient knowledge of the text to understand them. Some time after Le Roy's edition was printed at Lyon the 85 blocks used in it appear to have been acquired by Jean Du Pré, one of the finest Paris printers in the 15th century, who used 83 of them in the present edition, which probably appeared about 1494. The two Lyon cuts not found in it are (i) a column cut which should illustrate the section beginning 'Comment parla voix malle bouche', &c., on sig. d₂ verso, (ii) the double-width cut illustrating the text 'Ialousie fist une tour' at the end of sig. d iiiii recto. The former had certainly arrived in Paris, as it appears, wrongly placed, in two later Paris editions. The cut of the Tower of Jealousy, on the other hand, is not found again. The omissions were no doubt deliberate, as a passage of 104 lines beginning on d₈ recto, col. 2, line 29, 'Et mefmemment de cest amour,' and ending on e₁ recto, col. 1, line 9, 'Selon la diuine escripture,' immediately before another line beginning 'Et mefmemment' ('Et mefmemment en ceste guerre'), is here inserted for the first time in a printed edition, and just fills the space occupied in the second and third Lyon editions by the woodcuts here omitted, so that thenceforth the printer was able to follow his copy page for page. The inserted passage occurs in three of the manuscripts of the British Museum. A full description of this edition will be found in the Bibliographical Society's Illustrated Monograph xiv, 'The Early Editions of the Roman de la Rose,' by F. W. Bourdillon, from which the present note has been compiled. The dated book in which Du Pré's fine decorative capitals here used first appear is his Légende Dorée of 10 March, 149 $\frac{3}{4}$, and 1494 is the most probable date for the present edition of the Roman.

270 x 196 mm. (type-page 218 x 140). The Duc de Rivoli's copy, bound for him by Hardy Mennil and Marius Michel in red morocco, elaborately tooled, edged with yellow morocco with a green panel bearing the Duke's arms, and a doublure of red.

XXVIII

DANSE MACABRE. 1^a. TITLE: LA grāt danse macabre des hōmes ⁊ des fēmes hystoriee ⁊ augmentee de beaulx dis en latin. Le debat du corps et de lame. La cōplainte de lame dampnee. Exortation de bien viure ⁊ bien mourir. La vie du mauuais antecrist. Les quinze signes. Le iugement. 42^a. COLOPHON: ¶ Cy finist la danse macabre des hōmes ⁊ des fēmes hystoriee ⁊ augmentee de perfonnages ⁊ de beaulx dis en latin. Le debat du corps ⁊ de lame. La complainte de lame dāpnee Exortation de bien viure ⁊ de bien mourir. La vie du mauuais antecrist. Les quinze signes. Le iugement. Imprime a lyon le .xviii. iour de feurier lan mil. cccc. xcix. Lyon: Mat. Huss, 18 Feb., 1499.

Folio. a-g^a. 42 leaves. Types: Gothic (Nos. 10 and 17 in Proctor's and Haebler's numeration). Numerous woodcuts, for the most part copied from the Paris editions of Couteau and Ménart and of Gui Marchant.

1^a, title; 1^b, woodcut of the Trinity and the Evangelists; 2^a-14^b, Danse des Hommes; 15^a-17^b, Les Trois Mors ⁊ les trois vis, preceded by a 'Cry de Mort' and ending 'Cy finist la danse macabre des hōmes avec les trois mors ⁊ les trois vis. Et sensuit la dāse macabre des fēmes'; 18^a, woodcut as on 1^b; 18^b, a Cri de mort

Lyon: Mat.
Huss,
18 Feb., 1499.

to the women; 19^a-31^a, Danse des Femmes; 31^b-32^b, another 'Trois mors et trois vis'; 33^a-36^a, 'Le debat du corps et de lame'; 36^b-37^a, 'La complainte de lame dampnee'; 37^b-38^a, 'Exortation de bien viure et de bien mourir'; 38^b-39^b, 'La vie du mauuais antecrist selo l'appocalipse et selo les opiniōs des saintz docteurs'; 40^a, 40^b, Les quinze signes precedat le iugement; 41^a-42^a, Le iugement; 42^b, blank.

The following is a list of the woodcuts; those marked * are copied from the 'Danse des Hommes' and 'Trois Morts', of which an edition was printed by Couteau and Ménart at Paris in June, 1492, those marked † from one of the editions of Gui Marchant (cp. supra, nos. xxv, xxvi):—

1^a, woodcut capital L showing S. George piercing the dragon's throat; 1^b, the Trinity and Four Evangelists, copied from a cut similar to that used by Vérard at Paris (see Claudin, ii. 483; Macfarlane's Antoine Vérard, Plate xxxi); 2^a, author in front of a desk, a table in front of him beneath which a dog gnaws a bone, on the right aloft an angel bearing a scroll*; 2^b, orchestra of Death † (copied from Marchant's Danse des Femmes, not from his Danse des Hommes); 3^a, Le pape, Lempereur*; 3^b, Le cardinal, Le roy*; 4^a, Le legat, Le duc; 4^b, Le patriarche, Le conneftable*; 5^a, Larcevesque, Le cheualier*; 5^b, Leuesque, Lescuier*;



DANSE MACABRE. LYON: MAT. HUSS, 1499. LES IMPRIMEURS. LE LIBRAIRE.

6^a, Labbe, Le bailliff*; 6^b, Lastrologien, Le bourgeois*; 7^a, Les imprimeurs, Le libraire; 7^b, Le chanoine, Le marchand*; 8^a, Le maistre descolle, Lhomme darmes †; 8^b, Le chartreux, Le sergent*; 9^a, Le moyne, Lufurier*; 9^b, Le medicin, Lamoureux*; 10^a, Laduocat, Le menestrier*; 10^b, Le cure, Le laboureur (misprinted 'Le mort'); 11^a, Le promoteur, Le geolier †; 11^b, Le pelerin, Le bergier †; 12^a, Le cordelier, Lenfant*; 12^b, Le hallegardier, Le sot †; 13^a, Le cleric, Lhermite*; 13^b, Author, Angel, and Corpse †; 14^a, Hell-mouth and Death on horseback †; 15^a, a Moor with a trumpet †; 15^b, Les trois mors*; 16^a, Les trois vis*; 18^a, the Trinity as on 1^b; 18^b, as on 15^a; 19^a, as on 2^a; 19^b, as on 2^b; 20^a, La royne, La duchesse*; 20^b, La regente, La femme de cheualier †; 21^a, Labbesse, La femme de lescuier †; 21^b, La prieuse, La damoiselle †; 22^a, La bourgoise, La femme vesue †; 22^b, La marchande, La baillifue †; 23^a, Lespoufec, La femme mignotte †; 23^b, La pucelle vierge, La theologienne †; 24^a, La nouvelle mariee, La femme grosse †; 24^b, La chamberiere, La recommanderesse †; 25^a, La veille damoiselle, La cordeliere †; 25^b, La femme dacueil, La nourrice †; 26^a, La bergiere, La femme aux potences †; 26^b, La femme de village, La vieille †; 27^a, La reuenderesse, La femme amoureuse †; 27^b, La garde dacouchees, La ieune fille †; 28^a, La religieuse, La forciere †; 28^b, La bigote, La sotte; 29^a, as on 13^b; 29^b, as on 14^a; 31^b, as on 15^b; 32^a, as on 16^a; 32^b,

¶ Dado mori papa nam mors papare diu me
Non sic hoc cogit claudere / Dado mori.

¶ Dado mori quid ameh quod finem spondet amarum
Luius inanis amor non amor / Dado mori.

Lyon: Mat.
Huss,
18 Feb., 1499.



¶ Mors dñm seruo / mors scepra ligonib⁹ equat
Dissimiles simili conditione trahens.

¶ Le mort

¶ Vous qui vivez certainement
Quop quil tarde ainsi danseres
Mais quant / dieu le fet seulement
Aviser comme vous feres
Dam pape vous commenceres
Comme le plus digne seigneur
En ce point honnore ferez
Au grant maistre est deu honneur

¶ Le pape

¶ Ha fault il que la danse maine
Le premier qui suis dieu en terre
Jay eu digute souveraine
En leglise comme saint pierre /
Et comme autre mort me vient querre
Encore mourir ne cuidasse
Mais la mort a tous maine guerre
Peu vault honneur qui si tost passe.

¶ Quid sublime gen⁹ / quid opes / quid gloria pstant
Que michi tunc aderant / hec michi nunc abeunt.

¶ Le mort

¶ Et vous le non pareil du monde
Prince & seigneur grant emperiere
Laisser fault la pomme doz ronde
Armes / septre / tymbre / baniere
Je ne vous lairay pas derriere
Vous ne pouez plus seigneurir
Jemmeine tout / cest ma maniere
Les filz dadam fault tous mourir

¶ Lempereur

¶ Je ne scay deuant qui iappelle
De la mort quainsi me demeine
Armer me fault de pic & pelle
Et dung luseau / ce mest grant peine
Sur tous ay eu grandeur mondaine
Et mourir me fault pour tout gage
Queisse de ce mortel demaine
Les grans ne sont pas dauantaige.

¶ ii

Lyon: Mat.
Huss,
18 Feb., 1499.

as on 15^a and 18^b; 33^a, sleeper's vision of the soul and the body †; 34^a, a column cut of the same subject; 34^b, col. 1, the soul and the body in a graveyard; ib. col. 2, as on 34^a; 35^a, as on 34^a and 34^b, col. 2; 35^b, col. 1, as on 34^b, col. 1; 35^b, col. 2, as on 34^a, 34^b, col. 2, and 35^a; 36^a, small cut of a pilgrim; 36^b, four devils dancing round a man whom they hold with four chains while he tears his hair; 37^a, Death wearing a woman's peaked head-dress surprises a woman at her jewel chest; 38^b, S. John writing, an angel near him holding a book, on the other side of a river a seven-headed dragon, in the sky Christ appearing amid seven angels who are trumpeting; 40^a, a Pope, cardinals, and prelates listening to a sermon, apparently the cut by I. D. used in Trechsel's edition of the Quadragesimale of Robertus Caracciolus de Licio, Lyon, 9 Feb. 1488^b, with the initials I. D. removed; 41^a, small cut of Christ in glory with symbols of the four evangelists.

The above description shows that Huss started by copying Couteau and Ménart's edition, but supplemented this very largely from one of those by Gui Marchant, to which in the end he was the more indebted. Two of the most striking woodcuts, Death seizing printers and bookseller (which gives the earliest printed pictures of their respective shops), and again Death in a fantastic head-dress surprising a woman at her jewel chest, have not been traced to any earlier book.

According to Claudin (iii. 317) the figure of a monkey playing a bagpipe, which should appear in a corner of the capital L on the title-page, is missing in the copy which he examined. It appears, however, in this copy.

283 x 202 mm. (type-page 222 x 140). On the first fly-leaf are the notes 'collationné. complet. le 26 février 1834. j. j. de Bure l'ainé'; 'exemplaire de gagnat et de MacCarthy'; also the Yemeniz device and number 614.

London:
R. Pynson,
c. 1505.

XXIX



AS she thus slept and I in payne
With these foure fures dyd endure
To me approche I sawe certayne
A foule and counterfeit creature
Oblus/proude and fyers I you ensure
And by the hande she toke me fast
She thought hyr purpose to procure
And dretwe myne armes that they nere bract

This false wytte me so dyd greue
whiche by hyr name was called thought
That vneth coude I me remeue
Thus vnto dethe she me nere brought.
Of wordes and tales she wanted nought

CASTLE OF LABOUR. LONDON: R. PYNSON, C. 1505. (SIG. A, VERSO.)

GRINGORE, PIERRE. 1^a. TITLE: ¶ Here begynneth the castell of labour. London: R. Pynson, c. 1505.
 [Woodcut.] 1^b. [Woodcut.] 2^a. ¶ Here begynneth the prologe of this present treatyfe.
 3^b. ¶ Thus endeth the prologe. And begynneth the castell of labour. 55^a. ¶ Actoris excusatio,

GO forth smale treatyfe & hübly the presēt
 Vnto the reders as indigne of audience
 Exortyng them with meke & lowe entent
 To this rude langage to gyue none aduertence
 For many one hath parfyte diligence
 whiche by no meane his mynde can expresse
 The cause therof is lacke of eloquence
 whiche nowe is caduke by meane of sleuthfulnesse . . .

**¶ Thou shalt nat sayle of great honour
 wyth welth and rycheſſe in byerf leason**



¶ Besynesse.

**¶ That called am besynesse
 Unto man richesse do procure
 My wyfe also in all destreſſe
 Doth man of hyr helpe assure
 This place is called by dropture
 The excellent castell of labour
 If thou here be ¶ the ensure
 Thou must be besye in euery hour**

¶ Sythe thou art in our subleccion

CASTLE OF LABOUR. LONDON: R. PYNSON, C. 1505. (SIG. G, RECTO.)

55^b. COLOPHON: ¶ Thus endeth the castell of labour wherin is rycheſſe / vertue and honoure ∴. ¶ Enprynted be me Richarde Pynson. 56^a. DEVICE. 56^b. Woodcut.

Quarto. A^aB-I^a. 56 leaves. English black-letter type. Woodcuts, ornamental capitals, and printer's device.

The first edition of Gringore's 'Chateau de Labour' was printed at Paris by Philippe Pigouchet for Simon Vostre in 1499. The statement on its first leaf, 'ce present liure . . . a este acheue le .xxii. iour de octobre,' is probably an instance of the transference to the beginning of a book of a phrase which had become stereotyped in colophons, as at the end is printed a quatrain commemorating the fall of the bridge of

London:
R. Pynson,
c. 1505.

Notre Dame three days later. The book was richly illustrated in the style of the best Pigouchet Horae and was three times reprinted by Pigouchet for Vostre at short intervals, 31 December, 1499, 31 May, 1500, 31 March, 1502, this last edition professing to contain 'aucunes balades ⁊ addiciōs nouuellemēt composees'. Gringore's authorship is revealed only in an acrostic at the end of the book, a frequent trick of his, the more intelligible in this case since the poem is merely a retelling of one entitled 'Le Chemin de Povreté et de Richesse', written in 1342 by Jehan Bruyant and included in the anonymous 'Ménagier de Paris' written about 1393. The English translation has always been attributed to Alexander Barclay, the translator (1509) of Sebastian Brant's 'Narrenschiff', who is supposed to have made it during a tour in which (if he can fairly be identified with the shepherd Cornix of his First Eclogue) he visited Rouen (where 'Le Chateau de Labour' was printed by Jacques Le Forestier, 5 November, 1500), Paris, Lyon, and Florence. The first edition of this English version was published at Paris by Antoine Vérard, probably in or before 1503. It is only known by a single leaf extant at the British Museum (Bagford Fragments, 5919, no. 214) and a few others in the library at Lambeth Palace. As in the case of other English books published by Vérard at Paris, the copy which he provided was quickly seized on both by Pynson and Wynkyn de Worde. Pynson's edition was probably printed in 1505, the woodcut of a scholar seated at a desk on 1^b agreeing with that in the 'Grammatica Sulpitiana' completed on 11 August in that year, while the bend in the metal device on 56^a is about as large as in other books of 1505. This edition is only known from the present copy, and by one leaf and part of another among the Douce fragments at the Bodleian Library. Wynkyn de Worde issued two editions, one dated 1506, the other undated (c. 1510?). Of the former the only known copy is in the University Library, Cambridge (facsimile presented to the Roxburghe Club by the Duke of Buccleuch in 1905); of the latter, one lacking the last leaf in the British Museum.

The woodcuts in Pynson's edition consist of a set of 29, of which 22 illustrate the development of the story while seven exhibit the defeat of the Seven Deadly Sins by the corresponding virtues. They fail to reproduce the charm of Pigouchet's criblé cuts representing the combats of the Vices and Virtues, but the woodcuts which tell the story are very fairly reproduced. Both sets are throughout much superior to those in De Worde's editions, from which backgrounds and accessories are omitted in a very slovenly fashion.

193 x 133 mm. (type-page 144 x 88).

XXX

London: W.
de Worde,
14 Sept.,
1510.

FLOWER OF THE COMMANDMENTS. 1^a. TITLE: Ihesus. ¶ The floure of the commaundementes of god with many examples and auctorytees extracte and drawn as well of holy fcriptures as of other doctours and good auncient faders / the whiche is moche vtyle and prouffyttable vnto all people . . . 288^a. COLOPHON: ¶ Here endeth the booke intytuled the floure of the cōmaundementes of god with many examples ⁊ auctorytes extracte as wel of the holy fcriptures as of other doctours ⁊ good auncyent faders the whiche is moche prouffyttable ⁊ vtyle vnto all people / lately translated out of Frensshe in to Englysshe in the yeres of our lorde .M. CCCCC ix. Enprynted at London in Flete strete at the fygne of the fonne by Wynkyn de Worde. The secōde yere of y^e reygne of oure moofft naturell souerayne lorde kynge Henry the Eyght of that name. Fynysshed the yere of oure lorde .M. CCCCC. x. the xiiii. daye of Septembre.

Folio. A-D; A-X y z Aa–Xx^o. 288 leaves, 25–288 numbered 1–261 in error for 264, the numbers ccxxvi–ccxxviii being repeated, besides other errors which cancel each other. Types: black letter. Woodcut illustrations and capitals. Subject head-lines. The title of the book is given on a line with the signatures in the form 'The .☉.' for 'The flower'.

1^a, title; 1^b, woodcut of the Crucifixion; 2^a, The prologue of the translatur; 2^b–24^a, Tabula; 24^b, blank; 25–150, text of Book i, ending '¶ Here is the ende of the boke the whiche is called the floure of the commaundementes of god'; 151–264^a, text of Book ii, beginning '¶ Here begynneth the exemplayre of the commaundementes of god'; 264^b, Device.

Editions of the 'Fleur des Commandements de Dieu' had been published at Paris by Nicolas de La Barre and Guillaume Eustace, 31 January, 1498, and by Antoine Vérard, 6 September, 1499, and 7 March, 1502. Wynkyn de Worde probably found a model for this English version in one of the Vérard editions. A copy of the first of these on vellum (wanting one leaf at beginning and others at the end) is among Henry VII's books at the British Museum. Facing the first page of text are verses rehearsing the Ten Commandments of the Law and the Five Commandments of the Church, inserted in small type between woodcuts of Moses encountering Ecclesiastics and of Prelates and a King and other laity kneeling before the Pope. These woodcuts Wynkyn de Worde had already freely copied for his 'Ordinary of Cristen Men' (1506), and he now placed his cuts with the verses belonging to them beneath the title on 1^a. As in the French edition, moreover, he begins Book i with a picture of the Trinity. The large Crucifixion cut on 1^b does not occur in Vérard's

editions, but is also copied from a French source. De Worde's remaining woodcut, at the beginning of Book ii, where the French is undecorated, represents Christ in glory. As it does not fill the width of the page it is supported on the one side by a cut of a tower, apparently imitated from Vérard's 'Therence en francoys', and on the other by a floral ledge.

London: W. de Worde, 14 Sept., 1510.

The exemplaire.

fo. C. xxvii.



FLOWER OF THE COMMANDMENTS. LONDON: W. DE WORDE, 1510.

'The prologue of the tranflatour' supplies no information save that—

to auoyde the peryllous infeccyon
Of ydlenes slouthe & other occasyōs of fynne
Hath bolded me vnder correccyon
Out of frenshie this mater to begyn

Entendynge therby no fyluer for to wyn
Ne yet none other temporall gayne
But welthe of foules escapyng the engyn
Of the deuyll of hell, his fnares & his chayne.

The translator's name is nowhere given, but despite the asserted indifference to the winning of silver there can be no doubt that the version is by Andrew Chertsey, Wynkyn de Worde's usual translator, his device being placed at the end of the reprint of 1521, while this is mentioned along with other translations by him by Robert Copland, in his prologue to 'A goostely Treatyfe of the Passyon of our Lorde Iesu Chryst', 1521.

266 x 192 mm. (type-page 210 x 149).

XXXI

A HUNDRED MERRY TALES. 1^a. TITLE: ¶ A .C. mery Talys. COLOPHON: London: J. Rastell, c. 1526. [¶ Thus endeth the] booke of a .C. mery [talys. Emprynted at L]ondon at the fygne of [the Mermaid At P]owlys gate next [to chepe syde]. [Device inscribed:] Johannes. Rastell. ¶ Cum priuilegio Regali.

London :
J. Rastell,
c. 1526.

Folio. A-F⁴. 24 leaves. Types: black letter. Ornaments: miscellaneous border-pieces and ledges, with small cuts from the borders of a Horae surrounding title and Rastell's device; ornamental capital A (white on black, in the French style) on 3^a, elsewhere many spaces left for capitals mostly with majuscule guide-letters, also towards the end of the book numerous majuscules from the large black-letter fount used for the title.

A woman there was which had had .iiii. husbandys It fourtuned al
so that this fourth husbände dyed & was brought to chyrche vpon
the bere / whom this woman folowed & made great mone & wared very
soy in so moche that her neyghbours thought she wolde stowen & dye for
sozow / wherfoze one of her gosseps cam to her & spake to her in her ere &
bad her for godds sake cōsozt her self & refrayne that lamētatōn oꝝ ellys it
wold hurt her and pauenture put her in seopardy of her life To whom
this woman answerd and sayd I wys good gosyp I haue great cause to
morne if ye knew all for I haue bereyd .iii. husbādes bysyde this man but
I was neuer in þ case that I am now / for there was not one of thē but
whē þ I folowid the cozse to chyrch yet I was sure of an nother husband
befoze þ cozse cam out of my house & now I am sure of no nother husbād
& therfoze ye may be sure I haue great cause to be sad & heuy.

¶ By thys tale ye may se that the olde prouerbe ys trew that it is
as great pyte to se a womā wepe as a gale to go barefote.

A nother woman there was þ knelyd at the mas of requiē whyle
the cozse of her husbände lay on the bere in þ chyrche. To whome a
pongemā cam & spake wyth her in her ere as thoughe it had ben for som
mater cōcernyng þ funerallys / howe be it he spake of on suche matter but
onely wolwyd her þ he myght be her husbände / to whom she answered &
sayde thus Syr by my trouthe I am soy þ ye come so late for I am sped
all redy for I was made sure yester day to another man.

¶ By thys tale ye maye perceyue that women ofte tymes be wyse &
lothe to lose any tyme.

A Marchaunt that thought to deride a mylner seyde vnto the mylner
lyttinge amonge company / Sir I haue harde say that every trew
mylner that tollyth trewly hath a gylden thombe / þ mylner answerd &
sayde it was true Than quod þ marchant I pray þ let me se thy thombe
& whē þ mylner shewyd hys thombe þ marchant sayd I can not perceyue
that thy thombe is gylt but it is as all other mens thombes be / to whome

B.i.

A C. MERY TALYS. LONDON: J. RASTELL, C. 1526. (LOWER PART OF SIG. B₁ RECTO.)

This is an early edition of the jest book from which Beatrice was told that Benedick had accused her of stealing her good wit ('Much Ado About Nothing', Act II, sc. i). No copy of it was known until 1814 or 1815, when the Rev. J. J. Conybeare discovered the present mutilated one and forwarded it to Singer, who under the title of 'Shakespeare's Jest Book' had just brought out an edition of a later work of the same kind, 'Tales and quicke answeres, very mery and pleasant to rede,' which he had rashly identified with the collection referred to in 'Much Ado About Nothing'. Singer hastened to print the new find as 'Shakespeare's Jest Book, Part II', and that the allusion in 'Much Ado' is to this collection is beyond question. Subsequently a perfect copy of another edition, dated 1526, was discovered at the University Library at Göttingen, for which it had been bought at a book-sale at Lüneburg, in December, 1767. This was printed in 1866 by Dr. Hermann Oesterley ('Shakespeare's Jest Book, A Hundred Mery Talys, from the only perfect copy known. Edited with introduction and notes by Dr. Hermann Oesterley', London, 1866, 12°). The text of the edition at Göttingen differs on every page from this discovered by Conybeare, and more particularly (i) in having four stories, nos. 2, 7, 91, and 98, which this edition does not contain, and omitting the last three here printed; (ii) in assigning a different position to the story 'of the prest that sayde our lady was not so curyous a woman'; (iii) in various places in the Table; (iv) in having 7 instead of 3 or 3½ lines to the colophon, the additional lines giving the date '¶ The yere ¶ of our Lorde .M. v. C. ¶ xxvi. ¶ The xxii. ¶ day of Nouēber'.

Mainly on literary grounds Dr. Oesterley argued that the Göttingen dated edition must be accepted as indubitably earlier than the present undated one. The evidence is somewhat conflicting, but would appear rather to point to the reverse conclusion. Dr. Oesterley's psychological argument that an editor would naturally rather excise stories at any point where he met what he thought dull ones and add new ones at the

end, than add new ones at haphazard in several places in the text and excise three at the end, may count for something, but not for very much. His reliance on what he took to be evidence that 'the undated edition is the product of a revision' neglects the well-established rule that in early printed books the first edition is on a balance more correct than any of its successors. The bibliographical evidence is rather strongly in favour of the priority of the undated edition. In early books the first edition is nearly always not only more correct but handsomer than any of its successors. The undated edition appears to have a larger type-page (187 × 135 mm.) than the dated (179 × 122), and although 3% of this difference is due to a reduction in Mr. W. C. Hazlitt's photographic facsimile (i.e. the true measurement should be 184 × 126) a reduction of over 8 mm. in the length of the line has to be admitted, and we can frequently see the printer resorting to contractions in the dated edition in order to get the same words as in the undated into the shorter space. Longer lines are, of course, common enough in later editions when the object is to save paper, but of longer lines adopted in order to reduce the number of contractions it would be hard to find an undoubted instance. On the other hand, of what looks like deliberate abridgement in the dated edition of the text of the undated there are several instances in the Table. Thus one entry in the undated runs:

¶ Of the horsfman of Irelande that prayde a Oconer for to hange vp the || frere. fo. eodem.

In the dated edition we find:

¶ of the horfman of yrelond that prayd dconer to hang vp the frere. fo. iiiii.

Here two words and four letters are omitted, and three majuscules reduced to lower-case, with the result of saving a line. Moreover, while both editions agree in substituting the actual numeral for 'eodem' on the second and third pages of the Table, the printer of the dated edition discards 'eodem' also on the first. That he should thus profit by a predecessor's experience is natural enough; but that (if he were himself the predecessor) a successor should substitute 'eodem' for numerals on one page and discard it on the other two is inconceivable. Some arguments on the other side might perhaps be founded on a comparison of the fragmentary colophon of the undated edition with that of the dated, but these would fall to the ground if the undated copy, as is not impossible, should turn out to be in whole or part a proof. Unfortunately the Rev. J. J. Conybeare did not inform Singer as to what book the leaves were found in, so we do not know if it was one printed by Rastell or not.

The photolithographic reproduction of the Göttingen copy mentioned above was produced under the editorship of Mr. W. C. Hazlitt in 1887 in an edition of 137 copies. Mr. Hazlitt called attention in his introduction to two points of resemblance to the 'Interlude of the Four Elements', and suggested that Sir Thomas More might have had some connexion with the publication. If any suggestion is to be made, John Rastell, the printer-lawyer, who was More's brother-in-law, is as likely an author as could be named.

250 × 180 mm. (type-page 187 × 135). Every leaf is more or less mutilated.

London:
J. Rastell,
c. 1526.

XXXII

THE SUMMONING OF EVERYMAN. 1^a. TITLE: ¶ Here begynneth a treatyse how the hye fader of heuen fendeth dethe to fomon euery creature to come and gyue a counte of theyr lyues in this worlde and is in maner of a morall playe. 16^a. END: Say ye for faynte charyte. AMEN. 16^b. DEVICE, inscribed 'Iohn Scott'.

London:
John Skot,
c. 1530.

Quarto. A B⁴ D⁴. 16 leaves. Types: black letter. Ornaments: two ledges, figure of Everyman and figure of Death, on 1^a; on 1^b six figures, superscribed on labels, Felawfhyp, Eueryman, Beauty, Dyfcrecyō, strengths, ¶ Kynne. Ornamental capital on 2^a, two border-pieces and Skot's device on 16^b.

The proper title of this morality, which does not occur in the descriptive paragraph on the title-page, is given in the opening lines:

I pray you all gyue your audyence
And here this matter with reuerence
By figure a morall playe
The fomonȳg of eueryman called it is
That of our lyues and endyng shewes
How transytory we be all daye . . .

The catch-title 'The summenyng' or 'The fomonynge' is printed at the foot of the text in most of the sheets. The play itself, which maintains a higher level than any of the native English moralities of the late 15th or early 16th century, has been shown to be a translation from the Dutch 'Elckerlijck', attributed by Logeman ('Elckerlijck and Everyman, edited by Dr. H. Logeman,' Gand, 1892) to Petrus Dorlandus, a native of Diest. Its popularity about 1530 is attested by the fact that, of four editions known to have been printed, two by Richard Pynson survive only in fragments, and two by John Skot in single copies. Of one of the Pynson editions the British Museum possesses leaves 7-16, of the other a smaller fragment is at the Bodleian Library. The Skot edition here catalogued belonged in 1834 to George Daniel, who claims in a note that it is

London:
John Skot,
c. 1530.

'much earlier' than the one which Dibdin obtained from Lincoln Cathedral and which passed by exchange from Lord Spencer to Heber and at the Heber Sale was purchased for the library at Britwell Court. The relation of the four surviving copies is, however, obscure. The Britwell edition has the colophon: ¶ Thus endeth this morall playe of euery man ¶ ¶ Imprynted at London in Poules ¶ chyrche yarde by me ¶ Iohn Skot ¶ ✚. The present edition has no colophon, only Skot's first device in the later form in which a monogram was substituted for his mark on the shield. As in this state the device was used about 1530, during the time that Skot lived in S. Paul's Churchyard, his two extant editions can only have been separated

**¶ Here begynneth a treatyse how the
hpe fader of heuen sendeth dethe
to somon euery creature to
come and gyue a counte
of theyr lyues in this
woylde and is in ma-
ner of a morall
playe.**



EVERYMAN. LONDON: J. SKOT, C. 1530. (TITLE-PAGE.)

by a very few years. There are numerous small differences in the text of the two Skot editions, as well as between these and the editions printed by Pynson. But if a play was being frequently performed, and consequently well known, changes of words between one edition and another would naturally be more frequent than in the case of a prose treatise.

183 x 128 mm. (type-page, including marginalia, 152 x 110).

XXXIII

London:
R. Caly,
1558.

INTERROGATORIES TO CHURCHWARDENS. Interrogatories, vpon which, and euerye part of the same, afwell the Churchwardens now being, as also all other hereafter to be appointed, shalbe charged withal, fet foorth by the kyng and Quenes Maiesties Commissioners, for searche, inquiry, & certificat to be had of al such things as now be,

or hereafter shalbe amyffe, in anye wyfe concernyng the Commission to them geuen, vpon
 whych certificat duelye made, reformation and redresse shall be had thereof wyth all
 conuenient speede and diligence. Anno. 1558. Mense Aprielis. Excusum Londini in
 adibus Roberti Caly, Typographi. Cum Priuilegio ad Imprimendum solum. 8^a.
 COLOPHON: **C** Imprinted at London by Robart Caly, wythin the precinct of Christes
 Hospitall. The .vi. day of Aprill. M. D. LVIII. Cum priuilegio ad imprimendum solum.

London:
 R. Caly,
 1558.



Quarto. A B⁴. 8 leaves. Types: black letter, with italics for Latin on title-page and roman for Latin in colophon. The title-page is enclosed in an ornamental border. At the beginning of the text is a pictorial capital F, representing the plague of hail falling at the bidding of Moses and Aaron.

Issued only a few months before the death of Queen Mary these Interrogatories are of great interest as showing the manner in which her advisers were endeavouring to enforce her ecclesiastical policy. The following is a summary of the 48 questions:—

1. Whether there be within the parish a resident Parson, Vicar or Curate, and as to his conduct.
2. Whether the said Parson 'haue been heretofore married or no, & if he continue with his woman'.

London:
R. Caly,
1558.

3, 4. Whether there be any other married priest in the parish, or any one who maintains that priests may lawfully be married.

5. Whether there be 'any prieste that taketh vpon hym to serue the cure, not being before examined and allowed thereto by thordinary'.

6-11. Whether there be any heretics or favorers of heresy, or (7) who keep erroneous books, 'especially English testaments or Bibles falsely translated', or (8) any Printers or Booksellers who sell such books, or (9) any who neglect the sacraments, festivals, and fasts of the Church, or (10) have 'spoken directlye or indirectlye agaynste the Masse, or other ecclesiasticall seruice vsed or commaunded in the Churche', or (11) who 'receyue any noughty person or perones especially to rede the english seruice, vsed in the time of king Edwarde the sixte, or the booke of Communion'.

the auctoritie of iurisdiction of the Popes holyness, or the sea of Rome, or do let the processe of anye Archbyschoppe or Byschoppe, or of anye of theyr deputies.

Item whither any playes or Interludes not beyng first examined, allowed, and approued by thordinary, are vsed at any tyme, especiallye in the Lent, or vpon Sondaias or holydaies, especiallye at the tyme of diuine seruice, and whither any other byle or lewde pastimes at any of the sayde tymes, are in anye wyse vsed or accustomed.

Item whither there be any that doth vse to bye & sel vpon the sundayes or holydayes, or do vpon those dayes kepe open theyr shoppes, Tavernes, Alehouses, or victualyng houses, especially in the tyme of diuine seruice,

Item whither ye haue procured or consented in any wyse, that durynge anye part of the Sermon made at Paules Crosse, there shoulde be rynging of belles, playing of Childzen, crynging or making lowde noyse, rydinge of horses, or other wyse, so that the Preacher there, or his audience was troubled thereby, and if ye haue not so procured or consented, whither haue you yet to the best and bittermoste of your power endeuored your selfe to let such ringinge, playeng, cryng, and noyse that the said Preacher might the better doo his duty, and the audience be the better instructed and edified.

Item whither ye do know, or crediblye haue heard that within any part of the cite of London there hath bene any set tables kept for such

INTERROGATORIES TO CHURCHWARDENS. LONDON: R. CALY, 1558. (SIG. B₃ RECTO.)

12. Whether there be 'any priuie lectures or sermons, or other deuises, or anye vnlawfull conuenticles or assembles'.

13. 'Whether there be within the sayde parishe any, that at the facring time of the Masse dothe hange downe theyr heades, or hyde them selues behinde pillars, or turneth away their faces, or departeth out of the church, because they woulde not looke vpon the blessed sacrament of the Aultare.'

14. Whether there be any 'that haue committed Lollardie, as in eatyng of fleshe at dayes and times forbydden'.

15. Whether there be 'any person, man, woman or childe, being of sufficient age and discretion, that can not saye theyr Pater noster, Aue Maria, and the Crede'.

16. Whether there be any schoolmaster or schoolmistress not admitted by the ordinary, and whether the schoolmaster and schoolmistress 'be sound in religion'.

17. Whether there be 'any that do absent them selues willynglie from the churche'.
- 18-20. 'Whether you knowe or haue hearde of any in your parifhe, that haue bene, or is a scold' or a sower of discord or sedition, or (19) 'that haue geuen occasion to moue or sturre vp any deuifion, strife, contention or fedition, especially betwene the king and Quenes maiesties and their Subiectes', or (20) 'of any concelements, contempts, conspiracies', &c.
- 21-23. Whether the Patrons haue made sincere, true, and just presentations in due time, or (22) haue directly or indirectly covenanted to haue 'anye summe of money for the fame', or (23) haue pulled down or despoiled any Church, chapel, or other ecclesiastical buildinge, or haue taken away the lead, belles, ornamentes, goodes, or landes of the said places' or converted any of the possessions of the same to priuate and prophane vse'.
24. Whether the Parson 'hathe made alienation of suche thinges as perteyned to his Parfonage', &c.
25. Whether the church be now vacant, and if so, who is receiving the tithes, &c.
- 26-30. Whether there be any Midwife not admitted by the Ordinary, or 'any woman, hauing bene a priests wife or suspect of heresy, that is a cōmon keper of women lying in childbed'; whether (27) the midwife be 'catholike, faithfull, discrete, sober, and diligent, ready to helpe euerye woman trauelyng with childe, aswel the poore as the riche'; (28) whether she 'or any other comming to such traueelling do vse any Witchecraft, charmes', &c., or (29) 'denieth or letteth the newe borne childe to be brought to the church' and baptized, and 'the mother to be duly and accustomedly purified'; or whether (30) any women, 'by them selues or by the sinistre counsell of other, haue after their own fantasies purified them selues'.
31. Whether the Churchwardens 'do prouide all thinges necessarie and requisite to be had in your church, accordyng as hathe bene accustomed wythin thys realme of Englande, before the time of the late schisme in the fame'.
32. Whether there be 'a roode and a roode loft, hauing the Images of Mary and Iohn, 3 lightes before the fame', a covering for the said Crucifix in Lent, lights upon the high altar, and an Image of the patron saint.
33. Whether there be 'any Inuentary made and kept of the church goodes, and a boke concerning the regestringe of those that are baptized, married or buried'.
34. Whether the vestments and ornamentes be 'kept clene and sufficiently repayred', whether there be 'a comely pixe to kepe the blessed sacrament in 3 vpon the high Aultar' and a light burning before it, and whether 'the blessed Sacrament be caryed decentlye and deuoutlye to the sicke, the Clerke goynge before the Prieste in a purpleffe with lighte in his hand, and a litle facing bell ringing'.
35. Whether the church or chancel be in ruin, 'and in whose default or negligence the fame is'.
36. Whether there be 'anye legacies or gyftes made for the repayryng and mayntenance of your church, or of highwaies, finding of the poore, maryenge of poore Maydens, or any suche like, and the fame not payde and aunfwered accordyngly'.
- 37, 38. Whether any husbands or wives are incontinent, or live apart, not being lawfully divorced, or being divorced marry during the life of the other, or (38) there be any that commit bigamy.
39. Whether 'you knowe of any vfurers or of any bawdes, man or woman, or of any other vicious and notable offendours'.
40. Whether the church or churchyard haue been violated or polluted, 'especially by effusion of blood'.
41. Whether any 'dothe take vpon hym to miniftr the goodes of any that is deade before the Testament be proued', &c.
42. Whether 'suche as can not reade vpon the booke haue euerye one of them a payre of beades, and doo vse the fame deuoutlye and accordyngly'.
43. Whether any Minstrels or any other persons sing or say vile songs or ditties, especially against any of the Seven Sacraments 'or against any the rites and ceremonies of thys Churche of Englande, whyche is a notable member of Christes catholike churche'.
44. Whether any contemn the 'auctoritie or iurisdiction of the Popes holynes', or let (i.e. hinder) the process of any Archbishop or Bishop.
45. Whether 'any playes or Interludes not beyng first examined, allowed, and approued by thordinary, are vsed at any tyme, especiallye in the Lent, or vpon Sondaies or holydaies, especiallye at the tyme of diuine seruice'.
46. Whether 'there be any that doth vse to bye 3 sel vpon the fundayes or holydayes, or do vpon those dayes kepe open theyr shoppes, Tauernes, Alehouses, or victualyng houfes, especially in the time of diuine seruice'.
47. Whether 'ye haue procured or consented in any wyse, that duryng anye part of the Sermon made at Paules Crosse, there shoulde be rynging of belles, playing of Children, crynging or making lowde noyse, rydinge of horses, or otherwyse, so that the Preacher there, or his audience was troubled thereby', or haue taken steps to prevent such disturbance.
48. Whether 'ye do know, or crediblye haue heard that within any part of the citeye of London there hath bene any fet tables kept for such as woulde thyther reforte to cate and drynke, and whither it be not vsed at the said tables to haue Diner and Supper vpon the Fryday and Embryng dayes, and all other dayes, aswel within the Lent time as without, or whither there be at the faide tables any flesh eaten at times prohibited'.

173 x 135 mm. (type-page 156 x 86).

London:
R. Tottell,
29 Novemb.,
1562.

BROKE, ARTHUR. The Tragicall Historye of Romeus and Iuliet, written first in Italian by Bandell, and nowe in Englishe by Ar. Br. In ædibus Richardi Tottelli. Cum Priuilegio. COLOPHON: **C** Imprinted at London in Flete strete within Temble barre, at the signe of the hand and starre, by Richard Tottill the .xix. day of Nouember. An. do. 1562.

The Tragicall history.

As a Lyon wolde
that rampeth in his rage,
His whelpes bereft, whose fury can
no weaker beast a swage.
Such seemed Romeus,
in euery others sight:
When he him spode, of wrong receaude
tauenge him selfe by sight.
Euen as two thunderboltes,
throwne do wne out of the skye,
That through the ayre the massy earth
and seas haue powder to slye:
So met these two, and while
they chaunge a blowe or twayne,
Dur Romeus thrust him through the throte
and so is Tybalt slayne.
Loe here the ende of those
that slye a dedly styfe:
Who thursteth after others death,
himselfe hath lost his life.
The Capilets are quaylde,
by Tybalts ouerthrowe:
The courage of the Mountagewes,
by Romeus sight doth growe.
The towne men warden strong,
the pynce doth send his force:
The fray hath end, the Capilets
do bying the byethles corce,
Befoze the pynce: and craue,
that cruell dedly payne
May be the guerdon of his salt,
that hath their kinsman slaine.
The Mountagewes do pleade,
they? Romeus boyde of salt:
The lookers on do say, the fight
beganne was by Tybalt.

The

of Romeus and Iuliet Fo. 30.

The pynce doth pause, and then
geues sentence in a while,
That Romeus, for sleping him
should goe into exyle.
His foes would haue him hangde,
or serue in pynson strong:
His frendes do think (but dare not say)
that Romeus hath wrong.
Both houtholds straight are charged
on payne of losing lyfe:
They? bloudy weapons layd aside,
to cease the dyred styfe.
This common plage is sped,
through all the towne anon:
From side to syde the towne is filld
with murmour and with mone.
For Tybalts hally death,
bewayled was of somme,
Both for his skill in feates of armes,
and for in time to comme:
He should (had this not chanced)
been riche, and of great powre:
To helpe his frendes, and serue the state,
which hope within an howre
Was walled quite, and he
thus yelding by his breath,
More then he holpe the towne in lyfe,
hath harmde it by his death.
And other somme bewayle,
(but ladies most of all)
The lookeles lot by Fortunes gyft,
that is so late befall,
(Without his salt,) vnto
the seely Romeus,
For whilst that he from natife land
shall liue exyled thus.

From

BROKE: ROMEOUS AND JULIET. LONDON: R. TOTTELL, 1562. (LEAVES 29 VERSO AND 30 RECTO.)

Octavo. ¶⁴ A-K⁸ L⁴. 88 leaves, 5-88 numbered fo. 1-84. The title, prose address to the reader, and head-lines throughout the book in italics, the rest in black letter. 1^a, title; 2, 3, To the Reader (prose address) signed Ar. Br.; 4^a, To the Reader (two stanzas); 4^b, The Argument; 5-88, text.

The Novelle of Matteo Bandello were first published 'in Lucca per il Busdrago, 1554', four years after he had been consecrated Bishop of Agen. In 1559 a selection from them was freely translated into French by Pierre Boaistuau under the title 'Histoires tragiques extraictes des oeures italiennes de Bandel' (Paris, V. Sertenas), and it was from this French version, which like its original is in prose, that Arthur Broke made his verse translation in 1562, the year of Bandello's death. Broke himself was drowned at sea near Newhaven in 1563 while another book by him, 'An Agreement of sundry places of Scripture,' was passing through the press. His preface to the present work is sufficiently curious to be quoted in full.

'The God of all glorye created vniuerfallye all creatures, to sette forth his prayse, both those whiche we esteeme profitable in vse and pleasure, and also those, whiche we accompte noysome, and lothsome. But principally he hath appointed man, the chiefest instrument of his honour, not onely, for ministryng matter

thereof in man himselfe; but aswell in gatheryng out of other, the occasions of publishing Gods goodnes, wifdome, & power. And in like fort, euerye dooyng of man hath by Goddes dyspensacion some thyng, whereby God may, and ought to be honored. So the good doynge of the good, & the euill actes of the wicked, the happy successe of the blessed, and the wofull proceedings of the miserable, doe in diuers forte found one prayse of God. And as eche flower yeldeth hony to the bee: so euery example ministrereth good lessons to the well disposed mynde. The glorious triumphe of the continent man vpon the lustes of wanton fleshe, encourageth men to honest restraynt of wyld affections, the shamefull and wretched endes of such, as haue yelded their libertie thrall to fowle desires, teache men to witholde them selues from the hedlong fall of loofe dishonestie. So, to lyke effect, by fundry meanes, the good mans example byddeth men to be good, and the euill mans mischefe, warneth men not to be euyll. To this good ende, serue all ill endes, of yll begynnynge. And to this ende (good Reader) is this tragicall matter written, to describe vnto thee a couple of vnfortunate louers, thralling themselues to vn honest desire, neglecting the authoritie and aduise of parents and frendes, conferring their principall counsels with dronken gossypes, and superstitious friers (the naturally fitte instrumentes of vnchastitie) attemptyng all aduentures of peryll, for thattaynyng of their wished lust, vsyng auricular confession (the key of whoredome, and treason) for furtheraunce of theyr purpose, abusyng the honorable name of lawefull marriage, to cloke the shame of stolne contractes, finallye, by all meanes of vn honest lyfe, haftyng to most vnhappye deathe. This president (good Reader) shalbe to thee, as the slaues of Lacedemon, oppressed with excesse of drinke, deformed and altered from likenes of men, bothe in mynde, and vse of body, were to the free borne children, so shewed to them by their parentes, to thintent to rayse in them an hatefull lothyng of so filthy beastlynes. Hereunto if you applye it, ye shall deliuer my dooyng from offence, and profit your selues. Though I saw the same argument lately set foorth on stage with more commendation, then I can looke for: (being there much better set forth then I haue or can dooe) yet the same matter penned as it is, may serue the lyke good effect, if the readers do brynge with them lyke good myndes, to confider it, which hath the more encouraged me to publishe it, fuche as it is. Ar. Br.'

London:
R. Tottell,
29 Novemb.,
1562.

Broke's poem is written in lines alternately of twelve and fourteen syllables broken by a strong caesura respectively into sixes and sevens and so printed. Being thus little hampered by his rhymes he can follow his French original fairly closely when he pleases, but often embroiders on it and makes a few larger changes. The chief interest of his version lies in the fact that it was this and neither the Italian nor the French which Shakespeare followed in his 'Romeo and Juliet'.

Another copy is in the Bodleian Library, Oxford, and an imperfect one at Trinity College, Cambridge. The present copy is from the library of George Daniel with a note dated 3 April, 1849, of its purchase from Thomas Rodd. It bears several scribbles by early owners, among others the Grolieresque note of ownership 'Sum Johis Browne eiufq amicoꝝ'.

165 x 105 mm. (type-page 137 x 70).

XXXV

GOOGE, BARNABE. Eglogs Epytaphes, and Sonettes. Newly written by Barnabe Googe. 1563. 15. Marche. ¶ Imprynted at London, by Thomas Colwell, for Raffe Newbery, dwelyng in Fleetstreete a litle aboue the Conduit in the late shop of Thomas Bartelet. COLOPHON: ¶ Imprynted at London in S. Brydes Churchyarde, by Thomas Colwell, for Raufe Newbery. And are to be sold at his shop in Fleetstreete, a lytle aboue the Conduit. 1563. 15 Die Mensis March. [Ornament.]

London:
T. Colwell
for R. New-
bery,
15 March,
1563.

Small Octavo. A^s B⁴; A-C^s D⁴; E-K^s. 88 leaves, leaf 12 blank, also 88, here missing. Types: various sizes of black letter, with italics as a subsidiary fount. Ornaments: 4^a, arms of Googe, facing dedication; 5^a, ornamental H; 7^b, woodcut of two shepherds from a Kalendar of Shepherds, serving for 'Daphnes' and Amintas; 87^a, small bird and flower border-piece.

1, title; 2-4^a, commendatory verses headed ¶ Alexander Neuyll; 4^b, woodcut of arms; 5-7^a, dedication headed, 'To the ryght worshipfull M. William Louelace, Esquier, Reader of Grayes Inne: (Barnabe Googe) wyssheth health'; ends, '¶ yours assuredly Barnabe Googe'; 7^b, woodcut; 8-9, editorial address headed, '¶ L. Blundeston to the Reader'; ends, '¶ From my Chambré, the .xxvii. of Maye, 1562'; 10-11, '¶ The Preface of L. Blundeston' in verse; 12, blank; 13-40, Egloga prima—octaua; 41-45^a, Epytaphes; 45^b-69^b, Sonettes; 69^b-86^b, ¶ Cupido Conquered; 87^a, Colophon; 87^b, F'aultes escaped in the Pryntyng; 88, blank?

This is the second published work of Barnabe Googe (1540-1594), a kinsman of Sir William Cecil, his first having been a translation, 'The First thre Bokes of the most Christian poet, Marcellus Palingenius called the Zodyake of Lyfe' (1560), which was continued in 1561 and completed in 1565 and passed through two other editions. In 1562, during the absence of Googe on a visit to Spain, a manuscript containing most of the verses in the present volume was left in the keeping of his friend L. Blundeston, with the result that the latter

London:
T. Colwell
for R. New-
bery,
15 March,
1563.

sent them to be printed with a prose address to the reader and a preface in verse from his own pen. His account of the matter occupies seven stanzas of the Preface, of which the first and last may be quoted :

Lo here the Eye a Paper buntche doth se
Of fyled worke of Googes flowing Heade,
Leste here behynde, when hence he past from me
In all the stormes that Winter blastes bespreade
Through swellyng Seas & lofste moūtains hye
Of Pyrenei the pathes vnknownen to treade.
Whose great good wyll I kepe, and in his place
His Verfes craue to represent his face.

Thus pushte I forth strayghte to the Printers hande
These Eglogs, Sonets, Epytaphes of men
Vnto the Readers Eyes for to be skande,
with Prayfes suche as is due vnto them
who absent nowe theyr Mayster maye cōmende,
And seade his Fame what soeuer fayleth him,
Gyue Googe therfore his owne deserued Fame,
Giue Blundeston leaue to wysh wel to his name.

Googe's own account in his dedicatory letter is that his sense of 'the grofenes of my Style' and mistrust of 'scornefull and carpyng Correctours' caused him to condemn his poems rather to 'continuall darkenes, wherby no Inconuenience could happen : than to endaunger my selfe in gyuyng them to lyght, to the disdaynfull doome of any offended mynde. . . . Notwithstandyng all the dyligence that I coulde vse in the Suppression therof coulde not suffise for I my selfe beyng at that tyme oute of the Realme, lytell fearyng any suche thyng to happen. A verye Frende of myne, bearyng as it femed better wyll to my doynge than respectyng the hazarde of my name, commytted them all togyther vnpolyshed to the handes of the Prynter. In whose handes duryng his absence from the Cytie, tyll his returne of late they remayned. At whiche tyme, he declared the matter wholly vnto me: shewyng me that beyng so farre past, & Paper prouyded for the



B. Googe.

GOOGE: ELOGUES. LONDON: R. NEWBERY, 1563. (SIG. A₄ VERSO AND A₅ RECTO.)

Impression therof: It coulde not withoute greate hynderaunce of the poore Printer be nowe reuoked. His sodayne tale made me at y^e fyrst, vtterly amazed, and doubting a great while, what was best to be done: at the lengthe agreyng both with Necessytie and his Counsell, I sayde with Martiall I iam sed poteras tutior esse domi', &c. The whole story, with all the elaborations of Googe and his friend in prose and verse, is perhaps best taken as an example of the straits to which versifiers were driven to circumvent the 16th-century convention that a gentleman's poems should be circulated in manuscript, not committed to print.

Only three copies of this book are known, the other two being in the Capell collection at Trinity College, Cambridge, and the library at Britwell Court. In the present copy, sig. C iii verso, which should contain the beginning of the sixth Eglog, is left blank. The accident was a complicated one, as whereas the average page only contains 24 lines no fewer than 44 are omitted, making with the heading matter for two pages instead of one. This mistake is set right in the Britwell copy by the insertion of an additional leaf signed c iii. In the Capell copy the new leaf has been inserted, but the original C iii destroyed. Professor Arber is mistaken in saying that the copy at Britwell has a different title, reading only: 'Eglogs, Epytaphes and Sonettes by Barnabe Googe.' It has an imprint as in this copy.

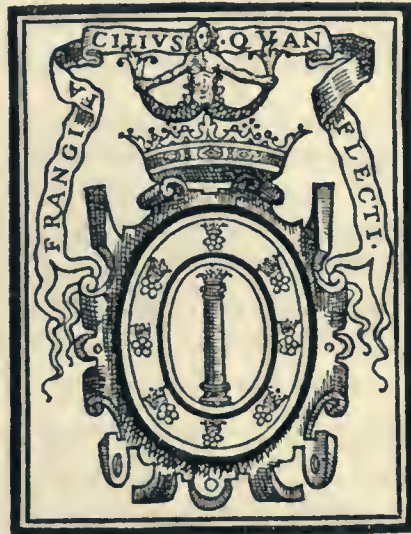
133 x 85 mm. (type-page 93 x 65).

CERVANTES SAAVEDRA, MIGUEL DE. Primera parte de la Galatea, diuidida en seys libros. Cõpueſta por Miguel de Ceruantes. Dirigida al Illuſtriſi. ſeñor Aſcanio Colona Abad de ſancta Sofia. [Arms of the Colonna family.] Con priuilegio. Impreſſa en Alcala por Iuan Gracian. Año de 1585. A coſta de Blas de Robles mercader de libros.

Alcalá :
Juan
Gracián for
Blas de
Robles,
1585.

PRIMERA PARTE
DE LA GALATEA,
DIVIDIDA EN SEYS LIBROS.
Cõpueſta por Miguel de Ceruantes.

*Dirigida al Illuſtriſi. ſeñor Aſcanio Colona Abad de
ſancta Sofia.*



CON PRIVILEGIO.

Impreſſa en Alcala por Iuan Gracian.

Año de 1585.

A coſta de Blas de Robles mercader de libros.

Octavo. 8 preliminary leaves unsigned and unnumbered; A-Z, Aa-Zz, AA^s. 384 leaves, of which 375 numbered leaves of text. The last leaf, probably blank, is wanting. Types: roman; head-lines, &c., in italics.

1^a, title; 1^b, *Tasa*, signed by 'Miguel de Ondarça çauala', Madrid, 13 March, 1585; 2^a, *Fe de erratas*, signed by 'El licenciado Varez de Castro', official corrector to the University of Alcalá de Henares, 28 February, 1585; 2^b, *Aprobación*, signed by 'Lucas Gracian de Antifeo' (*sic*), Madrid, 1 February, 1584; 3^a, *Privilegio*, signed in the King's name by 'Antonio de Eraſſo', Madrid, 22 February, 1584; 4^a, 'Dedicatoria al Illuſtriſiſimo ſeñor Aſcanio Colona, Abbad de ſancta Sofia'; 5^b, Address to the Reader; 8^a & 8^b, three complimentary sonnets by 'Luys Galuez de Montaluo', 'Luys de Bargas Manrique', and 'Lopez Maldonado'.

In the dedication to Ascanio Colonna, under whose recently deceased father Marco Antonio Colonna, Viceroy of Sicily, he had served as a soldier for several years, Cervantes describes this work as 'these first-fruits of my poor genius'.

It was only natural that his earliest published effort should be a pastoral romance, for since its introduction into Spain from Italy by the Portuguese Jorge de Montemór, whose 'Siete libros de la Diana' is an imitation of Jacopo Sannazaro's 'Arcadia', this form of fiction had gradually superseded in popular favour the chivalresque romances, to which Cervantes himself was later to deal the death-blow with his 'Don Quixote'.

The present edition of 1585 is now universally acknowledged to be the first, a reputed Madrid edition of 1584 having been finally disposed of by the discovery of the original contract between the author and his Alcalá publisher, Blas de Robles. From this contract, by which the author ceded his entire rights for about £30, it appears that the title was first intended to be 'Los seis libros de Galatea'. This was afterwards

Alcalá:
Juan
Gracián for
Blas de
Robles,
1585.

altered as above, perhaps to emphasize the promise of a continuation contained in the last paragraph: 'The end of this loving tale and history, with what happened to Galercio, Lenio and Gelasia, Arsindo and Maurisa, Grisaldo, Artandro and Rosaura, Marsilo and Belisa, with other things that happened to the shepherds mentioned hitherto, is promised in the Second Part of this history.'

This promise was still unfulfilled twenty years later, when it was repeated in the sixth chapter of the First Part of 'Don Quixote' (1605), in a paragraph which shows that the reception given to the book by the public did not accord with the author's fondness for 'these firstfruits of his poor genius'. The continuation is again mentioned by Cervantes in the dedication to his 'Ocho comedias y ocho entremeses nuevos' (1615), in the prologue to the Second Part of 'Don Quixote' (1615), and in the famous prefatory letter to the 'Trabajos de Persiles y Sigismunda' (1617), written on his death-bed to the Conde de Lemos, with whom the 'Galatea' was a favourite. From these it would appear that Cervantes had been actively engaged upon the continuation; but no trace of it has ever been found.

This edition of the 'Galatea' is one of the rarest of Cervantes's works. Rius, the bibliographer of Cervantes, mentions only five copies, one of them imperfect, as against eight copies of the first edition of the First Part of 'Don Quixote'. All these five copies are now believed to be in permanent possession. The present copy formerly belonged to the Royal Society.

140 x 98 mm. (text 119 x 75).

XXXVII

London:
R. Walde-
grave, 1587.

LONGUS. [Ornament.] Daphnis and Chloe excellently describing the weight of affection, the simplicitie of loue, the purport of honest meaning, the resolution of men, and disposition of Fate, finished in a Pastorall, and interlaced with the praises of a most peerlesse Princeffe, wonderfull in Maieftie, and rare in perfection, celebrated within the same Pastorall, and therefore termed by the name of The Shepherds Holidiaie. By Angell Daye. [Motto:] Altior fortuna virtus. At London Printed by Robert Walde-graue, & are to be fold at his shop in Paules church-yard at the signe of the Crane. 1587.

Quarto. [*]² A-O⁴ P². 60 leaves, the last (missing in this copy) presumably blank. Types: black letter for prose text, with italics for songs, proper names, head-lines, &c.; roman for the Dedicatory Epistle and text of the Shepherd's Holiday. Running title 'Daphnis and Chloe', 'The Shepeheards Holiday'.

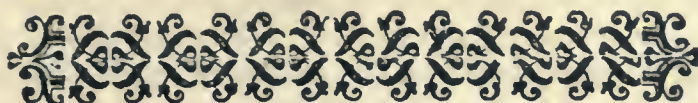
1, title; 2, dedication, 'To the rightlie ennobled in all virtues, Sir William Hatton knight, aduancement in virtue, worship in life, and fame in perpetuitie'; 3-19^a, The first Booke of the loues Pastorall, of Daphnis and Chloe; 19^b-34^a, The second booke of the loues pastorall of Daphnis and Chloe; 34^b-45^b, The third booke of the loues pastorall of Daphnis and Chloe (39^b sqq. The shepheards Hollidaie); 48^a-59^b, The fourth booke of the loues pastorall of Daphnis and Chloe.

Angell Day was the son of Thomas Day, of London, a parish clerk, and was apprenticed at Christmas, 1563, for twelve years to Thomas Duxsell, a stationer. In 1586 he published 'The English Secretorie', a guide to letter-writing, which went through several editions, and also wrote a poem on 'The Life and Death of Sir Philip Sydney'. A pamphlet on 'Wonderfull Straunge Sightes seene in the Element ouer the Citie of London', and a sonnet prefixed in 1595 to 'Nennio, or a treatise of nobility', translated by William Jones from the Italian of G. B. Nenna, complete the list of his writings. Nothing else seems to be known of him.

At the time that Day's version of 'Daphnis and Chloe' appeared, the original Greek of Longus (assigned to the 5th century A.D.) had not yet been printed, the editio princeps being that published by Philippus Junta at Florence in 1598; neither was any Latin translation available. In 1559, however, there had been issued at Paris by Vincent Sertenas, in a small octavo of 84 leaves, 'Les Amours pastorales de Daphnis et Chloe,' the rendering being that of Jacques Amyot, tutor to the sons of Henri II, afterwards Bishop of Auxerre. Amyot is better known in England as the author of the French version of Plutarch's Lives which Sir Thomas North used instead of the original, but the freshness and simplicity of his 'Daphnis and Chloe' have made it into a French classic, which during the last two centuries has been frequently reprinted and re-illustrated. The edition of 1559 contained only the preface and text of Longus without any introduction or notes, even as to the manuscript which Amyot used. Day imitated him in this respect, his book giving no information either as to the author of the story or the immediate source from which he obtained it. His translation of Amyot's French is often a somewhat clumsy paraphrase. The insertion of the account of the Shepherd's Holiday in honour of 'the most excellent and braue Princeffe Eliza' was apparently suggested by unwillingness to translate one of the episodes of the original, and sprang out of the mention of a sacrifice to Bacchus. In his dedication Day exhorts his patron 'if the course of the weeke-daies pastimes of these Shepherds seeme happellie to mislike you, turn then I pray to their Holidiaie where (how rudelic so euer handled) yet the Maiesty of her, who is without comparifon, being there in most especially honoured, shunneth not the fauour of anie

fwete concepte to haue the same recommended'. The main feature of the 'Holidiae' is a long panegyric on Elizabeth, written in rhyming decasyllabic couplets, pronounced by a 'graue old man' named 'Meleboeus'. As Day's loyal insertion naturally interrupts the story he makes his account of the 'Holidiae' end Book iii, transferring several pages to the beginning of Book iv.

London:
R. Waldegrave,
1587.



The shepherds Hollidaie.



Their sacrifices, bowes and triumphes, with all reuerence required being performed, the most artificial & cunning of the shepherds toynd together in company, & their deliuerp byp their instruments sundry sortes of musike, hauing among them all most excellent comfozt, & knowing the great worthines of Meleboeus, & large accept among them that vniuersally he had attained, they prayed him first, in example to all the residue, to straike his ancient tunes to the religious aduancement of those their forward seruices.

The graue old man rented not at all their suites, but gladly taking in hand his harpe, plaied thereon a right solemne sound, such as whilom Yopas handled in the banquetts of Dido, at what time in her princely pallace she feasted the noble Troian duke Aeneas, so or moze exceeding farre were the strokes of this honored shepherds, which done, he reuerently uncovering himselfe, and standing vp before all the company, deliuered unto them in song this inuention following.

IN statelie Romance of the worthie liues,
Of mightie princes free from fortunes grieues,
An such as whilom in their kingly raygne,
Of vertues selfe were deemed soueraigne,
From out the stocke of every princely line,
A choyce was made of noble worthies nine.
Of these and such as these a manie moe,
Haue diuers Poets written long agoe.
In skilfull verse and to the world made knewne,
The sondrie vertues in their liues that shone.
For kingdomes well we know and statelie ruls,
Possessions large aud chaire of honours stoole,
Gold pearle and stones with iewels rich of ptice,
Large pallaces built by deintie rare deuce.

Yet

LONGUS: DAPHNIS AND CHLOE. LONDON: R. WALDEGRAVE, 1587. (SIG. K₁ VERSO.)

This is believed to be the only copy known. It is first mentioned at the sale of the library of Philip Bliss in 1858, when it passed into the hands of Thomas Corser, who described it in his 'Collectanea Anglo-Poetica', v. 114-123. At Corser's sale it fetched £60.

197 x 138 mm. (type-page 160 x 94).

XXXVIII

MUNDAY, ANTHONY. A Banquet of Daintie Conceits. Furnished with verie delicate and choyse inuentions, to delight their mindes, who take pleasure in Musique, and therewithall to sing swete Ditties, either to the Lute, Bandora, Virginalles, or anie other Instrument. Published at the desire of bothe Honorable and Worshippfull personages, who haue had copies of diuers of the Ditties heerein contained. [Ornament.] Written by A. M. Seruaunt to the Queenes most excellent Maiestie. [Motto:] Honos Alit Artes. At

London:
J. C[harlwood] for
E. White,
1588.

London:
J. C[harl-
wood] for
E. White,
1588.

London. Printed by J. C. for Edwarde White, and are to be sold at the signe of the Gunne, at the little North doore of Paules. Anno. 1588.

Quarto. A-I^a. 36 leaves. Types: text in black letter, with italics and roman for head-lines, headings, preliminaries, &c. Running title 'A Banquet of daintie Conceits'. Head and tail-pieces and ornamental capitals. Seven woodcuts, four measuring about 72 x 80 mm. apparently designed for the book, and three larger ones originally designed for 'The Trauayled Pilgrime' of S. B., an English version of 'Le Chevalier Délibéré' by Olivier de La Marche, printed in 1569.

A Banquet of daintie Conceits.
A pleasant Dittie, wherein is descri-
bed, what falsehood oftentimes is found in felowship,
verified by a couetous minded man, who labou-
red to deceiue his deere freende, but
yet deceiued himselfe in
the ende.

*This Dittie may be sung to the note of the
Spanish Pauin.*



Two freends that had a stocke of Cozne,
one daie did part it equally:
But left it in the Garner Hill,
foz want of other remedie.

A Banquet of daintie Conceits.

One of them thought his freende had most,
which caused him discourteously:
To seeke to steale it thence,
not minding frændly am itie.

¶ His freend that not mistrusted him,
did walke about his busines:
The other to the Garner comes,
to make assurde his craftinesse.
And on his freends heape cast his cloake,
least he should misse of his deuise
Foz he that steales in the darke,
may be deceiued twice.

¶ He being gone, within a while,
the other partner thether came:
Who seeing his freends cloake on his heape,
did very kindly take the same.
Thinking his freend had left his Cloake,
to saue his portion from the dust:
Therefore he thought again,
to shew his freendship iust.

¶ Quoth he, how kind a freende haue I,
that deales with me thus courtously:
His owne Cozne here he leaueth bare,
and couers mine full gentlie.
I needes must shew some loue againe,
vnto so good a freend and Brother:
So he takes of the Cloake,
and laies it on the other.

¶ At night this false freend comes againe,
who with a Theefe compacted had:

C.ij.

To

One

MUNDAY: A BANQUET OF DAINTY CONCEITS. LONDON: E. WHITE, 1588.
(SIG. E₁ VERSO.) (SIG. E₂ RECTO.)

1^a, title; 2, 'To the worshipfull and his especiall good freend Maister Richard Topcliffe, Esquire. A. M. commendeth this small motion of his vnfeigned good will and affection (. . .)', signed 'Your worships poore Freende to commaund. Anthony Monday'; 3, 'To the Gentle and freendlie Reader', signed 'Thine to vse in freendship, A. Munday'; 4^a, 'A Breuiate of the Notes of the Ditties contained in this Booke'; 5-36^a, text, ending 'Finis.' ¶ The seconde seruice of this Banquet (vppon the gentle and good receipt of this first) I will verie shortlie publish, wherein is manie excellent Ditties, and such as I doubt not but thou wilt well esteeme of'.

Anthony Munday (1553-1633) addressed himself to popular audiences, with the result that most of his numerous books, plays, and pamphlets are exceptionally rare, while many have perished altogether. Of the 'Banquet of Daintie Conceits' the present is the only copy known. The initials J. C. of the printer clearly stand for John Charlwood, and account for the appearance on the first page of text of a head-piece and capital W which are found, somewhat the worse for wear, thirty-five years later, in the First Folio Shakespeare placed

respectively at the beginning of Henry V and of Hamlet, Charlwood's stock having descended first to his widow, through her to James Roberts, and from Roberts to Jaggard, in whose office the Folio of 1623 was printed. 'Maister Richard Topcliffe', to whom the book is dedicated, is the Topcliffe whose name became a byword in England for the illegal cruelties which he inflicted on the Roman Catholic recusants whom he spent five and twenty years of his life in tracking down and persecuting. Munday himself was a humble follower of Topcliffe, and is now perhaps best remembered as the traducer of Campion.

London:
J. C[harl-
wood] for
E. White,
1588.

The not very high poetical interest of Munday's 'ditties' in this volume is somewhat increased by the relation in which they stand to the music of the period. In his address to the reader Munday writes:

'Before thou readest this small trauaile of mine (gentle Reader) I am a little to admonish thee, leaft otherwise thou maist happen to fal out of loue with my Booke, and so thinke it not woorthy the reading. Fyrst, thou art to consider, that the Ditties heerein contained, are made to feuerall fet Notes, wherein no measure of verse can be obserued, because the Notes will affoorde no such libertie: for looke how they rise and fall, in iust time and order of Musique, euen so haue I kept course therewith in making the Ditties, which will seeme very bad stufte in reading, but (I perswade me) wyll delight thee, when thou singest any of them to thine Instrument. Secondlie, though thou finde them not sette downe in excellent verse, as perhaps many are curious in sifting such matters, yet I am sure thou shalt finde in them fence sufficient, and matter woorth the reading: though not fantastical, and full of loue quirkes & quiddities, yet stored with good admonitions and frendly documents, so canst thou not say, that there is neither rime nor reason in them, but if thou marke them wel, thou shalt finde both.'

'Lastly, if any Dittie shall chaunce to lympe a little in the Note (as I doo not know that any one of them dooth, because they haue beene tryed by them of iudgment, and those that haue not a little esteemed of them) yet I pray thee condemne mee not, in that I haue no iote of knowledge in Musique, but what I haue doone and doo, is onely by the eare; for had I skill in Musique, they should haue beene farre better than they be. But I thanke God of that which I haue, it is not for euery man to goe to Corinth, therefore I content my selfe with that poore Talent which I haue, & which is thine to commaund, so thou entertaine my labours with courtesie.'

The list of tunes given in the 'Breuiate of the Notes of the Ditties contained in this Booke' and at the head of the several pieces is as follows: 'a Courtlie Daunce called Les guanto di Hispania; a very prettie fet note, which is called Primero; Iohnsons Medley; a very gallant note, called the Earle of Oxenford's March; a pleasaunt new note called Mounseieurs Allemaigne; the flat Pauin, which is playd in Conforte; a pleasant newe note, called Prima visto; the newe Scottissh Allemaigne, the high Allemaigne Measure, the Spanish Pauin, the Venetian Allemaigne, the note of Deeme all my deedes, the Quadrant Pauin or Galliard, the Maskers Allemaigne commonly called the olde Allemaigne, the Queenes Maiesties new Hunt is vp, the Earle of Oxenford's Galliard, Dowlands Galliard, the Countesse of Ormonds Galliard, Wigmores Galliard, La uechia Pauin, A. Munday his Galliard, A. Munday his Toy.'

178 x 125 mm. (type-page 148 x 88). The Daniel copy, bought at the sale (May, 1834) of the Rev. John Morgan Rice, who had acquired it at the Corser sale.

XXXIX

COLONNA, FRANCESCO. *Hypnerotomachia*. The Strife of Loue in a Dreame. [John Charlwood's device.] At London, Printed for Simon Waterfon, and are to be sold at his shop, in S. Paules Church-yard, at Cheape-gate. 1592.

London:
For S.
Waterson,
1592.

Quarto. A-Z Aa-Cc⁴. 104 leaves, of which 4 of preliminary matter and 1-100 of text so numbered. Types: roman and italics and Greek majuscules. Notes in margin. Woodcut pictures, head-piece, and capitals.

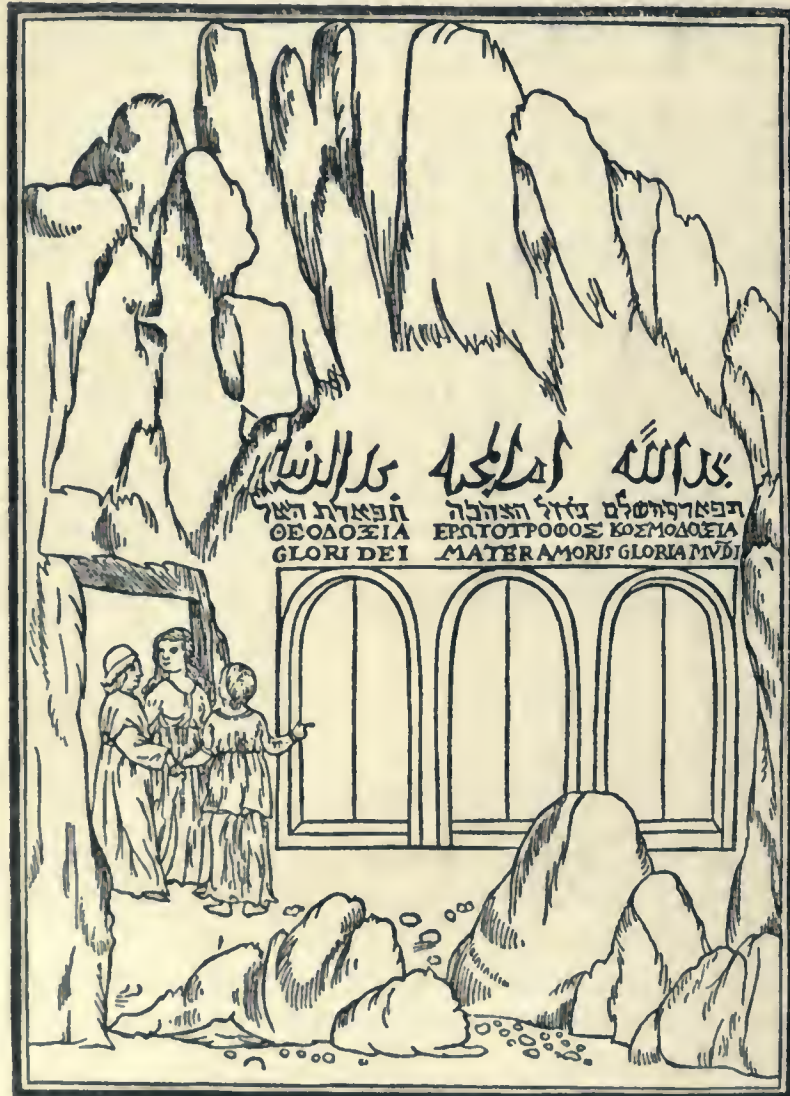
1^a, title; 1^b, dedication, 'To the thrise honourable and euer lyuing vertues of Syr Phillip Sydney knight; and to the Right Honourable and others whatfoeuer, who liuing loued him, and being dead giue him his duc'; 2, the Epistle, 'To the Right Honourable Robert Deuorax, Earle of Effex and Ewe, Viscount Hereford, and Bourghchier, Lorde Ferrers of Chartley, Bourghchier and Louaine, Maister of the Queenes Maiesties Horse and Knight of the most noble order of the Garter: Is wished, the perfection of all happinesse and tryumphant felicitie in this life, and in the worlde to come'. Signature at end, 'Your Honors deuoted, R. D.'; 3, 'Anonymi elegia ad Lectorem', 13 Latin elegiac couplets; 4^a, blank; 4^b, 'Faultes escaped in the printing'; numbered leaves 1-100^a, text headed 'Poliphili hypnerotomachia, Wherein he sheweth, that all humane and worldlie things are but a dreame, and but as vanitie it selfe. In the setting forth whereof many things are figured worthie of remembrance', with running head-line 'The strife of Loue / in a Dreame' in italics; numbered leaf 100^b, blank.

An abridged English version of the famous Italian romance written at Treviso by Francesco Colonna in 1467 and printed at Venice by Aldus at the expense of Lionardo Crasso, a jurisconsult, in December, 1499, with 172 woodcuts, a few of which are here fairly neatly imitated. A French translation by Jean Martin was printed at

London:
For S.
Waterson,
1592.

Paris in 1546, with woodcuts of great interest for the success with which they transform their Venetian originals into a quite different style. Contrary, however, to the general custom, the English abridgement was made not from this French version, but direct from the Italian, and it was the Italian cuts which the English woodcutter imitated on a reduced scale.

The text of the Epistle to the Earl of Essex reads: 'WHEN I had determined (Right honorable) to dedicate this Booke, to the euerlyuing vertues of that matchlesse Knyght Syr Phillip Sydney; me thought that I could not finde out a more Noble personage then your selfe, and more fit, to patronize, shield, and defende my dutie to the deade, then your Honour, whose greatnes is such, and vertues of that power, as who fo commendeth them, deserueth not to be accounted a flatterer, but he that doth not the fame, may be thought an euill willer. Hovv your Honor vwill accept hereof, I make no doubt, because that curtesie attendeth vpon true nobilitie; but my humble request is, that your Honor may not thinke of me (by the tytyle of the Booke, and some part of the discourse) as if I vvere amorous, and did speake according to my ovvne pafsions, for I being restrained of my liberty, and helde in the graue of obliuion, where I still as yet remaine, oppressed with



HYPNEROTOMACHIA. LONDON: S. WATERSON, 1592. THE GATES IN THE ROCK. (LEAF 74 VERSO.)

Melancholic, and wearied vvith deeper studies, I vvvas glad to beguile the time with these conceits, anothomifing in them, the vanitie of this life, and vncertaintie of the delights therof, in the Dreame of Poliphilus; Which if it shall please your Honor at conuenient leysure to looke ouer, pardoning what you finde amiffe, and weighing my good vvill, I shall thinke my selfe most happy.

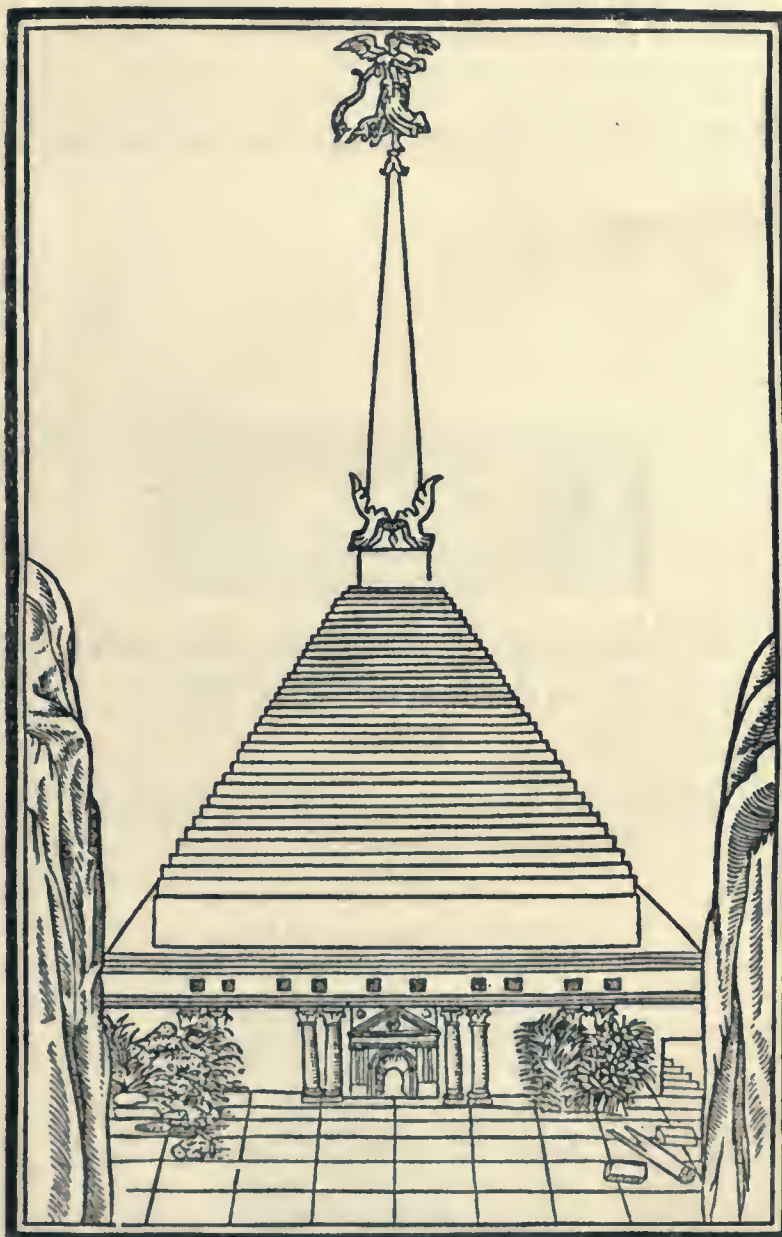
And thus I humbly take my leaue, vntill that I may present your Honour, with a matter more fitting the fame.'

The Latin elegiacs assure the reader that if he likes neither the love story nor the style he will still find the book worth reading for its 'geometrical' interest.

The book is found with two other imprints. One of these reads: 'Printed for Iohn Busbie, and are to be sold at his Schoppe, at the west doore of Paules.' A copy with this imprint was bought of Mr. Toovey by

Mr. Andrew Lang, returned on account of an imperfection, and passed into the possession of M. Claude Popelin, the author of a French version of the 'Hypnerotomachia', published in 1883. The other imprint reads: 'Printed for William Holme, and are to be sold at his shoppe, neere the Great North Doore of Paules.' This is found on a fragment of the title-page in the Ames Collection of Title-pages in the British Museum and on a copy in the Douce Collection at the Bodleian Library, Oxford, from which Mr. Lang edited a reprint in 1890 for David Nutt's Tudor Library. The Huth cataloguers write of this book: 'Of the translator nothing is known, but it may be Robert Dexter, the printer, whose name is mentioned by Herbert in connexion with Holme the printer, whose name appears on some copies.' But Dexter (as well as Holme) was a bookseller, not a printer, and the device on the title-page indicates that the book was printed by John Charlwood. The device had originally belonged to Baldwin, 'the D in the centre being a remnant of his name, the rest of

London:
For S.
Waterson,
1592.



HYPNEROTOMACHIA. LONDON: S. WATERSON, 1592. THE OBELISK. (LEAF 8 RECTO.)

which was cut away, as was also the motto round the frame' (see 'Works of Thomas Nashe edited by R. B. McKerrow', i. 56), and had passed from Baldwin to Charlwood, from whom it subsequently descended to James Roberts. Dexter, therefore, could not have signed the Epistle to Essex as the printer of the book (even if the language of the Epistle permitted such a supposition), and he is not otherwise known as a writer. In the Bodleian copy the initials have been much more plausibly connected by Douce with Robert Dallington. Dallington has been also identified by Douce with the R. D. who translated Bonaventure Des Periers' 'Nouvelles Récréations' into English as the 'Mirrour of Mirth' in 1583. About that date he certainly edited 'A Booke of Epitaphes made upon the death of Sir William Buttes'. For some years after 1583 Dallington was apparently a schoolmaster in Norfolk, but he subsequently travelled in France and Italy, and on his return became secretary to Francis, Earl of Rutland, wrote 'A Survey of the Great Duke's State of Tuscany in the yeare of our Lord 1596' (printed in 1605) and 'A Method for Travell: shewed by taking the View of France

London :
For S.
Waterson,
1592.

as it stood in the yeare of our Lord 1598' (printed in 1606), and other books, was knighted and became Master of the Charterhouse.

R. D.'s complaint, 'beeing restrained of my liberty, and helde in the graue of obliuion, where I still as yet remaine, oppressed with Melancholie, and wearied vvith deeper studies,' is perhaps not too exaggerated to be applied to the irksome life of an Elizabethan schoolmaster, and his subsequent career fits well with his having translated a book from the Italian, while qualifying himself for foreign travel. A slight and perhaps fanciful confirmation of Douce's identification of Dallington with R. D. may be found in the translator's curious interpolation (sig. C₃ verso), where he says of the noise made by the vane of the Obelisk 'it gaue such a sound, as if the tower bell of Saint Iohns Colledge in the famous Vniuersitic of Cambridge had beene rung', Dallington being not only a Cambridge man, but presumably a lover of bells, since the great bell of the parish church of Geddington, his native village, was his gift.

This English abridgement of the 'Hypnerotomachia' apparently met with little success. The woodcuts made for it were used for other books and it went into no second edition; but the extraordinary preciosity of its language did not pass unremarked, and seven years later, in the preface to his 'Lenten Stuffe', Nashe bade every reader to 'hug' the praise of the Red Herring 'now thou hast it and renounce eating of greene beefe and garlike till Martlemas, if it be not the next stile to The Strife of Loue in a Dreame or the lamentable burning of Teuerton'.

277 x 130 mm. (type-page 262 x 95).

XL

London :
A. Jeffes for
T. G[ubbin]
and J. Busby,
1592.



Euphues golden Legacie, found af-
ter his death in his Cellat Sile-
xeda.

BEQVEATHED TO PHILAVTVS
Sonnes, noursed vp with their Father in
England.

Fetcht from the Canaries by T.L.Gent



LONDON,
Printed by Abel Jeffes for T.G.
and John Busbie. 1592.

LODGE, THOMAS. *Rofalynde*. Euphues golden Legacie, found after his death in his Cell at Silexedra. Bequeathed to Philautus Sonnes, nourfed vp with their Father in England. Fetcht from the Canaries by T. L. Gent. [Ornament.] London, Printed by Abel Ieffes for T. G. and Iohn Busbie. 1592.

London:
A. Ieffes for
T. G[ubbin]
and J. Busby,
1592.

Quarto. A-P⁴. 60 leaves. Types: prose text in black letter; songs in italics, also the dedicatory letter, &c.; address 'To the Reader' and 'Scedule' in roman. Head title 'Rofalynde'; running title 'Euphues || golden Legacie', both in large roman. The word 'Rofalynde' on the title is in a cartouche ornament on title. Three head-pieces besides one of printer's lace-work, and four capitals.

1^a, title; 2^a, dedication, 'To the right Honourable and his most esteemed Lord the Lord of Hunfdon, Lord Chamberlaine of her Maiefties houhold, and Gouvernor of her Towne of Barwicke: T. L. G. wifeth increase of all honourable vertues'; 3^a, 'To the Gentlemen Readers'; 3^b, 'The Scedule annexed to Euphues Testament, the tenour of his Legacie, the token of his Loue.'

Lodge's 'Rosalynde' supplied Shakespeare with the ground plan for 'As You Like It'. Lodge himself doubtless drew on his recollection of the Tale of Gamelyn bound up with Chaucer's Works, but the circumstances under which the story was written did not favour much consultation of earlier books. In his dedication Lodge tells his patron: 'Hauing with Captain Clarke made a voyage to the Ilands of Terceras and the Canaries, to beguile the time with labour, I writ this booke: rough, as hatcht in the stormes of the Ocean, and feathered in the furies of many perillous seas.' Again in his address 'To the Gentlemen Readers' he writes: 'To bee briefe Gentlemen, roome for a fouldier and a failer, that giues you the fruits of his labors that he wrote in the Ocean, when euerie line was wet with a furge, & euerie humorous pafsion countercheckt with a storme. If you like it, so: and yet I will bee yours in duetie, if you be mine in fauour. But if Momus or any squinteiedaffe, that hath mighty eares to conceiue with Midas, and yet little reason to iudge: if he come aboard our Barke to find fault with the tackling, when hee knowes not the shrowds, Ile downe into the hold, and fetch out a rustie pollax, that sawe no funne this seauen yeare, and either well bebaft him, or heaue the cockescombe ouer boord to feed cods. But curteous Gentlemen that fauour most, backbite none, and pardon what is ouerflipt, let such come and welcome, Ile into the Stewards roome, and fetch them a kanne of our best beurdage.'

Nothing is known of a voyage by 'Captain Clarke' to the Canaries, but the combination of seamanship and literature seems to have pleased Lodge, as in August, 1591, he sailed under Cavendish for S. America and during this voyage compiled his 'Margarite of America'. Meanwhile his 'Rosalynde' had been entered on the Stationers' Register, 6 October, 1590, to Ling and Busby ('Nicholas Lynge and John Busbye. Entred for their copie vnder thandes of Doctor Stallard and the wardens Ephues (*sic*) golden legacye found after his Deathe at his Cell at Selexidra . . . vj^d'). Ling's rights in this appear to have been conveyed at once to T. G., i. e. Thomas Gubbin, whose name with Busby's is found in the resultant edition printed by Thomas Orwin and dated 1590. Of this the only known copy (imperfect) is at Britwell, while of the reprint of 1592, besides that here entered, a copy exists at the Bodleian Library. Previously to Mr. Huth's bequest the British Museum possessed no edition earlier than the fifth, printed in 1609.

184 x 130 mm. (text 153 x 90).

XLI

FLETCHER, GILES. *Licia*, or Poemes of Loue, in honour of the admirable and fingular vertues of his Lady, to the imitation of the best Latin Poets, and others. Whereunto is added the Rising to the Crowne of Richard the third. [Motto:] Auxit musarum numerum Sappho addita musis. Fælix si fævus, sic voluiffet Amor. 41^a. (second title:) The Rising to the Crowne of Richard the third. Written by him selfe.

[Cam-
bridge:
J. Legate,
c. 1593.]

Quarto. A-M⁴. 48 leaves. Types: roman and italic. Ornaments: figures of Chastity, Truth, Charity, and Faith arranged as ledges round the title-pages; azured capitals; numerous head- and tail-pieces, blocks ordinarily used as head-pieces being placed at the foot of each sonnet.

1^a, title; 1^b, Ad Amorem and Ad Lectorem, Latin verses; 2-3, dedicatory letter 'To the Worthie, Kinde, Wife and Vertuous Ladie, the Ladie Mollineux wife to the Right Worshippful Syr Richard Mollineux Knight', dated 'From my chamber, Sept. 4. 1593'; 4-5, address 'To the Reader', dated 'Septemb. 8. 1593'; 6-32, Sonnets; 33, an Ode; 34-35, 'A dialogue betwixt two Sea-Nymphes, Doris and Galatea, concerning

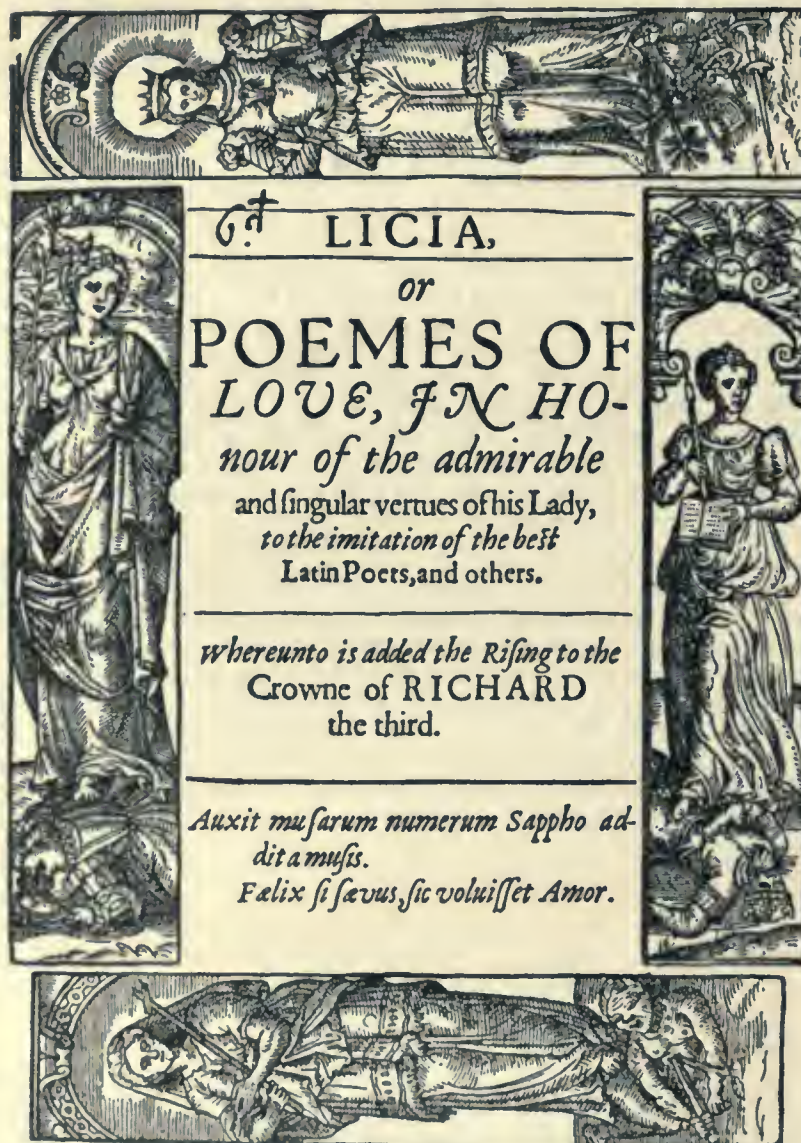
[Cam-
bridge:
J. Legate,
c. 1593.]

Polyphemus; briefly translated out of Lucian'; 36-40, three Elegies, the first headed 'A Lovers Maze'; 41, title of 'The Rising to the Crowne of Richard the third. Written by him selfe'; 42-47, the poem; 48^a, errata; 48^b, blank.

The ascription of the contents of this volume to Giles Fletcher the Elder rests primarily on the words assigned to him under the name of Thelgon in the 'Piscatory Eclogues' of his son Phineas:—

I fang sad Teletuhfa's frustrate plaint,
And rustick Daphnis wrong and magicks vain restraint:
And then appeas'd young Myrtilus, repining,
At generall contempt of shepherd's life;
And rais'd my rime to sing of Richard's climbing, &c.,

where the allusion is clearly to 'The Rising to the Crowne of Richard the third', which carries with it the rest of the book.



GILES FLETCHER: LICIA. CAMBRIDGE: J. LEGATE, C. 1593. (TITLE-PAGE.)

The volume has not hitherto been assigned to any printer, but the text type and all the ornaments used in the book can be shown to have been in the possession of John Legate, who succeeded Thomas Thomas as printer to the University of Cambridge, and there can be no doubt that the book came from his press, though the four cuts of Virtues and one of the head-pieces, or clichés from them, are also found in use at this time by Waldegrave at Edinburgh. Dyce referred to the book as 'evidently intended for private circulation, having neither printer's nor publisher's name', and although this statement literally understood seems to be negated by the author's phrase towards the end of the dedication, 'let the Printer looke he grow not a begger by such bargaynes,' Legate's practice of putting his name in the books which he published was sufficiently constant to make it probable that this was issued out of the ordinary way of trade. Lady Mollineux to whom it was dedicated, the wife of Sir Richard Mollineux of Seston, Lancashire, was the eldest daughter of Sir Gilbert Gerard (her husband's guardian), and the 'kind and wise M. Lee' and 'curteous M. Houghton' (i.e. Peter Leigh and Richard Hoghton, mentioned as a benefactor at the end of the address

to the Reader) were the husbands of Margaret and Catherine Gerard, two of her sisters. The passage in which this reference occurs is of sufficient importance for the history of the Sonnet-cycles, which were so much in fashion about 1593, to be quoted (correcting the misprints): 'If thou muse what my Licia is, take her to be some Diana, at the least chaste, or some Minerva, no Venus, fairer farre; it may be thee is Learnings image, or some heavenlie vvoonder, vvhich the precifeſt may not miſlike: perhaps under that name I have ſhadowed Diſcipline. It may be, I meane that kinde courteſie vvhich I found at the Patronesse of theſe Poems; it may bee ſome Colledge; it may bee my conceit, and portende nothing: vvhathſoever it be, if thou like it, take it, and thanke the vvorthe Ladie Mollineux, for whoſe ſake thou haſt it; vvorthe indeed, and fo not onlie reputed by me in private affection of thankefulneſſe, but ſo equallie to be eſteemed by all that knowe her: For if I had not received of her and good Sir Richard, of kind and wife M. Lee, of curteous M. Houghton, all matchleſſe, matched in one kindred, thoſe unrequitable favours, I had not thus idly toyed. If thou miſlike it, yet ſhe or they, or both, or divine Licia ſhall patronize it, or if none, I vvill and can doe it myſelfe: yet I wiſh thy fauour: do but fay thou art content, and I reſt thine: if not farewel till we both meete. Septemb. 8. 1593.'

[Cam-
bridge:
J. Legate,
c. 1593.]

The only other copy known is at the Bodleian Library. A note of price '6^d' on the title-page is in the handwriting of Narcissus Luttrell. The history of the book may thus have been similar to that of Smith's 'Chloris'.

179 × 133 mm. (type-page of prose 150 × 85).

XLII

S., R., *of the Inner Temple Gentleman*. The Phoenix Nest. Built vp with the moſt rare and refined workes of Noblemen, woorthy Knights, gallant Gentlemen, Maſters of Arts, and braue Schollers. Full of varietie, excellent inuention, and ſingular delight. Neuer before this time publiſhed. Set forth by R. S. of the Inner Temple Gentleman. Imprinted at London, by Iohn Iackſon. 1593.

London:
J. Jackson,
1593.

Quarto. A-O⁴. 56 leaves, the laſt blank, 5-55 paged 1-102. Types: roman, with ſubſidiary uſe of italics. Running title 'The Phœnix neſt' in Roman type. Ornamental capitals.

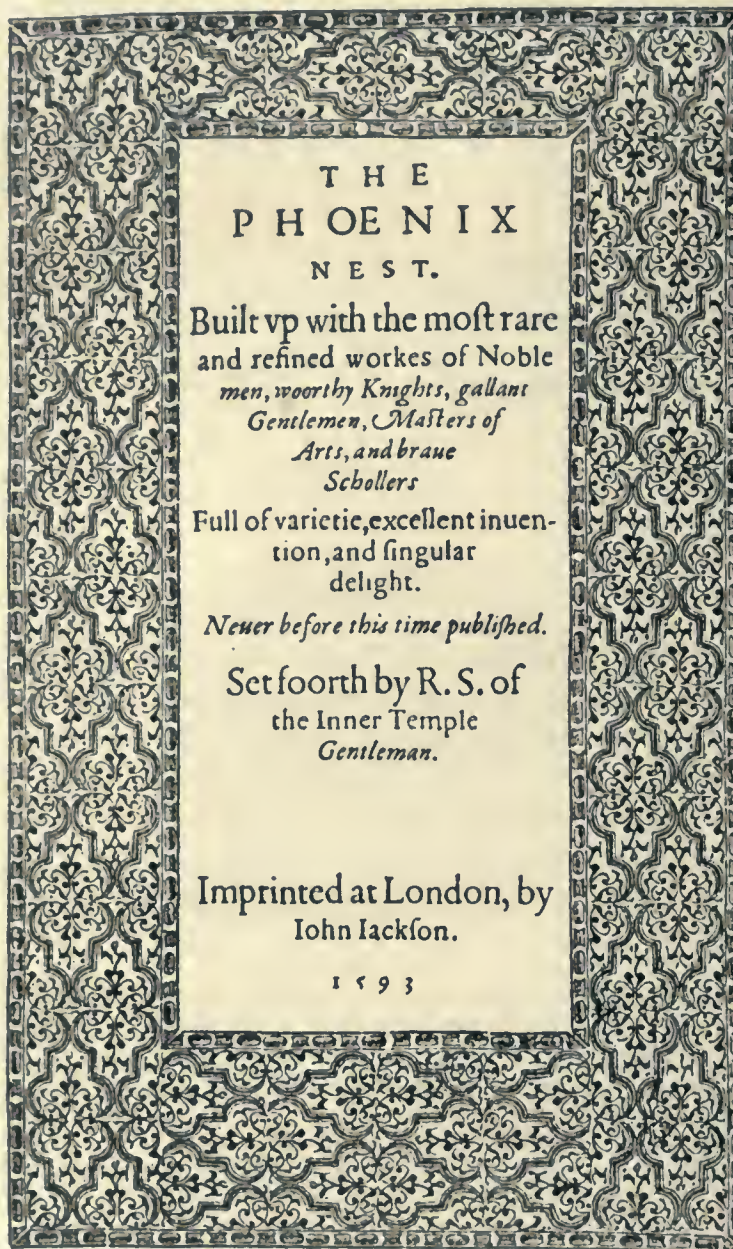
1^a, title; 2^a, table, 'This Booke containeth theſe 14. moſt ſpeciall and woorthy workes . . . With other excellent and rare Ditties'; 2^b, 'A Preface to the Reader vpon the dead mans Right'; 3, 4, 'The dead mans Right. Written vpon the death of the Right Honorable the Earle of Leiceſter' (in proſe); pp. 1-11, 'An Elegie, or friends paſſion, for his Aſtrophill. Written vpon the death of the right Honorable ſir Philip Sidney knight, Lord gouernor of Fluſhing', followed by two 'Epitaphs', in verſe; pp. 12-15, 'The praife of Chaſtitie. Wherein is ſet forth by way of compariſon, how great is the conqueſt ouer our affections, by G. P. Maſter of Arts'; pp. 16-21, 'An excellent Dialogue betweene Conſtancie and Inconſtancie, as it was by ſpeech preſented to hir Maieſtie, in the laſt Progreſſe at ſir Henrie Leighs houſe'; pp. 21-30, 'A ſtrange deſcription of a rare Garden plot, Written by N. B. Gent', preceded by a Preamble, and followed by 'An excellent Dreame of Ladies and their Riddles', and by 'The Cheſſe Play', both by N. B. Gent; pp. 31-43, 'A moſt rare and excellent Dreame, learnedly ſet downe by a woorthy Gentleman, a braue Scholler, and M. of Artes in both Vniuerſities'; pp. 44-102, 'Excellent Ditties of diuers kindes, and rare inuention: written by fundry Gentlemen.'

This anthology was entered on the Stationers' Register as follows: '8 Die Octobris. John Jackson and his parteners. Entered for their Copie vnder thandes of Maſter Hartwell and bothe the wardens a booke intituled the Phœnix neſte &c. Compiled by R. S. . . . vj^d.' The compiler R. S. has not yet been identified. In this ſame year 1593 there was prefixed to Greene's 'Mamillia' verſes headed 'Richard Stapleton Gentleman to the Curteous and Courtly Ladies of England', and two years later, in Chapman's 'Ovids Banquet of Sence' other verſes are headed 'Richard Stapleton to the Author'. But neither Richard Stapleton, nor Ralph Sidley, nor yet Richard Smith, other authors of commendatory verſes, is entered in the liſt of Students admitted to the Inner Temple, 1547-1660 (edited by W. H. Cooke, Q.C., 1877). The bearers of the initials R. S. admitted in 1593 and the twenty preceding years were Richard Sayer, Foot's Cray, Kent (1593), Roger Speccott, Thornbury, Devon (1592), Rufus Stratford, Guiting, Glouceſtershire (1589), Richard Southcot, Shillingford, Devon (1588), Richard Spye, Holcombe Grange, Oxon. (1586), Richard Slatter, Hollington, Suſſex (1584), Richard Stone, London (1578). Not one of theſe is known as a writer. No ſtrong candidate for the editorſhip can thus be brought forward.

Either the ſigned Elegy on Sir Philip Sidney or one of the two epitaphs by which it is followed is assignable to Matthew Roydon on the evidence of Naſhe's epistle prefixed to Greene's 'Menaphon' (1589); G. P., Maſter of Arts, author of 'The Praiſe of Chaſtitie', is George Peele; N. B. Gent., Nicholas Breton; the

London:
J. Jackson,
1593.

last of the three epithets, 'a woorthy Gentleman, a braue Scholler, and M. of Artes in both Vniuersities', bestowed on the writer of 'A most rare and excellent Dreame' recalls the 'Vtriusque Vniuersitatis Magister' which Greene used to write after his name, but the attribution is uncertain; the numerous poems signed 'T. L. Gent.' are by Thomas Lodge; E. O., whose verses begin 'What cunning can expresse the fauor of her face',



is the Earl of Oxford; 'Sir W. H.' ('These lines I fend by waues of woe'), Sir William Herbert, author of an elegy on Sidney (1586) and 'A Prophecie of Cadwallader' (1604); W. S. Gent. who signs 'A notable description of the World', probably William Smith, author of Chloris; lastly T. W. Gent., author of 'The Praife of Virginitie' and two following poems, Thomas Watson. Many pieces are unsigned.

177 x 123 mm. (type-page 158 x 93). With the book-plate of George Chalmers.

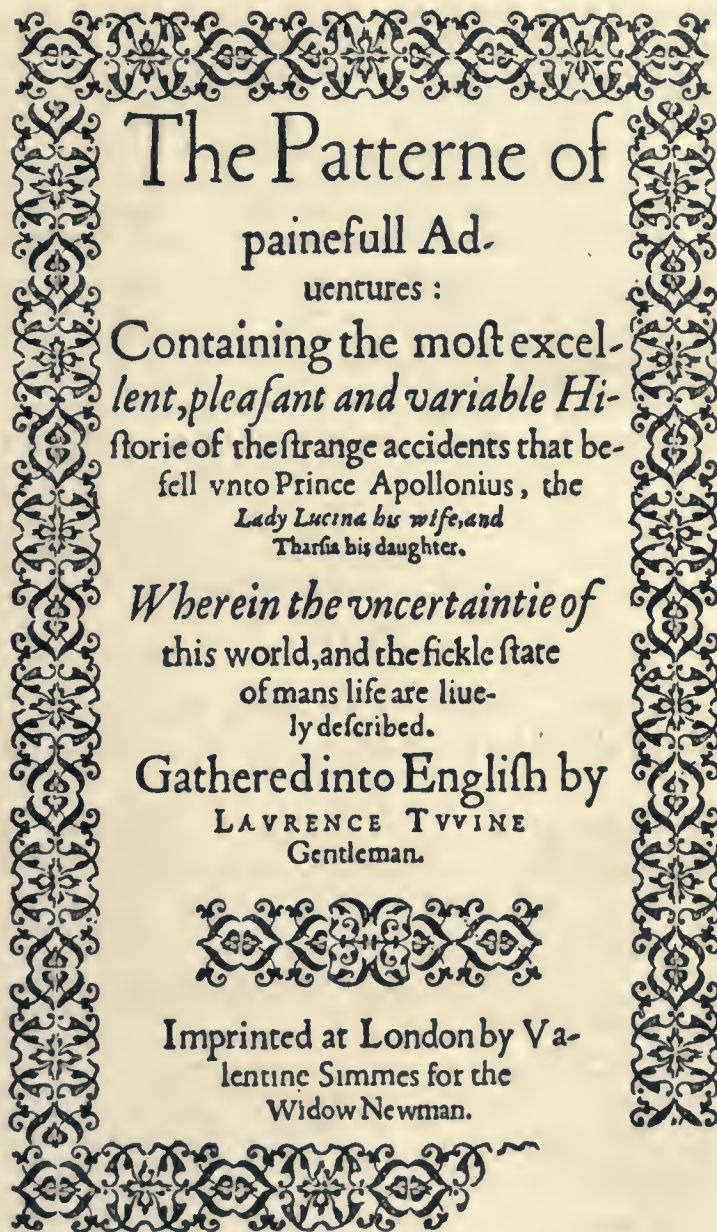
XLIII

London:
V. Sims for
Widow
Newman,
c. 1594.

APOLLONIUS, *King of Tyre*. The Patterne of painefull Aduentures: Containing the most excellent, pleasant and variable Historie of the strange accidents that befell vnto Prince Apollonius, the Lady Lucina his wife, and Tharsia his daughter. Wherein the vncertaintie of this world, and the fickle state of mans life are liuely described. Gathered into English by Laurence Twine Gentleman. [Ornament.] Imprinted at London by Valentine Simmes for the Widow Newman.

Quarto. A-L⁴M². 46 leaves. Types: the text in black letter, with roman and italics for the preliminary leaves, and for head-lines and headings. Printer's ornaments arranged as border round title, and as head- and tail-pieces. Ornamental capital at beginning of text. No head title; running head-line 'The Patterne || of painfull Aduentures'.

London:
V. Sims for
Widow
Newman,
c. 1594.



1^a, title; 2^a-3^a, dedication 'To the worshipfull Master Iohn Donning, Customer and Iurate of the towne of Rie in Suffex', signed 'Your worships to vse, Laurence Twine'; 3^b-4^b, the Table; 5^a-46^a, text.

In his monograph on 'Shakespeare's Pericles and Apollonius of Tyre: a study in comparative literature', Prof. A. H. Smyth writes: 'The Apollonius Saga is known to nearly every language of Europe, and persists through more than a thousand years, flourishing in extraordinary popularity. From its untraced origin in the late sophistic romance of Greece it entered the literatures of Europe through a hundred manuscripts of an early Latin version. It was popular in Italy, Russia, Hungary, Bohemia, Norway, and Iceland; it is found in a Danish ballad and a Netherland drama; it was sung by Provençal poets, and beyond the Pyrenées it was borrowed from to praise the Cid; it was translated in Crete into modern Greek in the sixteenth century; it was absorbed in France into the cycle of Charlemagne and it is the only romance in Anglo-Saxon literature.' After this Anglo-Saxon romance, which belongs to the eleventh century, the story of Apollonius appeared in a middle English metrical version of which only a fragment survives, again as one of the tales in Gower's 'Confessio Amantis', in 1510 in a translation from the French made by Robert Copland and printed by Wynkyn de Worde, and then in the present version, Laurence Twine's 'Patterne of Painefull Aduentures', as to which the following entry is found in the Stationers' Register for 17 July, 1576:—

William Howe. Receyued of him for his licence to ymprint a booke intituled the most excellent pleasant and variable historie of the strange adventures of prince Apollonius Lucina his wife and Tharsa his Daughter . . . viij^d. This booke is sett forth in print with this title, The patterne of peynfull aduentures.

London :
V. Sims for
Widow
Newman,
c. 1594.

Although the note to the entry makes it certain that the book was published no copy of it is known, and Twine's version survives only in the present undated edition, and a reprint by Valentine Sims in 1607. The last book-entry to W. Howe in the Stationers' Register was made on 20 November, 1587, and his rights in Apollonius were presumably soon afterwards acquired by Thomas Newman, to whom books were entered from 18 September in that year to 30 June, 1593. Newman's widow, E[lizabeth?] Newman, is apparently heard of in 1594 and in that year only (see Arber's Transcript, V. ci and 176).

Lawrence Twine was one of three sons of John Twine, master of the grammar school at Canterbury. He was elected a fellow of All Souls' College, Oxford, and graduated B.C.L. in 1564. Save for some verses in the translation of Lloyd's 'Breviary of Britain' by his brother Thomas Twine (1573), the 'Patterne of Painefull Adventures' appears to be his only literary work, and two years after its issue he retired to a country living at Twineham in Sussex. From the dedication of his book 'to Master Iohn Donning, Customer and Iurate of the towne of Rie', it would seem that in 1576 Twine was already living in Sussex, and probably doing clerical work there. The dedication is not notable save for the pleasing phrase in which Twine informs his friend that he has no fear of his misliking the book, 'considering your natural disposition, which is to be delighted with honest pleafure, and commendable recreation, and not to lie euermore weltering, as it were, in dolefull dumpishnesse'.

From what text Twine 'gathered into English' the story of Apollonius has not been ascertained, but it belonged to the 'Gesta Romanorum' group of versions, whereas Gower had derived his from the 'Pantheon' of Godfrey of Viterbo. The author of 'Pericles Prince of Tyre' in the main followed Gower's version, but certainly used also that of Twine, which, as has been noted, was reprinted in 1607, the year in which the play was probably written or rewritten.

163 x 124 mm. (type-page 155 x 82). With the book label of Edward Vernon Utterson, at whose sale it fetched £7 7s.

XLIV

London :
Widow
Orwin for
M. Lownes,
1596.

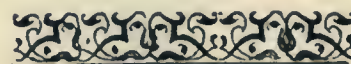
GRIFFIN, BARTHOLOMEW. Fideffa, more chaste then kinde. By B. Griffin, gent. [Ornament.] At London Printed by the Widdow Orwin, for Matthew Lownes. 1596.



SONNET. XXXVI.

OH let my heart, my bodie and my tongue,
Bleed forth the liuely streames of taith vnfained
Worship my faint the Gods and Saints among,
Praise and extoll her faire that me hath pained.
Oh let the smoake of my supprest desire
Be rak'd vp in ashes of my burning brest,
Breake out at length, and to the cloudes aspire,
Vrging the heauens t' afford me rest.
But let my bodie naturally descend
Into the bowels of our common mother,
And to the very Center let it wend:
When it no lower can, her griefes to smother.
And yet when I so low doe buried lie,
Then shall my loue ascend vnto the skie.

Faire



SONNET. XXXVII.

FAIRE is my loue that feedes among the Lillies,
The Lillies growing in that pleasant garden,
Where Cupids mount that welbeloued hill is,
And where that little god himselfe is warden.
See where my Loue sits in the beds of spices,
Beset all round with Camphere, Myrrhe and Roses,
And interlac'd with curious deuices,
Which her from all the world apart incloses.
There doth she tune her Lute for her delight,
And with sweet musick makes the ground to moue,
Whil'st I (poore I) doe sit in heauie plighr,
Wayling alone my vnrespected loue,
Not daring rush into so rare a place,
That giues to her and she to it a grace.

D 3

Was



GRIFFIN : FIDEFFA. LONDON : M. LOWNES, 1596. (SIGS. D₂ VERSO, D₃ RECTO.)

Quarto. A⁴ B-E⁸. 36 leaves, the last (missing in this copy) presumably blank. Types: roman, with italics for subsidiary matter. Printer's 'lace-work' ornament on every page.

1^a, signature A, between two ornaments; 2^a, title; 3, dedication 'To the most kinde and vertuous gentleman, M. William Effex of Lamebourne, in the Countie of Barke Esquire', signed 'Yours euer, B. Griffin'; 4, 'To the Gentlemen of the Innes of Court', with the same signature, followed by two errata headed 'Faultes efcaped, amend thus'; 5-35, text of 62 sonnets headed 'To Fideffa' and ending 'Finis. B. Griffin.

London:
Widow
Orwin for
M. Lownes,
1596.

Talis apud tales, talis sub tempore tali:
Subque meo tali iudice, talis ero.'

Although Griffin's surname occurs four times in this book, it is never preceded by a Christian name in full, only by the initial B. He has been identified with a Bartholomew Griffin of Coventry, who died there in December, 1602, and whose will was proved by his widow Katherine in May, 1603. Nothing appears to be known of the 'M. William Effex of Lamebourne, in the Countie of Barke Esquire' to whom these sonnets are dedicated, nor has the dedication any biographical value. The address to the Gentlemen of the Inns of Court reads: 'CVrteous Gentlemen, it may pleafe you intertaine with patience this poore pamphlet, vnworthy I confesse fo worthy patronage, if I prefume, I craue pardon: if offend, it is the first fruite of any my writings: if dislike, I can be but fory. Sweete Gentlemen, cenfure mildlie, as protectors of a poore stranger, iudge the best, as encouragers of a young beginner: So shall I make true report of your vndeferued fauours, and you shall be your selues euer curteous. In this hope (if promise may goe for currant) I willingly make the same vnto you of a Paſtorall yet vnfinished, that my purpose was to haue added (for varietie sake) to this little volume of Sonnets: the next tearme you may expect it. In the meane time I wholly relye on your gentle acceptance.' 'Fidessa' was thus Griffin's first published work, and since nothing is known of the promised Pastoral it was apparently his last also. The third sonnet of his cycle, that beginning 'Venus, and yong Adonis sitting by her', was printed in 1599, in a different text, by William Jaggard, in his piratical miscellany, 'The Passionate Pilgrim'.

The form in which Griffin's 'Fidessa' was issued is exceptionally neat and pretty for Elizabethan work, but a model had been given in the 'Diana' of Henry Constable printed by James Roberts for R. Smith in 1594. Other copies exist at the Bodleian Library and at Britwell Court. The provenance of this is shown by a note on the fly-leaf: 'This Volume is of the greatest rarity. I never saw, or heard of another. See Sonnet 3. which treats, particularly, of Venus and Adonis . . . A truly Shakesporean Tome! . . . George Daniel. Canonbury. August, 1849.'

127 x 80 mm. (type-page 100 x 63).

XLV

SMITH, WILLIAM. Chloris, or the complaint of the pafsionate despifed Shepheard. By William Smith. [Lace-work ornament.] Imprinted at London, by Edm. Bollifant. 1596.

London:
E. Bollifant,
1596.

Quarto. A-D⁴, 16 leaves, the last, wanting in this copy, presumably blank. Types: text in roman, dedicatory verses in italics. Running title 'Chloris'. The title is enclosed in a lace-work border.

1^a, title; 2^a, 'To the most excellent and learned Shepheard Collin Cloute' (i.e. Edmund Spenser), two sonnets; 2^b, 'To all Shepheards in generall', three sestets; 3^b-15^b, text; 16, blank?.

Nothing appears to be known of William Smith apart from his poetry. One of the Sonnets of the present collection had been printed the previous year in the 'Phoenix Nest' over the signature 'W. S. Gentleman'. In 1600 the poem of 26 lines here headed 'A dreame. Sonnet 13.' was reprinted in 'England's Helicon', and shows Smith at his best. On 3 January of that year 'A booke called Amours by J. D. with certein other Sonnetes by W. S.' was entered on the Stationers' Registers, but neither this nor 'A New Yeares Guift or a posie vpon certein flowers presented to the Countesse of Pembroke by the author of Chloris', of which Heber is said to have owned a manuscript, arrived at publication. Probably 'Chloris' was recognized at the time, as it has been since, as one of the weaker sonnet-cycles.

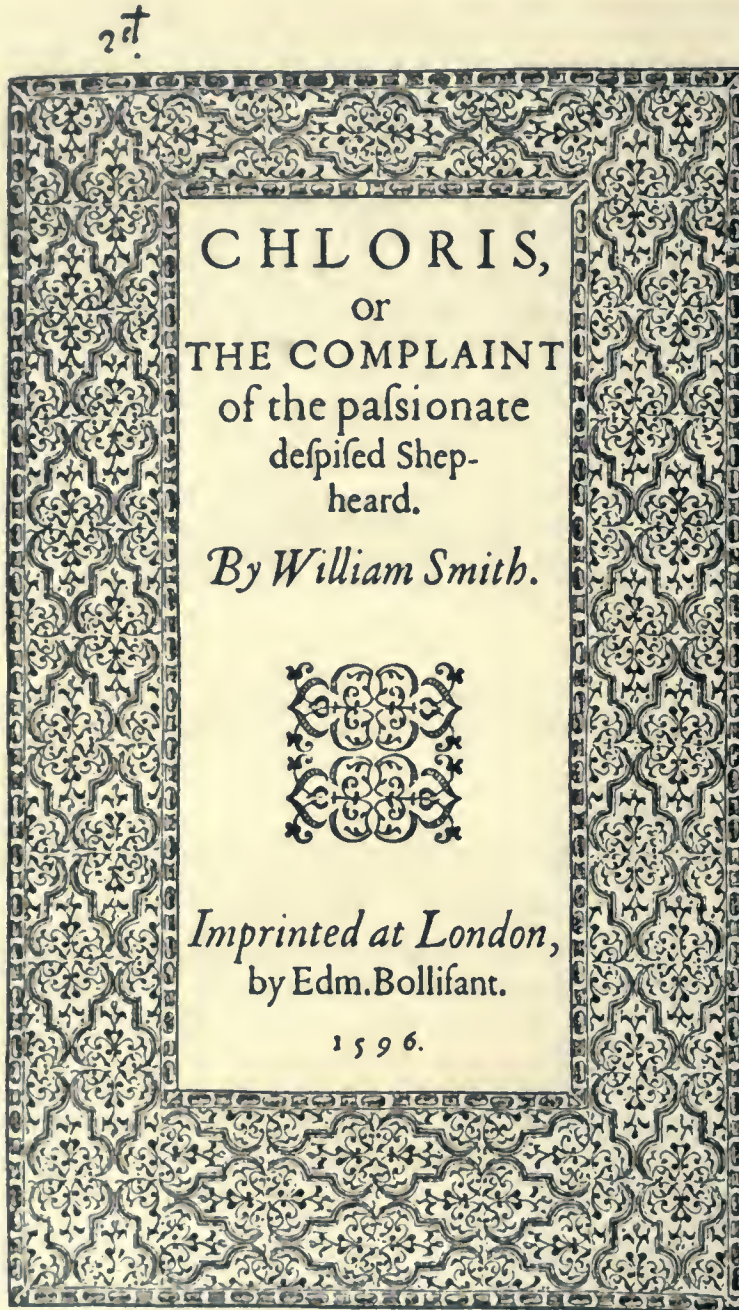
The copy here described and another in the Bodleian Library are the only ones now known. This came into Mr. Huth's collection from the library of George Daniel, and had previously belonged to Sir M. M. Sykes, Thomas Park, Dr. Farmer, Mr. Wynne, and Narcissus Luttrell, whose note of price '2^d' is found on the title-page and his signature 'Nar. Luttrell: His Book. 1682' on a fly-leaf. It may have formed part of the 'very curious collection of ancient English Poetry in 24 quarto volumes' described by Malone in his Life of Dryden as having been brought together by Luttrell, but the fifteen titles enumerated on the fly-leaf which bears Luttrell's signature as having composed the volume from which this is taken are not all English. The list is as follows:

Herein:

1. The Churle and the Bird. Imprint for W. Copland.
2. Carmen Panegyricum in Illuſtri Atheneo Betheno Racoelano, &c.
3. Carolanna a Poeme in honour of our King Charles James, Queen Ann & Prince Charles &c. Imprint by E. Alle-de.
4. The Popes Complaint to his Minion Cardinalls ag^t the good Succes of the Bohemians &c.
5. Tragi Comedia Oxoniensis.

London:
E. Bollifant,
1596.

6. Carmen Eroticon ab uno Membroum quinque ad Dilectissimam Suam Animam D. C: with the Anfwear.
7. Septuagenarij Senis Itinerantis Cantus Epithalamicus.
8. Serenissimo Principi Richardo, Inuictissimi et Augustissimi Oliuari nuper uita defuncti successori Angliæ &c. Protectori. Carmen Panegyricum per Aug Wingfeild.
9. Carolidum Libri tres de vita et Rebus Gestis Diui Caroli Maximi Austriaci, pij felicitis, Iusti Aug^{ti} Cefaris &c. Imp. pro W. Ederi, 1582.
10. Ad Potentissimos ac Serenissimos Reges, principes reliquosq; amplissimos Christiani Orbis Ordines. 1583.



11. A Canticle of the Victory obtained by the french King Henry fourth at Yury. Translated from french by Iosuah Siluester. printed by R. Yardley. 1590.
12. St. Peters Complaint, with other Poems [by R. Southwell]. printed for G. C. 1595.
13. In Obitu Ornatissimi viri Guilielmi Whitakeri, Doctoris in Theologia, &c. Carmen Funebre per Caroli Horni. Imp. pro I: Wolfius. 1596.
14. Chloris or the Complaint of the passionate Despised Shepheard by W^m. Smith. Imprint. by E. Bollifant. 1596.
15. Carmina Funebria in ejusdem Vindranti Doctoris triste fatum. a quibusdam Cantabrigiensibus, &c. Imp. 1598.

180 x 133 mm. (type-page 163 x 106).

SHAKESPEARE, WILLIAM. The Tragedie of King Richard the second. As it hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants. [Device.] London Printed by Valentine Simmes for Androw Wife, and are to be sold at his shop in Paules church yard at the signe of the Angel. 1597.

London:
V. Sims for
Andr. Wise,
1597.

Quarto. A-I⁴ K². 38 leaves. Types: roman and italics. Head-piece and ornamental O at beginning of text, tail-piece at end.

T H E ²⁵
Tragedie of King Ri-
chard the se-
cond.

*As it hath beene publikely acted
by the right Honourable the
Lorde Chamberlaine his Ser-
uants.*



L O N D O N
Printed by Valentine Simmes for Androw Wise, and
are to be sold at his shop in Paules church yard at
the signe of the Angel.
1 5 9 7.

There is no head title to this play, the text beginning with the stage-direction: Enter King Richard, Iohn of Gaunt, with other Nobles and attendants. Running title (in italics): The Tragedie of || King Richard the second.

The play was entered in the Stationers' Register on 29 August, 1597, the entry reading: '29^o Augusti. Andrew Wise. Entred for his Copie by appoyntment from Master Warden man, The Tragedye of Richard the Second . . . vj^d.' About this time the phrases 'by appointment of', 'by warrant from', 'by direction from' seem to have been used indifferently with the normal 'under th' hand of', and there is no reason to regard this as anything other than an original entry. In the case of this play Shakespeare's name first appeared on the title-page of the second edition, printed by Sims for Wise in 1598.

This is the first of the four quarto editions of 'Richard II' printed prior to the Folio of 1623. Of the 9½ sheets of which it is made up five, signed A, B, C, D, and I, exist in two states, an uncorrected and

London:
V. Sims for
Andr. Wise,
1597.

a corrected. This copy has the sheets A, C, and D in the corrected form and sheets B and I in the uncorrected. The most important differences occur in I. ii. 42-70 and I. iii. 108-36, where the Devonshire copy has the correct readings and this and the Capell copy at Trinity College, Cambridge, the uncorrected ones.

The 1598 edition of this play was merely a reprint of this of 1597 with the introduction, as usual, of numerous errors. On 25 June, 1604, the copyright of this play as well as that of 'Richard III' was transferred from Andrew Wise to Matthew Law. In 1608 Law reprinted the play with a title-page following that of 1598 save for the imprint ('Printed by W. W. for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Fox. 1608'). For this was substituted another title-page beginning: 'The Tragedie of King Richard the Second: with new additions of the Parliament Sceane, and the deposing of King Richard. As it hath been lately acted by the Kinges Maiesties seruantes at the Globe.' The additions comprise IV. i. 154-318. A fourth edition was printed for Law in 1615, and a copy of this corrected by a better text was used in printing the Folio of 1623. The Folio, however, omits some fifty lines in different parts of the play, and repeats numerous small errors which had been introduced into the second, third, or fourth Quartos, from which this first Quarto is free. The textual value of the first Quarto is thus very great.

Another copy of this edition is in the Capell Collection at Trinity College, Cambridge.

176 x 129 mm. (type-page 163 x 84). George Daniel's copy, with a note on the rarity of the book and a list of his Shakespeariana, dated 1847.

XLVII



THE TRAGEDY OF King Richard the third.

Containing,
His treacherous Plots against his brother Clarence:
the pittiefull murder of his iunocent nephewes:
his tyrannicall vsurpation: with the whole course
of his detested life, and most deserued death.

As it hath beene lately Acted by the
Right honourable the Lord Chamber-
laine his seruants.



AT LONDON
Printed by Valentine Sims, for Andrew Wise,
dwelling in Paules Church-yard, at the
Signe of the Angell.
1597.

London:
V. Sims for
Andr. Wise,
1597.

SHAKESPEARE, WILLIAM. [Ornament.] The Tragedy of King Richard the third. Containing, His treacherous Plots against his brother Clarence: the pittiefull murder of his iunocent nephewes: his tyrannicall vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right

honourable the Lord Chamberlaine his seruants. [Ornament.] At London ¶ Printed by Valentine Sims, for Andrew Wise, dwelling in Paules Chuch-yard, at the Signe of the Angell. 1597.

London:
V. Sims for
Andr. Wise,
1597.

Quarto. A-M⁴. 48 leaves, the last presumably blank, but no copy known. Types: roman and italics. Metal cut ornaments on title and above beginning of text. Printer's 'lace-work' ornament at end. Capital N on 2^a.

There is no head title to this play, the text beginning with the stage-direction: Enter Richard Duke of Glocester folus. Running title in italics: The Tragedy ¶ of Richard the third. In the second half of each sheet from H to M the spelling is 'Tragedie'. The text type used in these five sheets differs from that in the first seven.

The play was entered in the Stationers' Register on 19 October, 1597, the entry reading: '19^o Octobris. Andrewe wife. Entred for his copie vnder thandes of mafter Barlowe, and mafter warden man. The tragedie of Kinge Richard the Third with the death of the Duke of Clarence . . . vj^d.' In the case of this play Shakespeare's name first appeared on the title-page of the second edition printed in 1598 by Thomas Creede for Andrew Wise.

The text of the six quarto editions of 'Richard III', of which that here described is the first, is of exceptional interest and value from its marked differences from that of the Folio of 1623. It contains one famous passage (IV. ii. 112-31, ending with Richard's remark to Buckingham, 'I am not in the giuing vein to-day') which the Folio omits, and several of its readings appear to be deliberate corrections of the manuscript which in its turn seems to have been used in preparing the Folio text from that of one of the Quartos. This was probably the sixth, rather than (as has been supposed) the third, since where a Quarto was used at all in the preparation of the Folio it was nearly always the most recently printed edition. Despite, however, the fact that the readings of the sixth Quarto would thus be specially likely to be reproduced, Mr. P. A. Daniel has shown that in cases where the Quartos differ among themselves the Folio agrees 326 times with the reading of Quarto i, with Q ii 292 times, with Q iii 262, with Q iv 238, with Q v 236, and only 168 times with Quarto vi, a striking instance of the progressive deterioration in reprints of this period and the consequent importance of having access to first editions.

Other copies are in the Duke of Devonshire's collection and at the Bodleian Library, Oxford, and another was among the Quartos sold by Earl Howe in 1907. This belonged to George Daniel.

175 × 128 mm. (type-page 159 × 90).

XLVIII

SHAKESPEARE, WILLIAM. A Most pleasaunt and excellent conceited Comedie, of Syr Iohn Falstaffe, and the merrie Wiues of Windsor. Entermixed with fundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Iustice Shallow, and his wife Cousin M. Slender. With the swaggering vaine of Auncient Pistoll, and Corporall Nym. By William Shakespeare. As it hath bene diuers times Acted by the right Honorable my Lord Chamberlaines seruants. Both before her Maiestie, and else-where. [Ornament.] London Printed by T. C. for Arthur Iohnson, and are to be sold at his shop in Powles Church-yard, at the signe of the Flower de Leuse and the Crowne. 1602.

London:
T. C[reed]
for A. John-
son, 1602.

Quarto. A-G⁴. 28 leaves, the first blank save for the signature. Types: roman and italics. Printer's ornament on title-page, head-piece above head title.

The head title reads: A pleasant conceited Comedie of Syr Iohn Falstaffe, and the merry Wiues of VVindfor. Running title: A pleasant Comedie, of ¶ the merry wiues of windfor.

Two entries concerning this play were made on the Stationers' Register on 18 January, 160 $\frac{1}{2}$:—

'18 Januarij. John Busby. Entred for his copie vnder the hand of Master Seton, A booke called An excellent and pleasant conceited commedie of Sir John ffaulstof and the merry wyves of Windsor . . . vj^d.'

'Arthur Johnson. Entred for his Coppye by assignement from John Busbye, A booke Called an excellent and pleasant conceyted Comedie of Sir John ffaulstafe and the merye wyves of Windsor.'

The significance of this entry and immediate transfer has been variously explained, but in view of the undoubtedly piratical nature of the publication it seems probable that Busby procured the text, such as it was, from which the Quarto was printed, and that Arthur Johnson preferred that Busby (who had already been

London:
T. C[reed]
for A. John-
son, 1602.

concerned in the piracy of 'Henry V') should take the onus of entering it on the Stationers' Register in the first instance.

This is one of the clearest instances of a play printed from a text supplied by reporters, who may have taken some notes in the theatres, but probably trusted very largely to their memory. In his reprint of this Quarto in 1910 for the 'Tudor and Stuart Library' Dr. W. W. Greg has suggested that the player who took the part of the Host may have given the reporters his help, his own speeches and the text generally of the scenes where he is on the stage being more accurately reproduced than the rest of the play. Under ordinary circumstances the text of an edition of this kind would possess little critical value. The text of this play, however, in the First Folio, while of a different origin, is also very unsatisfactory; and the Quarto, although it gives little help towards remedying its fundamental faults, is useful in removing many minor ones.

A
Most pleasaunt and
excellent conceited Co-
medie, of Syr *John Falstaffe*, and the
merrie Wiues of *Windsor*.

Entermixed with fundrie
variable and pleasing humors, of Syr *Hugh*
the Welch Knight, Iustice *Shallow*, and his
wife Cousin *M. Slender*.

With the swaggering vaine of Auncient
Pistol, and Corporall *Nym*.

By *William Shakespeare*.

As it hath bene diuers times Acted by the right Honorable
my Lord Chamberlaines seruantes. Both before her
Maiestie, and else-where.



L O N D O N


Printed by T. C. for Arthur Iohnson, and are to be sold at
his shop in Powles Church-yard, at the signe of the
Flower de Leuse and the Crowne.

1 6 0 2.

Other copies are preserved at the Bodleian Library, Oxford, and in the Capell Collection at Trinity College, Cambridge.


195 × 127 mm. (type-page 157 × 83).

* * * The acquisition of these three editions very nearly completes the British Museum's set of Shakespeare Quartos printed before 1664. The set now includes every first edition with the exception of that of 'Titus Andronicus' (a doubtful play) printed in 1594, and every subsequent Quarto save the third of 'Henry IV' (1604), the second of 'Henry V' (1602), and the second of 'Titus Andronicus' (1600); it lacks also, however, two variant title-pages, viz. that of the second edition of 'Hamlet' dated 1604 instead of 1605, and that of the third edition of 'Richard II' mentioning the 'new additions'.

RICH, R. Nevves from Virginia,  The lost Flocke Triumphant. With the happy Arriuall of that famous and worthy Knight Sr. Thomas Gates: and the well reputed & valiant Captaine Mr. Christopher Newporte, and others, into England. ¶ With the maner of their distresse in the Iland of Deuils (otherwise called Bermoothawes) where they remayned

London:
E. Alde,
sold by
J. Wright,
1610.

Nevves from *Virginia*.

 The lost Flocke
Triumphant.

With the happy Arriuall of that famous and worthy Knight Sr. *Thomas Gates*: and the well reputed & valiant Captaine Mr. *Christopher Newporte*, and others, into England.

¶ With the maner of their distresse in the Iland of Deuils (otherwise called *Bermoothawes*) where they remayned 42. weekes, & builded two Pynaces, in which they returned into *Virginia*.

By *R. Rich*, Gent. one of the Voyage.



L O N D O N

Printed by *Edw: Alde*, and are to be folde by *John Wright* at Christ-Church dore. 1610.

42. weekes, & builded two Pynaces, in which they returned into Virginia. By *R. Rich*, Gent. one of the Voyage. [Ornament.] London Printed by *Edw: Alde*, and are to be folde by *John Wright* at Christ-Church dore. 1610.

Quarto. A B⁴. 8 leaves, the last blank. Types: roman and italics. Woodcut picture and ornaments.

1^a, woodcut of a ship and 'signature', a large A; 2^a, title; 3, address 'To the Reader' signed 'Thy louing Country-man, RR.'; 4^a-7^b, text in 22 eight-line stanzas, headed 'Newes from Virginia of the happy ariuall of that famous & worthy knight Sir Thomas Gates and well reputed and valiant Captaine Newport into England'.

'The first attempt to colonise Virginia having proved abortive, James I granted a new charter, dated 23 May, 1609, with larger powers and privileges. The chief officers of the company were Sir Thomas Gates, lieutenant-general; Lord De la Warr, captain-general of Virginia; Sir George Somers, admiral; and Sir

London :
E. Alde,
sold by
J. Wright,
1610.

Thomas Dale, high marshal. The project excited great enthusiasm. Large sums of money were contributed, and so many persons desired to be transported that nine ships, with more than five hundred emigrants, were despatched in charge of Gates, Somers and Captain Newport. They sailed from England at the close of May, 1609, but only seven vessels arrived in Virginia. The ship of the three commissioners, the Sea Venture, was separated from the rest of the fleet by a furious hurricane, and stranded on the rocks of Bermuda. The passengers effected a landing, but six of the company died on the island. . . . Gates and his fellow-voyagers remained nine months in Bermuda, where they constructed two vessels, partly from the wreck of the Sea Venture, and partly from cedars which they felled. Reaching Virginia on 24 May, 1610, Gates found the colony in a desolate and miserable condition. After the departure of John Smith the colonists, uncontrolled by authority, had given way to excesses, and their numbers were further reduced by famine. They resolved to burn the town, but were prevented by Gates, who determined to sail for Newfoundland with the surviving colonists, in order to seek a passage for England. Lord De la Warr, however, arrived on 9 June, 1610, with new colonists and supplies, and Gates returned with him to Jamestown. Before the close of 1610 De la Warr despatched Gates to England for further supplies . . . ' D.N.B.

The present pamphlet in verse was written by 'R. Rich, Gent., one of the Voyage', who accompanied Sir Thomas Gates home, but in his address 'To the Reader' professes his eagerness to return. Here he writes: 'Reader, thou dost peradventure imagine that I am mercenarie in this busines, and write for money (as your moderne Poets vse) hyred by some of those euer to be admired Aduenturers, to flatter the world: No, I disclaime it, I haue knowne the Voyage, past the danger, seene that honorable work of Virginia, & I thanke God am arriud here to tell thee what I haue seene, don & past: if thou wilt belieue me so, if not so to; for I cannot force thee but to thy owne liking: I am a Soldier, blunt and plaine, and so is the phraze of my newes: and I protest it is true. If thou aske why I put it in Verfe? I prethee knowe, it was onely to feede mine owne humour: I muft confesse, that had I not debarde my selfe of that large scope which to the writing of prose is allowed, I should haue much easd my selfe, and giuen thee better content. But I intreat thee to take this as it is; and before many daies expire, I will promise thee the same worke more at large. I did feare preuention by some of your writers, if they should haue gotten but some part of the newes by the tayle, and therefore though it be rude, let it passe with thy liking, and in so doing I shall like well of thee: but how euer, I haue not long to stay: if thou wilt be vnnaturall to thy country-man, thou maist, I muft not loofe my patrymonie; I am for Virginia againe, and so I will bid thee hartily farewell, with an honest verfe:

As I came hether to see my natiue land,
to waft me backe lend me thy gentle hand.'

Nothing appears to be known of Rich. Despite his assurance that he was not 'hyred by some of those euer to be admired Aduenturers' his poem ends on a very business-like key.

. . . To such as to Virginia
do purpose to repaire:
And when that they shall thither come,
each man shall haue his share.
Day wages for the Laborer,
and for his more content,
A house and garden plot shall haue,
besides, 'tis further ment

That every man shall haue a part,
and not thereof denaid:
Of generall profit, as if that he
twelue pounds ten shillings paid,
And he that in Virginia,
shall copper coyne receiue,
For hyer or commodities,
and will the country leaue,

Vpon deliery of such coyne,
vnto the Gouvernour:
Shall by exchange at his returne,
be by their Treasurer
Paid him in London at first sight,
no man shall cause to grieue:
For 'tis their generall will and wish
that every man should liue.

The number of Aduenturers,
that are for this Plantation:
Are full eight hundred worthy men,
some Noble, all of fashion.
Good, discrete, their worke is good,
and as they haue begun:
May Heauen affist them in their worke,
and thus our newes is done.

175 x 126 mm. (type-page 147 x 80).



Loe here the pearle,
Whom God and man doth loue:
Loe here on earth,
The onely starre of light:
Loe here the Queene,
Whom no mishap can moue:
Loe haunge her mynde,
From vertues chiefe delight:

Loe here the heart,
that so hath honord God:
That for her loue,
We feele not of his rod:
Pray for her health,
such as good subiectes bee:
(Oh Princely Dame.)
there is none like to thee.

THE PICTURE OF QUEEN ELIZABETH

NO. II (REDUCED)

PART III—ELIZABETHAN BALLADS

L

THE ballads and other pieces here described in the approximate order of their publication are one half of a collection bought by George Daniel about 1830 from William Fitch, postmaster at Ipswich. The other half Daniel exchanged for Shakespeariana with Thorpe, the bookseller. From Thorpe they passed to Heber, at whose sale they were divided into lots, most or all of which were acquired for the library of W. H. Miller at Britwell Court. A Handlist of these was printed for Mr. Christie Miller in 1872, and the text of nineteen, with that of six other ballads, was reprinted by J. P. Collier in 1842 for the Percy Society. Of those which he retained Daniel printed a descriptive catalogue in 1856 under the title 'An Elizabethan Garland'. In this he describes 'seventy black-letter ballads printed between the years 1559 and 1597', reaching the number 70 by counting our no. 15 as four, and nos. 36^A, 36^B as two, and on the other hand omitting nos. 55-57 (prose pieces) and all after 69. At Daniel's sale in 1864 the collection was bought by Lilly for Mr. Henry Huth for £750. In 1867 Mr. Huth reprinted its contents for the Philobiblon Society under the title 'Ancient Ballads and Broad-sides', adding copies of the woodcuts, an introduction by Mr. W. C. Hazlitt, and notes. In the same year he allowed Lilly to reprint this work without the cuts. In the descriptions that follow some use has been made of the notes in these editions.

At the end of the volume are bound three leaves bearing six manuscript poems, one a species of acrostic entitled 'A spell for Jone', two beginning 'What Lyfe is Best' (these are signed I. G.), an epigram, and an epitaph on Edmund Sandford. The remaining piece, entitled 'Love deserveth Love', is the earliest, and is signed T. W. The present collection is bound in a single volume in plain calf; it was probably arranged by Daniel after his division of his ballads with Heber. The numbers printed in leaded type at the end of each entry represent the order in which the ballads are bound in this volume. Three sheets (nos. 72, 73, 74 A and B) have been interpolated towards the end of the volume, it is difficult to say at what period, and, with two other late pieces (nos. 70 and 71), are here catalogued at the end as 'Later Ballads'. The reprints of 1867 number 79 pieces, i. e. nos. 1-69 as here catalogued, with the six poems in MS., no. 36^B and the five minor pieces of nos. 15, 16, and 24 being counted separately and the two parts of nos. 63 and 66 in each case as one.

I

AWDELEY, JOHN. ☉ The wonders of England. 1559.

WHen date of (1553.) was expirde ful,
And God's wrath rypt, ready to fall:
His sworde from sheath did ferce out pul,
And to the heauens beganne to call.
Saying: on England now I shall,
Plage Prince, Prophet, and People all,
For contemptes fake.
Go Death inclose their Kyng in clay,
And Sunne withdraw the light of day,
And darkenes make . . .

END: Finis. ☉ I. A. ☉ Imprinted at London by Iohn Awdeley. [1559.]

Under the name of John Sampson, John Awdeley was admitted a freeman of the Stationers' Company in 1556; he died in 1575. He wrote 'The Fraternitie of vacabondes', 1565, and four other ballads of his, besides this, survive: 'Ecclesi. xx. Remember Death and thou shalt neuer sinne', 1569; 'An Epitaphe upon the Death [of] Mayster Iohn Viron', n. d.; 'The cruel Assault of Gods Fort', n. d. (printed in the Percy Society's 'Old Ballads'); and 'A godly Ditty . . . against all Traytours', &c. [1569], in the present collection. The first three are in the Library at Britwell Court, and were originally in the same collection as these. Yet another ballad, 'Volcon and Venus,' licensed to Awdeley in 1562-3, may be by him.

355 × 215 (349 × 210) mm.

[44

M., R. ◀ A Newe Ballade.

O Dere Lady Elyfabeth, which art our right and vertous Quene
 God hath endued the w^t mercy & fayth, as by thy workes it may be fene
 Wherefore good Quene I counfayle thee, Lady Lady.
 For to beware of the spiritualtie most dere Lady . . .

END: Finis. quod R. M.

[1559?]

Apparently written soon after Elizabeth's accession. There is another copy in the Library of the Society of Antiquaries (no. 48 in Lemon's Catalogue).

The refrain 'Lady, lady . . . most dere Lady' is that of Elderton's ballad 'The Panges of Loue', known from its first line as 'King Salomon', 1559; this probably is later. The refrain became very popular; see the note to the late edition of the ballad of 'The Conftancy of Sufanna' in this collection, below (no. 72).

309 × 185 (299 × 169) mm.

[15]

OF A PRIEST THAT LOST HIS NOSE. A balade of a priest that lofte his nose
 For fayinge of maffe as I fuppose.

WHo fo list heare of a wonderous chaunce
 Of late I mette with one did me tell
 The craftiest priest in England or Fraunce
 Hath loft his nose, and how should he smell
 He went to his freinde his mynde to difclose
 And as he came home one cut of his nose . . .

END: Finis. God saue the Quene.

[About 1560?]

Apparently written soon after Elizabeth's accession; the last stanza but two begins with these lines:—

Take hede I faye you chaplyns of Balle,
 Though ye haue fed longe at Iefabel's borde

which would seem to imply that Mary's reign was still very recent.

Of the victim, 'olde fyr Iohn, the vycar of Lee,' nothing seems to be known; the name 'Sir John' was used generically for a priest.

315 × 210 (302 × 180) mm.

[16]

BARKER, JOHN. A Balade declaryng how neybourhed loue, and trew dealyng
 is gone.

NOw ftraunge it is, to men of age
 the which they fe, before their face.
 This world to be, in fuch outrage,
 It was neuer fene, in fo bad cafe,
 Neighbourhed nor loue is none
 trew dealyng now is fled & gone . . .

END: qd Ihon Barker. Imprinted at London by Richard Lant.

[1561.]

Licensed to Lant by the first entry of the year beginning 22 July, 1561, as 'a ballett intituled how neyghborhed loue and Tru Dealyng ys gone'.

John Barker, besides this ballad and two others in the present collection, 'The true defcription of a monfterous Chylde,' 1564, and 'The Plagues of Northomberland' [1570], wrote another, 'Of the horyble and woful destruccion of Ierufalem' [1568], a copy of which is at Britwell.

373 × 231 (358 × 205) mm.

[5]

HEYWOOD, JOHN. ¶ A Ballad against slander and detraction.

¶ Gar call him downe gar call him downe gar call him downe downe a :

¶ God fend the faction of all detraction calld downe and cast away.

AL myghty God
Dooth shake his Rod
Of iustise, and all those :
That Vniustly
Detractyfly
Detract their freends or foes . . .

END : Finis. ¶ Haywood. Imprinted at Londō at the lōg Shop adioining vnto Saint Mildreds Church in the Pultrie by Iohn Alde. [1562.]

Licensed to Alde by the 62nd entry for the year beginning 22 July, 1561, with the following and other ballads, as 'agaynste Detrection'.

John Heywood, best known for his plays and epigrams, wrote besides this 'A Balade specifieng partly the maner, partly the matter, in the most excellent meetyng and lyke mariage betwene our Soueraigne Lord and our Soueraigne Lady the Kynges and Queenes Highnes' [1554], and 'A breefe balet touching the traytorous takyng of Scarborow Castell' [1557], copies of which are in the Library of the Society of Antiquaries (nos. 37 and 40 in Lemon's Catalogue).

292 x 219 (287 x 212) mm.

[10]

FULWOOD, WILLIAM. A New Ballad against vnthrifts.

When raging louts with feble braines,
moſte wilfully wyl ſpend awaye :
And eke cōſume more thē their gaines,
in riotyng al the longe day.
And ſpend with him that wil ſpend moſte :
yet of their gaine they need not boſte . . .

END : ¶ Finis. quoth. W. F. [Ornaments.] ¶ Imprinted at London at the long ſhop adioining vnto Saint mildreds Church in the Poultry, by Iohn Alde. [1562.]

Licensed to Alde by the 62nd entry for the year beginning 22 July, 1561, with the preceding and other ballads, as 'of vnthreſtes'. Perhaps a parody on a ballad 'when raging loue', licensed to Hacket in 1560-1 and to Singleton in 1561-2.

The author, William Fulwood, is known to have written besides this and no. 9 another ballad, 'A Supplication to Elderton for Leaches vnlewdenes,' which is printed in the Percy Society's 'Old Ballads'. He also wrote 'The Enimie of Idlenesse', 1568, a handbook of letter-writing, which was five times reprinted, and a broadside, 'A Spectacle for Periuers'; and translated Gratarolus' 'Castle of Memory', 1563.

302 x 173 (283 x 157) mm.

[59]

MONSTROUS CHILD. ¶ The true reporte of the forme and ſhape of a monſtrous childe, borne at Muche Horkeſleye, a village three myles from Colcheſter, in the Countye of Eſſex, the .xxi. daye of Apryll in this yeare. 1562.

O, prayſe ye God and [Woodcut His mightye hande hath
bleſſe his name of the child.] wrought the ſame
THIS monſtrous world that monſters bredes as riſe
As men tofore it bred by natiue kinde
By birthes that ſhewe corrupted natures ſtrife
Declares what finnes beſet the ſecrete minde . . .

ON Tuyfday being the .xxi. day of Apryll, in this yeare of our Lorde God a thoufand fyue hundred thre fcore and two, there was borne a man childe of this maymed forme at Muche Horkefley in Effex . . . END: ¶ Imprinted at London in Fletefstre nere to S. Dunftons church by Thomas Marfhe. [1562.]

The editor of 'Ancient Ballads' notes that the woodcut to this ballad and several others, including some in the present collection, are copied by hand on the margins of the register-book of Wills in the Prerogative Court of Canterbury, headed by the note, 'Prodigiae (*sic*) quaedam contra solitum naturae cursum nata et in lucem aedit: anno Domini 1562.' The year 1562 seems to have been peculiarly fruitful in monsters.

363 × 211 (350 × 195) mm.

[36]

8

D., JOHN. ¶ A difcription of a monftrous Chylde, borne at Chychefter in Suffex, the .xxiiii. daye of May. This being the very length, and bygnes of the fame. M.CCCCC.LXII. [Woodcut of the child, 6 $\frac{5}{8}$ inches high.]

WHen God for fynne, to plage hath met
Although, he longe defarde
He tokens truly, ftraunge hath fent
To make his foes a fearde . . .

END: quod. Ihon. D. ¶ The father hereof is one Vyncent, a boutcher, bothe he and hys wyfe being of honeft & quiet conuerfation. They hauing had chyldre before, in natural proportion: and went with this her full tyme. ¶ Imprynted at London, by Leonard Afkel for Fraunces Godlyf. In the yeare of oure Lorde. 1562.

This is the first piece licensed to Godlyf in the Stationers' Register; it is entered (in the 70th entry for the year beginning 22 July, 1561) as 'the pycture of a monfterus chylde which was bourne at Chechefter'.

The author has not been further identified.

354 × 240 (345 × 237) mm.

[33]

9

FULWOOD, WILLIAM. ¶ The Shape of .ii. Mōfters. M. D. Lxii. [Double woodcut.] This present yere of oure Lord God a thoufande fyue hundred thre fcore and two, one Marke Finkle a Ioiner dwelling befide Charing croffe by Westminfter had a Sow that brought forth one Pigge onely, vpon the feuenth of Maye beinge Afcention daye . . . ¶ An Admonition vnto the Reader.

LEt vs knowe by thefe vgly fights,
and eke confider well:
That our God is the Lord of mights,
who rules both heauen and hell . . .

END: Amen. ϕ. W. F. ¶ Imprinted at London at the Long Shop in the Pultry by Iohn Alde ¶ [1562.]

Licensed to Alde by the 72nd entry for the year beginning 22 July, 1561, as 'a pycture of a monfterus pygge'.

For the author see the note to no. 6.

355 × 175 (343 × 163) mm.

[37]

MONSTROUS PIG. ¶ The defcription of a monftrous Pig, the which was farrowed at Hamfted beyde London, the .xvi. day of October this prefent yeare of our Lord God. M.D.LXII. [Woodcut.] . . . END: ¶ Imprinted at London by Alexander Lacy for Garat Dewes, dwellyng in Poules church yarde, at the Eaft end of the Church. [1562.]

Licensed to Dewes by the 31st entry for the year beginning 22 July, 1562, as 'a pycture of [a] monfterous pygge at Hamfted'.

315 × 196 (303 × 178) mm.

[39]

ELIZABETH, QUEEN. [Woodcut portrait, followed by verses in a frame.]

Loe here the pearle, whom God and man doth loue :	Loe here the heart, that fo hath honord God :
Loe here on earth, the onely ftarre of light :	That for her loue, we feele not of his rod :
Loe here the Queene, whom no mishap can moue :	Pray for her health, fuch as good fubiectes bee :
To chaunge her mynde, from vertues chief delight :	(O Princely Dame,) there is none like to thee.

[Giles Godhead, 1563.]

Woodcut of Queen Elizabeth, with initials E.R. and crowns.

'The pycture of quene Elyfabeth,' with other pictures, was licensed to Giles Godhead by the 89th entry for the year beginning 22 July, 1562.

A proclamation, attributed by Mr. Steele ('Bibliotheca Lindesiana') to December, 1563, prohibiting all 'payntors, pryntors, and grauors' from drawing Queen Elizabeth's picture, until 'some conning person mete therefor shall make a naturall representation of her Ma^{ty}'s person, fauour, or grace, as a pattern for other persons to copy', exists in a draft in Cecil's hand, at the Record Office; it is not known ever to have been printed.

A reduced facsimile of this broadsheet forms the frontispiece to this section of the catalogue.

325 × 232 mm. (cut close round the frame). The woodcut and space inside the frame are coloured. [28]

BARKER, JOHN. ¶ The true defcription of a monfterous Chylde / Borne in the Ile of wight, in this prefent yeare of oure Lord God, M.D.LXIII. the month October, after this forme with a clufter of longe heare about the Nauell, the Fathers name is Iames Iohnfun, in the parys of Frefwater. [Woodcut.]

FOr mercy Lorde, with one accorde,
To the we call and crye :
That fo doth show, in earth below,
Thy wonderous workes daylye . . .

ALL ye that dothe beholde and fee, this monftrous fight fo ftraunge,
Let it to you a preachyng be, from fynfull lyfe to chaunge: . . .

END: Finis quod Iohn Barkar. ¶ Imprynted at London in Fleteftrete : at the Sygne of the Faucon, by Wylliam Gryffith, and are to be folde at his fhop in faint Dunftons churchyarde, in the weft of London, the .viii. daye of Nouember.

Licensed to Griffith soon after 27 October, 1564, by the 48th entry for the year beginning 22 July, 1564, as 'a pycture of a chylde borne in the Ile of Wyghte with a clufter of grapes about yt nauell'.

For the author see the note to no. 4.

343 × 239 (338 × 230) mm.

[40]

MELLYS, JOHN. The true description of two monstrous children, lafully begotten betwene George Steuens and Margerie his wyfe, and borne in the parish of Swanburne in Buckingham shyre, the .iiij. of Aprill. Anno Domini. 1566. the two children hauing both their belies fast ioyned together, and imbracyng one an other with their armes: which children wer both a lyue by the space of half an hower, and wer baptized, and named the one Iohn, and the other Ioan. [Woodcut.]

I Read how Affrique land was fraught
for their most filthy life,
With mostrous shapes, confuzedly
that therin wer full rife . . .

END: ¶ Finis. ¶ Iohn Mellys Nor. ¶ Imprinted at London by Alexander Lacy, for William Lewes: dwellyng in Cow lane aboute Holborne cundit, ouer against the signe of the Plough. [1566.]

Licensed to Lewes by the 153rd entry for the year beginning 22 July, 1565, as 'the monstrous chyld which was borne in Buckenham shyre'.

Nothing more is known of the author, unless he be the John Mellis who wrote a 'Brief Instruction and maner how to keepe Bookes of Accompts', 1581, and edited Record's 'Ground of Arts', 1582.

Framed within black rules.

318 x 211 mm. (cut close round the rules).

[35]

GARTER, BERNARD. ¶ A dittie In the worthie praisfe of an high and mightie Prince.
WHen heapes of heauie hap, had fild my harte right full,
And forrow fet forth pensiuenes, my ioyes away to pull . . .

END: ¶ Finis. Ber. Gar. ¶ Imprinted at London without Aldersgate in little Britaine, by Alexander Lacy. [1566.]

Licensed to Lacy by the 169th entry for the year beginning 22 July, 1565, as 'a Dytty in the prayse of a hygh and myghty prynce &c', with another, 'Orpheous and his wyf'.

Bernard Garter wrote, besides this poem, the two printed with Canand's 'fantasies of a troubled mannes head' below, and a poem prefixed to Curio's 'Pafquie in a Traunce', also of 1566, three books, viz. a verse translation from Bandello entitled 'The Tragicall and True Historie which happened betwene two English louers', 1565, 'A Newyeares Gifte, dedicated to the Popes Holinesse,' licensed in 1565, but now only known in the edition of 1579, and 'The Ioyfull Receyuing of the Queenes most excellent Maiestie, into hir Highnesse Citie of Norwiche', 1578.

This poem is in honour of Thomas Howard, fourth Duke of Norfolk, who was executed for high treason in 1572. The particular occasion does not appear; the author rejoices that the Duke 'amongst vs here is plaft'.

The line 'In freendship he furmounds Gisippus and his Tite' alludes to the story of Titus and Gisippus, from Boccaccio's 'Decamerone' (x. 8), a version of which was incorporated by Sir Thomas Elyot in his 'Book of the Governour'; it was also versified by Edward Lewicke in 1562.

Framed within black rules.

287 x 138 mm. (cut close round the rules).

[53]

CANAND, J., and GARTER, BERNARD. ¶ The fantasies of a troubled mannes head.
BY Fortune as I lay in bed, my fortune was to fynd,
Such fancies as my careful thought hath brought into my mynd . . .

¶ Finis. I. C. [With three other pieces, viz. 'Of euyll tounes', signed I. Canand; 'Of trust and triall', signed B. G.; and 'A strife betwene Appelles and Pigmalion', signed Ber. Gar., i. e. Bernard Garter.] Imprinted at London without Aldersgate in little Britaine, by A. Lacy. [1566.]

Garter's poems were licensed first by the 164th entry for the year beginning 22 July, 1565, as 'a fonge of Appelles with an other Dyty'. Later in the same year (by the 176th entry) Canand's first poem on this sheet was licensed separately as 'a ballet intituled the fantises of a Trubbled mans hed'. The editor of 'Ancient Ballads' notes that this poem appeared anonymously, as 'Of the mutabilitie of the World', in Tottel's Miscellany, 1557. A ballad of 'Appelles and Pygmalyne' was also licensed to Griffith in this year. From the end of Garter's 'Strife betwene Appelles and Pigmalion',

That God may graunt most happie state,
Vnto that Princesse and her mate,

it would appear that this poem, like Canand's, was written before the death of Queen Mary.

Nothing more is known of Canand; for Garter see the note to no. 14.

Framed within rules.

317 x 206 mm. (Cut close round the rules.)

[57]

16

WILSON, CHRISTOPHER.

¶ Almighty God I pray, his Holy spirite to fend:
The iust mannes hart stedfast to stay, and wicked liues to mend.

T rue tryall touchyng truth, time trimly here doth trye:
E xcept the Scribes therefore we passe in righteousnes, we dye . . .

O Lorde graunt this request, Lorde let thy kyngdome cum:
N ow watch and pray we wyll, for whye? Tempus edax rerum.

¶ Finis. (φ) Christopher Wilson. [With a second poem beginning 'SOME hope you see . . .'] END: ¶ Imprinted at London without Aldersgate, in little Britaine: by Alex. Lacy. The .16. of August. 1566.

The first letters of the lines in the first poem make the acrostic: TEMPUS EDAX RERUM TIME BRYNGETHE AL THYNGES TO AN ENDE QUOD CHRISTOPHER WILSON.

Licensed to Lacy by the 5th entry for the year beginning 22 July, 1566, as 'a ballett intituled an exhorte and eke I pray that God his spirite will fende &c.'

Nothing is known as to Christopher Wilson.

Printed within rules.

318 x 198 (303 x 182) mm.

[68]

17

B., H. ¶ The true discription of a Childe with Ruffes borne in the parish of Micheham in the Countie of Surrey in the yeere of our Lord .M.D.LXvi. . . [Woodcut.] THis prefet yeere of our Lor[d] M.D.Lxvi the .vii. day of Iune one Helene Iermin the wife of Iohn Iermin Husbandman Dwelling in the parishe of Micheham was deliuered of a Woman Childe named Christian beeing aft[er] this maner & fourme following . . . ¶ This Childe beforfaid (the day of the date vnder written) was tobe seene in Glene Alley in Suthwark beeing aliue and x weeks olde and iiii. dayes not vnlikly to liue long. ¶ An Admonition vnto the Reader.

THis picture preft in paper white;
our natures dooth declare:
Whofe fourme so straunge by natures spite
may lerne vs to beware . . .

END: Finis. φ H. B. ¶ Imprinted at London by Iohn Allde and Richarde Iohnes and are to be folde at the Long Shop adioining vnto S. Mildreds Church in the Pultrie

and at the litle fhop adioining to the Northwest doore of Paules Church. Anno domini. M.D.Lxvi. the .xx. of August.

Printed twice on the same sheet, once on each side.

Licensed to Alde and Johnes in 1566 by the 18th entry for the year beginning 22 July, 1566, as 'a tru Discription of a chylde borne with Ruffes in the parryssh of Myttcham in the County of Surry'.

The author is unknown.

345 × 227 (338 × 226) mm.

[34

18

MELL, GEORGE. [Ornament.] A Proper New balad of the Bryber Gehesie. Taken out of the fourth booke of Kinges the .v. Chapter. To the tune of Kynge Salomon.

WAS not the Bryber Gehezie
Rewarded iustly of the Lord,
Which for example verelie,
The holie Scripture doth recorde
If this be true, as true it was,
Of his rewarde :
Why shoud not chrifan men alas,
Than haue regarde . . .

END : ¶ Finis. ¶ George Mell. Imprinted at London in Fletestreate beneath the Conduit, at the signe of S. Iohn Evangelist, by Thomas Colwell. [1566.]

Between the two columns of text is a border made up of two blocks which read, in white on black, TI ET PER and A MULIERE INITIŪ FACTŪ; they are separated by a square 'lace' ornament.

Licensed to Colwell by the 32nd entry for the year beginning 22 July, 1566, as 'a ballett intituled of bryber Jehezye taken out of the vth Chapter of the iijth bokes of Kynges'.

Nothing else is known of the author.

345 × 226 (333 × 206) mm.

[3

19

I., A. ¶ A godly Ballad declaring by the Scriptures the plagues that haue infued whordome.

REfrain of youth thy vain desire
subdue thy lusts inordinate :
Suppresse y^e sparks left if the fire,
to quenche them it wilbe to late . . .

END : Finis. A. I. ¶ Imprinted at London at the long Shop adioining vnto Sainct Mildreds Church in the Poultrie by Iohn Alde. Anno Domini 1566. Nouembris. 25.


Licensed to Alde by the 90th entry for the year beginning 22 July, 1566, as 'a ballett intituled Declarynge by the scriptures the plagues that haue infued of whoredome'.

The author, A. I. or A. J., is unknown.

Framed within rules.

345 × 198 (338 × 190) mm. On the back of this copy a proof has been taken of the first twelve pages of a Prognostication for 1567.

[49

OSB[ORNE?], M.  A Newe Ballade of a Louer / Extolling his Ladye. To the tune of Damon and Pithias.

ALas my harte doth boyle, and burne with in my breste:
To showe to thee myne onely deere, my fute and fure request.
My loue no tounge can tell, ne pen can well descrye:
Extend thy Loue for loue again? Or els for Loue I dye . . .

END: Finis. φ M. Osb. Imprinted at London, in Fletstrete at the signe of the Faucon, by Wylliam Gryffith. 1568.

'A ballett intituled the louer extollynge hys Ladyes' was licensed to Colwell in 1562.



The first stanza is printed with the musical notation, stated by Chappell to be 'worthless as music, and I suspect very incorrectly printed'; between the columns are four 40 x 30 mm. cuts, probably from a Horae.

Framed within rules.


Nothing is known as to the author.

285 x 180 (278 x 175) mm.

[27]

MONSTROUS CHILD.  The forme and shape of a Monstrous Child / borne at Maydstone in Kent, the .xxiiij. of October. 1568. [Woodcut of the child, with verses inset, dated 1568.] AT Maydstone in Kent there was one Marget Mere, Daughter to Richard Mere of the fayd Towne of Maydstone, who being vnmaryed, played the naughty packe, and was gotten with childe, being deliuered of the same childe the .xxiiij. daye of October laft past, in the yeare of our Lord 1568 . . .  A warnyng to England.

THis monstrous shape to thee England
Playn shewes thy monstrous vice.
If thou ech part wylt vnderstand,
And take thereby aduice . . .

END:  Imprinted at London by Iohn Awdeley, dwellyng in little Britain streete without Aldersgate. The xxiiij. of December. [1568.]

Licensed to Awdeley (called Sampson) by the 58th entry for the year beginning 22 July, 1568, as 'a monstereus chylde which was borne at Maydestone'.

Framed within rules.

343 x 243 (340 x 236) mm.

[38]

ELDERTON, WILLIAM. [Woodcuts of five sibyls.] A proper newe ballad sheweing that Philofophers Learnynge, are full of good warnynges. And songe to the tune of my Lorde Marques Galyarde; or the firste traces of Que passa.

PHilosophers learnings, are ful of good warnigs,
in memorye yet left, to scoole vs,
So be ther contayned, in Poietries fained
great Documentes, to rate and rule vs,
As well for continuance, of life helth and substance,
whose vanities the world requireth,
As for the derrection of life by correction
from lyberties that lust desireth . . .

END: ¶ Finis. q. W. Elderton.) ¶ Imprinted at London in Fleetstreet beneath
the Conduit, at the signe of Sainte. Iohn Euangelist, by Thomas Colwell. [Ornament.]
[1569?]

The five woodcuts at the head are English copies from the set of the Sibyls used in Antoine Vêrard's *Grandes Heures*. The tail-piece is apparently printed from a binder's stamp of four dragons, &c. The two columns of text are separated by a narrow border.

Licensed to Colwell, probably early in 1569, by the 67th entry for the year beginning 22 July, 1568, as 'a ballett intituled the philosofor lernynges'.

William Elderton was well known as a writer of ballads and also for his drinking propensities. Stow records that he was an attorney in the Sheriff's Court; later he was master of a company of players. He died before 1592.

Besides this there are in the present collection three other ballads by Elderton, 'A proper new balad in praife of my Ladie Marques' (no. 23), 'A Newe well a daye' (no. 30), and 'Prepare ye to the Plowe' (no. 33). In the Roxburghe Collection is one by him, 'A new Yorkshyre Song,' 1584. and in the Percy Society's 'Old Ballads' are two, 'The Panges of Loue and louers f[i]ttes,' 1559, and 'The Lamentation of Folly'. 'A ballat intituled Northumberland Newes', licensed 1569-70, exists at Britwell (see note on no. 29), and another by him, 'Newes from Northumberland,' in the Library of the Society of Antiquaries (no. 60 in Lemon's Catalogue). This last, with others, including three more by Elderton, 'The Dekaye of the Duke' [1572], 'A newe Ballade declaryng the daungerous Shootyng of the Gunne at the Courte' [1578?], and 'A new Ballad declaring the great Treason conspired against the young King of Scots', is reprinted in the *Harleian Miscellany* (1813, vol. x, pp. 266-74). 'Elderton's Jestes with his mery Toyes', licensed 1561-2 to Singleton, is lost, as is also 'Eldertons ell fortune', which is not called a 'ballett', but was presumably a broadside of some sort, licensed to Colwell in 1570-1.

282 x 245 mm. (Cropped close round text.)

[7

23

ELDERTON, WILLIAM. A proper new balad in praife of my Ladie Marques. Whose death is bewailed, To the tune of new lusty gallant.

LADIES I thinke you maruell that
I writ no mery report to you,
And what is the cause I court it not
So merye as I was wont to dooe,
Alas I let you vnderstand,
It is no newes for me to shew,
The fairest flower of my garland
Was caught from court a great while a goe . . .

END: ¶ Finis. q. W. Elderton. ¶ Imprinted at London in Fletestreat beneath the
Conduit, at the signe of S. Iohn Euangelist, by Thomas Colwell. [Ornament.] [1569?]

Licensed to Colwell, probably early in 1569, by the 68th entry for the year beginning 22 July, 1568, as 'a ballett intituled the prayfe of my lady marques, &c.'

For Elderton see the note to no. 22.


Above the text are five blocks, one of a Sibyl, another of an eastern sage, three of S. Luke, old copies from the border sets in Vêrard's *Grandes Heures*. The tail-piece is the same as in no. 22.

There were only two marquises in 1568-9, those of Winchester and Dorset. Elizabeth Paulet, the first wife of the first Marquis of Winchester, died in 1558, and in spite of the words 'caught from court a great while a goe' at the end of the first stanza, which appear to be rendered meaningless by what follows, she can hardly be the subject of this poem. The second wife of the Marquis survived him, dying in 1586.

The third Marquis of Dorset was also Duke of Suffolk; and it is possible that his widow, who soon after her husband's execution in 1554 married Adrian Stokes, her master of the horse, continued to be styled 'my Lady Marquess' and died at this time. We learn from the second stanza that the subject of this ballad was buried in old Saint Paul's. But it is possible that the whole poem is fanciful and does not relate to a real person.

303 x 220 mm. (Cropped close.)

[2

GOOD FELLOWS MUST GO LEARN TO DANCE.  A Newe Ballade
intytuled / Good Fellowes muft go learne to Daunce. [Woodcut.]

GOod fellowes muft go learne to daunce,
the brydeall is full nere a :
There is a brall come out of Fraunce,
the tryxt ye harde this yeare a.
For I muft leape and thou muft hoppe,
and we muft turne all three a :
The fourth muft bounce it lyke a toppe,
and fo we fhall a gree a.
I praye thee mynstrell make no stoppe,
for we wyll merye be a . . .

O where fhall all this dauncinge bee
in Kent or at cotfolde a.
Oure Lorde doth knowe then axe not mee,
and fo my tale is tolde a.

[Followed by a second piece beginning : ADewe sweete harte adewe . . . END : Finis.

Imprinted at London, in Fletestrete at the signe of the Faucon, by Wylliam Gryffith,
and are to be folde at his shoppe in S. Dunstones Churchyearde. 1569. [Device.]

Licensed to Griffith in the earlier half of 1568 by the 90th entry for the year beginning 22 July, 1567, as
'a ballett intituled good felowes muft go learne to Daunce, &c.' This may be a reprint.

The cut at the head of the text, obviously by a quite untrained workman, shows a man and woman at
a window, beneath which is a large vessel labelled 'canikin'. Between the columns is a fragment of a border
of ornamental branches amid which stand two figures of men (cp. no. 38). This not being long enough to
fill the space is eked out with two small cuts of Libra and Gemini. Beneath the colophon are the imperial arms.

326 x 215 (319 x 203) mm.

[66

SAPARTON, JOHN.

Saparton's Alarum, to all fuch as do beare
The name of true Souldiers, in England, or els wheare.

AL Mars his men drawe neere,
that warlike feates embrace,
Sit downe a while, & harken heere,
a feruinge Souldiers cafe . . .

END : Finis. John Saparton. Imprinted at London, in Fleetestrecte, by William
How, for Richard Iohnes, and are to be folde at his shoppe vnder the Lotterie house.
[Device.] [1569.]

Licensed to Iohnes by the 93rd entry for the year beginning 22 July, 1568, as 'all Mars his men Drawe
nere'.

The author is only known from this and a ballad with the title 'my gentle Iohn Saperton', licensed to
Colwell in 1569-70.

Framed within rules.

338 x 202 mm. (Cut close round the rules.)

[70

THE DANCE AND SONG OF DEATH.  The Daunce and Song of Death.

A large woodcut; in the four corners are scenes of Death and the miser, Death and the Judge and suitor, Death and the prisoner, and Death and two lovers; in the upper half are grouped Death, the old man and the child, and Death, the beggar and the King; in the lower half Death dances with the wise man and the fool; in the centre 'Sycknes Deathes minstrel' sits with pipe and tabor over an open grave. The four vignettes in the corners, and the group of figures on the central field, have each a type-set verse in Gothic letter, the separate figures each a description in roman letter. The verse on the miser, in the top left-hand corner, reads:

From your gold and filuer,
To graue ye must daunce:
Though you loue it fo deare,
And haue therein affiaunce.


That on the lovers, in the lower right-hand corner, reads:

Ye dallying fyne Louers,
In mydst of your chere:
To daunce here be partners,
And to graue draw ye nere.

[John Awdeley, 1569.]

Licensed to Awdeley by the 97th entry for the year beginning 22 July, 1568.
254 x 365 mm. Cropped close and mutilated in two places.

[32

R., C. [Ornament.] The true discripcion of this marueilous straunge Fishe, whiche was taken on thursday was fennight, the .xvi. day of Iune, this present month, in the yeare of our Lord God .M.DLX. ix. [Woodcut of the fish.]  A declaration of the taking of this straunge Fishe, with the length & bredth .ac . . . END: Ther is no proper name for it that I knowe but that fertayne men of Captayne Haukinfes, doth call it a Sharke. And it is to bee seene in London, at the red Lyon, in Fletestreete. Fininis. Qd. C. R. Imprynted at London, in Fleetstreate, beneathe the conduit, at the signe of Saint Iohn Euangelist, by Thomas Colwell. [June, 1569.]


In the previous year there was licensed to Colwell 'a mounsterous fyfsh which was taken in Ipwyche'.

The passage quoted above shows that the word shark, which is derived from O. F. cherquier, to prowl, and had been used in English for a prowling greedy fellow, was now coming to be applied to the fish.

The text is framed in a lace border and begins with a large pictorial D from a New Testament set (57 x 57 mm.).

313 x 240 (308 x 236) mm.

[41

AWDELY, JOHN.  A godly ditty or Prayer to be song vnto God for the preferuation of his Church, our Queene and Realme, against all Traytours, Rebels, and Papificall Enemies. [Border and cut of the Royal Arms.]

Preferue thy Seruaunt Lord,
Elizabeth our Queene:
Be thou her shield and sword,
Now let thy power be seene.

That this our Queene annoynted,
 May vanquish al her foes:
 And as by thee appoynted,
 Let her lay sword on those . . .

¶ Syng this after the tune of the cxxxvii. Pfalme, which begins When as we sat in Babilon. Or such lyke . . .

END: Finis. Quoth Ioh. Awdely. ¶ Imprynted at London by Iohn Awdely.
 [November, 1569?]

This, the four ballads immediately following, and no. 38 were evoked by the rising in the North of England in 1569. In the autumn of that year the Earls of Northumberland and Westmorland entered into negotiations with the Duke of Alva for rescuing Mary Queen of Scots and marrying her to the Duke of Norfolk, and for the overthrow of Queen Elizabeth's Protestant advisers, especially Cecil. Alva encouraged them with promises, and they began to raise the country. Rumours of this reached the Earl of Sussex, President of the Council of the North, and he summoned the two disaffected Earls to appear before the Queen; but both refused to come, and on November 14 appeared in County Durham with a force of some 12,000 men. Wherever the insurgents went they destroyed the new service-books; at Durham they re-erected the altars and Mass was sung in the Cathedral. The Earl of Sussex, who had not anticipated that the movement would come to a head, was compelled to wait in York with an insufficient force. Meanwhile, however, the Duke of Norfolk was thrown into the Tower, and the Queen of Scots was moved on November 25 from Tutbury to Coventry, so that the immediate object of the rising was frustrated. Finding also that the Catholic gentry of Yorkshire did not join them in the numbers they had hoped, the Earls retired into County Durham and besieged the leading loyalist, Sir George Bowes, in Barnard Castle, which was surrendered after eleven days. This was the Earls' only success. On the appearance of an army from the South at Doncaster, on December 16, they disbanded their footmen and with the horse fled through Hexhamshire over the border. The leaders, disappointed of a welcome from Mary's party in Scotland, escaped abroad, except Northumberland, who was given up by the Scotch in 1572 and executed at York.

Besides the six ballads on this theme in the present collection, there is one, 'A Lamentation from Rome,' in the Percy Society's 'Old Ballads'. The present ballad must have been written and issued before the news of the dispersal of the insurgents reached London, late in December.

For John Awdely, the author and printer, see note to no. 1.

Framed within rules, with a woodcut of the Royal Arms.

247 x 168 (241 x 163) mm.

[18

29

KIRKHAM, W.

Ioyfull Newes for true Subiectes, to God and the Crowne:
 The Rebelles are cooled, their Braggies be put downe.
 Come humble ye downe, come humble ye downe,
 Perforce now submit ye: to the Queen and the Crowne.

AL true English Subiects both moste and leste,
 geue thanks vnto God, with humble knees (downe
 That it hath pleazde him at our request,
 to vanquish the Rebels that troubled the Crowne,
 Come humble ye downe, come humble ye downe:
 Perforce now submit ye to the Quene & and the Crowne . . .

END: Finis. W. Kyrkh. ¶ Imprinted at London in Fleetstreete, by Wyllyam How:
 for Richard Iohnes. [1570.]

Licensed to Iohnes by the 77th entry for the year beginning 22 July, 1569, as 'a ballett intituled Ioyfull newes for tru subiectes to God and the Crone'. Nothing is known of the author. The text is enclosed within thick rules. The refrain of this ballad seems to be an imitation of that of Elderton's 'Northumberland Newes', licensed earlier than this (by the 59th entry),

Come tomblinge downe, come tomblinge downe.
 That will not yet be trewe to the Crowne.

338 x 228 mm. (Cut close round the rules.)

[54

ELDERTON, WILLIAM. A Ballad Intituled, a Newe well a daye / As playne maister Papift, as Donstable waye.

Well a daye well a daye, well a daye woe is mee
Syr Thomas Plomtrie is hanged on a tree.

AMonge manye newes reported of late,
As touchinge the Rebelles their wicked estate,
Yet Syr Thomas Plomtrie, their preacher they faie,
Hath made the North countrie, to crie well a daye.

Well a daye, well a daye, well a daye, woe is me,
Syr Thomas Plomtrie is hanged on a tree . . .

END: Finis. W. E. ¶ Imprinted at London in Fleestrete beneath the Conduit, at the signe of S. Iohn Euangelist, by Thomas Colwell. [Three coats of arms.] [1570.]

Licensed to Colwell by the 79th entry for the year beginning 22 July, 1569, as 'a ballett intituled a newe well a Daye as playne master papefte as Dunstable waye'.

For William Elderton see above, no. 22.

Sir Thomas Plomtrie (or Plumptre) was the 'preacher', apparently the chaplain in chief of the rebels. He was hanged by martial law. Richard Norton, generally called 'Old Norton', also mentioned in the ballad, was sheriff of Yorkshire, and after the Earls the most important of the rebels. He was 71 years old, and had taken part in the Pilgrimage of Grace. Seven of his nine sons went with him into the rebellion. He died abroad in poverty.

'As plain as Dunstable way', or more shortly 'plain Dunstable', is a proverb of common occurrence (see examples in Nares' Glossary), and is given by Fuller in his Worthies as a Bedfordshire proverb.

Surrounded by a lace border; the columns separated by five miscellaneous border blocks; three from Horae as in no. 32.

344 x 225 (340 x 218) mm.

[4

THE FALL OF REBELS. A Ballad reioyfinge the fodaine fall,
Of Rebels that thought to deuower vs all.

REioyce with me ye Christians all,
To God geue laude and prayfe:
The Rebels stoute haue now the fall,
Their force and strength decayes.

END: Finis. Imprinted at London, in Fleetestrete, by William How, for Henry Kirkham, and are to be folde at his shop at the middle North doore of Paules Church. [1570.]

Perhaps the ballad licensed to Kirkham by the 98th entry for the year beginning 22 July, 1569, as 'a ballet intituled the Sudden fayle of the Rebelles'.

The statement in this ballad that

In comming through ech Towne
The Bibles they did rent and teare

is confirmed by letters in the State Papers for this year.

Thick rules divide the heading and columns.

363 x 212 (351 x 179) mm.

[29

BARKER, JOHN. [Five woodcuts and ornament.] The Plagues of Northumberland. To the tune of Appelles.

WHen that the Moone, in Northumberland,
After the chaynge, in age well conne,
Did rife with force, then to with stande,
The lyght and bright beames of the Sonne
The forowfull dolers foone began,
Through Percies pryde to many a man . . .

END: Finis. ꝑ. Iohn Barker. ¶ Imprinted at London in Fleetestreate beneath the Conduyt, at the signe of faint, Iohn Euangelist, by Thomas Colwell. [1570.]

Licensed to Colwell by the 115th entry for the year beginning 22 July, 1569, as 'a ballett intituled ye plaiges of Northumberlande &c.'

'The Moone, in Northumberland' is the crescent of the Percies, and the 'Westmere Bull', alluded to in the second stanza, was similarly the standard of the Nevilles, Earls of Westmorland.

For John Barker see above, no. 4. The blocks used at the head of the sheet are the same as in no. 23. Between the columns are fragments of border-pieces, also from a Horae, as in no. 30.

333 × 213 (326 × 198) mm.

[20]

ELDERTON, WILLIAM. A ballad intituled, Prepare ye to the Plowe, To the Tune, of Pepper is blacke.

¶ The Queene holdes the Plow, to continew good feede.
Trustie Subiectes be readie to helpe if she neede.

LOoke vp my Lordes, and marke my wordes,
and heare what I shall sing ye:
And Subiects all, both great and small,
Now marke what word I bring ye.
Parnafo Hill, nor all the skill,
Of Nimphs or Mufes fayned:
Can bringe about that I finde out,
By Christ him selfe ordayned . . .

END: W. Elderton. ¶ Imprinted at London, in Fleetestreete, by William How, for Richard Iohnes: and are to be folde at his Shop, ioyning to the Southwest doore of Paules Church. [Double-headed Eagle.] [1570.]

Licensed to Iohnes by the 122nd entry for the year beginning 22 July, 1569, as 'a ballett intituled prepare you to the ploughe &c.'

Framed in heavy rules. The device of the Double-headed Eagle was that of Iohnes' printing office at the upper end of Fleet lane.

355 × 204 mm. (Cut close round the rules.)

[25]

GR[ANGER], T[IMOTHY]. ¶ The, xxv, orders of Fooles,
STay a while with paciēce, my freends I you pray,
Of the orders of Fooles, fomewhat I wyll say:
Fiue and twentie, iust a quarterne is ye know,
Euery Foole in his foolifhnes wyll I show.
And as the prouerbe doth show very playne,
A hood for this foole, to kepe him from the rayne . . .

END: ¶ Finis. ϕ T. Gr. ♣ Imprinted at London by Alexander Lacie, for Henrie Kyrkham, dwellyng at the signe of the blacke Boye: at the middle North dore of Paules church. [1570?]

This is one of the last of Lacy's productions, and one of the first of Kirkham's. It was licensed to the latter by the 161st entry for the year beginning 22 July, 1569, as 'a ballett intituled ye xxv orders of fooles'.

The title may have been suggested by Awdely's 'Fraternitie of vacabondes . . . Wherunto also is adioyned the .xxv. Orders of Knaues, otherwyfe called a Quartern of Knaues', &c., 1565.

The author is probably Timothy Granger, who wrote two more ballads, 'A moste true and marueilous straunge wonder . . . of xvii monstrous fiffhes', 1568, of which a copy exists at Britwell, and 'A songe of Peters Delyueraunce out of Herodes handes', licensed to Peter French, 1569-70.

The text is surrounded by black rules.

342 x 219 (336 x 214) mm.

[46]

35

B., R. ¶ A new balade entituled as foloweth.

[Woodcut.] ¶ To such as write in Metres, I write
Of fmall matters an exhortation,
By readyng of which, men may delite
In such as be worthy commendation. [Woodcut.]
My verfe also it hath relation
To such as print, that they doe it well,
The better they shall their Metres fell.

♣ And when we haue doen al that euer we can,
Let vs neuer feke prayfe at the mouth of man.

HORACE, that noble Poet did write . . .

END: ¶ Finis, by R. B. ¶ Imprinted at S. Katherins beyde the Towre of London, by Alexander Lacie. [1570.]

Licensed to Lacy by the first entry for the year beginning 22 July, 1570, as 'a ballett intituled whan that we haue Donne all that we can &c.'

Two other ballads by R. B. are known, but are ten years later, being dated 1580: 'The Plowmans Complaint of fundry wicked Liuers', and 'An Epitaph vpon the death of the worshipfull Benedict Spinola'. Nothing is known of the author.

The two cuts measure 25 x 18 mm. One apparently represents a priest eating a beast, the other a man pouring water into a vessel.

The text is enclosed within black rules.

318 x 211 mm. (Cut close round the rules.)

[13]

36 A

PHILLIP, JOHN. An Epitaph on the death of the vertuous Matrone, the Ladie Maioreffe, late wyfe to the right Honorable Lorde, (Alexander Auenet) Lord Maior of the Citie of London. Who deceafed the vii. Daie of Iuly. 1570.

HElpe nowe ye Mufes nyne, powre out your Noates of woe:
Aide me w̄ pitious pearcing plaints, the losse of her to fhoe . . .

END: Post funera viuuit virtus. Quoth Iohn Phillip. Imprinted at London by Richarde Iohnes. [1570.]

Licensed to Iohnes by the second entry for the year beginning 22 July, 1570, as 'an epytaphe of my lady mares'. The name should be Avenon.

Of John Phillip's life very little is known, except that he studied Divinity and was educated at Queen's College, Cambridge; he described himself as 'a preacher of the word of God'. As many as twenty-four books or pieces by him are known to have existed, though some are now lost; the most important is the recently discovered 'Commodye of pacient and meeke Griffill'. See 'John Phillip—Notes for a Bibliography', by W. W. Greg, in 'The Library', July and October, 1910.

Surrounded by a lace border. Printed on the back of this is Leonard Gybson's 'very proper dittie' (no. 36 B).

374 x 220 mm.

[23]

GIBSON, LEONARD. ¶ A very proper dittie : to the tune of Lightie loue.

¶ Leauē Lightie loue Ladies, for feare of yll name :
And True loue embrace ye, to purchace your Fame.

[Ornament.]

BY force I am fixed my fancie to write,
Ingratitude willeth mee not to refraine :
Then blame me not Ladies although I indite
What lighty loue now amongst you doth raigne
Your traces in places, w̄ outward alluremets
Doth mooue my endeouour to be the more playne :
Your nicyngs and ticings, with fundrie procurementes
To publish your lightie loue doth mee constrayne . . .

END : ¶ Finis. By Leonarde Gybson. ¶ Imprynted at London, in the vpper end of Fleetlane, by Richard Ihones : and are to be folde at his shop ioyning to the Southwest Dore of Saint Paules Church. ¶* ¶ [Ornament.] [1570.]

Printed on the back of no. 36 A.

Leonard Gibson wrote, besides the present ballad, 'The Tower of trustinesse,' 1534, and another single sheet, 'L. Gibson's Tantara'. He also translated 'The ioyful and royal entertainment of . . . Frauncis the Frenche Kings only brother', 1582.

Framed within broad rules.

374 × 220 (312 × 216) mm.

[22

BULL. ¶ The braineles blessing of the Bull
The hornes, the heads and all,
Light on their squint eyed skonfes full
That boweth their knees to Ball.

The cancred curfe that wolde consume this realme with wracke and ruine,
Returne to Rome with fyre and fume, to bryng the Pope in tune :
If neither curfe, nor blessing bare, may mend these parties throwe,
I then bequeath (curft as they are) to Plutoes kyngdome nowe.

[Border of ornaments.]

WAS neuer worlde so farre from orders rule,
That men durst speake such fawcie words of Kings
Nor neuer Pope so like an Affe or mule,
Or dunghyll Cocke to crow and clap his winges.
Stand backe good dogs, the Bul he leapes v̄ flinges
He bleates and bleathes as he a baightyng were,
And fomes at mouth, lyke Boare with bristled heare.
A beaftlye found, comes runnyng from his paunch,
He beates the ground with foote, with hip and haunch :
As though hell gates should open at his call,
And at his becke, the heauens high should fall . . .

END: ¶ Finis. ¶ Imprinted at S. Katherins beside the Tower of London, ouer
against the Beare daunce, by Alexander Lacie. [Ornament.] [1570.]

Licensed to Lacy by the fifth entry for the year beginning 22 July, 1570, as 'a ballett intituled ye
brayneles bleffynge of the bull, &c.'

John Felton, a Catholic gentleman of large property, published Pope Pius V's Bull of Deposition by
affixing it to the Bishop of London's gate early in the morning of May 15, 1570. The deed was soon traced
to him and he was arrested. He confessed at once, and after trial was hanged on August 8. The incident
produced a quantity of ballads and other ephemeral literature. No. 40 below is a specimen, and there is also
one in the Percy Society's 'Old Ballads',

'A Letter to Rome to declare to the Pope
John Felton his Freend is hanged in a Rope',

by Stephen Peele, the author of no. 39.

The text is enclosed in thick rules.

277 × 215 mm. (Cut close round the rules.)

[48]

38

BETTE, THOMAS. ¶ A newe ballade intituled, Agaynst Rebellious and false
Rumours. To the newe tune of the Blacke Almaine, vpon Sciffillia. [Ornament.]

WHat Rumores now are raifed of late
Within this English lande :
Which is not much for to be prayfed
The cafe so harde doth stand,
For euery one doth talke,
There tongues contrary walke,
And femes to meddell, of this and that,
There babling tongues, fo large doth chatte,
As foolifhe fancye, moues them faye,
So out there foolish talke they braye.
And euery one doth befie him still,
About the thing he hath no skill . . .

END: Finis. ¶ Thomas Bette. ¶ Imprinted at London, in Fletestreat at the signe
of the Faucon by Wylliam Gryffith, and are to be fold at his shoppe in Sainct Dunstones
Churchyarde. 1570. [Ornaments.]

This was apparently written in January, 1570, the second stanza containing these lines :—

Some longeth to here tell
Of thofe that dyd Rebell,
And whether they be fled or take,
Thus still inquirie they do make,
Some fayth to Scotland they be goe
And other fayth it is not fo.

It was only licensed, however, by the seventh entry for the year beginning 22 July, 1570, as 'a ballett
intituled Rebelles Rumers'. Of the author nothing is known. This ballad not only refers to rumours of the
troubles at home, but contains allusions to those in France and the Low Countries.

The ornament at the head of the text shows a griffin in an oval frame round which runs the legend GEVE
GOD THE GLORYE NOWE AND EVERMORE. Between the columns is a piece of an ornamental border and small
cuts of Libra and a Lion as in no. 24.

In the double ornament at the end the upper piece shows a vase and cornucopiae, the lower scroll-work
and two sceptres (?).

328 × 194 (320 × 179) mm.

[26]

PEELE, STEPHEN.

The pope in his fury doth anfwer returne,
To a letter y^e which to Rome is late come,

I Doe esteeme your kyndnes much
For sendyng worde so fone,
Your diligence it hath ben such
It is ariued at Rome:
But when I had pervsd your byl
In that you fet thereto your wyl
And eke your mynd applyed vntyl
The wrytyng of the fame.
I did beleue it to be true
But surely I must say to you
It greued mee those lines to vew
Were wrten in your name . . .

END : ¶ Finis. S. P. ¶ Imprinted by Alexander Lacie for Henrie Kyrkham, dwelling at the signe of the blacke Boy, at the middle North dore of Paules church. [1570.]

Licensed to Kirkham by the 30th entry for the year beginning 22 July, 1570, as 'a ballett ye pope in greate fury Doth'. The letter 'which to Rome is late come' must be the ballad by Peele printed in the Percy Society's collection. See note to no. 37.

The last stanza but one of the present ballad contains these lines :—

And yf that here I might you see
For wrytyng lately vnto mee
Be sure, ye should rewarded bee
As best I coulde bethynke.
And as for Wylliam Elderton
That lately sent me worde to Rome
Be sure that he should haue lyke dome
To bye him pen and ynke.

Elderton's ballad, here referred to, has not been identified.

The text is enclosed in broad rules.

312 × 190 mm. (Cut close round the rules.)

[50]

P., I. A meruaylous straunge deformed Swyne. [Woodcut.] HERE Good Reader fhalt thou beholde a straunge and deformed Swyne, farowed and brought foorth in Denmarke, and there bought and brought ouer by an Englishman . . . ¶ An exhortation or warnyng to all men, for amendment of lyfe.

COme neere good Christians all,
beholde a monster rare :
Whose monstrous shape (no doubt) fortels
Gods wrath we should beware . . .

END : Finis. I. P. Imprinted at London by William How, for Richard Iohnes : and are to be folde at his Shop ioynyng to the Southwest doore of Paules Church. [1570 ?]

This ballad contains allusions to the Northern rising of 1569 and to the execution of Felton, as to recent events. It was licensed to Iohnes by the 31st entry for the year beginning 22 July, 1570, as 'monsterus Swyne'. I. P. is probably John Phillip, other pieces by whom were published by Richard Iohnes. See no. 36 A.

370 × 230 (367 × 226) mm.

[42]

THE DESTRUCTION OF SODOM AND GOMORRAH. † Of the horrible
and wofull Destruction of, Sodome and Gomorra. To the Tune of the nine Mufes.

THE Scripture playne doth show and tell,
How Lot in Sodome Towne did dwell
Amongst the Sodomites vile:
He did rebuke their noughty liues,
Both yong and olde, both men & wiues,
Why do you your felues defile?
He often times with watry eyes,
their cause he did lament:
He wept in Hart, in greeuous wife,
and bad them to repent,
Defiring: and praying,
From sinne they should refrayne,
Leaft Body, and Soule bee,
In euerlastyng payne.

END: ¶ Finis. ¶: Imprinted at London by Richard Iohnes for Henrie Kyrkham,
dwellyng at the signe of the blacke Boy: at the middle North dore of Paules church.
¶ * ¶ [1570?]

Licensed to Kirkham by the 42nd entry for the year beginning 22 July, 1570, as 'a ballett of Sodom
and Gomore'.

Framed in broad rules. Between the columns are four border-blocks, two of columns in the Renaissance
style and two thin ledges.

318 x 210 mm. (Cut close round the rules.)

[24]

DEVIL INDICTED. [Woodcuts.]

¶ O Maruelous tydynges both Wonders Old and New
The Deuyll is indited yf many mens wordes be tru.

IN all Christendom, Christes Godspell now is rad
Of man, woma, and chyld, it maketh their harts glad
Whiche with shamefull fynyngs, before were full sad
O wounders good tydynges, yf all sayynges be tru . . .

END: ¶ Printed by Cornelis Woltrop dwellyng at faynt Antonies. [About 1570?]

Of the printer nothing is known. He was probably a Dutch refugee.

At the head are four rude cuts; the first three, representing Hell mouth, the Temptation, and the Second
Coming, are apparently Dutch; the fourth, the Devil flying away from a woman, may be English.

392 x 244 (239) mm. (Cut close.)

[60]

OTHER THUS IT IS OR THUS IT SHOULD BE. ¶ Other thus it is: or thus
it shoulde bee. [Ornament.]

THE golden world is now come agayne,
God is knowen, beleued, loued, & obeyed:
True doctryne is taught, and false exyled cleane,
Sinne is mortified, all vice is decayed.

Peace doeth take place, all warres be delayed,
Youth is brought vp in learnyng vertuouflye :
Common wealth doeth flourish, pouertie hath ayde,
Other thus it is, or thus it shoulde be . . .

END : ¶ Finis. ¶ Imprinted at London without Aldersgate, in little Brittain by
Alexander Lacy. [About 1570?]

There is no record of Lacy having printed after 1571.
Framed in broad rules.
314 × 218 mm. (Cut close round the frame.)

[52]

44

T., T. W. ¶ A mery balade, how a wife entreated her Husband to haue her owne wyll.

IN May when floures swetely smel
The people romyng abroad ful ryfe
A mery tale I shal you tel
y then was herd, but no great strife
In close, a yong man and his wife
Sate reafonyng fore, but for none yl,
She said, I am wery of this lyfe
Good husband let me haue mine owne will . . .

END : ¶ Finis. quod T. W. T. ¶ Imprinted at London by Alexander Lacy.
[Woodcut.] [About 1570?]

The woodcut is from a Dance of Death set, as in no. 54.
Framed in broad rules and, at the foot, three thin ledges.
325 × 192 mm. (Cut close round the frame.)

[21]

45

SYMON, JOHN. † A pleafant posie, or sweete Nofegay of fragrant smellyng
Flowers : gathered in the Garden of heauenly pleasure, the holy and bleffed Bible. To the
Tune of the black Almayne. 1572.

A Stock of flowers, bedewed with showers,
In a Garden now there springs :
With mirth and glee, vpon a Tree
A Byrd there fits and fings,
So pleafant is her voyce,
It doth my hart reioyce :
She fets her tunes and noates fo meete,
That vnto me it seemes fo sweete :
That all the Flowers that euer could be
Was neuer fo swete as this to me,
The lyke before I dyd neuer se . . .

END : ¶ Finis. Iohn Symon. ¶ Imprinted at London, by Richard Iohnes : dwellyng
in the vpper end of Fleetlane. 1572.

Nothing else by this author is known.
Framed in broad rules.
308 × 197 mm. (Cut close round the frame.)

[8]

SEMPILL, ROBERT. † ane new ballet fet out be ane Fugitiue Scottifman that fled out of Paris at this lait Murther.

NOw Katherine de Medicis hes maid sic a Gysis
To tary in Paris the Papistes ar tykit
At Bastianes brydell howbeit scho denyis
Giue Mary flew Hary, it was not vnlykit
Zit a man is nane respectand this number
I dar not fay wemen hes wyte of this cummer . . .

END: ¶ Finis. ☞ Quod Simpell. ¶ Imprentit at Sanctandros be Robert Lekpriuik.
Anno. Do. 1572.

Robert Sempill (1530?-1595) wrote numerous ballads on Scottish politics between 1567 and 1581, from the Protestant standpoint. Lekprevik printed them all, in Edinburgh from 1561 to 1570, at Stirling in 1571, at St. Andrews from 1571 to 1573, and again in Edinburgh from 1573 to 1581. Copies of two, 'The Regentis tragedie,' 1570, and 'The Sege of the Castel of Edinburgh,' 1573, are in the Museum.

The present ballad is an attack on the Roman party in Scotland, and an invitation to England to an alliance against the French Catholics. The 'lait Murther' is the massacre of St. Bartholomew.

It appears, both from this ballad and from Sempill's 'Complaint vpon Fortoun' [1581], described below (no. 49), that the author was present at the siege of Leith in 1559-60.

282 × 188 (265 × 172) mm.

[11]

CAPUCHINS. ☞ A Newe Secte of Friars called Capichini. [Woodcut.]

These newe freshecome Friars being sprong vp of late,
doe nowe within Andwarpe keepe their abidinge . . .

END: But let Sathan worke all that he can deuife,
God it is alone which the Gospel doeth protect. [About 1580?]

The order of Capuchins, or Fratres Minores Eremitae, was an offshoot from the original order of Friars Minor, and received the papal sanction in 1528. These verses therefore must relate, not to the foundation of the order, but to some special settlement of them in Antwerp and incursion thence into England. The Capuchins, like the Jesuits, were distinguished for their missionary zeal.

The woodcut represents two Capuchins. Under it are twelve lines of verse, of which the first and last two are quoted above, printed in a large roman type.

295 × 145 mm. (Cut close.) The cut is coloured by hand.

[43]

DEATH AND THE FIVE ALLS. [Woodcut.]

Marke well the effect, purtreied here in all:
The Prelate with his dignities renowne,
The King that rules, the Lawyer in the hall,
The harlot and the countrey toyling Clowne:
Howe and which way together they agree,
And what their talke and conference might be.
Ech to their Cause, for gard of their degree,
And yet death is the conquerour you see . . .

END: (**) The Authors Apoptrophe to the Reader.

Here may you see, what as the world might be,
The rich, the poore, Earle, Cesar, Duke, & King,
Death spareth not the chiefest high degree,
He triumphes still, on euery earthly thing,
While then we liue let vs endeuour still,
That all our works agree with Gods good will. [About 1580?]

Printed on an open folio sheet (in roman type), the text set along the foot. The upper part is occupied by a large woodcut representing (from left to right) the Prelate, the King, the Harlot, the Lawyer, the Countryman, and Death; against each is an appropriate inscription: 'I praye for you fower', 'I defende you fower', 'I vanquesh you fower', 'I helpe you IIII to your right', 'I feede you fower', and 'I kill you all'. In the background, in a pleached arbour, the Countryman supports on his back a table, at which the other four sit eating, while Death approaches.

The text is framed in rules.


492 × 356 mm. (Cut close.) The cut is coloured by hand.

[63]

49

SEMPILL, ROBERT. [Ornament.] Ane Complaint vpon Fortoun.

INconstant warld fragill and friuolous,
With feinzzeit Fortoun, quha confides in the:
fall find his lyfe cairfull and cruellus,
Led in this vale of wofull miserie,
Quhat potent Princes in prosperitie,
Hes sho depofd from their imperiall places.
Hir craft quotidian, we may cleirly se
As men in mirrouris may behauld their faces . . .

END: Finis, quod Sempill.  Imprintit at Edinburgh be Robert Lekprewicke,
dwelling at the Netherbow. [1581.]


This ballad is an appeal to James VI on behalf of James Douglas, Earl of Morton, and must have been written between January and 2 June, 1581, when Morton was executed at Edinburgh.

For the author see note to no. 46.

338 × 253 (326 × 249) mm.

[12]

50

PHILLIP, JOHN.  An Epitaph on the death of the Right honorable and vertuous Lord Henry Wrisley, the Noble Earle of South hampton: who lieth interred at Touchfelde in the Countie of Hamshyre, the 30. day of Nouember 1581. and in the 24. yeare of our most drad and Soueraigne Ladie Elizabeth by the grace of God, of England, Fraunce, & Ireland Queene. &c.

YOu noble Peeres refraine, Your courtly sportes awhyle:
Cast on your wailefull weedes of woe, Dame pleasure doo exile . . .

END: Omnis caro fenum. (φ) Iohn Phillip. [Ornaments.] [1581.]

For the author see the note to his 'Epitaph on . . . the Ladie Maioreffe', 1570 (no. 36 A) above.


Henry Wriothesley, second Earl of Southampton, was born in 1545, and was only in his 37th year when he died. He was the father of Shakespeare's patron, the third Earl. He had been involved in the Northern rising of 1569, but escaped with a prolonged imprisonment.

'Touchfelde' is Titchfield, the seat of the Southamptons, on the east bank of Southampton Water.

Framed in a lace border, and, at the foot, by a large block of Renaissance style, with architectural scrollwork and heads of monsters.

362 × 247 (359 × 245) mm.

[58]

HARRINGTON, RICHARD.  A famous dittie of the Ioyful receauing of the Queens moſte excellent maieſtie, by the worthy Citizens of London the xij day of Nouember, 1584. at her graces comming to Saint Iames. To the tune of Wigmores Galliard.

The twelſe day of Nouember laſt,
Elizabeth our noble Queen:
To Londen-warde ſhe hied faſt,
which in the Cuntry long had been
The Citizens went then apace,
on ſtately ſteeds to meet her grace.
In veluet coats and chaines of golde,
moſte gorgiouſly for to beholde . . .

END: Finis. Richard. Harrington.  At London Printed by Edward Alde for Yarath Iames and are to be folde in Newgate Market againſt Chriſt Church gate. 1584.

'The 12. of Nouember the queenes maieſtie (returning after her progreſſe) came to her manor of S. Iames, where the citizens of London to the number of 200. the graueſt fort in coats of veluet & chaines of gould, on horſeback, and 1000. men with torches ready there to giue light on euery ſide, for that the night drew on, receiued & welcomed her.' Stow, 'Annales'.

Nothing more is known of the author.

Framed within lace borders and rules.

305 x 201 mm. (Cut close round the frame.)

[61]

DELONEY, THOMAS. A proper new ſonet declaring the lamentation of Beckles [a Market Town in ?] Suffolke, which was in the great winde vpon S. Andrewes eue laſt, paſt moſt pittifully burned with fire, to the loſſe by eſtimation of twentie thouſande pound and vpwarde, and to the number of foure ſcore dwelling houſes. 1586. To Wilſon's tune.

With fobbing fighes and trickling teares
my ſtate I doe lament
Perceiuing how Gods heauie wrath
againſt my ſinnes is bent
Let all men viewe my woefull fall
and rue my woefull caſe
And learne hereby in ſpeedy fort
repentaunce to embrace . . .

END: Finis. T. D. At London, Imprinted by Robert Robinſon for Nicholas Colmā of Norwich, dwelling in S. Andrewes Church yard. [1586.]

This or the following was licensed to Colman on 13 December, 1586, as 'a ballad of the lamentacon of Beckles a market towne [in] Suffolke, on Sainct Andrewes Day laſte paſte beinge burnt with fier to the number of lxxx houſe and loſſe of xx^{mu}'.

The destruction of Beccles was not complete, and the walls of the Church were left standing. Contributions were raised throughout the Eastern Counties for the rebuilding. It is recorded that in 1846 part of the ſteeple was ſtill blackened.

This is Deloney's earliest known ballad. He ſucceeded William Elderton in popular favour and was a prolific author of ſlight popular pieces; three of his ballads deal with the Spaniſh Armada. He is beſt known as the author of three proſe ſtory-books, 'The Gentle Craft', 'Thomas of Reading', and 'Jack of Newbury'. Naſh deſcribed him as 'the balleting ſilk-weauer of Norwich', ſo he may have had a personal interest in the fate of Beccles.

The columns and heading are divided by rules and a lace border.

315 x 185 (308 x 169) mm. Cropped at the head.

[55]

STERRIE, D. A briefe fonet declaring the lamentation of Beckles, a Market Towne in Suffolke which was in the great winde vpon S. Andrewes eue pitifully burned with fire to the value by estimation of tweentie thousande pounds. And to the number of fourescore dwelling houfes, besides a great number of other houfes. 1586. To the tune of Labandalafhotte. [Woodcut of the burning town.]

MY louing good neighbours, that comes to beholde,
 Me fillie poore Beckles, in cares manyfolde,
 In forrow all drowned, which floated of late,
 With teares all bedewed, at my wofull state,
 With fire so consumed, most wofull to vewe,
 Whose spoyle my poore people, for euer may rue,
 When well you haue vewed, my dolefull decay,
 And pittie haue pierced, your heartes as it may,
 Say thus my good neighbours, that God in his ire:
 For sinne hath consumed, me Beckles with fire . . .

END: Finis ꝑ D. Sterrie. Foelix quem faciunt aliena pericula cautum. [Lace ornament.]

Ech stately Towre with mightie walles vp prope
 Ech loftie Roofe which golden wealth hath raifed
 All flickering wealth which flies in firmeft hope
 All glittering hew so haught and highly praisde
 I see by fodaine ruine of Beckles towne
 Is but a blast if mightie Ioue doe frowne.

At London, Imprinted by Robert Robinfon for Nicholas Colman of Norwich, dwelling in S. Andrewes Church yarde. [1586.]

Nothing more is known of the author. See note to the preceding ballad.

Lace borders are used for head- and tail-pieces, &c.

296 x 189 mm. (Cut close round the text.)

[14

LINCOLN ASSIZES. A mournfull Dittie on the death of certaine Iudges and Iustices of the Peace, and diuers other Gentlemen, who died immediatly after the Assises, holden at Lincolne last past. To the tune of Fortune. [Woodcut.]

REcounting griefes and dolours long tyme done,
 Or blazyng forth the danger none can shon,
 Might feeme a study altogether vayne:
 Yet outward words oft easeth inward payne . . .

END: Finis. Imprinted at London by Iohn Wolfe, for William Wright. 1590.

Of the victims of this mortality the most important was Robert Shute, Judge of the Queen's Bench. He is known to have died in April, which helps to fix the date of this ballad more exactly.

The woodcut was not cut for this piece; it represents two gentlemen exclaiming at a baby in a dish which a serving man has placed before them. The text is surrounded by lace-work borders; at the top corners are two cuts from a Dance of Death (cp. no. 44) and at the foot one of the varieties of the Archer and Rabbit head-piece frequently found in books of this date.

377 x 247 mm. (Cut close round the borders and cropped at the head.)

[62

MAW. The Groome-porters lawes at Mawe, to be obserued in fulfilling the due orders of the Game.

I. IF you chaunge hands, it is the losse of the Set . . .

END: 16. Prouided also that if you meane to lead a helpe, you may vie it vpon your owne asked carde, so as it be done before the helpe be out of your hand, the contrary part may pledge you a card after he feeth your helpe vpon the boord, so as it be done before his owne card be played. [About 1590?]

Maw was played, according to Halliwell, with a piquet pack of 36 cards, and any number from two to six formed the party. The origin of the word is obscure. Groom porters were officers of the Royal Household, whose function it was to supervise gaming at Court, to provide dice, cards, &c., and to settle disputes arising from play.

The text is enclosed within a lace border.

233 x 163 mm. (Cut close round the border.)

[51]

OATH OF EVERY FREEMAN OF LONDON. [Woodcut of the City Arms.]
The Othe of euerie Free man of the City of London.

YE shall sweare that yee shall bee good and true to our Souereigne Ladie Queene Elizabeth . . .

END: . . . So God you help, and by the holie contentes of this Booke. God faue the Queene. Printed at London by Hugh Singleton. [About 1590?]

After the clause as to allegiance the text proceeds: 'Obeysant and obedient ye shall be to the Mayor and Ministers of this Citie. The Franchises and customes thereof yee shall mainteine, and this Citie keepe harmeles in that that in you is. Ye shall be contributorie to all manner of charges within this Citie, as summons, Watches, contributions, taskes, tallages, lot, and scot, and all other charges, bearing your part as a free man ought to doo. Yee shall colour no forreines goods, vnder or in your name, whereby the Queene or this Citie, might or may loofe their Customes or aduantages. Ye shall know no forreine to buy or sell anie Marchandise with any other forreine within the Citie or the Franchise thereof, but yee shall warne the Chamberlaine thereof, or some Minister of the Chamber. Yee shall implead or sue no free man out of this Citie, whiles yee may haue right and law within the fame Citie. Yee shall take none Apprentice, but if hee bee free borne (that is to say) no bond mans sonne, nor the childe of any Alien, and for no lesse terme then for feuen yeeres, within the first yeere yee shall cause him to be enrolled, and at his termes end ye shall make him free of this Citie, (if he haue well and truely ferued you.) Ye shall also keepe the Queenes peace in your owne persons, ye shall know no gatherings, conuenticles nor conspiracies made against the Queenes peace, but ye shall warn the Mayor thereof, or let it to your power. All these points and Articles yee shall well and truely keepe according to the lawes and customes of this Citie to your power. So God you help, &c.'

Singleton was Printer to the City of London from 1584 till his death in 1593.

194 x 106 mm. (Cut close.)

[47]

PRISONERS IN WOOD STREET COUNTER. [An appeal for alms at Easter.]
To the worshipful our good benefactor . . . END: We humbly pray, your christian and godly charitie to be sent vnto vs by some of your seruants.

[A Slip.]

[About 1590?]

'To the worshipful our good benefactor. IN all lamentable manner, most humbly befeecheth your good Worship, wee the miserable multitude of very poore distressed prisoners, in the hole of Woodstreet Counter, in nomber Fiftie poore men, or thereabouts, [l]ying vpon the bare boordes, still languishing in great neede, colde and miserie, who, by reason of this daungerous and troublefome time, be almost famished and hunger starued to death: others very fore sicke and diseafed for want of reliefe and sustenance, by reason of the great number which dayly increafeth, dooth in all humblenes, most humbly befeech your good Worship, euen for gods sake,

to pitie our poore lamentable and distressed cafes. And nowe helpe to relieue, and comfort vs with your christian and godly charitie against this holie and blessed time of Easter. And wee, according to our bounden duties, do, and will, dayly pray vnto Almighty God, for your long life, and happy prosperitie.

We humbly pray, your christian and godly charitie to be sent vnto vs by some of your seruants.'

Woodstreet Counter was one of the two City prisons, the other being in the Poultry. It was built in place of that in Bread Street in 1555. There were three sides, the Knights' ward, the Master's side, and the Hole. The tariff paid by prisoners was highest in the Knights' ward, and cheapest in the Hole. The Counter was burnt in 1665, and moved to Giltspur Street in 1791.

88 x 123 (78 x 115) mm.

[1

58

RIDER, T. ♪ A merie newe Ballad intituled the pinnyng of the Basket: And is to bee songe to the tune of the doune right Squire.

IT was my hap of late to heare,
a pretie ieste:
The which by me as may appeare
is here expreste.
With tantara, tantara, tantara,
for this belonges thereto:
With bitter broyles, and bickeryng blofe,
and strife with muche adoe . . .

END: Finis. ☉ T. Rider. ☾ Imprinted at London for Henrie Kirkham, and are to be sold at his shop, at the little North doore of Paules, at the signe of the blacke Boye. [About 1590?]

Of the author, unless he be Timothy Rider, the bookseller, nothing more is known.

It is suggested in the 1867 edition of these ballads that the allusion to Bewdley Ale in stanza 12, with the rude spelling, may imply a provincial origin for this ballad.

The text is enclosed within a lace border.

353 x 200 mm. (Cut close round the border.)

[30

59

WATKIN'S ALE. A Ditty delightfull of mother watkins ale
A warning wel wayed, though counted a tale.

[Border.] There was a maid this other day,
and she would needs go forth to play,
And as she walked she sithd and said,
I am afraid to die a mayd.


END: Then blame the author, blame not me. Finis. [About 1590?]

In a letter, signed T. N., to A. M. (Anthony Munday), prefixed to 'Gerileon of England', 1592, occurs the following sentence referring to this ballad: 'I should hardly be perswaded that anie professor of so excellent a science would be so impudent to print such ribauldrie as Watkins Ale, the Carmans Whistle, and fundrie such other.'

With lace borders at the head and foot and below the heading.

264 x 187 mm. (Cut close.)

[85


T., R.  A prettie newe Ballad, intytuled :

The Crowe fits vpon the wall,
Pleafe one and pleafe all.

To the tune of, Pleafe one and pleafe all.

[Woodcut.]

Pleafe one and pleafe all,
Be they great be they small,
Be they little be they lowe,
So pypeth the Crowe,
fitting vpon a wall :
pleafe one and pleafe all,
pleafe one and pleafe all.

END: Finis. R. T.  Imprinted at London for Henry Kyrkham, dwelling at the little North doore of Paules, at the signe of the blacke Boy. [1592.]

Licensed to Kirkham on 18 January, 1592, as 'a Ballad intituled the Crowe thee fittes vpon the wall: pleafe One and pleafe all'.

This ballad is referred to by Shakespeare in 'Twelfth Night' (Act III, Sc. iv): 'But what of that? if it pleafe the eye of one, it is with me as the very true fonnet is,—Pleafe one, and pleafe all'.

The editor of 1867 interprets the author's initials as Richard Tarlton; but if Tarlton had been the author, his name would probably have been given in full by the publisher.

The woodcut represents a lady holding a fan of feathers; it is from the same set as that in the following.

The text is framed within rules.

281 (274) × 182 mm. (Cut close to the frame, except at the foot.)

[31

THE BREWER AND THE COOPER. A merry new Song how a Bruer meant to make a Cooper cuckold, and how deere the Bruer paid for the bargaine. To the tune of, In Somertime. [Woodcut.]

IF that you list now merry be,
Lend listning eares a while to me :
To heare a song of a Bruer bold,
That meant a Cooper to cuckold . . .

END :

When he came againe his house within,
Packe away qd. he Bruer with your broken shin :
And under my Fat creepe you no more,
Except you make wifer bargaines before.

[Henry Kirkham, about 1592?]

The woodcut represents a man (an actor or singer?), and comes from the same set as that in the preceding. The two columns of text are divided by a lace border.

278 × 169 (273 × 154) mm.

[19

THE MERCHANT'S DAUGHTER OF BRISTOL. The first part of the Marchants Daughter of Bristow. To the tune of, The Maydens ioy.

BEhold the touchstone of true loue,
Maudlin the Marchants daughter of Bristow towne
Whose firme affection nothing could moue:
Such fauour beares the louely browne . . .

END: Finis. [After 24 February, 1595.]

The first part was licensed to T. Creede on 24 February, 1595, as 'a ballad intituled the first parte of the Merchautes daughter of Bristoll, &c.'

The printing of this copy is very rude, and may well have been done at a jobbing press in the 17th century.

264 x 165 (259 x 154) mm. [8]

THE MERCHANT'S DAUGHTER OF BRISTOL. The second part of the Marchants Daughter of Bristow. To the tune of the Maidens Ioy. [Lace border.]

Welcome sweet Maudlin from the sea,
Where bitter storms & cruel tempests did arife:
The pleasant banks of Italy,
We may behold with ioyfull eies . . .

END: Finis. Printed at London for William Blackwall.
[Lace border.] [After 17 March, 1595.]

This second part was licensed to T. Creede on 17 March, 1595. Blackwall published from 1586 to 1618. This may be the first edition of this part, or an early reprint of it.

A long lace border divides the text and heading, and a short one is placed under the colophon.

278 x 199 (269 x 190) mm. [9]

HASTINGS, HENRY, Earl of Huntingdon. The crie of the poore for the death of the Right Honourable Earle of Huntington. To the tune of the Earle of Bedford. [Woodcut.]

O God of thy mercie remember the poore
And grant vs thy bleffings, thy plenty & store:
For dead is Lord Haftings, the more is our grieffe,
And now vp to heauen we cry for reliefe.
Then waile we, then weepe we, then mourne we ech one,
The good Earle of Huntington from vs is gone . . .

END: Finis. Printed at London for William Blackwall, and are to be fold at his Shoppe nere Guild-Hall gate. 1596.

Henry Hastings, third Earl of Huntingdon, was born in 1535. He had strong puritan leanings, and was active in resisting Norfolk's projected marriage with Mary Queen of Scots, the Northern rising of 1569, and the Spanish invasion of 1588. He died without issue on 14 December, 1595, and was buried at Ashby-de-la-Zouch.

His appointment to be Lord-President of the North in 1572 is referred to in the seventh stanza, his knighthood at the hands of Edward VI in 1547-8 in the ninth, his benefactions to poor scholars (which included an endowment of Emmanuel College, Cambridge) in the eleventh. The woodcut represents a dying man making a will; the editor of 1867 points out that it was probably not cut for this piece, as the Earl died intestate. The text is framed within lace borders.

286 x 188 (283 x 185) mm. [58]

THE WIDOW OF WATLING STREET. The first part of the faire widow of Watlingstreet & her 3 daughters, & how her wicked sonne accused her to be a harlot, & his sisters bastards, only to deceiue them of their portions. To the tune of Bragandary.

OF the kind Widdow of Watlingstreet

I will the story tell:

Who by her husband deere was left,
in substance rich and well.

A prodigall sonne likewise had she
And faire yong daughters louely three.

Great misery, sorrow and misery,
Commeth for want of grace.

END: Finis. Imprinted at London for T. P.

[After 15 August, 1597.]

T. P., the publisher of this ballad and the next, must be Thomas Pavier, who was transferred from the Drapers' to the Stationers' Company in June, 1600, and continued in business until 1625. Both parts of the ballad were licensed to Richard Jones on 15 August, 1597. The present edition must thus either be a reprint or have been published by Pavier while still a draper. A copy of a much later edition is in the Roxburghe Collection. The play of the Widow of Watling Street does not follow the ballad, but probably owed its title to its popularity.

Framed at the sides, and the columns divided by lace borders. Perhaps there were originally borders at the head and foot also, as in the second part.

280 x 152 mm. (Cut close to the text at the head and foot, and to the borders at the sides.)

[71]

THE WIDOW OF WATLING STREET. The second part of the Widdow of Watling-streete, and her three Daughters. To the tune of the Wanton wife.

THE beautifull Widdow of Watling streete,

being thus falsly accusde by her sonne:

With her three daughters of fauor so sweet,

Whose beauty the loue of so many had wonne,

With her daughters three for succour went she,

Vnto the kings counsaile of Noble degree,

Now fie vpon falshood and forgerie fraile,

For great is the truth and it shall preuaile.

END: Finis. Imprinted at London for T. P.

[After 15 August, 1597.]

See note to the preceding.

Framed in a lace border.

280 x 152 mm. (Cut close round the frame.)

[73]

DITTY.

As pleasant a dittie as your hart can wifh
Shewing what vnkindnes befell by a Kiffe.

MY Mistris sings none other song,

But stil cōplains I do her wrong,

Belceue her not it is not so:

For I did but kisse her,

For I did but kisse her

and so let her goe

END: Finis. At London printed for T. P.

[About 1600?]

This song was printed in Robert Jones's 'First Booke of Songs and Ayres', 1601, and in Marston's 'Dutch Courtezan', 1605, Francischina sings in broken English:—

mine Mettre sing non oder song, . . .
But still complaine me doe her wrong, . . .
For me did but kisse her,
For me did but kis her,
And fo let go.

The publisher must be Thomas Pavier. See note to no. 65.

Lace borders at the head and foot; the columns are divided by a rule.

213 × 115 mm. (Cut close.)

[64]

68

GRISELDA. A most pleafant Ballad of patient Griffell. To the tune of the Brides good morrow.

A Noble Marques as he did ride on hunting
hard by a Forrest side:

A proper Mayden as she did sit a spinning
his gentle eye espide.

Most faire & louely, and of curteous grace was she,
although in simple attire:

She fung full sweet with pleafant voyce melodiously,
which fet the Lords hart on fire.

The more he looked the more he might,
Beautie bred his hartes delight,

and to this dainty Damsell then he went:

God speede quoth he, thou famous flower,

Faire mistres of this homely bower

where loue & vertue liues with sweete content . . .

END: Finis.

[About 1600?]


The earliest known edition of this ballad; there were many later ones. It was also printed in a small undated octavo volume by E. P. for John Wright, with a prose introduction and conclusion.

Lace borders at the head and foot, and below the Finis. The three columns are separated by rules.

262 × 183 (258 × 176) mm.

[17]

69

FRANKLIN, JAMES.  Franklins Farewell to the World, With his Christian Contrition in Prifon, before his Death.

FARwell vaine World whose comforts all are Cares,
Whose gaines are losse, whose liberty are Snares: . . .

END: Finis. Printed at London for Henry Goffon.

[1615-16.]

James Franklin was the apothecary who supplied the poisons for the murder of Sir Thomas Overbury. He was tried on 18 November, 1615, and executed on 9 December. His confession is given in Cobbett's 'State Trials' (ii. 947-8).

There is in the Museum a pamphlet entitled 'The last Downfall of Ambition Adultery and Murder. Where-vnto are added 3 notorious finners Weston M. Turner and Franklin With his Arraignment, Confession and Execution, &c.'

There is also in the library of the Society of Antiquaries (no. 146 in Lemon's Catalogue) a broadside entitled 'James Franklin, a Kentishman of Maidstone, his owne Arraignment, Confession, Condemnation, and Judgment of Himselfe, whilst hee lay Prifoner in the Kings Bench for the Poisoning of Sir Thomas Overbury', and several other broadsides relating to the Overbury case.

Framed within a broad border; narrow borders divide the heading and columns.

499 × 375 (495 × 468) mm.

[45]

LATER BALLADS

70

THE SUBJECTS THANKFULNESS. The Subjects Thankfulnesse: or, God-a-mercic good Scot. To the tune of Blew Cap for mee. [Woodcut.]

LONG time hath sweet England enjoy'd her peace,
under the good government of prudent Kings,
Since royall Elizabeth that Queen did cease,
those jarres in this nation her fame ever rings, . . .
Nor dare they repose any faith in their Creed,
since there Avi-mary doth faile them at need,
The House is acquainted with every fine plot,
their mines is blown up, God-a-mercic good Scot . . .

END: Finis. Printed in the yeare, 1640.

Two parts printed, in roman type, side by side, each headed by a woodcut. Of the two cuts the first represents a King striking at a Pope with a sword; the second (very crude work) an execution. Narrow borders divide the columns of each part.

251 × 378 (232 × 363) mm.

[67]

71

THE KINGDOM'S MONSTER. The Kingdomes Monster Vncloaked from Heaven: The Popish Conspirators, Malignant Plotters, and cruell Irish, in one Body to destroy Kingdome, Religion and Lawes: But under colour to defend them, especially the Irish, who having destroyed the Protestants There, Flye hither to defend the Protestant Religion Here. [Woodcut.]

O England looke upon this monstrous Thing,
That would our Kingdome unto ruine bring . . .

END: Finis. Printed in the Year, 1643.

Two other copies of this are in the Museum, one in the King's Pamphlets and one in the Luttrell Ballads.

The comprehensive woodcut, which is of the breadth of the sheet, represents the monster, whom a hand from heaven is uncloaking. He has three clusters of heads, labelled 'Papist Conspirators', 'Bloody Irish', and 'Malignant Plotters', and two pairs of arms, holding a knife, an axe, a sword, a torch and a match, while a pardon and a rosary also hang from his right arms. To his right are 'church', 'parlement', to barrels in the cellars of which he applies his match, and a man on a gallows; to his left a burning town, burning haystacks ('Kingdom') and London ('Citty') with the Thames and London Bridge in the foreground. Printed in roman type.

354 × 235 (341 × 230) mm.

[74]

72

SUSANNA. An Excellent Ballad, intituled, The Constancy of Sufanna. To an excellent New tune. [Woodcut.]

There was a man in Babylon
of reputation great by fame,
He took to wife a faire woman
Sufanna was she cal'd by name:
A woman fair and vertuous,
Lady, Lady,
Why should not we of her learn thus,
to live godly . . .

END: Printed for F. Coles, T. Vere, and Wright.

[About 1660?]

With two crude woodcuts; the second, of the Judgement of Paris, is probably from a chap-book edition of 'The Destruction of Troy', but no edition by these printers is now known.

Printed between 1646, when Thomas Vere began business, and 1667, when John Wright the younger died.

There is a copy of another edition of this ballad in the Roxburghe collection, and one of another in the Bagford collection. The latter, printed for W. O[nley], has the same cuts as this, in a battered condition.

This may be the same as the ballad of Susanna which appears in the Stationers' Register, licensed to Colwell in 1562/3; the refrain, 'Lady, Lady', at least is old, occurring in Elderton's 'Panges of Loue and Louers fittes', 1559, in R. M.'s 'Newe Ballade to Queen Elizabeth' [1559?] (no. 2), in 'The Trial of Treasure', 1567, etc.

It is quoted in 'Twelfth Night' (Act II, sc. iii), Sir Toby Belch singing a snatch from it,—

'There dwelt a man in Babylon,
Lady, Lady'.

289 × 374 (254 × 299) mm. Taken from a bound volume, the pages made by folding the sheet being numbered in a contemporary hand, 21-24. [72]

73

TITUS ANDRONICUS. The Lamentable and Tragical History of Titus Andronicus. With the fall of his five and twenty Sons in the Wars of Goths, with the manner of his Daughter Lavinia, by the Empresses two Sons, through the means of a bloody Moor, taken by the Sword of Titus, in the War; his revenge upon their cruel and inhumane Act. To the Tune of, Fortune my Foe. [Woodcut.]

YOU Noble minds, and famous Martial wights,
That in defence of Native Country fights,
Give ear to me, that ten years fought for Rome,
Yet reap'd disgrace at my returning home . . .

END: Printed for F. Coles, T. Vere, J. Wright, and J. Clarke. [About 1660?]

A copy of an edition of this, printed by A. M., is in the Roxburghe, one of another, printed by W. O[nley], in the Bagford, collection; the latter has the first cut of the present edition, in a worm-eaten and battered condition.

With three crude woodcuts, of which only the first, which represents many of its scenes, seems to have been cut for this piece.

285 × 356 (239 × 325) mm. [69]

74 A

TOM OF ALL TRADES. Merry Tom of all Trades; Or,

A trick to get money at every dead lift,
Made known by Tom of all Trades, that bravely could shift,
From one Place to another, about he did range,
And at his own pleasure his Trade he could change.

The tune is, Behold the Man.

[Woodcut.]

END: Printed for I. Wriight, I. Clarke, W. Thackeray, and T. Paffinger. [About 1665.]

The date must be between 1664, when Passinger began business, and 1667, when Wright died.

With two crude woodcuts; the first represents two men hammering on an anvil; the second is of Don Quixote riding at a windmill, and probably comes from a chap-book edition of 'Don Quixote', but none by these printers or nearly so early is now known.

221 × 291 mm. (Cropped at the head.) [75]

FATAL VIRGIN. The Fatal Virgin: Or, the young Lady's Drowning herself In the River of Thames, Who leap'd out of a Boat in the middle of the River on Saturday last at Ten at Night, and taken up on Sunday morning the 23d. of July, 1710. at break of Day. Tune of, forgive me if your Looks I thought, &c. Licens'd and Enter'd.

Good People listen and you'll find,
 the Ruin of a Maiden:
 Whose tender Years to love inclin'd,
 her mind was heavy laden.
 Not Eighteen Year she was 'tis said,
 and yet was discontented,
 Ah fair unhappy youthful maid,
 who was in mind tormented . . .

END: London: Printed for Robert Mills, 1710.

Printed on the back of the preceding, presumably to add attractiveness to some unsold stock.

Between the two columns of text are two cuts of the maiden in her shroud.

260 x 155 mm. (Measurement of the text.)

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