



70 LEVAILLANT, François. *Histoire naturelle des oiseaux de paradis et des rolliers, suivé de celle des toucans et des barbus*. Paris, Denné et Perlet, [1801]–1806–[1816]

2 vols, large folio, (538 x 395 mm), pp [ii] ii 153; [iii] ii 133, with 114 etched plates including 82 before letters, printed in bistre and coloured in gouache; some occasional minor marginal spotting, a fine copy in contemporary dark green straight-grained morocco, gilt border and central panels of greek-key designs, spines with gilt arabesques. £65,000

FIRST EDITION, a magnificent special copy on Large Paper with eighty-two of the plates before letters and coloured in gouache, with gold and silver highlights.

The plates of the *Oiseaux de Paradis* are usually printed in colour and lightly finished by hand. Copies with gouache colouring with illumination on a bistre base are scarce and were probably prepared for presentation.

Along with his equally famous work on parrots, the *Oiseaux de paradis* is the pinnacle of Levaillant's achievement in book production and the finest example of Jacques Barraband's brilliance as a bird artist. Ronsil considered this work to be unequalled among French bird books. The illustrations include 24 plates of birds of paradise; 15 of rollers; 17 of jays; 18 of toucans; 24 of barbets; 5 of tamatias; 3 of barbacous; and 8 of jacamars.

The plates were engraved by Pérée, Grémillier and Bouquet, after drawings by Jacques Barraband, and were printed by Langlois and Rousset.

Jacques Barraband's work for Levaillant undoubtedly marks the high point of his career and makes it clear why he was considered the best ornithological artist of his generation. He was a pupil of Joseph Maline and subsequently worked as a draughtsman at the Gobelins tapestry factory. His painted porcelain was exhibited at the Paris Salons from 1798 to 1806; he also decorated the dining-room in Napoleon's chateau at St Cloud. Barraband's relatively early death at the age of 41 and the following work of Audubon and Gould have perhaps prevented him from being placed alongside his contemporary Redouté as one of the greatest natural history artists of all time. He produced over 300 beautiful watercolours for Levaillant's books.

François Levaillant (1753–1824) was born in Paramaribo, the capital of Dutch Guiana, and was the son of the French Consul there. When his father returned to Europe, in 1763, he studied natural history at Metz. He was sent by the Dutch East India Company to the Cape Province of South Africa in 1781, and collected specimens there until 1784. He sent over 2,000 bird skins to Jacob Temminck, who had financed the expedition, and these were later studied by his son Conrad Jacob Temminck and are included in the collection of the museum at Leiden.

Levaillant was opposed to the system of nomenclature introduced by Linnaeus and only gave the species he discovered French names. Some of these are still in use as common names. Other naturalists were left to assign binomial names to his new discoveries and some of these honoured Levaillant, including Levaillant's Cuckoo and Levaillant's Woodpecker.

Provenance: Lt General Loveday, with engraved bookplate

Anker 304; *Fine bird books* p 90; Wood p 434; Nissen IVB 559; Ripley 170; Ronsil p 298; Zimmer p 393



LE TOUCAN

Le toucan est un oiseau d'Amérique du Sud, appartenant à la famille des Caprimulgidae. Il est caractérisé par son bec énorme, qui peut atteindre jusqu'à 10 centimètres de longueur. Son plumage est généralement noir et blanc, avec des touches de rouge et de bleu. Le toucan est un oiseau très actif, qui se nourrit principalement de fruits et d'insectes. Il est également connu pour sa capacité à sauter de haut en bas, ce qui lui permet d'atteindre les fruits les plus éloignés. Le toucan est un oiseau très apprécié pour sa beauté et sa personnalité. Il est souvent élevé en captivité, où il peut vivre jusqu'à 20 ans.



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A 'MASQUE' FOR THE ARTILLERY COMPANY

2. [BARRIFFE, William]. *Mars, His Triumph. Or, the Description of an Exercise performed the XVIII. of October, 1638. in the Merchant-Taylors Hall by certain Gentlemen of the Artillery Garden ...* London, Printed by I. L. for Ralph Mab. 1639. [Bound following:]

BARRIFFE, William. *Military Discipline: or the yong Artillery Man. Wherein is discoursed and showne the Postures both of Musket and Pike the exactest way, &c. Together with the Exercise of the Foot in their Motions ...* the second Edition, newly revised and much enlarged. London, Printed by R. O. for Ralph Mab. 1639.

Two works, small 4to., in one volume; *Mars, His Triumph*, pp. [8], 48, with diagrams in the text and musical notation for three tunes for fife and drum played as calls during the manual and firing exercise; *Military Discipline*, pp. 30 [of 32: wanting the frontispiece portrait with arms on the recto], 18, [4: tables of the places of Dignity, correctly bound here but wrongly placed by ESTC collation at the end], 19-200, 193-368, 335-377, [9: a blank page and four leaves of contents]; a2 is a cancel and there are two cancels in sheet F (stubs before and after F6); with five folding diagrams (one tear repaired without loss) and numerous tables and diagrams in the text; complete despite the confused pagination; in very fresh condition, in late eighteenth-century polished mottled calf, spine richly gilt, morocco label. The Macclesfield copy, from the collection of General George Lane Parker, son of the second Earl of Macclesfield, with bookplates and armorial blind-stamp to the title-page and next leaves.

£6500

First edition of *Mars, His Triumph*, second edition of *Military Discipline*, originally published in 1635. In 1647 these two works were issued together, but here they are independent.

On 25 August 1537 Henry VIII granted a charter to a 'perpetuall Fraternitie of Saint George' to be known as 'the Fraternitie or Guylde of Artillary of Longbowes Crossbowes and Handegonnes', and the next year the Guild was granted a lease by the Prior of the Convent of St. Mary to what was to become known as the old Artillery Garden at Bishopsgate. By the 1630s the Company was petitioning the Corporation of London for a ground of its own, as it was much hindered in performing exercises in the shared Artillery Garden. The display described in *Mars, His Triumph*, in Merchant Taylors Hall before the 'Grave Fathers of the Citie', was designed to further this petition, as the opening speech, in verse, makes clear:

... give your Souldiers, one small piece of ground
To shew their Arms in: else, in heaps of dust
Their glories will be hid; their bright Arms, rust.

The whole exercise has more the air 'of a theatrical than a military display' (Capt. G. A. Raikes, *History of the Honourable Artillery Company*, 1879, I, 93). The proceedings begin with the entry of 18 'targettiers' performing various encounters with their morions, swords and targets. Then 22 Saracens enter, 'habited after the Persian and Torconian maner', armed with Barbary guns, cymiters [scimitars], and broad Turkey daggers; 'their musick was a Turkey Drumme, and a hideous noise making pipe (made of a Buffolas horn)', their ensign an azure pennon bearing the motto 'In the name of Alli and Mahomet' in Arabic characters. When the Saracens leave, the main company enters, 40 men with modern arms, and the main demonstration begins: manual and firing exercises for the muskets (with tunes for fife and drum for the relevant postures and motions), and elaborate examples of drill – facings,

doublings, countermarches, wheelings, figures of battle. Lieutenant Barriffe, the author of this account, led one of the companies with modern arms.

Suddenly 'the Sentinell gives fire without in the Yard ... one comes crying into the Hall, *Arme, Arme, the Saracens are landed*', and a mock battle ensues. Then, with drums and marching, the whole body makes a stand, and one soldier embarks on the final speech in verse, appealing for 'that sweet reward ... encouragement' and for a new artillery ground.

The performance was well received, and three years later the Corporation of London granted the Company, known today as the Honourable Artillery Company, the ground at Bunhill Fields that remains its home, with its splendid eighteenth-century Armoury House, and a ground that was one of the earliest homes of cricket.

ESTC lists eight copies, Folger and Huntington only in USA.

STC 1505 and 1507; Cockle 143 and 133; Major G. Goold Walker, *The Honourable Artillery Company 1537-1987* (third edition, 1986), pp. 48-51.

3. BEAUMONT, Francis, and John FLETCHER. Fifty Comedies and Tragedies ... All in one Volume. Published by the Authors original Copies, the Songs to each Play being added ... London, Printed by J. Macock [and by Thomas Newcomb], for John Martyn, Henry Herringman, Richard Marriot, 1679.

Folio, pp. [10], 280, 279-578, 557, [1], complete (numerous mispagnations), with a frontispiece of Fletcher by William Marshall (that of the 1647 folio, second state, slightly stained, small section of blank lower margin torn away, short tear at inner margin); printed in two columns; lower corner of X2 torn away, touching one letter, small holes in 3E2, 3A2 and 3N3, else a good copy in contemporary calf, sometime rebacked, with the distinctive gilt stamp of Rev. John Phelipps of Montacute House, Somerset, to the front cover, and his ownership inscription dated 1755 to an endleaf. **£3250**

Second collected edition, adding eighteen plays to the thirty-five in the first folio of 1647, which had printed only those plays that had not appeared in quarto editions; new songs are added to six plays, as are actor-lists throughout, and there are some occasional major alterations, as for example to *The Beggar's Bush*, the corrections apparently supplied by 'an ingenious and worthy Gentleman' who 'had an intimacy with both our Authors'.

The new plays include most of those on which the future reputation of the dramatists has depended: the 'trilogy' that Dryden thought their best collaborative work – *Philaster, A King or no King*, and *The Maid's Tragedy*; pieces by Fletcher alone, including *The Faithful Shepherdess* (a source for *The Tempest* and Milton's *Comus*), and the urbane comedy *The Wild-Goose Chase*, or by Fletcher and others, such as *The Night Walker* (with Shirley), and *Rollo, Duke of Normandy* (with Massinger, Jonson and Chapman); Beaumont's outstanding solo comedy *The Knight of the Burning Pestle*; and, notably, the Fletcher-Shakespeare collaboration *The Two Noble Kinsmen*, which appears here for the first time in folio and would not be included in the subsequent Shakespeare Fourth Folio of 1685.

Wing B 1582; Pforzheimer 54; Greg, III, 1018; Jaggard, p. 485.






Database Name: Hamnet (See Also Card Catalogs)

Search Request: Advanced Search = (shakespeare, william)[in Name]AND(17?)[in Keyword Any Bib Field]

Search Results: Displaying 4 of 2110 entries

[<- previous](#) [next ->](#)

 [details](#)  [brief view](#)  [MARC view](#)

Relevance:     

Main Author: [Shakespeare, William, 1564-1616.](#)

Title: The life and death of King Richard the Second.

Created/Published: [London, Printed by Tho. Cotes ... 1632]

Description:

p. 23-45. b6, c⁶, d1-5. Fo. Interleaved.

Notes: Preparation copy.

Folger Copy: Transcription by John Roberts of the Covent Garden 1738 production.

Contains large sketches of the combat scene and the Parliament scene.

Pasted in at beginning is a playbill for Drury-Lane (Oct. 23, 1815) with Kean as Richard II and a colored print of Kean as Richard (published June 26, 1815).

Also pasted in are reproductions of the Shakespeare arms and signatures and of scenes in Stratford.

Part of the original heavy gray paper cover of Roberts' transcript is inlaid.

See James G. McManaway's "Richard II at Covent Garden" in SQ, v. 15, no. 2, 1964, p. 161-175.

Theodosius Purland (who put the book in its present form in 1847) - "Boone" - J. O. Halliwell-Phillipps - Warwick Castle library copy.

Cited In: Shattuck: RII, 2.

Associated Name(s): [Cotes, Thomas, d. 1641, printer.](#)

[Roberts, John, fl. 1721-1750.](#)

[Purland, Theodosius, 1805-1881, former owner.](#)

[Boone, -, former owner.](#)

[Halliwell-Phillipps, J. O. \(James Orchard\), 1820-1889.](#)

[Warwick Castle \(England\). Library, former owner.](#)

Genre(s)/Form(s): [Stage-setting and scenery.](#)

Permanent URL for this Record: <http://shakespeare.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=80287>

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Call Number: PROMPT 2d Folio Rich.II Covent Garden
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Initials, paragraph marks, capital strokes, and underlinings added in red; woodcuts colored. Old vellum, repaired. Booklabels of Frances and Philip Hofer. Imperfect: leaves [a]1-2 and 8 wanting; leaf n8 misbound as a title page at front.

H 2999=8934*; GW 4174; Goff B-505; Schäfer 45; Schr 3441; Schramm 18:14.

14 September 1972—Gift of Philip Hofer. Typ Inc 2157.5

787 Gratianus: *Correctorium quottarum canonum et capitulorum Decreti*. ca. 1492/93.

4°. [48] leaves; 196 x 150 mm.

Entered anonymously in Hain and BMC; assigned to Gratianus by GW.

Initial spaces not filled in; without rubrication. Half 19th-century vellum and marbled boards; edges stained red. Booklabel of George Dunn, with his MS date of acquisition "June 1900" (no. 2079 in pt. 3 of the Sotheby sale catalogue of his library, November 1917).

H 5761*; Pr 2184; BMC 2:455 (IA.7792); GW 7:172; Goff G-359; Will 48.

29 May 1919—Bought with the John Harvey Treat fund. Inc 2184

JOHANN MÜLLER
(REGIOMONTANUS)

788 Manilius, Marcus: *Astronomicon*. 1473/74.

4°. [72] leaves; 215 x 150 mm.

Woodcut initials at the beginning of books; initial spaces elsewhere, with guide-letters, not filled in; without rubrication. Red morocco, gilt, by Lortic, with his ticket; edges gilt; in a half morocco case. Leather booklabel of Henry Huth (no. 4659 in pt. 4 of the Sotheby sale catalogue of his library, July 1914); engraved bookplates of William Loring Andrews and of Roderick Terry (no. 255 in pt. 3 of the American Art Association-Anderson Galleries sale catalogue of his library, February 1935).

H 10703*; Pr 2209; BMC 2:456 (IA.7874); Polain 2588; Goff M-202; CIBN M-85; Schäfer 222.

1948—Gift of Harrison D. Horblit. Inc 2209

789 Regiomontanus, Johannes: *Calendarium* [German]. 1474.

4°. [30] leaves; ill.; 198 x 138 mm.

Two settings of leaves [c]5-6 are recorded, in one of which [c]5r begins "Wiltu des Mondes waren lauff wissen. . .," the other "Des Mondes waren lauff wissen. . .". There are also variants in the red letter days on [a]8r, [b]1r, and [b]2r; and in some copies [c]10v ends "kungspereg," in others "kvngspereg"; cf. BMC 2:457 (reprint edition).

This copy has the first reading given above for [c]5r and has "kvngspereg" on [c]10v; [a]8r has red letter "S. Maria magdalena," [b]1r has red letter "Septem," "Wurtz weie," and "S. Bartholome xiipot," and [b]2r has red letter "S. Michel." The collation of this copy varies from that given by BMC: [a⁸, b-c¹⁰, d²] ([d]², the instrumenta, printed on heavy paper). Figures supplied in red in the tables; the diagrams of the eclipses are painted yellow. The second instrument lacks its 2 paper volvelles and has the printed slip described for BMC copy IA.7889; the fourth instrument has a movable brass pointer attached. Modern vellum. Bookplate of Charles Lemuel Nichols.

H 13784; C 2183; Pr 2216; BMC 2:456-57 (IA.7888-89); CIBN R-67; Sack 2114; Schäfer 193; Schr 4369; Schramm 18:5.

1967—Gift of David P. Wheatland. Inc 2216

790 Basilius Magnus: *De legendis antiquorum libris*. ca. 1474.

4°. [10] leaves; 202 x 162 mm.

Translated by Leonardus Brunus Aretinus.

Without rubrication. This edition can be distinguished from another very similar one by the same printer by the last word of text on [a]10v, "aspenātes"; the other edition (H 2683) has "aspnātes." Half modern red morocco and green cloth. The unusual lateral measurement of this copy results from leaves [a]2-7 having been folded by the binder in order to preserve the MS marginal annotations of an early owner; inserted after [a]4 and [a]6 respectively are a leaf and a small slip of additional MS notes in the same hand. From the library of Richard Ashhurst Bowie.

Pr 2213; BMC 2:457 (IA.7883); GW 3705; Goff B-273.

9 November 1908—Gift of Mrs. E. D. Brandegee. Inc 2213

Appendix B

Four Specimen Bibliographical Descriptions

THE extracts reprinted here, which are from four different bibliographies, are given as examples of how problems of description have been handled by experts. A short commentary is appended to each one. All four authors describe ideal copy, and all use approximately the same descriptive conventions, though with differences of aim and emphasis. The descriptions are all very full and could be much abbreviated if their only purpose were to identify copies of their subjects, but the major purpose of all of them is to elucidate the transmission of the texts they concern and to increase our understanding of the transmission of other texts of their period.

1. Entry 202 (a) from Greg, W. W., *A bibliography of the English printed drama to the Restoration*, i, London 1939, pp. 320-1, with corrections from *ibid.*, iv, London 1959, p. 1675.

202 The Entertainment through London [Dekker's Magnificent Entertainment] 2 Apr. 1604

SR 1604 Apr. 2. Ent. T. Man jr.: lic. Pasfeild: The magnificent entertainment gyven to King James, Queen Anne his wife, and Henry Friderick the Prince, uppon the day of his Majesties triumphant passage from the Tower through his honorable city and chamber of London, the 15 of March 1603.

SR 1604 May 14. See 200-1.

It is, of course, uncertain whether Man's book had already been published when this entry was made.

(a) THE | MAGNIFICENT | Entertainment: | Giuen to King James, Queene
1604 Anne his wife, | and Henry Frederick the Prince, vpon the day | of his Majesties
Tryumphant Passage (from | the Tower) through his Honourable Citie | (and
Chamber) of London, being the | 15. of March. 1603. | As well by the English as
by the Strangers: VVith | the speeches and Songes, deliuered in the feue- | rall Pageants.

Mart. Templa Deis, mores populis dedit, otia ferro,
Afira fuis, Cælo fydera, ferta Ioui.

Tho. Dekker: [device 339] | Imprinted at London by T. C. for Tho. Man | the
yonger. 1604. [Strangers:] [Citie on B3, 4]

RT[(AB) The Kings Entertainment | through the Cittie of London.
(CD) The Kings entertainment | through the City of London. [entertainment on C2^v D1^v2^v]

(E) The Kinges Entertainement through | the Cittie of London.

(F-H) The Kings entertainment | through the Citie of London.

[entertainment on G1^v2^v and in H; City in H]

(I) The Kings Entertainment | through the Citie of London. [note 1]

Collation: 4^o, A-1⁴ [C-D fully signed; leaving H2 unsigned], 36 leaves unnumbered. Title, A2 (A1 and A2^v blank). Text headed 'A Deuice (projected downe, but till now not publisht,) that should haue serued at his Maiesties first accesse to the Citie' with lace ornament and initial, A3 [the heading referring to the first device and speeches only, prepared for James's original entry into London in May 1603]. Note 'To the Reader' on I4 (verso blank) [explaining that 'A great part of' the speeches 'which are in this Booke set downe, were left vnspoken', and including errata].

Catchwords: A-B, *Genius* [Genius] B-C, The [The] C-D, *The* [The] D-E, *luft* E-F, *Fama*. H-I, And FINIS.

The speeches are some in English and some in Latin, some verse and some prose.

Notes—1. Five different types are used in the RT, and divide the volume into sections as follows: A-B, C-D, E, F-H, I. Lace ornaments and a second initial appear in the text of A-B, two ornaments in that of sheet H. There are notes printed in the margin.

2. Presumably the five sections were the work of as many different presses. The first sheet appears from his initials and device on the title to have been printed by Thomas Creede; H appears from the ornaments used to have been printed either by Humphrey Lownes or by Emma widow of Peter Short whom he married this year; I was probably printed by Edward Allde [cf. (b)]. The printers of the other two sections (in which there are no ornaments) have not been identified (*The Library*, Mar. 1937, xvii. 476-8), but C-D probably came from the press of Simon Stafford (J. Crow).

3. On I1 Dekker records that 'If there be any glorie to be won by writing these lynes, I do freelie bestow it (as his due) on Tho. Middleton, in whose braine they were begotten, though they were deliuered heere: Quæ nos non fecimus ipsi, vix ea nostra voco.' The reference is to the preceding speech by Zeale, 'whose personage was put on by W. Bourne, one of the seruants to the young Prince' (i.e. William Birde or Borne) as mentioned in an earlier note on H4. On C1 is a list of 'The Personages (as well Mutes as Speakers) in this [first] Pageant' with the remark: 'Of all which personages, Genius and Thamesis were the only Speakers: Thamesis being presented by one of the children of her Maiesties Reuels: Genius by M. Allin (seruant to the young Prince)', i.e. Edward Alleyn. A Latin oration was delivered before St. Paul's school 'by one of maister Mulcasters Schollers' (H1). On I3^v-4 is an 'Artificum Operariumque in hoc tam celebri apparatu, summa', mentioning by name 'William Friselfield. George Mosse. Iohn Knight. Paul Isacson. Samuell Goodrick. Richard Wood. George Heron' as 'those that gaue the maine direction, and vndertooke for the whole busines', 'Ouer whom, Stephen Harrison Ioyner was appointed chiefe; who was the sole Inuenter of the Architecture'.

4. Most of the speeches, but not the songs, also appear in *The Entertainment through London* [Harrison's *Arches of Triumph*] [206].

5. Copies are known to differ in certain readings in B(i) H I (o, i).

COPIES: BM (C. 34. c. 23, — A1)	Dyce (— A1)	Bodl. (— A1)	Wise (— A1)
Boston	Chapin	Congress	Folger
Texas			Harvard (+A1)
			Hunt
			Morgan

Commentary on Greg's bibliography of the English printed drama

The scope and authority of Greg's great work of bibliographical analysis remain unparalleled. It covers all the editions of dramatic works by English authors

down to the year 1700 which were either written before 1643 or printed before 1660 in a chronological series of 836 main entries, together with sections on Latin plays, lost plays, collections, etc., and an invaluable apparatus of supplementary lists and investigations. The descriptions do contain a few imperfections—it is a work of man—but the standard of accuracy is amazingly high. Greg succeeds magnificently, moreover, in illuminating the transmission of sixteenth- and seventeenth-century dramatic texts in general as well as in particular and, although fun has been poked at Professor Bowers for suggesting that a complete reading of these four large volumes 'is essential for an understanding of the whole background of Elizabethan printing of play manuscripts',⁶ it is hard to see how any editor of a play of its period can afford to be unfamiliar with its riches.

Entry 202 begins with an extract from the Stationers Register and then gives descriptions of three successive editions of Dekker's play, only the first of which is reprinted here. Greg uses quasi-facsimile transcription throughout for title-pages, running titles, and catchwords, as he was almost bound to do for his own research before the days of xerox, although 'in almost every case a straightforward transcription of the title in roman type (without line endings) and the collation suffices to distinguish editions; only in three cases out of about a thousand is quasi-facsimile transcription necessary to distinguish editions, and in three further cases it fails to do the job'.⁷

Greg's identification of the work of no less than five different presses in the production of this one small book is exemplary. Nowadays a bibliographer would probably identify the type and ornaments in the different sections, and would give details of the paper used.

2. Entry 131 from Appendix I of McKenzie, D. F., *The Cambridge University Press 1696-1712*, Cambridge 1966, i. 273-6.

131 Title. [In red and black] C. CRISPI | SALLUSTII | Quae extant; cum NOTIS |

GLAREANI,	} INTEGRIS	CARRIONIS,
RIVII,		MANUTII,
CIACCONII,		PUTSCHII,
GRUTERI,		DOUSAE.
CASTILIONEI,	} SELECTIS	URSINI,
C. ET A. POPMAE,		J. FR. GRONOVII,
PALMERII,		VICTORII, &c.

| ACCEDUNT | JULIUS EXSUPERANTIUS, PORCIUS | LATRO: | ET |
 FRAGMENTA HISTORICORUM VET. | Cum Notis A. POPMAE. |
 [rule] Recenfit, NOTAS perpetuas, & INDICES adjecit | JOSEPHUS WASSE, |
 Coll. Reg. apud CANTAB. Socius; & Nobiliff. | Marchioni de KENT a Sacris
 Domefticis. | [rule] Praemittitur SALLUSTII VITA, Auctore, V. Cl. | JOANNE
 CLERICO. | [rule] CANTABRIGIAE, | Typis ACADEMICIS, | Apud CORNELIUM
 CROWNFIELD, Celeberrimae Academiae | Typographum. MDCCX.

⁶ Bowers, F. T., *Principles of bibliographical description*, Princeton 1949, p. 16.

⁷ Foxon, D. F., *Thoughts on the history and future of bibliographical description*, Los Angeles 1970, p. 19.

Formula. 4^o: "a-d⁴ A-3V⁴ 3X² a-2m⁴ 2n⁴ (2n1+20-22r⁴ 2s²) 20-3n⁴; [\$2 (+\$3 in F-S, a, c-k, y, 20-22q, 2q, 28, 2x, 2z-3c) signed]; 536 leaves, pp. [8] [1] II-XV [XVI] XVII-XXIV 1-304 307-532 [2]; 1-143 [144] 145-294 285 296-318; 283-304 [168].

Paper. (a) Large: mixed: i. Fleur-de-lis/PC; ii. -/-; 9½ × 7½ in.; (b) Small: mixed: i. Coat of Arms with Cross of Lorraine and circles/-; ii. Cross of Lorraine and circles/-; iii. -/-; 8 × 5½ in.

Types. Dedicatio: Great Primer roman (18 ems × 28 lines). Praefatio: English italic with some roman (23 ems × 35 lines). Vita: Pica roman with some italic (26 ems × 39 lines). Text: English roman (23 ems, number of lines variable). Footnotes to text: Long Primer roman, italic, and Greek (double column, 16 ems each, number of lines variable). Text of Julius Exuperantius De Marii, Lepidi, ac Sertorii Bellis Civilibus, Porcii Latronis Declamatio, and Fragmenta Historicorum Veterum: Pica roman (26 ems, number of lines variable). Footnotes to Julius Exuperantius and Fragmenta: Brevier roman and italic (double column, 20 ems each, number of lines variable). Spicilegium: Long Primer roman and italic (double column, 16 ems each, × 52 lines). Addenda: Long Primer roman, italic, and Greek (double column, 16 ems each, × 50 lines). Index: Long Primer roman, italic, and Greek (double column, 16 ems each, × 51 lines). Errata (on 3n1^v): Pearl roman and italic. Index Auctorum: Brevier roman and italic.

Contents. "a1, title (verso blank); "a2, Dedicatio; "b1, Lectori S.D.; "c4^v, C. Crispi Sallustii Vita; A1, Bellum Catilinarium; 2E2^v, Corollarium de Sallustio; 2E3^v, Bellum Jugurthinum; 3X2, Omissa; a1, Historiarum Fragmenta; o2, Orationes duae ad C. Caesarem; o3, Oratio I; q2, Oratio II; s2, Declamatio in M. Tullium Ciceronem; s4^v, blank; t1, Julii Exuperantii De Marii, Lepidi, ac Sertorii Bellis Civilibus; t3^v, Porcii Latronis Declamatio; y1, Fragmenta Historicorum Veterum; 2o1, P. Parkesio . . . Salutem; on 22o1^v, Addenda ad Notas in Fragmentis; on 22s2^v, errata; 2n2, Jani Melleri Palmerii Spicilegium; 2q1, Index in Sallustium; on 3n1^v, errata; 3n2, Index Auctorum; on 3n4^v, 'FINIS'.

Copies. BM 53.c.3; ULC Adv. c.94.150; Q.3.32; CUP.

Production. Minute Book 1. 5. 05; 150 large, 1000 small; composition 8s.; presswork 5s. 6d.; correction 1s. 4d.; profit 7s. 5d.; price per sheet £1. 2s. 3d.

SHEETS	COMPOSITORS	PAID BY	PRESSMEN	PAID BY	CORRECTOR	PAID BY
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g	"	"	Coldenhoff	"	"	"
h	"	"	Ponder	"	"	"
i	"	"	Brown	"	"	"
k	Knell	"	"	"	"	"
l	"	"	Coldenhoff	"	"	"
m-n	"	"	Ponder	"	"	"
o-p	"	"	Brown	7. 7. 05	"	"
q	Apprentice	11. 8. 05	"	"	"	17. 9. 05
r-u	"	"	"	"	"	"
x	"	"	Coldenhoff	4. 8. 05	"	"
y	"	"	Brown	7. 7. 05	"	"
z-2d	Knell	30. 9. 05	Coldenhoff	4. 8. 05	"	"
2e	"	"	"	4. 8. 05	"	"
	"	"	Brown	3. 11. 05	"	"

SHEETS	COMPOSITORS	PAID BY	PRESSMEN	PAID BY	CORRECTOR	PAID BY
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2l-2n	"	"	"	3. 11. 05	"	"
2o	"	"	Brown	"	"	"
2p	"	"	Coldenhoff	"	"	"
2q	"	3. 11. 05	Brown	19. 1. 06	"	"
2r	Muckeus	26. 1. 06	"	29. 6. 06	"	29. 9. 06
2s-2x ¹	"	24. 6. 06	"	"	"	"
2x ¹ -3f	Pokins, Jun.	"	"	"	"	"
3g-3m	Pokins, Sen.	22. 6. 06	"	"	"	"
3n	Negus	15. 3. 10	Sudworth	8. 4. 10	"	"
A-B	Knell	3. 11. 08	Brown Gathurn	3. 11. 08	Hoppe	30. 10. 08
C	"	"	Ponder	7. 8. 08	"	"
D-E	"	"	Brown Gathurn	3. 11. 08	"	"
F	Délié	2. 11. 08	"	"	"	"
G	"	"	"	"	"	"
H-I	"	"	"	"	"	"
K-O	"	23. 7. 09	Brown Gathurn	2. 8. 09	"	29. 6. 09
P-Q	"	"	"	"	"	"
R	"	"	Sudworth	24. 9. 09	"	"
S	"	"	"	"	"	"
T-2A	Negus	10. 9. 09	Sudworth	24. 9. 09	"	5. 11. 09
2B-2C	"	"	Gathurn	4. 11. 09	"	"
2D	"	"	Sudworth	24. 9. 09	"	"
2E	"	"	"	5. 11. 09	"	"
2F-2G	"	5. 11. 09	"	"	"	"
2H	"	"	Gathurn	4. 11. 09	"	"
2I	"	"	Sudworth	5. 11. 09	"	"
2K-2M	"	"	Gathurn	4. 11. 09	"	"
2N	"	15. 3. 10	Sudworth	8. 4. 10	"	10. 10. 10
2O	"	"	Gathurn Peachy	4. 11. 10	"	"
2P-2Q	"	"	Sudworth	8. 4. 10	"	"
2R	"	"	Gathurn Peachy	4. 11. 10	"	"
2S-2U	"	"	Sudworth	8. 4. 10	"	"
2X	"	"	"	"	"	"
2Y-3K	"	"	Sudworth	8. 4. 10	"	"
3L-3M	"	"	Gathurn Peachy	4. 11. 10	"	"
3N-3O	"	"	Sudworth	8. 4. 10	"	"
3P	"	"	Gathurn Peachy	4. 11. 10	"	"
3Q-3X ^{a-d}	"	"	Sudworth	8. 4. 10	"	"
20-22q	Muckeus	4. 11. 09	Brown Gathurn	2. 8. 09	"	29. 6. 09
22r-22s	"	"	"	"	"	"

Notes. Pokins, Senior, also claimed '2 pages of Mr Waffe's Index, Saluft' (V.06.42). Sudworth was paid an additional 2s. 6d. for working the red of the title page, 2s. for making and cutting the two friskets, and 2s. for sticking titles in red and black (V.10.10). As the catchwords on 2n^v and 204^v indicate, the original intention was to follow the

Fragmenta Historicorum by the Spicilegium (which begins on 2n²) and the Spicilegium by the Index (which begins on 2q¹). The additional matter of the address to P. Parkes and the Addenda, printed off in 1709 as the four and a half sheets 20-2s and paged 283-294 285 296-318, was clearly intended to be bound in between 2n^v and 2n² (hence the adoption of S^{20-22s} and pagination commencing with 283). And such is the order in the two large-paper copies in ULC. In small-paper copies, however, the additional matter may be bound in between 2n^v and 2n², between 2p^{4v} and 2q¹, or even between x^{4v} and y¹.

The publication of this book was originally undertaken by John Owen (M.28), but on Owen's continued failure to pay his other outstanding debts the university took over the total stock of printed books. Sir Theodore Janssen had supplied Owen with 150 reams of small Genoa paper at 6s. per ream on 19. 10. 04 and a further 150 reams of the same paper together with 100 reams of fine Demy at 11s. per ream on 19. 4. 05 for the present work and for Davies's edition of *Cæsar* (V.07.8).

In 1709-10 20 large-paper copies were sold, presumably to the trade, at 14s. each and 44 small-paper copies at 9s. each (PA.10). A further 20 large-paper copies were sold the following year to Paul Vaillant at 12s. each (PA.11). The price noted by Rudd for his copy of this edition is 18s. 6d. (TC MS B.7.6). Hearne has several references to this 'large 4to. Ed. of Sallust, full of riff-raff Notes'. On 7 March 1706 he wrote: 'Mr. Wasse . . . has a Sallust in ye Press wch has stuck there these two years. He is also for printing a Catalogue of all printed Books in ye Libraries at Cambridge. Wch shows that he is a Man of no fixt Resolution, but is more for carrying on new Projects than finishing what he has in Hand.' On 7 August 1707: 'Mr. Wasse . . . has so swell'd his Salust, which he is publishing with Notes, yt the undertaker is quite weary, who tells me yt his Index will be upwards of 20 sheets.' And on 12 April 1710: 'Mr. Wasse . . . has just publish'd his Edit. of Sallust, with long & tedious & indeed unnecessary Notes, in Quarto. the large Paper is 14s. at ye University Price, & the less 9s.' (Remarks, I, 200; II, 31, 372; and III, 243).

Commentary on D. F. McKenzie's bibliography of Cambridge books c. 1700

Here the subject of the bibliography is the output of a particular printing house, and the emphasis is on the details of the manufacture of everything printed at the Cambridge University Press from 1696 to 1712 rather than on the authorship or contents of the books. Basing his study on the very fine Press archives kept intact at Cambridge, Professor McKenzie uses descriptive bibliography to analyse the production details of each item. The heart of the entry given here is the long production schedule which shows exactly who set each sheet of Wasse's *Sallust* during the four years it was in the works, who machined it, and who corrected it. The type used is noted—and there is a fully illustrated catalogue of the Press types elsewhere—and some paper details are given, though not for all the entries. Note, too, how the production schedule and the complex formula complement each other.

It may be doubted whether the full analysis of contents serves much purpose—an abbreviated version would have shown which journeymen were concerned with which parts of the book—and it is arguable that a reproduction of the rather complicated title-page would be preferable to the quasi-facsimile transcription (which in McKenzie's original has intrusive hyphens at the line-endings); there also seems to be some inconsistency in the use of semicolons in the pagination formula. But these are minor matters. This remarkable bibliography is the best account we have of the detailed working arrangements over a considerable period of time of any printing house of the hand-press period.⁸

⁸ See also my review in *Journal of the Printing Historical Society*, iii, 1967, pp. 100-3.