

(参考室備)



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EXHIBITION OF BOOKS

Illustrative of the History of English
Printing and Book Production

PRESENTED BY

H.M. GOVERNMENT

TO

THE IMPERIAL UNIVERSITY OF TOKYO

1929

東京大学総合図書館

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FOREWORD

The almost complete loss of the English Library of the Tokyo Imperial University as a result of the fire which followed the great earthquake of September 1st, 1923, was brought to the attention of the late Lord Curzon, as Secretary of State for Foreign Affairs, soon after the disaster, so that he might consider what help could be obtained in Great Britain towards reconstituting the Library. Lord Curzon decided to refer the matter to the Earl of Balfour, as President of the British Academy, reminding him of the assistance which the Academy had given towards reconstituting the Library of Louvain. At the instance of Lord Balfour and the Council of the Academy, before the end of the year, an influential meeting was held of representatives of the learned societies, the universities, libraries, the publishing world, together with other specially invited leading scholars. Amid cordial expressions of goodwill it was then resolved that, so far as the British books were concerned, an endeavour should be made to repair the damage caused by the tragedy which had befallen the Imperial University. An effective Executive Committee was appointed, comprising representatives of the various subjects concerned, with Lord Balfour as chairman, Sir Charles Wakefield as treasurer, and Sir Israel Gollancz, the secretary of the British Academy, as secretary. Within a year some eleven thousand volumes had been dispatched to Tokyo, through the activities of this Committee, as gifts from leading publishers, learned societies, universities, libraries, and private donors. About seventy societies and institutions, with the British Museum at their head, were included in the list of bodies presenting their publications. Some fifty publishers responded to the Committee's appeal. Sir Charles Wakefield, honorary treasurer, generously undertook to defray the clerical and office expenses. The books selected for presentation were mainly in the departments of Law, Literature, and Economics, these

Faculties having been the worst sufferers by the earthquake. It is calculated at Tokyo that by the end of 1928 about thirty-one thousand volumes had been presented to the Imperial University through the British Academy Committee.

From the outset, however, it was recognised at the Foreign Office, which had been instrumental in promoting the project, that the reconstruction of the Tokyo Library was not merely a matter of the collecting of books. To carry out the task adequately it was necessary to aim at a systematic series of working libraries of British books in each of the several departments and sub-divisions of the subjects in question. Accordingly, in July 1924, at the instance of His Majesty's Government, a grant of £25,000 was voted by Parliament for the purchase of British books, so as to complete the British gift to Tokyo by making possible the formation of adequate libraries. The arrangements for expending the Government grant were put by the Foreign Office into the hands of the Executive Committee of the British Academy which had already been engaged in collecting the private gifts of books, the recommendations being forwarded to the Foreign Office, and the actual purchasing being entrusted to His Majesty's Stationery Office.

Advisory sub-committees have been actively helping with the various categories of subjects, and special lists have been drawn up with the assistance of these committees, on which, by the invitation of the Executive, many eminent experts and leading authorities have readily given their valued services. Some eighty lists will have been compiled when the task is completed. The books, soon after purchase, are dispatched to Japan, carriage free, through facilities kindly provided by the Mitsubishi Company. Each volume bears an inscription that it is a gift from the British Nation to Japan in token of sympathy and abiding friendship.

This British gift has been received by the Japanese people in general, and by the Imperial University in particular, with expressions of cordial appreciation. Not only do they recognise the intrinsic value of the collection, but they have been very favourably impressed by the care and thought devoted to the selection of the books. In addition to the departmental libraries, for which the greater part of the funds had been

allocated, it was agreed that a small but representative collection of specimens of British printing would be of interest and use to Japanese scholars and students. This sub-section forms the present exhibition. It is, as it were, a microcosm of the whole, and it exemplifies the manner in which the work has been carried out. Almost every decade in the history of British printing is represented in this attempt to illustrate the development of book production from the earliest times to the present date—from the first printing in England by Caxton in 1477 to the reproduction of the Cædmon Manuscript in 1927. Details will be found in this catalogue, which has been kindly prepared by Mr. F. S. Ferguson, of the firm of Quaritch. Professor A. W. Pollard, Mr. Stephen Gaselee, and Sir Israel Gollancz were the advisory sub-committee responsible for the selection here exhibited. One of these exhibits is the fine specimen of the Kelmscott Chaucer, which will be presented personally by the Secretary of State for Foreign Affairs to His Excellency the Japanese Ambassador, as representing the gift offered by His Majesty's Government to the Tokyo Imperial University, as a contribution to the cause of knowledge and as a symbol of the friendship which has so long flourished between the peoples of Japan and Britain.

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1. DICTES (THE) AND SAYENGES OF THE PHYLOSOPHERS

Westminster, William Caxton, 1477 (1877).

A facsimile reproduction of the first book printed in England (it was preceded by an Indulgence recently discovered at the Record Office, for a description of which by Professor A. W. Pollard, accompanied by a facsimile, see *The Library*, New Series, IX. 86-9). Translated out of French by Antony Woodville, second Earl Rivers (1442 ?-1483).

1102

2. CATO. PARVUS CATO, MAGNUS CATO. Translated by Benet Burgh.

Westminster, William Caxton, about 1477 (1906).

A photogravure facsimile from the only copy known, in Cambridge University Library.

1103

3. BOOK OF CURTESYE (THE).

Westminster, William Caxton, about 1477-8 (1907).

A photogravure facsimile from the only copy known, in Cambridge University Library.

1104

4. LYDGATE (John). TEMPLE OF GLAS.

Westminster, William Caxton, 1477-8 (1905).

A photogravure facsimile from the unique copy in Cambridge University Library. It is probably Lydgate's first printed work.

1105

5. CHURL (THE) AND THE BIRD. Translated from the French by John Lydgate.

Westminster, William Caxton, about 1478 (1906).

A photogravure facsimile from the copy in Cambridge University Library.

1106. 6. CHAUCER (Geoffrey). ANELIDA AND ARCITE.
Westminster, William Caxton, 1477-8 (1905).

A photogravure facsimile from the unique copy in Cambridge University Library. It is probably Chaucer's first printed work.

1107. 7. CHAUCER (Geoffrey). CANTERBURY TALES.
Westminster, William Caxton, 1478.

A leaf from the very rare first edition.

1108. 8. DATUS. AUGUSTINI DACTI SCRIBE SUPER TULLIANIS
ELEGANTIIS.
St. Albans [The Schoolmaster-printer, about 1479-80] (1905).

A photogravure facsimile from the unique copy in Cambridge University Library.

"The first book issued from this press. . . . The type is very graceful and clear; it looks almost like the production of an Italian workman copying from a Caxton model, though as I have said, we have no reason for supposing the printer to have been a foreigner. For some reason he seems not to have been satisfied with it, and so far as we know no other book was ever printed in it, and beyond being used for signatures in two later books, no further use was made of it. This first book also stands apart from the rest in being without printed signatures, which would at once place it without any further proof at the head of the list of St. Albans' books."—*E. Gordon Duff.*

1109. 9. BOOK OF ST. ALBANS. THE BOOK OF HAWKING,
HUNTING, AND BLASING OF ARMS.
St. Albans [by the Schoolmaster-printer] 1486 (1881).

A facsimile reproduction, with introduction by William Blades, the author of the standard life of Caxton.

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This book possesses the distinction of being the first English work which contains specimens of printing in colour. It is ascribed to an apparently mythical Dame Juliana Berners.

The text type is a close imitation of Caxton's type 2*, and that used for headings is identical with his type 3.

1110. 10. FITZ-JAMES (Richard). SERMO DIE LUNE IN
EBDOMADA PASCHE.
Westminster, Wynkyn de Worde [about 1495] (1907).

A photogravure facsimile from the copy in Cambridge University Library.

Wynkyn de Worde, a native of Wörth in Alsace, was doubtless one of Caxton's assistants. In Caxton's house at Westminster, after the latter's death in 1491, he continued to print until 1500, when he removed to Fleet Street. Before his death in 1535 he had produced over 800 books, most of them of a popular nature.

1111. 11. ABBAYE (THE) OF THE HOLY GHOST.
Westminster, Wynkyn de Worde [about 1496] (1907).

A photogravure facsimile from the copy in Cambridge University Library.

The work is usually ascribed to Bishop Alcock, but it was written considerably before his time.

1112. 12. VORAGINE (Jacobus de). A LEAF FROM HIS "GOLDEN
LEGEND."
Westminster [Wynkyn de Worde], 8 January, 1498.

Presented by Sir Charles Thomas-Stanford, Bart., M.P.

The fourth edition produced in England of this celebrated and very popular medieval collection of the lives of the saints. It was the second edition produced by Wynkyn de Worde, and it had been

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twice printed before by Caxton. Curiously enough the *Golden Legend* was never printed at all in the original Latin in this country during the fifteenth century, though books of a religious character were commonly read throughout Europe in that language.

- 1113 13. LYDGATE (John). A LYTELL TREATYSE OF THE HORS,
THE SHEEP, AND THE GHOOS.
Westminster, Wynkyn de Worde, [about 1499] (1906).

A photogravure facsimile from the unique copy in Cambridge University Library.

- 1114 14. BETSON (Thomas). A RYGHTE PROFYTABLE TREATYSE.
Westminster, Wynkyn de Worde [1500] (1905).

A photogravure facsimile from the copy in the University Library Cambridge.

- 1115 15. LYDGATE (John). THE ASSEMBLE OF GODDES.
Wynkyn de Worde, about 1500 (1906).

A photogravure facsimile from the unique copy in Cambridge University Library.

- 1116 16. FRIAR (THE) AND THE BOY. HERE BEGYNNETH A
MERY GESTE OF THE FRERE AND THE BOYE.
Wynkyn de Worde [1509-18] (1907).

A photogravure facsimile from the unique copy in the Cambridge University Library.

- 1117 17. FISHER (John), Bishop of Rochester. TREATISE CONCERN-
NYNGE THE FRUYTFULL SAYNGES OF DAVYDE.
London, Richard Pynson, 1510.

Pynson, a Norman who probably learnt his craft in Rouen, is noted, in contradistinction to Wynkyn de Worde, for the excellence of his typography. His productions were also of a more scholarly type than those of his contemporary. From the year 1510 until his death in 1530 he held the post of royal printer.

Extremely rare; only 4 other copies known.

- 1118 18. CHRONICLES OF ENGLAND.
London, Julian Notary, 1515.

There are a number of interesting woodcuts in various early styles including two in the *manière criblée*. Notary is known to have printed books from 1496 until 1520. He seems to have died not many years after the latter date.

- 1119 19. THE FLOURE OF THE COMMAUNDEMENTES OF GOD.
... translated out of Frēsshe in to Englysshe [by Andrew Chertsey.]
London, Wynkyn de Worde, 1521.

Woodcuts on the title, its verso and in the text.

- 1120 20. HENRY VIII, King of England. ASSERTIO SEPTEM
SACRAMENTORUM ADVERSUS MARTIN. LUTHERUM.
London, Richard Pynson, 1521.

ROMAN LETTER (this was first used in England as a text type in 1518 by the same printer, the types previously employed by English typographers having been of black-letter or "gothic" character), with ornamental initials. The title within a woodcut border (or compartment) copied from a design by Holbein. First edition of this celebrated work, which gained for Henry from the Pope the title of "Fidei Defensor."

1121?

21. ARNOLD'S CHRONICLE.

London (Southwark), Peter Treveris 1521.

BLACK LETTER. This was possibly the first book printed by Treveris. It was compiled by Richard Arnold, the antiquary, and was first called Arnold's "Chronicle" in the eighteenth century by Thomas Hearne. It is of extraordinary interest for the light it throws on the state of London in the 14th and 15th centuries. It includes in its pages the famous old ballad of the Nutbrown Maid.

1122

22. HENRY VIII. LITERARUM QUIBUS . . . RESPONDIT AD QUANDAM EPISTOLAM MARTINI LUTHERI . . . EXEMPLUM.

London, Richard Pynson, 1526.

ROMAN LETTER. An example of neat printing. The title is within a woodcut compartment characteristic of the period.
First edition.

1123

23. YEAR BOOK. De Termino Hillarii [Pasche, Trinitatis, Michaelis. Anno. xxi. Edwardi iii.]

London, Richard Pynson [c. 1528].

BLACK LETTER.

1124

24. CICERO. DE SENECTUTE (with English version by R. Whitinton).

London, John Byddell [1535 ?].

BLACK AND ITALIC LETTER. The title within a woodcut border containing representations of the seven cardinal virtues.
First edition of the first English translation of the *Cato Major*.

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1125

25. LELAND (John). OPERA.

London, R. Wolfe & J. Herford, 1542-[45].

ROMAN LETTER. Four works of the "earliest of modern English antiquaries" are here bound together—*Naeniae in mortem Thomæ Viati, Genethliacon Eäduerdi Principis Cambriae, Assertio Arturij Regis Britanniae*, and *Commentarii In Cygneam Cantionem Indicis Britannicæ antiquitatis locupletissimi*.

First editions in each case. The third item is probably the most interesting—a defence of the authenticity of the Arthurian legends.

1126

26. HENRY VIII. A NECESSARY DOCTRINE FOR ANY CHRISTEN MAN.

London, Thomas Berthelet, 1543.

BLACK LETTER. The title is within a woodcut border. Thomas Berthelet who was probably at one time assistant to Pynson, was on the latter's death in 1530 appointed printer to the King and held his post until the accession of King Edward VI (1547), when he was dismissed in favour of Grafton.

This is generally known as "The King's Book." It is in the main a revision of the first exposition of the Articles of the Church of England, brought out by the Bishops and other divines, with the King's authority, after he had assumed the title of supreme Head of the Church.

1127

27. GIOVIO (Paolo). SHORTE TREATISE VPON THE TURKES CHRONICLES.

London, E. Whitchurch, 1546.

BLACK LETTER. Whitchurch's principal achievement was the superintending of the printing of the English bibles of 1537 and 1539 (the First Great Bible) which were produced on the Continent.

Very rare. It was translated by Peter Ashton, who writes: "I studied rather to vse the most playn and famylier english speche, thē ether Chaucers wordes . . . or els inkhorne termes . . . whiche the common people for lacke of latin, do not vnderstand."

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- 1128 28. EDWARD VI. INJUNCTIONS—TO CLERGY AND LAIETY.
London, Richard Grafton, 1547.

BLACK LETTER. On the accession of Edward VI (1547) Grafton was appointed printer to the King. On Edward's death (1553) Lady Jane Grey was proclaimed queen in London by the Duke of Northumberland, and Grafton was sufficiently ill-advised to print her proclamation. When Mary Tudor seized the throne later in the same year, he was consequently deprived of his office.

Earlier in his career he was associated with Whitchurch in printing many editions of the English Bible.

- 1129 29. BALE (John). THE YMAGE OF BOTH CHURCHES.
London, John Wyer, 1550.

BLACK LETTER. The title is within a woodcut border of Basle origin (depicting a procession of small boys).

Bale, a man of great learning, was one of the most uncompromising of the English reformers. *The Ymage of Both Churches* illustrates, more than any of his other works, his polemical power.

- 1130 30. CRANMER (Thomas), Archbishop of Canterbury. ANSWER TO STEPHEN GARDINER.
London, R. Wolfe, 1551.

BLACK AND ROMAN LETTER. Wolfe is noted for the excellence of his printing. He was moreover the first English printer to possess a large stock of Greek type.

Cranmer's *A Defence of The True and Catholike doctrine of the Sacrament* was published in 1550, and to this Gardiner, the Roman Catholic bishop of Winchester, although he was in prison, wrote an answer, *An explication . . . of the true Catholique fayth*, which was printed (some say abroad) in 1551. Cranmer then replied with the present work.

On Mary's accession Gardiner was released and appointed lord high chancellor of the realm. It was then Cranmer's turn to suffer imprisonment. His end is well known.

- 1131 31. WATSON (Thomas), Bishop of Lincoln. HOLSOME AND CATHOLYKE DOCTRYNE CONCERNINGE THE SEVEN SACRAMENTES.
London, R. Caly, 1558.

BLACK LETTER. The title is within an architectural woodcut border. On A₁ is a large and fine initial T depicting Christ and the Apostles. Caly was a Roman Catholic and his press, which was practically confined to the issuing of religious books, was active chiefly in the reign of Mary. Watson was one of the most distinguished of Queen Mary's bishops.

- 1132 32. CICERO. THRE BOOKES OF DUTIES. (Translated by Nicholas Grimald).
London, R. Tottell, 1558.

BLACK AND ITALIC LETTER. The title is within a woodcut border. Tottell, a printer of some importance, was early in his career granted a monopoly of the publication of law books. He was the publisher of the famous *Songs and Sonnets* by Wyatt, Surrey and others, and edited by Nicholas Grimald, usually known as *Tottell's Miscellany*.

- 1133 33. HENRY VIII. THE KYNGE . . . HATH DOO TO BE ORDEINED . . . CERTAINE STATUTES . . .
London, Thomas Berthelet, ? 1560.

BLACK LETTER. The title is within a woodcut border with a Greek fret ornament. Among the statutes are "An acte concernyng the main-tenaunce of archerie and shotyng in long bowes," "An acte againste mummers," "An acte concerning the approbacion of phisicians and surgions." In Chapter iii mention is made of tennis as being an unlawful game.

- 1134 34. CASTIGLIONE (Baldassare). THE COURTYER.
London, W. Seres, 1561.

BLACK LETTER. In 1553 Seres obtained a privilege for printing service books. On Mary's accession the privilege was withdrawn, but it was

re-granted by Queen Elizabeth. Seres did not, however, confine himself to the production of prayer-books and other religious writings.

The very rare first edition of the first English translation. It is the greatest book on manners of its age. Considered as English prose Hoby's translation is of importance, as he was one of those who endeavoured to restore to literary use the English language and who upheld its effectiveness as a literary medium.

- 1135 35. MATTHEW OF WESTMINSTER. FLORES HISTORIARUM.
London, T. Marsh, 1570.

ROMAN LETTER. The title is within an architectural border. Marsh, a printer about whom little is known, was granted by Queen Elizabeth the monopoly of printing Latin grammars.

The book is a chronicle, probably written early in the fifteenth century, of events of English history up to the year 1307.

- 1136 36. GOSPELS IN ANGLO-SAXON.
London, John Day, 1571.

ANGLO-SAXON TYPE AND BLACK LETTER. This was the second printed book to contain Anglo-Saxon type, the first having been the *Testimonye of Antiquity*, printed by Day in about the year 1567.

Day was the finest printer since Pynson's day. His productions were both handsomely conceived and executed. Besides the Anglo-Saxon type he invented a new Italic letter.

This is the first edition of the Anglo-Saxon scriptures.

- 1137 37. COOPER (Thomas). THESAURUS LINGUÆ ROMANÆ
& BRITANNICÆ.
London [J. Charlewood], 1573.

ROMAN AND BLACK LETTER. This great Latin dictionary, Cooper's chief literary work, won him the favour of Queen Elizabeth.

- 1138 38. ASSER. ÆLFREDI REGIS RES GESTÆ.

London, John Day, 1574.

ROMAN, ITALIC AND SAXON LETTER. With this, as usual, Walsingham's *Ypodigma Neustriæ* (1574) and *Historia Brevis* (1574) are bound. All three seem to have been printed at the instance of Archbishop Matthew Parker, the last named by Henry Bynneman, the other two by Day.

In the *Ælfredi Regis Res Gestæ* the Saxon type is used in conjunction with the fine founts of double pica roman and italic. Here Day is seen at his best.

- 1139 39. BOOK OF CHRISTIAN PRAYERS.

London, John Day, 1578.

BLACK AND ROMAN LETTER. The title is within a woodcut border and each page throughout the book is surrounded by a border of small woodcuts (illustrating texts which are printed in the borders in a small type) and printers' ornaments.

The book was first printed in 1569, in a very limited edition, for the use of Queen Elizabeth, and very few copies now survive. This copy belongs to the first published edition, and is also a rare book.

The woodcuts are excellent and rival those of the French *Horæ* of an earlier period.

- 1140 40. GUICCIARDINI (Francesco). THE HISTORIE . . . CON-
TEINING THE WARRES OF ITALIE . . .

London, T. Vautrollier for W. Norton, 1579.

ROMAN LETTER. Vautrollier was one of the foremost printers of his day and produced many fine examples of typography.

The translation was made by Sir Geoffrey Fenton. It was his greatest literary undertaking.

1141

41. SENECA. HIS TENNE TRAGEDIES.

London, T. Marsh, 1581.

BLACK AND ROMAN LETTER. The title is within an ornamental woodcut border.

First collected edition. These English translations, which are in verse, were made by John Studley, Jasper Heywood, Alexander Neville, T. Nuce and Thomas Newton.

1142

42. HOLINSHED (Raphael). CHRONICLES OF ENGLAND, SCOTLAND AND IRELAND.

London, at the expenses of J. Harison, G. Bishop, R. Newberie, H. Denham, & T. Woodcocke, 1587.

BLACK LETTER. The titles are within woodcut borders.

The *Chronicles* are important not only as forming a very valuable repertory of historical information, but because Shakespeare and the other Elizabethan dramatists drew many of their plots from its pages. This copy has the leaves which are usually wanting, owing to their suppression by the Privy Council for undue outspokenness as regards contemporary matters.

1143

43. MACCHIAVELLI (Nicholas). THE FLORENTINE HISTORIE.

London, T. Creede for W. Ponsonby, 1595.

The title is within a woodcut border. This is the first edition of the first English translation. It is very rare. The translator was Thomas Bedingfield.

Thomas Creede was employed as printer by the great Elizabethan publisher, William Ponsonby. He printed several of Shakespeare's plays and much of the best literature of the day.

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1144

44. LAVARDIN (Jacques de). THE HISTORIE OF GEORGE CASTRIOT, SURNAMED SCANDERBEG.

London [R. Field] for W. Ponsonby, 1596.

FIRST EDITION. Among the commendatory verses is a sonnet by the great Elizabethan poet, Edmund Spenser, entitled "Vpon The Historie of George Castriot . . . translated into English."

On the decease of Thomas Vautrollier, his apprentice, Richard Field, took over the business. Field was a native of Stratford-on-Avon, and was possibly personally acquainted with Shakespeare, whose first poem *Venus and Adonis* he printed for Harrison in 1593.

1145

45. SEGAR (Sir William). HONOR MILITARY AND CIVILL.

London, R. Barker, 1602.

It contains many fine full-length portraits engraved by William Rogers. On the covers are the arms of King James I.

1146?

46. TACITUS. THE ANNALES; THE ENDE OF NERO; THE LIFE OF AGRICOLA.

London, A. Hatfield for J. Norton [1605].

The translators were Sir Henry Savile and Richard Grenewey.

The publisher, John Norton, was one of the largest capitalists in the trade and issued some of the most important books of the day. He was Master of the Company of Stationers in 1607, 1611 and 1612.

1147

47. SUETONIUS. THE HISTORIE OF TWELVE CAESARS.

London [H. Lownes] for M. Lownes, 1606.

FIRST EDITION of Philemon Holland's celebrated translation. This copy has the fine engraved title which is nearly always replaced by a printed title.

The printer and the publisher were brothers.

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- 1148 48. MARCELLINUS (Ammianus). THE ROMAN HISTORIE.
London, Adam Islip, 1609.

The sole early edition of this very accurate rendering by one of the foremost of the translators of the age, Philemon Holland.

- 1149 49. JOHN, Archbishop of Euchaïta. VERSUS IAMBICI.
Eton, John Norton, 1610.

GREEK LETTER. One of the earliest books printed at Eton, with the "Silver" Greek type invented by Sir Henry Savile. Norton traded in London, Eton and Scotland.

- 1150 50. HOWARD (Henry), Earl of Northampton. A DEFENSATIVE AGAINST THE POYSON OF SUPPOSED PROPHECIES.
London, W. Jaggard and sold by M. Lownes, 1620.

The title is within a striking woodcut border of white interlaced strap-work design on a stippled black ground. It was largely due to this attack on judicial astrology that Howard was imprisoned in the Fleet, the book being suspected of "seeming heresies" and of treason.

The printer Jaggard will always be remembered for his participation in the production of the first edition (1623) of Shakespeare's Works.

- 1151 51. DRAYTON (Michael). POLYOLBION.
London, H. Lownes & A. Mathewes, 1622.

First complete edition. Drayton's famous poem abounds in passages of great beauty. It is a description of all the rivers, mountains, forests, etc., of Great Britain, and is accompanied by 30 finely engraved double-page maps.

- 1152 52. TASSO (Torquato). GODFREY OF BOULOGNE.
London, John Bill, 1624.

This poetical translation by Edward Fairfax constitutes his chief claim to fame. It has been stated that King James I valued it above all other English poetry, and it is said to have solaced Charles I in the time of his confinement.

It was the capable John Bill who in his youth was selected by Sir Thomas Bodley to travel abroad and buy books for the Bodleian Library on commission. He later held the office of King's Printer.

- 1153 53. SIDNEY (Sir Philip). THE COUNTESSE OF PEMBROKES ARCADIA.
London [W. Stansby, H. Lownes, and R. Young], 1629.

This celebrated chivalric romance was the earliest of Sidney's purely literary compositions to be printed. It had a marked influence on contemporary literature, and Shakespeare in his plays obtained several ideas from incidents in Sidney's romance.

- 1154 54. THE SHEPHERDS KALENDER.
London [Eliot's Court Press], for John Wright, 1631.

The profusion and diversity of the woodcuts in this volume (printed from blocks previously used in editions printed in the 16th century), and the curious assemblage of ancient wisdom and superstition, make it one of the most attractive of those early English books, which, whatever their value, cannot be considered as literature proper.

- 1155 55. STOW (John). THE SURVEY OF LONDON.
London, E. Purslow, sold by N. Bourne, 1633.

One of the earliest and most valuable and interesting of topographical works. This edition has a number of illustrations of coats of arms.

1156

56. FLETCHER (Phineas). THE PURPLE ISLAND.
Cambridge, Printers to the University, 1633.

First edition, containing Phineas Fletcher's most important works. The *Purple Island* is an allegorical description, in verse, of the human body, and of man's vices and virtues. Quarles called the poet "the Spencer of this age."

1157

57. WITHER (George). A COLLECTION OF EMBLEMES.
London [A. Mathews], for R. Allot, 1635.

The volume has an engraved frontispiece by W. Marshall, an engraved portrait of Wither by J. Payne and 200 vignettes by Crispin de Pass. Amongst the early English books of emblems there is no collection of greater interest and importance than this noble volume of Wither's. Every vignette is accompanied by descriptive verse by the fertile poet.

1158

58. BOOK OF COMMON PRAYER.
Edinburgh, R. Young, 1636-7.

It is commonly known as Archbishop Laud's Book of Common Prayer, as he and Bishop Wren were associated with the Scottish bishops in preparing it, though Laud asserted that he had been desirous of introducing the English Book of Common Prayer into Scotland without alteration. The book was very unpopular and the attempt to use it in St. Giles' Cathedral, Edinburgh, occasioned a riot. It was soon withdrawn, but not before the Scots had formed their national Covenant.

1159

59. SANDYS (George). PARAPHRASE VPON THE DIVINE
POEMS.
London, J. Legatt, 1638.

The poet's paraphrase is accompanied by music by Henry Lawes, the composer. It is preceded by commendatory verse contributed by Thomas Carew, Edmund Waller, Francis Wyatt, Falkland, Digges,

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Henry King, Sidney Godolphin, and others. Sandys's poetry in this book has been much admired.

Bound in the volume is a MS., probably in the author's own hand, entitled "Mr. George Sandys on the Canticles . . ."

1160 60. BURTON (Robert). THE ANATOMY OF MELANCHOLY.
Oxford, 1638.

Through this famous analysis of melancholy by Burton there runs a vein of semi-serious humour. It is in great part this which gives the book its charm.

This edition, the last published in the author's lifetime, is of great typographical interest. It was commenced at Edinburgh by Robert Young, but suppressed because of the infringement of the English printers' rights; the sheets already completed were sent to London, where more work was done on it by Miles Flescher, and finally the printing was completed at Oxford by Leonard Lichfield and William Turner.

1161 61. USHER (James), Archbishop of Armagh. BRITANNICARUM
ECCLESIIARUM ANTIQVITATES.
Dublin, Society of Stationers, 1639.

This work on the antiquities of the British churches was the result of much painstaking collection of material.

"All that learning can extract from the rubbish of the dark ages is copiously stated by Archbishop Usher in his *Britannicarum Ecclesiarum Antiquitates*."—*Gibbon's Decline and Fall* (section on the monks in Ireland).

1162 62. BERNARD (Richard). THESAURUS BIBLICUS SEU
PROMPTORIUM SACRUM.
London, F. Kingston, 1644.

The above may serve as an example of the more important class of writings produced during the dark period of the Civil War, when good literature and printing suffered a temporary eclipse.

The book contains a fine engraved portrait by Hollar.

23

1163

63. PARUTA (Paolo). THE HISTORY OF VENICE.

London, for A. Roper and H. Herringman, 1658.

The translator was Henry Carey, second Earl of Monmouth, a fine engraved portrait of whom occurs here in a brilliant impression. It was executed in copper by the celebrated engraver, William Faithorne.

Herringman is said to have been the first London wholesale publisher in the modern sense of the words. His shop, the chief literary lounging place in London, is frequently referred to in Pepys's Diary.

1164

64. PHILIPS (Katherine). POEMS.

London, J. M. for H. Herringman, 1667.

Katherine Philips, admiringly called the "matchless Orinda" by her contemporaries, stood in high repute as a verse-writer in her day, but her fame as a poet did not survive. There is a portrait of her at the beginning of this book engraved by Faithorne from a posthumous bust (she had died in the year 1664).

1165

65. BEAUMONT AND FLETCHER. FIFTY COMEDIES AND TRAGEDIES.

London, J. Macock for J. Martyn, H. Herringman & R. Marriot, 1679.

Second collected edition. The dramatists' plays were first issued collectively in 1647. The number of plays is, however, increased here from thirty-four to fifty-two.

1166

66. LE VAYER DE BOUTIGNY (Rolland). THE FAMOUS ROMANCE OF TARSIS AND ZELIE.

London, for N. Ponder, 1685.

The only edition known of this translation; the translator was Charles Williams. Prefixed is a frontispiece lettered "The Valley of Tempe."

Nathaniel Ponder was the publisher of all the early authorised editions of Bunyan's *Pilgrim's Progress*.

24

1167

67. AESOP. FABLES.

London, H. Hills jun. for F. Barlow, sold by C. Wilkinson, T. Fox & H. Faithorne, 1687.

This handsome edition has nearly 150 copper engravings by Francis Barlow. The verse below each plate was contributed by Mrs. Aphra Behn.

The volume is particularly well printed for this period, undoubtedly one of the dullest in the history of English typography.

1168

68. DRYDEN (John). BRITANNIA REDIVIVA.

London, for J. Tonson, 1688.

First edition. When the queen of James II, Mary of Modena, at length gave birth to an heir in June, 1688, Dryden brought out this congratulatory poem.

Tonson published for many of the leading writers of the day, including Dryden, Addison, and Pope.

1169

69. PEPYS (Samuel). MEMOIRES RELATING TO THE STATE OF THE ROYAL NAVY.

London, for B. Griffin, sold by S. Keble, 1690.

This is Pepys's only acknowledged publication. His famous diary was not decyphered until 1825. He had been appointed secretary of the admiralty in 1686, but at the revolution was compelled to relinquish this office.

Prefixed to the volume is an engraved portrait of Pepys by R. White after Sir Godfrey Kneller.

25

1170 70. BOETHIUS. CONSOLATIONIS PHILOSOPHIÆ LIBRI V. ANGLO-SAXONICE REDDITI AB ALFREDO, INCLYTO ANGLO-SAXONUM REGE.

Oxford, Sheldonian Theatre, 1698.

This edition of King Alfred's Anglo-Saxon version of the *De Consolatione Philosophiæ* was produced by the antiquary, Christopher Rawlinson. It was printed with the Junian Anglo-Saxon types.

The present copy is printed on large paper.

1171 71. CASTELL (Edmund). LEXICON HEPTAGLOTTON.

London, T. Roycroft, 1699.

A supplement to Walton's Polyglot Bible, 6 vols, 1657-69. This comprises the Hebrew, Samaritan, Chaldee, Greek, Syriac, Arabic, Ethiopic, and Persian, with the Latin Vulgate, and other Versions.

1172 72. ETHEREGE (Sir George). Works.

London, printed for F. Tonson, 1704.

1173 73. VIRGIL'S ÆNEIS. Translated into Scottish Verse by Gawin Douglas.

Edinburgh, printed by Andrew Symson and Robert Freebairn, 1710.

1174 74. BRATHWAIT (Richard). DRUNKEN BARNABY'S FOUR JOURNEYS.

London, printed for S. Illidge of Lincoln's Inn, 1716.

1175 75. MANLEY (Mrs.). THE POWER OF LOVE.

London, printed for John Barber and John Morphew, 1720.

1176 76. [WHARTON (Philip, Duke of)]. THE TRUE BRITON.

2 vols. *London, 1723.*

A large paper copy.

1177 77. MAUNDEVILE (Sir John). VOIAGE AND TRAVAILE.

London, 1725.

A large and thick paper copy, with title-page in red and black.

1178 78. RAMSAY (Allan). POEMS.

2 vols. *Edinburgh, printed by Thomas Ruddiman, 1727.*

With an engraved portrait by A. Ramsay, Jun., engraved by R. Cooper, in each volume.

1179 79. BELLARS (F.). INJUR'D INNOCENCE.

London, printed for J. Brindley, 1732.

Brindley was the founder in New Bond Street of the oldest bookshop in London—now known by the name of Ellis.

Bound in contemporary morocco.

1180 80. [BARTON (Richard)]. FARRAGO. By Pilgrim Plowden.

London, printed for the Author, 1733.

Contemporary morocco binding.

1181 81. HORATII FLACCI OPERA.

2 vols. *London, 1733-37.*

Engraved throughout on copper by John Pine.

Presented by Stephen Gaselee, Esq., C.B.E.

1182 82. BROWN (Moses). POEMS ON VARIOUS SUBJECTS.
London, printed by Edward Cave, 1739.

Contemporary morocco binding.

1183 83. PHILOMEL. BEING A SMALL COLLECTION OF ONLY
THE BEST ENGLISH SONGS.

London, printed for M. Cooper, 1744.

1184 84. HERVEY (James). MEDITATIONS AMONG THE TOMBS.
London, printed for J. & J. Rivington, 1746.

Contemporary morocco binding.

1185 85. JONES (Henry). POEMS ON SEVERAL OCCASIONS.
London, printed for R. D. Dodsley, 1749.

Contemporary red morocco binding with elaborate borders.

1186 86. HOUBRAKEN (James) and VERTUE (George). THE HEADS
OF ILLUSTRIOUS PERSONS OF GREAT BRITAIN.

London, printed for P. and J. Knapton, 1753.

Contains 108 fine engraved portraits.

1187 87. GRAY (Thomas). ODES.
Twickenham, printed by W. Robinson, 1757.

The first book printed at the famous Strawberry Hill Press, owned by Horace Walpole, afterwards Earl of Orford. The press was founded in 1757 and the first printer was William Robinson.

The Strawberry Hill Press was the second private press established in England. The first was started by the Rev. Francis Blomefield, the historian of Norfolk, in 1736.

The type used was Caslon.

1188 88. ADDISON (Joseph). WORKS.
4 vols. *Birmingham, printed by John Baskerville, 1761.*

The type was designed by Baskerville.

1189 89. GRAY (T.). POEMS.
London, printed for J. Dodsley, 1768.

1190 90. TERENCE. COMEDIÆ.
Birmingham, printed by John Baskerville, 1772.

See note to Addison's *Works*, 1761.

1191 91. BECKFORD (William). VATHEK.
London, printed for J. Johnson, 1786.

1192 92. NEVE (Philip). CURSORY REMARKS ON THE POETS.
London, 1789

Bound in contemporary diced russia (rebacked).

1193 93. ÆSOP'S FABLES.
2 vols. *London, printed for John Stockdale, 1793*

With engraved illustrations, twelve of which were engraved by William Blake.

1194 94. GAY (John). FABLES.
2 vols. in 1. *London, printed for John Stockdale, 1793.*

With engravings by William Blake and others.

1195 95. GOLDSMITH and PARNELL'S POEMS, and SOMERVILE'S
THE CHASE.

In 1 vol. *London, printed by W. Bulmer & Co., 1795-6.*

William Bulmer (1757-1830) founded the "Shakespeare Press" at Cleveland Row, London, about 1790. He produced a splendid edition of Shakespeare's Works (1791-1805) in nine large folio volumes.

1196 96. LEWIS (M. G.). TALES OF WONDER.
London, printed by W. Bulmer & Co., 1801.

1197 97. EDGEWORTH (Maria). ESSAY ON IRISH BULLS.
London, printed by H. Bryer, 1803.

1198 98. SIDNEY (Sir Philip). THE DEFENCE OF POESY.
London, printed by W. Bulmer & Co., 1810.

1199 99. GRIFFIN (B.). FIDESSA.
London, Charles Whittingham, 1815.
Printed on vellum at the Chiswick Press.
Modern morocco binding by Rivière.

1200 100. HAZLITT (William). LECTURES ON THE ENGLISH
COMIC WRITERS.
London, printed by T. Miller, 1819.

1201 101. BEWICK (T. and J.). SELECT FABLES.
Newcastle-on-Tyne, printed by S. Hodgson, 1820.
With numerous woodcut illustrations by Thomas and John Bewick.

30

1202 102. NORTHCOTE (James). ONE HUNDRED FABLES.
London, printed by J. Johnson, 1828.

With 200 engravings on wood. The title-page is printed in red and black with a woodcut in the centre.

1203 103. HOLBEIN (Hans). ICONES VETERIS TESTAMENTI.
London, printed at the Chiswick Press by Charles Whittingham, 1830.

Published by William Pickering, whose Aldine device appears on the title-page.

Contains numerous woodcut illustrations from designs by Hans Holbein.

1204 104. DEFOE (D.). ROBINSON CRUSOE.
2 vols. *London, printed at the Shakespeare Press by W. Nicol, 1831.*

The illustrations are by George Cruikshank.

The Shakespeare Press was founded by William Bulmer—see note to Goldsmith and Parnell's *Poems*, 1795-6.

1205 105. GREENE (R.). DRAMATIC WORKS.
2 vols. *London, printed at the Chiswick Press by Charles Whittingham, 1831.*

1206 106. HOMER. ILIAS ET ODYSSEA.
2 vols. *London, printed at the Chiswick Press by Charles Whittingham for William Pickering, 1831.*

Pickering published a series of miniature books which are known as Pickering's Diamond Classics.

This is a large paper copy of one of the series.

31

1207

107. HALL (S. C.). THE BOOK OF GEMS.
2 vols. *London, printed by Richard Clay, 1836.*

With numerous steel engravings, printed on India paper.

1208

108. WALTON (Izaak) and COTTON (Charles). THE COMPLETE ANGLER.
2 vols. *London, printed at the Chiswick Press by Charles Whittingham, 1836.*

It contains five copperplate engravings after Stothard and Inskipp.

1209

109. BULWER (Edward Lytton). LEILA.
London, printed by James Moyes, 1838.

With numerous steel engravings.

1210

110. BOURNE (Vincent). POEMATA.
London, printed by Charles Whittingham, 1840.

The title-page is printed in red and black within an engraved border, and the volume contains a very large number of printers' ornaments.

1211

111. SHIRLEY. STEMMATA SHIRLEIANA.
London, privately printed by J. B. Nichols & Son, 1841.

With armorial bearings printed in the margins, and other illustrations.

1212

112. SCOTTISH ELEGIAC VERSES.
Edinburgh, printed by Alex. Lawrie & Co., 1842.

With title-page in red and black.

32

1213

113. WILSON (J.). THE ROD AND THE GUN.
Edinburgh, printed by Stark & Company, 1844.

With engravings on steel and woodcuts.

1214

114. WILLOUGHBY (Lady). DIARY.
London, printed at Chiswick by Charles Whittingham, 1845.

1215

115. HOOD (Thomas). POEMS.
2 vols. *London, printed by Bradbury and Evans, 1846.*

Published by Edward Moxon.

1216

116. THACKERAY (W. M.). VANITY FAIR.
London, printed by Bradbury and Evans, 1849.

With illustrations on steel and wood by the author. Has an engraved title-page as well as the printed one.

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117. ARNOLD (Edwin). POEMS.
London, printed at the Chiswick Press by Charles Whittingham, 1853.

With the arms of Oxford University on the title-page.

1217

118. TENNYSON (Alfred, Lord). POEMS.
London, printed by Bradbury and Evans, 1853.

Published by Edward Moxon.

1218

119. GOLDSMITH (Oliver). VICAR OF WAKEFIELD.
London, printed by Woodfall and Kinder, 1855.

With engravings designed by William Mulready.

33

1219 120. TENNYSON (Alfred, Lord). POEMS.
London, printed by Bradbury and Evans, 1857.
With engravings on steel.

1220 121. AINSWORTH (H.). MERVYN CLITHEROE.
London, printed by C. Whiting, 1858.
Illustrated by H. K. Browne ("Phiz").

1221 122. BELLEW (J.). SHAKESPEARE'S HOME AT NEW PLACE.
London, printed by J. S. Virtue, 1863.

1223 123. SALLUST. OPERA.
London, printed at the Chiswick Press, by Charles Whittingham, 1864.

1224 124. LEVER (C.). LUTTRELL OF ARRAN.
London, printed by C. Whiting, 1865.
With illustrations by "Phiz" (H. K. Browne).

1225 125. PIGOT (R.). THE LIFE OF MAN.
*London, printed by Bradbury, Evans & Co. (successors of
Bradbury and Evans), 1866.*

Printed in red and black, blue, green, brown and yellow within borders.

1226 126. SCOTISH PASQUILS.
Edinburgh, printed by Turnbull and Spears, 1868.

1227 127. VOLSUNGA SAGA.
London, printed by Strangeways and Walden, 1870.

1228 128. SCOTT (W. Bell). POEMS.
London, printed by Spottiswoode & Co., 1875.
With 17 etchings by the author and Sir L. Alma Tadema.

1229 129. BRIDGES (Robert). POEMS.
Oxford, printed at the private press owned by Dr. C. H. O. Daniel, 1884.
The press was established at Frome in 1845 and removed to Oxford in
1874.
Fell type was used.

1230 130. BRIDGES (Robert). EROS AND PSYCHE.
London, printed at the Chiswick Press by Charles Whittingham, 1885.
The title-page is printed in red and black.

1231 131. LEFEVRE (R.). THE RECUYELL OF THE HISTORYES
OF TROYE.
2 vols. *London, printed at the Kelmscott Press by William Morris, 1892.*
With woodcut borders, etc., designed by Morris. This was the first book
printed with "Troy" type and the first in which "Chaucer" type
was used.
See note to Chaucer's *Works*, 1896.

1232 132. VORAGINE (Jacobus de). THE GOLDEN LEGEND.
3 vols. London, printed at the Kelmscott Press by William Morris, 1892.

In "Golden" type. With borders designed by Morris and 2 woodcut illustrations by Sir Edward Burne-Jones.

See note to No. 137, Chaucer's *Works*, 1896, and to No. 12.

1233 133. TENNYSON (A.). MAUD.
London, printed at the Kelmscott Press by William Morris, 1893.

Printed with "Golden" type.

See note to Chaucer's *Works*, 1896.

1234 134. MORRIS (W.). THE WOOD BEYOND THE WORLD.
London, printed at the Kelmscott Press by William Morris, 1894.

Printed with "Chaucer" type.

See note to No. 137, Chaucer's *Works*, 1896.

1235 135. MORRIS (W.). THE EMPEROR COUSTANS.
London, printed at the Kelmscott Press by William Morris, 1894.

Printed with "Chaucer" type.

See note to No. 137, Chaucer's *Works*, 1896.

1236 136. DUFF (E. Gordon). EARLY ENGLISH PRINTING.
Oxford, printed at the Clarendon Press, 1896.

A series of facsimiles of all the types used in England during the fifteenth century.

The text is printed by Horace Hart, at the Clarendon Press, with types cast from matrices given to the University by Bishop Fell before 1687.

36

1237 137. CHAUCER (Geoffrey). WORKS.
London, printed at the Kelmscott Press by William Morris, 1896.

Printed with "Chaucer" type in black and red, with 87 woodcuts designed by Sir E. Burne-Jones and numerous woodcut borders and initials specially designed for this work by William Morris. Bound in pigskin by C. J. Cobden-Sanderson at the *Doves Bindery*, blind tooled to a design by William Morris. Only 48 copies were bound in this manner.

William Morris (1834-96) founded the *Kelmscott Press* in 1891. The type used for this work was specially made for the purpose and is known as "Chaucer" type. Morris used two other founts of type known as "Troy" and "Golden" respectively. Both are represented in this collection. Most of the books printed at the Kelmscott Press have fine woodcut borders and initial letters, designed by Morris.

The Kelmscott Chaucer is generally considered the finest work, with woodcut illustrations, ever printed.

1238 138. LAUDES BEATAE MARIAE VIRGINIS.
London, printed at the Kelmscott Press by William Morris, 1896.

In "Troy" type, in black, red and blue.

See note to Chaucer's *Works*, 1896.

1239 139. BUNYAN (John). THE PILGRIM'S PROGRESS.
London, printed at the Essex House Press by C. R. Ashbee, 1899.

Printed in red and black. The type used was Caslon.

1240 140. PEREGRINUS. EPISTLE OF PETRUS PEREGRINUS
ON THE MAGNET.

London, printed by G. Norman and Son, 1900.

Facsimile of an English MS., of about 1390, by William Griggs of Peckham. Text printed by Norman and Son.

37

1241

141. VILLON (F.). LES BALLADES.

2 vols. *London, printed at the Eragny Press, 1900-1.*

Printed in black and red at the Eragny Press by Lucien and Esther Pissarro with the "Vale" type designed by Charles Ricketts and used by him at the Vale Press.

Contains woodcut initial letters and ornaments.

1242

142. APULEIUS. DE CUPIDINIS ET PSYCHES AMORIBUS.

London, printed at the Ballantyne Press, 1901.

Printed with the "Vale" type designed by Charles Ricketts, who also designed the five woodcuts, illustrations and other ornaments.

1243

143. EIKON BASILIKE. THE PORTRAITURE OF KING CHARLES I.

London, printed at the De la More Press, 1903.

Printed at the De la More Press by Messrs. Alexander Moring & Co. This volume is one of a series known as "The King's Library" (folio series). The other volumes were the Percy Folio MSS., Shakespeare's Ovid, and Roper's Life of Sir Thomas More.

1244

144. AESCHYLUS. ORESTEIA.

London, printed at the Chiswick Press, 1904.

Printed with the Greek type designed by Robert Proctor (1868-1903) adapted from a sixteenth-century Spanish fount which was used in the Complutensian Polyglot Bible.

1245

145. CARLYLE (Thomas). SARTOR RESARTUS.

London, printed at the Doves Press, 1907.

This press was founded in 1900 by T. J. Cobden-Sanderson and Emery Walker at Hammersmith.

The type was founded on that of Jenson, by Emery Walker. It was thrown into the Thames in 1917 when the press was closed.

38

1246

146. MALORY (Sir Thomas). LE MORTE DARTHUR.

London, printed at the Ashendene Press by C. H. St. John Hornby, 1913.

Printed in black and red, with initials in red and blue, with 29 woodcuts by Hooper and Swain from drawings by C. and M. Gere.

For particulars of this Press see note to Spenser's *Faerie Queen*, 1924.

1247

147. YEATS (W. B.). RESPONSIBILITIES.

Dundrum, printed at the Cuala Press, 1914.

Printed by Miss E. C. Yeats and others, with Caslon Old Face type.

1248

148. KEMPIS (Thomas à). DE IMITATIONE CHRISTI.

Aberdeen, printed by G. L. Thomson, 1919.

Printed from type designed by Douglas Cockerell.

1249

149. BOCCACCIO (G.). IL DECAMERON.

London, printed at the Ashendene Press by C. H. St. John Hornby, 1920.

Printed in red, black and blue.

See note to No. 153, Spenser's *Faerie Queen*, 1924.

1250

150. DRAPER (W.). CHISWICK.

Contains an account of the Chiswick Press.

London, 1923.

1251

151. SWINBURNE (A. C.). ATALANTA IN CALYDON.

London, printed at the Chiswick Press, 1923.

Printed with "Riccardi" type designed by H. P. Horne.

39

1252

152. ACHILLES TATIUS. THE LOVERS OF CLITOPHON
AND LEUCIPPE.*Stratford upon Avon, printed at the Shakespeare Head Press, 1923.*

This press was started in 1904 by A. H. Bullen, who died in 1920. In addition to the best modern machinery, this press owns the original hand press used by William Morris at the Kelmscott Press.

1253

153. SPENSER (E.). THE FAERIE QUEEN.

London, printed at the Ashendene Press, 1924.

Printed in double columns, with initials in red and blue. The edition was limited to 180 copies on paper and 12 on vellum.

This press was founded by C. H. St. John Hornby in 1894. His early books were printed from type borrowed from the Oxford University Press, but since 1902 he has used a type of his own design which is modelled on that used by Sweynheym and Pannartz at Subiaco about 1465. An entirely new type has been used for Cervantes' *Don Quixote* which has just been issued.

1254

154. SITWELL (E. O. and S.). POOR YOUNG PEOPLE.

London, printed at the Curwen Press, 1925.

The press was founded at Plaistow in 1863. This volume was printed with Caslon Monotype. The illustrations are by Albert Rutherston.

1255

155. MILTON (John). POEMS.

2 vols. Cambridge, printed at the Cambridge University Press, 1926.

Printed with the Italic type of Blado. The collotype illustrations were printed at the Chiswick Press, London.

40

1256

156. STERNE (L.). A SENTIMENTAL JOURNEY.

Edinburgh, printed by R. and R. Clark, 1926.

The illustrations are by Norah McGuinness.

1257

157. THE PHENIX NEST.

Stratford upon Avon, printed at the Shakespeare Head Press, 1926.

See note to No. 152, Achilles Tattius, 1923.

1258

158. HARDY (T.). TESS OF THE D'URBERVILLES.

Edinburgh, printed by R. and R. Clark, 1926.

Contains 41 wood-engravings by Vivien Gribble.

1259

159. MEINHOLD (W.). SIDONIA THE SORCERESS.

Cambridge, printed at the Cambridge University Press, 1926.

Printed with Garamond type on Batchelor's Kelmscott hand-made paper.

1260

160. ST. FRANCIS. I FIORETTI DI S. FRANCESCO.

London, printed at the Ashendene Press by C. H. St. John Hornby, 1927.

Printed in black and red, with initials in red and blue, and 54 woodcuts.

See note to No. 153, Spenser's *Faerie Queen*, 1924.

1261

161. SHELLEY (P. B.). NARRATIVE POEMS.

Edinburgh, printed by Messrs. R. and R. Clark, 1927.

Printed with "Florence" type which was designed by H. P. Horne, based on the work of the early Italian printers.

B

41

1262

162. DAMPIER. NEW VOYAGE ROUND THE WORLD.
Cambridge, printed at the University Press, 1927.

1263

163. THE CÆDMON MANUSCRIPT OF ANGLO-SAXON
BIBLICAL POETRY.

(Junius XI in the Bodleian Library) with Introduction by Sir Israel
Gollancz, Litt.D., F.B.A.

*Oxford, reproduced and printed at the Oxford University
Press, for the British Academy, 1927.*

Presented by Sir Israel Gollancz.

Printed under the authority of HIS MAJESTY'S STATIONERY OFFICE
by William Clowes and Sons, Ltd., London and Beccles.

(27) Wt. 476—22. 1,000. 5/29. W. C. & S., Ltd. Gp. 301.