

SHAKESPEARE IN GENEVA

SHAKESPEARE IN GENEVA

Early Modern English Books (1475-1700)
at the Martin Bodmer Foundation

Lukas Erne & Devani Singh

THE
BODMER LAB
A Digital World Literature



FONDATION
Martin
Bodmer



I T H A Q U E

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List of Abbreviations

2°	folio
4°	quarto
8°	octavo
12°	duodecimo
16°	sextodecimo
BEMEB	Bodmer Early Modern English Books
Bartlett and Pollard	Henrietta C. Bartlett and Alfred W. Pollard, <i>A Census of Shakespeare's Plays in Quarto 1594-1709</i> , rev. edn (New Haven: Yale University Press, 1939).
ESTC	<i>English Short Title Catalogue</i> , http://estc.bl.uk .
g.e.	gilt edges
Greg	W. W. Greg, <i>A Bibliography of the English Printed Drama to the Restoration</i> , 4 vols. (London: The Bibliographical Society, 1939-59).
MS	manuscript
MSS	manuscripts
sig.	signature
sigs.	signatures
STC	A. W. Pollard and G. R. Redgrave, comp., <i>A Short-Title Catalogue of Books Printed in England, Scotland and Ireland, and of English Books Printed Abroad, 1475-1640</i> , 2 nd edn, 3 vols. (London: The Bibliographical Society, 1976-1991).
Wing	Donald Wing, comp., <i>Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America, and of English Book Printed in Other Countries, 1641-1700</i> , 2 nd edn, 4 vols. (New York: MLA, 1972-1998).

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Preface

THE BODMER LAB, initiated in 2015, is a research and digitisation project of the University of Geneva that examines and makes available online significant parts of the holdings of the Martin Bodmer Foundation in Cologne on the outskirts of Geneva. Among its focal points is the Bodmer's remarkable collection of early modern English books, in particular its editions of William Shakespeare (1564-1616) and publications related to his works. The Bodmer Lab's digital library is making freely available online reproductions of this collection, which consists of 174 titles, printed in England, Scotland, Ireland, Wales, and British America, and of English books printed elsewhere that date from between the early age of printing in England in the mid-1470s and the end of the seventeenth century.¹ The present catalogue introduces and presents information about these 174 titles. While the introduction foregrounds the Shakespeare collection, which is of particular importance to the Bodmer Library, the catalogue gives equal attention to all books.

By making available online its collection of sixteenth and seventeenth-century Shakespeare quartos, octavos and folios, the Bodmer Lab is joining a number of other projects that provide digital access to early editions of Shakespeare's plays and poems. For instance, the British Library's 'Shakespeare in Quarto' website provides access to '107 copies of the 21 plays by Shakespeare printed in quarto before the 1642 theatre closures'; 'The Shakespeare Quartos Archive' puts online 'cover-to-cover digital reproductions and transcriptions of thirty-two copies of the five earliest editions of the play *Hamlet*'; and 'The Folger Digital Image Collection' includes 'digitized copies of 218 of the Folger Shakespeare Library's pre-1640 Shakespeare texts, including poems, plays, and 'apocryphal' editions now known to have been written by someone else'.² 'Rare

1. For the Bodmer Lab website, see <http://bodmerlab.unige.ch>. Note that for reasons of conservation, it has been impossible to digitize certain books in their entirety.

2. 'Shakespeare in Quarto', British Library, <http://www.bl.uk/treasures/shakespeare/homepage.html>; The Shakespeare Quartos Archive, <http://www.quartos.org/>; 'The Digital

Book Room', a collection of digitally-photographed books, 'contains most of the Shakespeare Quartos from the British Library, the Bodleian Library, the University of Edinburgh Library, and the National Library of Scotland' and copies of a 'First Folio from the Folger Shakespeare Library, a first edition of the *Sonnets*, and a first edition of Shakespeare's *Poems*'. The Internet Shakespeare links to digital facsimiles of early Shakespeare playbooks and poetry books from various libraries.¹ Of the First Folio, at least sixteen different copies were available online by June 2016,² from the Bodleian Library at the University of Oxford, the Boston Public Library, Brandeis University Library, Cambridge University Library, the Folger Shakespeare Library in Washington D.C. (four copies), the Harry Ransom Center at the University of Texas at Austin, the Brotherton Collection in the University of Leeds Library, the Meisei University Library, the Miami University of Ohio Library, the State Library of New South Wales, the Furness Library at the University of Pennsylvania, the Bibliothèque d'agglomération de Saint-Omer, and the Württembergische Landesbibliothek in Stuttgart. The Meisei University Library, the Miami University of Ohio Library, and the State Library of New South Wales have also had their copies of the Second, Third and Fourth Folios of Shakespeare's plays digitized (the New South Wales copies are linked to from the Internet Shakespeare).³

Other initiatives make available early modern books that include Shakespeare's works but are not confined to them. Early English Books Online (EEBO) is by far the largest collection of digital facsimiles, based upon microfilms produced at many different libraries, with more than 125,000 titles, but it is a commercial product, accessed by subscription only. The Schoenberg Center for Electronic Text & Image contains digital resources from the University of Pennsylvania Libraries collections, including a range of early modern English books. The Folger's Digital Image Collection (also

Image Collection', Folger Shakespeare Library, <http://www.folger.edu/Content/Collection/Digital-Image-Collection/>.

1. Rare Book Room, <http://www.rarebookroom.org/>; Internet Shakespeare Editions, <http://internetshakespeare.uvic.ca/Library/facsimile/>.

2. Sarah Werner, 'First Folios Online', <http://collation.folger.edu/2013/04/first-folios-online/>.

3. 'The Shakespeare Folios Electronic Library', Meisei University Library, <http://shakes.meisei-u.ac.jp/e-index.html>; 'Folios of William Shakespeare', Miami University of Ohio Library, <http://contentdm.lib.miamioh.edu/cdm/ref/collection/wshakespeare>.

known as LUNA) 'offers online access to over 80,000 images from the Folger Shakespeare Library, including books, theater memorabilia, manuscripts, and art'. Annotated Books Online, a digital archive of early modern annotated books, 'currently includes over a hundred copies from library collections all over the globe'.¹ This survey is not exhaustive at the time of writing, and the number of digital collections is steadily growing.

The desirability of having rare books available online needs no lengthy explanation. Any reader who wants to go *ad fontes*, to read the text as it was originally printed, and to understand peculiarities about the text that are or may be related to the printing process, needs access to them. And any reader of a modern edition who wants to understand how its text compares to that of an early edition – how, in other words, the text has been edited – similarly benefits from easily accessible digital reproductions.

The advantages of having electronic access to multiple copies of the same edition may at first seem less clear. But anyone who has produced an edition of an early modern printed text knows how an additional copy adds information not readily available in others. Some letters or punctuation marks are imperfectly inked, blotted or stained, and any additional copy can provide clarity where others do not. Indeed, early modern compositors introduced errors into the printed text, some of which were corrected in the course of printing, resulting in press variants. In addition, every copy of an early modern book bears traces of its history embedded in binding, bookplates, ownership marks, marginalia and other manuscript additions, marginal trimming, or stab-stitching holes. One of the aims of the present catalogue is to ease access to some of the most significant such traces in the copies at the Bodmer.

Easy availability of the collection of early modern English books at the Bodmer Library and reliable bibliographic information about it seem all the more important as the collection, despite its importance, has been little known so far. The Bodmer Library houses the greatest collection of early Shakespeare editions outside the English-speaking world. Yet the standard reference work for early modern English books and for the location of extant copies, the English *Short Title Catalogue*, has long been unaware of all of the Bodmer's

1. Early English Books Online, <http://eebo.chadwyck.com>; Schoenberg Center for Electronic Text & Image, <http://sceti.library.upenn.edu/projects.cfm>; Annotated Books Online, <http://www.annotatedbooksonline.com/>.

early Shakespeare copies and of all but two of its other early modern English books, a Tyndale *New Testament* printed in Zurich in 1550 (**BEMEB #12**) and the undated (?1560) folio *Arthur of Brytayne* (**BEMEB #1**), which exist in unique copies at the Bodmer.¹ As is documented more fully below (see pp. 59-60), since the 1950s scholars have repeatedly claimed that copies at the Bodmer were unavailable for consultation, or mistakenly located copies in other libraries, even though they are in fact at the Bodmer. It is to be hoped that the present catalogue and its corresponding digital library will give the Bodmer Library's early modern English books the visibility they deserve and alert future researchers to the Library's wealth of resources.

* * *

1. English Short Title Catalogue, <http://estc.bl.uk>.

Introduction

I. The Martin Bodmer Foundation: History and Scope of Its Collection

THE BODMER LIBRARY holds more than 150,000 items, about half of which are manuscripts and rare books, as well as drawings and archaeological artefacts. The collection is very diverse in its nature, ranging from pictographs on a Sumerian clay tablet from ca. 3100-2850 B.C. to manuscripts by Jorge Luis Borges, from drawings by Rembrandt, Delacroix and Picasso to autograph scores by Mozart and Beethoven, and from an Egyptian polychrome statuette from ca. 1500 to 1300 B.C. and a Persian carved relief in marble (ca. 5th century) to mid-sixteenth-century tapestries. Religious documents include the Egyptian *Book of the Dead of Hor* (4th to 3rd century B.C.); the oldest extant manuscript of the Gospel of St. John, dating from the second half of the second century; a manuscript of the Koran in Nashki script from ca. 610; an early tenth-century Chinese scroll with the *Scripture of Buddhas' Names* ('Fo-ming ching'); a xylographic *ars moriendi* from Augsburg from the fifteenth century; the Gutenberg Bible (1454); and Luther's Wittenberg *Theses* (1517). Among the documents from Eastern traditions are a thirteenth-century manuscript of the *Panchatantra*, an Indian collection of fables and tales, or 'mirror for princes'; a sixteenth-century Persian manuscript of the *Masnawi*, the greatest work by one of the chief interpreters of Sufism; a fifteenth-century Jain manuscript from India of the *Kalpa Sutra*; and the *Sing Li*, a xylographic Chinese book from ca. 1415. Overall, the collection comprises writings in over eighty different languages.

Ancient Greek and Roman works include an important Menander papyrus, containing the only complete manuscript of the *Dyskolos*; Greek manuscripts of Homer's *Iliad* (late 13th century) and Plato's *Phaedon* (first half of 15th century); and Latin manuscripts of Ovid's *Metamorphoses* (14th century) and Virgil's *Aeneid* (15th century). No less remarkable is a ninth-century manuscript of Cicero's *De partitionibus oratoriae* with annotations in the hand of Petrarch. Medieval literary treasures include fourteenth-century manuscripts of Guillaume de

Lorris and Jean de Meun's *Roman de la Rose* and Dante's *Divina Commedia*, fifteenth-century manuscripts of the *Nibelungenlied* and Chaucer's *Canterbury Tales*, and an incunabula edition of Sebastian Brandt's *Narrenschiff* (1495). Among the outstanding literary documents from the sixteenth century are an autograph manuscript by Michelangelo (ca. 1541) and first editions of Ronsard's *Oeuvres* (1560) and Montaigne's *Essais* (1580). The Bodmer also holds a copy annotated by Montaigne of *De rebus gestis Alexandri Magni regis Macedoniae Opus* (1545) by the Roman historian Quintus Curtius Rufus. Other strengths are Molière, of whose comedies the Bodmer possesses a nearly complete set of first editions, and Lope de Vega, with autographs and many first editions.

The collection also features influential texts in many other realms of human thought. These include geography: e.g., the original Latin edition of Christopher Columbus' *Letter on the First Voyage* (1493), reporting the discovery of the New World, and the illustrated incunable edition of Ptolemy's *Cosmographia* (1482); cosmology: e.g., first editions of Copernicus' *De revolutionibus orbium coelestium* (1543), Kepler's *De Cometis* (1619-20) and Galileo's *Dialogo* (1632); physics: e.g., an autograph manuscript by Einstein on *Ether and the Theory of Relativity* (1920); philosophy: e.g., an autograph draft of Kant's *Streit der Fakultäten* (1798) and copies of the first and second editions of Schopenhauer's *Welt als Wille und Vorstellung* (1819) with autograph corrections; and politics: e.g., original editions of the *Declaration of the Rights of Man and the Citizen* (1789), Marx's *Das Kapital* (1867) and *Communist Manifesto* (1848; one of the seven known copies of the first printing), and Hitler's *Mein Kampf* (1925).

Among the holdings of the Bodmer Library are also literary autographs in the hands of Flaubert (*L'Education sentimentale*), Goethe (400 lines from *Faust II*), Byron (from *Childe Harold's Pilgrimage*), and many more, including Shelley, Balzac, Zola, Baudelaire, Proust, Rilke, Henry James, and Paul Valéry. Nineteenth- and twentieth-century first editions include Pushkin's *Boris Godunov* (1831), Dickens' *Oliver Twist* (1838), Flaubert's *Madame Bovary* (1857), Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Ibsen's *Doll's House* (1879), Dostoyevsky's *Brothers Karamazov*, Freud's *Traumdeutung* (1900), Kafka's *Verwandlung* (1915), Joyce's *Ulysses* (1922), and Kerouac's *On the Road* (1957).¹

Mention of these highlights provides a partial glimpse of the depth of the Bodmer collection. The famous Bodmer Papyri (acquired

1. For further information about items in the collection, see Bircher, *Spiegel der Welt*; Méla, *Légendes des siècles*; and Quentin, *Fleurons de la Bodmeriana*.

between 1953 and 1957) contain approximately 1,800 sheets, and constitute the remnants of an entire library in Middle Egypt, with Christian and pagan texts, in Greek and Coptic. The collection of Bodmer Codices includes more than 350 manuscripts from Western and Eastern civilisations, dating from the ninth to the fifteenth century. Of Bodmer incunabula, there are over 270, chiefly editions of Greek or Latin classics. To this may be added about 2,000 autographs and many thousands of first editions from the sixteenth to the twentieth century.

*

THE HOLDINGS OF THE BODMER LIBRARY are the result of more than fifty years of collecting by the person whose name it bears, Martin Bodmer (1899-1971). Bodmer's conception of his own collection shifted over time. 'I early determined', Bodmer wrote in 1958, 'and have always kept to this rule – to acquire texts, which seemed to me important, in outstanding editions'.¹ He called those important texts 'the great texts of the past', and his aim was to bring them together, as he writes in the same essay, 'as far as possible in the form in which they originally appeared, and at the same time to incorporate them, so to speak, in their intellectual context'.² 'My collection of books', he wrote in an essay published in the following year, 'has set itself the theme of world literature: that which has been of particular importance in the history of ideas, which has impacted the course of events, which is therefore still directly or indirectly alive'.³ Bodmer derived the notion of world literature, *Weltliteratur*, from Goethe, who used the term in his personal notes and in conversations with Johann Peter Eckermann, published by the latter in 1835. Bodmer's *Eine Bibliothek der Weltliteratur*, which appeared in 1947, sketches the outlines of his materialization of Goethe's concept in the form of his library.⁴ A guiding principle of Bodmer's is that of a pentagon of pillars upon which his

1. Bodmer, 'Contemporary Collectors', 1.

2. Bodmer, 'Contemporary Collectors', 3. See also Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana' (1959), 179.

3. 'Meine Büchersammlung ... hat sich als Thema die Weltliteratur gesetzt: das, was im Lauf der Geistesgeschichte von besonderer Bedeutung war, was den Gang der Ereignisse beeinflusst hat, was also direkt oder indirekt noch lebendig ist' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 179). Unless indicated otherwise, all translations are ours. Bodmer's focus on that 'which has impacted the course of events' also accounts for the absence of certain types of books from his collection, notably books of hours, breviaries and missals.

4. Bodmer, *Eine Bibliothek der Weltliteratur*. See also Bodmer, *Variationen zum Thema Weltliteratur*.

collection rests, with Homer (standing for pagan antiquity), the Bible (Christian antiquity), Dante (the Middle Ages), Shakespeare (the Renaissance) and Goethe (modernity).¹ Significantly, it is to these five that the newly inaugurated 'Bibliotheca Bodmeriana' devoted an exhibition in 1952.

In terms of contents, Bodmer distinguishes between 'man's engagement with existence, with history and with art'. The first of these, he explains, 'is concerned with the meaning of being, the nature of the world' and 'finds its expression in religion, philosophy and science. The second finds it in notions of historical time and space, such as Antiquity, the Orient, the Middle Ages, the Renaissance and so on. The third, finally, art, has at all times been a quintessence of human life and aspiration'.² Bodmer further distinguishes between 'direct and indirect expression', namely 'that which exists in and of itself, and that which considers and explores the former. In other words, text and history of the text'. Bodmer adds that 'the Bodmeriana rests on this duality'.³

Towards the end of Bodmer's life, his conception of the collection had considerably broadened. He comments on this development in 1967:

The pentagon of Homer – Bible – Dante – Shakespeare – Goethe has always formed the Bodmeriana's guiding principle. From this centre of world literature has developed the idea of capturing the mental activity of mankind by means of its most important texts. Texts in the widest sense, that is, the specification of word, sound, image, number, representing the expression of believing, creating, thinking, researching, or, in other words, religion, art, philosophy, science. This 'world writing' ['Weltschrifttum'] goes far beyond the notion of world literature

1. Bodmer also refers to the pentagon in 'Chorus Mysticus', 263. See also Rau, 'Bibliotheca Bodmeriana: Part I', 387.

2. 'Was nun den Inhalt betrifft, so läßt er sich nach verschiedenen Gesichtspunkten beurteilen. Als hauptsächliche unterscheiden wir dabei die Auseinandersetzung des Menschen mit der Existenz, mit der Geschichte und mit der Kunst. Die erste, der es um den Sinn des Seins, um das Wesen der Welt geht, findet ihren Ausdruck in Religion, Philosophie, Wissenschaft. Die zweite findet ihn in Begriffen der geschichtlichen Zeit und des geschichtlichen Raumes, wie Antike, Orient, Mittelalter, Renaissance etwa. Die dritte endlich, die Kunst, war zu allen Zeiten eine Quintessenz menschlichen Lebens und Strebens.' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 179).

3. 'Bei all diesem ist übrigens noch zwischen dem unmittelbaren und einem mittelbaren Ausdruck zu unterscheiden, nämlich jenem, der um seiner selbst willen da ist, und jenem, der den ersteren betrachtet und erforscht. Also Text und Textgeschichte. Auf dieser Zweiheit ist die Bodmeriana aufgebaut.' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 179).

[Weltliteratur], and represents, as it were, the totality of the powers that form history.¹

The Bodmeriana, he similarly writes in 1970, 'would like to encompass the totality of the human; that is, history as it is reflected in creations of the mind of all times and areas'.² Aware of the limitations of time and money, Bodmer knew that the collection 'must confine itself to the symbolic, the singular standing for larger connections'.³ Within the enlarged scope of his collection, verbal artefacts are only one form of human creation among many, although, as Bodmer realised, not all forms lend themselves equally well to collecting: 'Verbal creation is easiest to capture and probably the most central form of human expression', he wrote, adding that he had assembled a collection of written memorials ('Schriftdenkmäler').⁴ In his contribution to a Festschrift for H. P. Kraus published three years earlier, he formulated a similar idea, although the notion he deployed there is not that of 'verbal creation' but of the 'document': 'Every cultural document', he wrote, 'is the materialisation of a spiritual act of creation and the preservation of an idea. The most important means for this purpose is writing – writing in the widest sense of the term including the written word, picture, note of music, number, formula, etc. We are primarily though of course not exclusively interested in this kind of document'.⁵

Bodmer tried to impose structural order on the mass of documents or verbal creations in his collection, and he did so by means of subdivisions of various kinds, including thematic, chronolog-

1. 'Von jeher bildete den Leitgedanken der Bodmeriana das Pentagon Homer – Bibel – Dante – Shakespeare – Goethe. Aus dieser weltliterarischen Mitte heraus hat sich die Idee entwickelt, das geistige Geschehen der Menschheit durch seine wichtigsten Texte zu erfassen. Texte im weitesten Sinne, nämlich als die Fixierung von Wort, Ton, Bild, Zahl ... die den Ausdruck von glauben, schöpfen, sinnen, forschen darstellt, oder anders ausgedrückt Religion, Kunst, Philosophie, Wissenschaft. Dieses "Weltschrifttum" geht weit über den Begriff der Weltliteratur hinaus und stellt gleichsam das Ganze der geschichtsbildenden Mächte dar.' (Bodmer, 'Chorus Mysticus', 263).

2. 'Sie [die Bodmeriana] möchte das Menschlich-Ganze umfassen, also die Geschichte, wie sie sich in den Geistesschöpfungen aller Zeiten und Zonen spiegelt' (Bodmer, 'Die Bibliotheca Bodmeriana', 22).

3. 'Wir sind uns ... klar darüber, dass es sich aufs Sinnbildliche beschränken muss, indem Einzelnes für grössere Zusammenhänge steht' (Bodmer, 'Chorus Mysticus', 263).

4. 'Am nächsten lag dabei die Sprachschöpfung, die am ehesten zu erfassen und wohl auch die zentralste menschliche Ausdrucksweise ist. ... Sie [die Bodmeriana] ist eine Sammlung von Schriftdenkmälern' (Bodmer, 'Die Bibliotheca Bodmeriana', 22).

5. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 35.

ical and geographical, which consistently involve the number five. As he pointed out, the structure of his collection 'is based throughout on the number five. This may seem to be a game, but this number has been carefully thought out. The division into five is a measure deeply rooted in the human being'.¹ Accordingly, he distinguished between five 'writing civilisations of world importance ...: the Sino-Japanese, the Indo-Dravidian, the Indo-Iranian, that of the Fertile Crescent, the Western'.² Within the West, which 'naturally takes a central position', Bodmer distinguished between 'five fields, each one divided into sub-groups'. They are civilisation ('history, technology, economics, politics and law'), culture ('religions, philosophy, spiritual sciences and natural sciences'), humanity ('education, upbringing, patronage of arts and charity'), art ('music, painting, sculpture and architecture') and literature ('lyric poetry, epic poetry, dramatic poetry and prose, comic poetry and prose, and descriptive prose').³ In terms of chronology, Bodmer called 'the 2,500 years from Homer to Goethe' the 'most important period of history' which he designated 'the period of personality', preceded by the period of 'the anonymous individual' and followed, 'in all probability', by that of 'the community'. And 'the period of personality', he continued, 'can be divided into five eras: Ancient Greece – eighth century B.C. to fourth century A.D.; Ancient Rome – third century B.C. to fifth century A.D.; Middle Ages – fifth to thirteenth century A.D.; Renaissance – fourteenth to seventeenth century A.D.; Modern times – eighteenth to nineteenth century A.D.'.⁴ And every era, Bodmer concluded, 'is crowned by the genius of its outstanding poet. This *poetic Pentagon* is the actual foundation of the Bodmeriana: Homer – Virgil – Dante – Shakespeare – Goethe'.⁵ This does not quite correspond to Bodmer's earlier pentagon: We notice that the Bible has vanished to make room for Virgil in what is now a '*poetic Pentagon*'. And so the five-part division is made to fit. As James Stourton has observed, 'at times one feels Bodmer had an almost mystical attachment to the number five'.⁶

1. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 32.

2. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 36.

3. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 37.

4. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 37.

5. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 38.

6. Stourton, *Great Collectors of Our Time*, p. 198.

Quite independent of the number five is Bodmer's quasi-religious idea of the 'chorus mysticus' that is also touched upon in his essay 'The Cultural and Spiritual Ideas behind the Bodmeriana' from 1967. 'The forum of history is incorruptible', Bodmer wrote. 'You can be sure that the names with the most decisive impact in this forum are still those of the greatest topical interest. ... They are such names as Homer, Plato, Caesar, St. Paul, Mohammed, Charlemagne, Leonardo da Vinci, Napoleon ... We have called the totality of these personalities the 'chorus mysticus', that is to say the group of people to whom the secret power of human civilisation is due'.¹ 'Chorus mysticus' was also going to be the title of Bodmer's final book, his 'spiritual testament' that would contain an elaboration of his conception of his library as a synthesis of human civilisation.² He did not live to complete it, however, and only a fragmentary typed-up version is now known to survive.³

*

MARTIN BODMER WAS BORN IN ZÜRICH in 1899, son of Hans Conrad Bodmer (1851-1916) and Mathilde Zölly (1866-1926), the youngest of five siblings.⁴ The Bodmers were an old Zurich family tracing back its ancestry to Conrad Bodmer (1499-1591), who acquired Zurich citizenship in 1536.⁵ When Martin's father died in 1916, he, his siblings and his mother inherited a stately fortune. The later book collector is sometimes referred to as a 'Swiss banker' or as a 'member of a wealthy Swiss banking family', but he was neither, the family fortune having resulted from several generations in the silk manufacturing trade.⁶ Thanks to the 'Lesezirkel Hottingen', a literary circle his father had co-founded in 1882, he met well-known writers from a young age, including Thomas Mann, Paul

1. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 31-32.

2. See Bircher, *Spiegel der Welt*, pp. 30-31.

3. Also surviving are many of Bodmer's letters and notebooks in which his ideas on *Weltliteratur* are developed. These documents are currently under investigation at the Bodmer Lab and are projected to lead to the publication of a study and an anthology.

4. In Fritz Stucki's history of the Bodmer family, the collector's first names are given as 'Friedrich Martin Daniel', although he was always known as 'Martin' (Stucki, *Geschichte der Familie Bodmer*, p. 514).

5. See Stucki, *Geschichte der Familie Bodmer*, p. 398.

6. Otness, *The Shakespeare Folio Handbook and Census*, pp. 16, 82. See also Reif, 'Kept Books, Luxuriating in Chateaus', 40.

Claudiel, Paul Valéry, and Gerhard Hauptmann.¹ He grew up in the stately Freudenberg home in the Enge district and passed his *maturité* at eighteen. For some time, he studied German literature at the University of Zurich and spent a semester at the University of Heidelberg, where he attended the lectures of Friedrich Gundolf, among others. He also spent two years in Paris but never completed his studies.² In 1927, Bodmer married Alice Naville, who had grown up in Zurich but came from an old Geneva family. They settled in the Freudenberg home and went on to have four children, Daniel Christoph Martin (1928), Hans Caspar (1931), Conrad Beat Wilhelm (1936), and Dorothea (1939). (*Illustration 1*)

In 1921, he became the President of the 'Martin Bodmer Stiftung' which administered the 'Gottfried Keller-Preis', a literary prize for Swiss authors named after the well-known nineteenth-century novelist. It is still awarded today but is entirely unrelated to the Bodmer Foundation in Cologny-Geneva.³ Another significant initiative in the service of literature was *Corona*, a literary journal founded by Bodmer that appeared from 1930 to 1943. When it comes to literary creation, Martin Bodmer had no ambitions himself, but showed a keen awareness of the fact that one of the best known Swiss writers of the nineteenth century, Conrad Ferdinand Meyer (1825-1898), was a distant family relative (he had married a cousin of Martin's father). Meyer died the year before Martin Bodmer was born.⁴ Other family ties that were even more important to Bodmer linked him to Johann Jakob Bodmer (1698-1783), the Zurich poet and critic. This distant ancestor had done much to rediscover German medieval poetry, translated Milton's *Paradise Lost* (1732) and, the same year, inaugurated the German Shakespeare reception by referring to Shakespeare as the 'engelländischen Sophokles', the English Sophocles.⁵ Johann Jakob belonged to a different branch of the family tree, a branch that died with him, but the connection was important enough to Martin for him to contribute a chapter about Johann Jakob to the Bodmer family history that was published in 1936, on the 400th anniversary of Conrad Bodmer's acquisition of Zurich citizenship.⁶

1. Bircher, *Spiegel der Welt*, p. 20.

2. Bircher, *Spiegel der Welt*, p. 16.

3. See Bircher, *Spiegel der Welt*, pp. 17-19.

4. See Bircher, *Spiegel der Welt*, p. 15.

5. See Blinn, *Shakespeare-Rezeption*, and Pascal, *Shakespeare in Germany 1740-1815*.

6. Stucki, *Geschichte der Familie Bodmer*.

The affinities that Martin perceived between his own project as collector and that of Johann Jakob are clearly visible when he describes the latter as the critic who first understands ‘the significance of Homer, Dante and Shakespeare for the German-speaking world and thereby becomes in fact the forerunner of those ideas that through Herder and Goethe reached one of their culminations with the concept of *Weltliteratur*’.¹ Elsewhere, he writes that ‘the concept of *Weltliteratur* as identified by Goethe takes root in the time and surroundings of [Johann Jakob] Bodmer. He himself embodies it in his work, from which barely a single important motif that was then available to poets is absent’.² The idea towards which Johann Jakob gestured is the same one that Martin wished his collection to materialize, namely that of *Weltliteratur*.



1. Martin Bodmer,
the Zürich years

Bodmer had started collecting at an early age, when he was still at school,³ but he first attracted international attention as a collector in 1931 when he purchased the former Russian tsars’ Gutenberg Bible, from a library liquidated by the communists. It was rumoured that Bodmer paid as much as £30,000, a considerable amount at the time.⁴ Switzerland had escaped comparatively unscathed from the Great Depression, and the Swiss franc remained strong at a time when prices were plummeting elsewhere. Consequently, Bodmer encountered little competition at auctions and quickly built up a considerable collection. As a collector he was also well served by his negotiating skills. ‘He was a very shrewd buyer’, as James Stourton has commented, ‘and had the rare gift among collectors of patience’.⁵ He could say no when a price seemed excessive, plead poverty to drive it down, or simply bide his time. For instance, he paid only \$46,500 for

1. Johann Jakob Bodmer ‘begreift ... die Bedeutung Homers, Dantes und Shakespeares für den deutschen Sprachraum und wird damit der eigentliche Vorläufer jenes Herderschen und Goetheschen Gedankengutes, das im Begriff der *Weltliteratur* eine seiner Krönungen gefunden hat’ (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 6).

2. ‘Der von Goethe geprägte Begriff der *Weltliteratur* wurzelt in der Zeit und Umgebung Bodmers. Er selbst verkörpert ihn in seinem Werk, in dem wohl kaum ein wichtiges Motiv des damals zugänglichen Dichtungsgutes fehlt’ (Bodmer, ‘Johann Jakob Bodmer 1698–1783’, 412).

3. See Bodmer, ‘Contemporary Collectors’, 1.

4. Wolf and Fleming, *Rosenbach*, p. 361.

5. Stourton, *Great Collectors of Our Time*, p. 198.

the fifteenth-century manuscript of *The Canterbury Tales* in its original monastic binding, although its price had at first been set at \$85,000.¹ In 1935, he acquired significant parts of Martin Breslauer's private library, the largest single acquisition with 15,000 volumes, and the following year, he purchased from Stefan Zweig an important collection of literary autographs, with manuscripts by Mozart, Goethe, Balzac, Napoleon, Nietzsche, Schubert, Schumann and many others. By 1939, Bodmer's collection amounted to 60,000 volumes.

In 1935 Bodmer acquired an old school building and its surrounding premises on Bederstrasse, near the family home, and in the following years he had the building refurbished to accommodate his library.² Yet in September 1939, upon the outbreak of the Second World War, he offered his services to the International Committee of the Red Cross (ICRC), and so his life began shifting to Geneva, where the ICRC had (and still has) its headquarters. His family soon followed him. He was appointed to the Committee in 1940 and soon after named a member of the Board. He was in charge of the 'Secours intellectuels' programme for prisoners of war through which about 1.5 million books were distributed. He served on the Board until the year before his death, as vice-president from 1947 to 1964, and as interim president in 1947-48.³

His library remained in Zurich at first, but 'the more valuable printed books and manuscripts were evacuated to Geneva when it became evident from which direction any possible threat to Swiss neutrality might materialize'.⁴ By the end of the war, it had become clear that Bodmer would remain in Geneva, and from 1946 his new acquisitions went there directly. In Cologne, just outside of Geneva, he acquired several adjacent parcels of land, and in one of them he had the two pavilions of the Villa Haccius transformed in preparation for the transfer of his library from Zurich. By October 1950, the move was complete, and on 6 October 1951 the Bibliotheca Bodmeriana, which included an exhibition space, was inaugurated.

Given Bodmer's other commitments, he was in no position to deal with his library on his own. Elli Lehman had been chiefly in charge of the collection since 1940. In Cologne, he also employed

1. Stourton, *Great Collectors of Our Time*, p. 198; Wolf and Fleming, *Rosenbach*, p. 576

2. See Stucki, *Geschichte der Familie Bodmer*, p. 380, and Breslauer, 'Mes souvenirs sur Martin Bodmer', 281-82.

3. Bircher, *Spiegel der Welt*, p. 24.

4. Rau, 'Bibliotheca Bodmeriana: Part I', 386.

Odile Bongard, his secretary at the ICRC, who later came to run the library and its administration, and was in charge of reclassifying the collection alphabetically. The library occasionally hosted exhibitions, received visitors and scholars, and undertook the publication of its papyri, with no fewer than twenty-six volumes reaching print between 1954 and 1969. In the meantime, the collection kept growing. In 1958, he refers to its '70,000 volumes'; in 1970 he writes that it has 'approximately 150,000 units'.¹

The Library's catalogue, as Bodmer explained in 1958, 'is in two main parts, by alphabet and by subject, and these, together with the necessary cross references, require more than 300,000 cards'.² By the end of his life, the size of the collection had more than doubled, and the catalogue had grown accordingly. Unfortunately, for present-day scholars, the information it provides is selective and leaves many questions unanswered. As Martin Bircher, director of the Bodmer Foundation from 1996 to 2003, has written, 'for the history of the Library, the question of the provenance of important copies and holdings is of paramount importance. Unfortunately, the extant documentation fails to yield relevant information in numerous cases. Especially from the time in Zurich but also from later years, no correspondence with antiquarian booksellers and hardly any antiquarian catalogues have been preserved.'³

In 1969, Bodmer received an offer to sell his library *en bloc* to Harry H. Ransom, Chancellor of the University of Texas, Austin, a wealthy bibliophile. Ransom's offer, which he communicated through Bodmer's long-standing fellow collector H. P. Kraus, was \$60 million, a tempting sum. The offer reached Bodmer by letter while he was celebrating his seventieth birthday with his family in Rome. He read the letter aloud to his family – and then declined.⁴ Bodmer did part with a small bit of his collection that same year though: on the occasion of Pope Paul VI's visit to Geneva, he presented the pontiff with four papyrus sheets with the two Epistles of

1. Bodmer, 'Contemporary Collectors', 5; 'ungefähr 150,000 Einheiten' (Bodmer, 'Die Bibliotheca Bodmeriana', p. 22).

2. Bodmer, 'Contemporary Collectors', 383.

3. 'Für die Geschichte der Bibliothek ist die Frage der Herkunft wichtiger Exemplare und Bestände von vorrangiger Bedeutung: leider versagt die erhaltene Dokumentation in zahlreichen Fällen nähere Auskunft. Besonders aus der Zürcher Zeit, aber auch aus späteren Jahren haben sich keine Briefwechsel mit Antiquaren, kaum alte Antiquariatskataloge erhalten' (Bircher, *Spiegel der Welt*, p. 31).

4. Stourton, *Great Collectors of Our Time*, p. 196.

Peter in a special parchment presentation box bearing the inscription 'May Peter's letters return to Peter's house'.¹ (*Illustration 2*)

Shortly before Bodmer's death, his library became part of the Martin Bodmer Foundation, which was established as a private foundation with a statutory public-interest purpose on 26 February 1971. As its founder and first president, Bodmer donated his collection, the library building, and the surrounding area, and he contributed the endowment capital that had been raised partly through the sale of books from his library (see below, pp. 57-58). In return, the Canton of Geneva agreed to pay a yearly subsidy to cover the Foundation's running costs.² Bodmer passed away less than a month later, on 22 March 1971.

Hans E. Braun was appointed as the first director of the Bodmer Foundation, a position he occupied from 1971 to 1996, with Bodmer's oldest son, Daniel, presiding over its Council until his death in 1994. Daniel Bodmer was succeeded by Charles Méla (1994-2004), while Martin Bircher took over as director (1996-2003). By 1999, overdue renovations meant that the museum had to be closed for a time, and the Council decided on the construction of a new and larger museum, an extraordinary hypogeum space built into the ground below the library, a project that was entrusted to the Swiss architect Mario Botta. The new museum, inaugurated in 2003, was partly paid for by the \$7.4 million that had been raised through the sale of a Michelangelo drawing at a Sotheby's auction in 1998.³ It has done much to bring the Foundation to the attention of the wider public, with the average number of annual visitors increasing from about 1,500 in the 1980s and 1990s to 15,000 in 2013. (*Ill. 3 and 4*)

The Foundation also sold some other items that were deemed peripheral to the collection, including drawings by Leonardo and Van Gogh, which, inevitably, provoked strong reactions.⁴ At the same time, the collection has also continued to grow, with medieval manuscripts from the Beck Collection and galley proofs of Marcel Proust's *Du Côté de chez Swann* among the most notable acquisitions. In October 2015, the Bodmer Foundation was inscribed on UNESCO's 'Memory of the World' Register.

* * *

1. Stourton, *Great Collectors of Our Time*, p. 201.

2. See Braun, 'Die Bibliotheca Bodmeriana', 61-62, and Bircher, *Spiegel der Welt*, pp. 32-33.

3. See Bircher, *Spiegel der Welt*, p. 33, and Reif, 'Kept Books', 40.

4. See Moore, 'A Boot Up the Bodmer'.



*2. Martin Bodmer,
the Geneva years*



3. Bodmer Library in Cologny, Geneva



*4. Bodmer Museum
in Cologny,
Geneva*

2. The Bodmer Collection of Early Modern English Books (1475-1700): A List

THE AIM OF THE FOLLOWING LIST is to provide a convenient overview of the 174 early modern English books at the Bodmer Library. The order is alphabetical by author and, in case of several titles by the same author, by title. In keeping with the STC, we list collected works ahead of individual titles. Bibles are ordered by STC and Wing numbers.

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
1	Arthur	Bourchier, John	<i>Arthur of Britain</i>	1560?	2°
2	Augustine	Healey, John	<i>Citie of God</i>	1610	2°
3	Bacon, Francis		<i>Advancement of Learning</i>	1605	4°
4	Bacon, Francis		<i>Baconiana</i>	1679	8°
5	Bacon, Francis		<i>Essays</i>	1625	4°
6	Bacon, Francis		<i>Novum Organum</i>	1620	2°
7	Beaumont, Francis and John Fletcher		<i>Comedies and Tragedies</i>	1647	2°
8	Beaumont, Francis and John Fletcher		<i>The Wild-Goose Chase</i>	1652	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
9	Byble in Englyshe, The		<i>Great Bible</i>	1539	2°
10	Bible, The holy		<i>King James Bible</i>	1611	2°
11	Bible	Morgan, William	<i>Welsh Bible</i>	1630	8°
12	Bible	Tyndale, William	<i>New Testament</i>	1550	16°
13	Bible	Eliot, John	<i>Massachusetts Bible</i>	1685	4°
14	Bible	Bedel, William	<i>Old Testament, Irish</i>	1685	4°
15	Bible	O' Domhnuill, William	<i>New Testament, Irish</i>	1681	4°
16	Bible		<i>New Testament, Malayan</i>	1677	4°
17	Bible	Addy, William	<i>Bible, English Stenography</i>	1687	16°
18	Bible	Seaman, William	<i>New Testament, Turkish</i>	1666	4°
19	Bidpai	North, Thomas	<i>Moral Philosophy of Doni</i>	1601	4°
20	Boccaccio, Giovanni		<i>Decameron</i>	1620	2°
21	Boethius		<i>Consolation of Philosophy, Anglo-Saxon</i>	1698	8°
22	Boyle, Robert		<i>The Sceptical Chemist</i>	1661	8°
23	Boyle, Robert		<i>The Sceptical Chemist</i>	1680	8°
24	Browne, Thomas		<i>Works</i>	1686	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
25	Browne, Thomas		<i>Hydriotaphia</i>	1658	8°
26	Bruno, Giordano		<i>La Cena de le Ceneri</i>	1584	8°
27	Bruno, Giordano		<i>De Gl'heroici Furori</i>	1585	8°
28	Burton, Robert		<i>Anatomy of Melancholy</i>	1621	4°
29	Butler, Samuel		<i>Hudibras</i>	1663	8°
30	Butler, Samuel		<i>Hudibras: The Second Part</i>	1664	8°
31	Butler, Samuel		<i>Hudibras: The Third Part</i>	1678	8°
32	Cæsar, Caius Julius	Golding, Arthur	<i>Eight Books of Julius Cæsar</i>	1565	8°
33	<i>Celestina</i>	Mabbe, James	<i>Celestina (The Spanish Bawd)</i>	1631	2°
34	Chaucer, Geoffrey		<i>Works</i>	1532	2°
35	Chaucer, Geoffrey		<i>Works</i>	1550?	2°
36	Chaucer, Geoffrey		<i>Works</i>	1550?	2°
37	Chaucer, Geoffrey		<i>Works</i>	1598	2°
38	Chaucer, Geoffrey		<i>Works</i>	1602	2°
39	Chaucer, Geoffrey		<i>Canterbury Tales</i>	1483/4	2°
40	Chaucer, Geoffrey		<i>Canterbury Tales</i>	1526	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
41	Chaucer, Geoffrey		<i>House of Fame</i>	1526	2°
42	Chaucer, Geoffrey		<i>Troilus and Criseyde</i>	1526	2°
43	Child, Josiah		<i>A New Discourse of Trade</i>	1694	8°
44	Cicero, Marcus Tullius	Newton, Thomas	<i>Worthy Book of Old Age</i>	1569	8°
45	Crown, John		<i>1 Henry VI</i>	1681	4°
46	Crown, John		<i>The Misery of Civil War</i>	1680	4°
47	Davenant, William		<i>Works</i>	1673	2°
48	Davenant, William		<i>Macbeth</i>	1674	4°
49	Davenant, William		<i>Macbeth</i>	1674	4°
50	Davenant, William, and John Dryden		<i>The Tempest</i>	1670	4°
51	Davenant, William, Thomas Shadwell, and John Dryden		<i>The Tempest</i>	1674	4°
52	Dekker, Thomas		<i>Match Me in London</i>	1631	4°
53	Dialogues	Anonymous	<i>The Dialogues of Creatures Moralised</i>	1530?	4°
54	Donne, John		<i>Poems</i>	1633	4°
55	Dryden, John		<i>Absalom and Achitophel</i>	1681	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
56	Dryden, John		<i>All for Love</i>	1678	4°
57	Dryden, John		<i>Aureng-Zebe</i>	1676	4°
58	Dryden, John		<i>Conquest of Granada</i>	1687	4°
59	Dryden, John		<i>Mac Flecknoe</i>	1682	4°
60	Dryden, John		<i>Troilus and Cressida</i>	1679	4°
61	Dryden, John and Nahum Tate		<i>Absalom and Achitophel II</i>	1682	2°
62	Durfey, Thomas		<i>The Injured Princess</i>	1682	4°
63	Epictetus	Healey, John	<i>Epictetus Manual</i>	1616	12°
64	Felicius, Constantius	Paynell, Thomas	<i>Catiline</i>	1557	4°
65	Fletcher, John, and William Shakespeare		<i>Two Noble Kinsmen</i>	1634	4°
66	Florio, John		<i>Second Fruits</i>	1591	4°
67	Gilbert, William		<i>De Magnete</i>	1600	2°
68	Graunt, John		<i>Natural and Political Observations</i>	1665	8°
69	Hakluyt, Richard		<i>Principal Navigations</i>	1599- 1600	2°
70	Henry VIII		<i>Assertio Septem Sacramentorum</i>	1687	4°
71	Henry V	Anonymous	<i>Henry V</i>	1617	4°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
72	Herodotus	'B.R.'	<i>Famous History</i>	1584	4°
73	Heywood, John		<i>Works</i>	1598	4°
74	Heywood, John		<i>Spider and the Fly</i>	1556	4°
75	Hobbes, Thomas		<i>Leviathan</i>	1651	2°
76	Holinshed, Raphael		<i>Holinshed's Chronicles</i>	1587	2°
77	Homer	Chapman, George	<i>Works of Homer</i>	1616?	2°
78	'Homer'	Chapman, George	<i>Batrachomyomachia</i>	1624	2°
79	'Homer'	Chapman, George	<i>Batrachomyomachia</i>	1624	2°
80	Homer	Chapman, George	<i>Iliad</i>	1598	4°
81	Homer	Ogilby, John	<i>Iliad</i>	1660	2°
82	Homer	Ogilby, John	<i>Odyssey</i>	1669	2°
83	Hooke, Robert		<i>Micrographia</i>	1667	2°
84	Johannes Scotus Erigena		<i>De Divisione Naturae</i>	1681	2°
85	John	Anonymous	<i>Troublesome Reign</i>	1622	4°
86	Jonson, Ben		<i>Works of Ben Jonson</i>	1616	2°
87	Jonson, Ben		<i>Works of Ben Jonson</i>	1641	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
88	Jonson, Ben		<i>Volpone</i>	1607	4°
89	Lacey, John		<i>Sauny the Scott</i>	1698	4°
90	Langland, William		<i>Piers Plowman</i>	1550	4°
91	Langland, William		<i>Piers Plowman</i>	1561	4°
92	Languet, Hubert		<i>Vindiciae Contra Tyrannos</i>	1579	8°
93	Lee, Nathaniel		<i>Lucius Junius Brutus</i>	1681	4°
94	Leir	Anonymous	<i>King Leir</i>	1605	4°
95	Livy	Holland, Philemon	<i>Livy's Roman History</i>	1600	2°
96	Locke, John		<i>Essay concerning Human Understanding</i>	1690	2°
97	Locke, John		<i>Essay concerning Human Understanding</i>	1700	2°
98	Lyly, John		<i>Anatomy of Wit</i>	1590?	4°
99	Lyly, John		<i>Euphues and his England</i>	1588	4°
100	Lyly, John		<i>Six Court Comedies</i>	1632	12°
101	Malory, Thomas		<i>Morte Darthur</i>	1634	4°
102	Malory, Thomas		<i>Morte Darthur</i>	1557	2°
103	Malpighi, Marcello		<i>Anatome Plantarum</i>	1675	2°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
104	Marlowe, Christopher		<i>Doctor Faustus</i>	1663	4°
105	Marlowe, Christopher		<i>Jew of Malta</i>	1633	4°
106	Marlowe, Christopher, and George Chapman		<i>Hero and Leander</i>	1617	4°
107	Milton, John		<i>Paradise Lost</i>	1667	4°
108	Milton, John		<i>Paradise Regained</i>	1671	8°
109	Milton, John		<i>Poemata</i>	1645	8°
110	Milton, John		<i>Minor Poems</i>	1645	8°
111	Motte, Benjamin		<i>Oratio Dominica</i>	1700	4°
112	Munday et al.		<i>Sir John Oldcastle</i>	1600	4°
113	Napier, John		<i>Logarithms</i>	1614	4°
114	Newton, Isaac		<i>Principia Mathematica</i>	1687	4°
115	Otway, Thomas		<i>The Atheist</i>	1684	4°
116	Otway, Thomas		<i>Friendship in Fashion</i>	1678	4°
117	Otway, Thomas		<i>Venice Preserved</i>	1682	4°
118	Ovidius Naso, Publius	Davies, John	<i>All Ovid's Elegies</i>	ca. 1630	8°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
I19	Petty, William		<i>Political Arithmetic</i>	1691	8°
I20	Photius	Montagu, Richard	<i>Letters</i>	1651	2°
I21	Raleigh, Walter		<i>History of the World</i>	1614	2°
I22	Ravenscroft, Edward		<i>Titus Andronicus</i>	1687	4°
I23	'S., W.'		<i>Lochrine</i>	1595	4°
I24	Seneca	Newton, Thomas	<i>Tragedies</i>	1581	4°
I25	Settle, Elkanah		<i>The Fairy Queen</i>	1692	4°
I26	Shakespeare		<i>First Folio</i>	1623	2°
I27	Shakespeare		<i>Second Folio</i>	1632	2°
I28	Shakespeare		<i>Third Folio</i>	1663/4	2°
I29	Shakespeare		<i>Fourth Folio</i>	1685	2°
I30	Shakespeare		<i>Hamlet</i>	1611	4°
I31	Shakespeare	Shakespeare and Davenant	<i>Hamlet</i>	1676	4°
I32	Shakespeare	Shakespeare and Davenant	<i>Hamlet</i>	'1676'	4°
I33	Shakespeare		<i>1 Henry IV</i>	1622	4°
I34	Shakespeare		<i>1 Henry IV</i>	1639	4°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
135	Shakespeare		<i>2 Henry IV</i>	1600	4°
136	Shakespeare		<i>Henry V</i>	1619	4°
137	Shakespeare		<i>Julius Cæsar</i>	1684	4°
138	Shakespeare		<i>King Lear</i>	1619	4°
139	Shakespeare		<i>Love's Labour's Lost</i>	1598	4°
140	Shakespeare		<i>Love's Labour's Lost</i>	1631	4°
141	Shakespeare		<i>Macbeth</i>	1673	4°
142	Shakespeare		<i>Merchant of Venice</i>	1619	4°
143	Shakespeare		<i>Merchant of Venice</i>	1637	4°
144	Shakespeare		<i>Merry Wives of Windsor</i>	1619	4°
145	Shakespeare		<i>Midsummer Night's Dream</i>	1619	4°
146	Shakespeare		<i>Much Ado about Nothing</i>	1600	4°
147	Shakespeare		<i>Othello</i>	1622	4°
148	Shakespeare		<i>Othello</i>	1630	4°
149	Shakespeare		<i>Othello</i>	1655	4°
150	Shakespeare		<i>Othello</i>	1681	4°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
151	Shakespeare		<i>Pericles</i>	1619	4°
152	Shakespeare		<i>Pericles</i>	1635	4°
153	Shakespeare		<i>Poems</i>	1640	8°
154	Shakespeare		<i>Rape of Lucrece</i>	1655	8°
155	Shakespeare		<i>Richard II</i>	1608	4°
156	Shakespeare		<i>Richard II</i>	1634	4°
157	Shakespeare		<i>Romeo and Juliet</i>	1599	4°
158	Shakespeare		<i>Romeo and Juliet</i>	1637	4°
159	Shakespeare		<i>Sonnets</i>	1609	4°
160	Shakespeare		<i>Titus Andronicus</i>	1611	4°
161	Shakespeare		<i>Troilus and Cressida</i>	1609	4°
162	Shakespeare		<i>Whole Contention</i>	1619	4°
163	'Shakespeare'	Anonymous	<i>The London Prodigal</i>	1605	4°
164	Sidney, Philip		<i>Arcadia</i>	1590	4°
165	Sidney, Philip		<i>Arcadia</i>	1598	2°
166	Spenser, Edmund		<i>Faerie Queene</i>	1590	4°

#	AUTHOR/ TITLE	AUTHOR/ TRANSLATOR	SHORT TITLE	DATE	FOR- MAT
167	Spenser, Edmund		<i>Faerie Queene</i>	1596	4°
168	Tate, Nahum		<i>Coriolanus</i>	1682	4°
169	Tate, Nahum		<i>King Lear</i>	1681	4°
170	Tate, Nahum		<i>Richard II</i>	1681	4°
171	Virgil	Dryden, John	<i>Works of Virgil</i>	1697	2°
172	Virgil	Douglas, Gavin	<i>Eneados</i>	1553	4°
173	Walton, Isaak		<i>The Complete Angler</i>	1653	8°
174	Woodward, John		<i>Natural History of the Earth</i>	1695	8°

3. The History of Bodmer's Shakespeare(s)

The Early Shakespeare Collection

The first book Bodmer purchased, in 1914, at the age of fifteen, was Shakespeare's *Tempest* in a German translation by A. W. Schlegel, with illustrations by Edmund Dulac, as published by Bruckmann Verlag in Munich in 1912. In a talk given on the occasion of the inauguration of the Bibliotheca Bodmeriana in Cologny-Geneva on 6 October 1951, Bodmer recalls the circumstances of his first bibliographic purchase:

My first acquisition – I was about fifteen – was Shakespeare's *Tempest*, illustrated by Dulac. I see it in a bookshop window, and I cannot help but passing by again and again to look at it. Finally, I summon all my courage and ask for the price – it is thirty francs, but I only have twenty-nine! Nonetheless, the bookseller lets me have the volume, urging me not to forget my debt. I have settled it, but my purse has been empty ever since!¹

The emptiness of Bodmer's purse did not keep him from enlarging his collection. Or, rather, his purse may occasionally have been depleted because he spent liberally on books over the following decades.

One swallow does not a summer make, as Aristotle knew, nor one book a collection. Bodmer dates the beginning of his to 1918.²

1. 'Ma première acquisition – j'avais environ 15 ans – fut la *Tempête* de Shakespeare, illustrée par Dulac. Je l'aperçois en vitrine et ne puis m'empêcher de passer et repasser pour la regarder. Enfin, je prends courage et demande le prix – c'est 30 francs, et je n'en ai que 29 ! Malgré tout, le libraire me confie le volume, en m'exhortant de ne pas oublier ma dette. Je m'en suis acquitté, mais depuis lors, le porte-monnaie était toujours vide !' (Fritz Ernst, *Von Zürich nach Weimar*, p. 13).

2. See Bodmer's lecture given at the annual assembly of the Swiss Association of Bibliophiles on 28 September 1968 in Geneva, 'Stufen – Sphären – Genien', 193.

Goethe, who always remained important to Bodmer, was the first author he collected, but Shakespeare was already a towering figure in his mind. 'When I started to think about what I wanted my collection to look like', Bodmer wrote, 'my favourites were not German. First, Shakespeare, the greatest magician of all'.¹ Soon, he was actively looking for early Shakespeare editions. 'How is it with Shakespeare quartos?' Bodmer wrote to A. S. W. Rosenbach in 1932, 'Are they also sold in a collection only? If not, I would be interested to know the price of them'.² Bodmer did not like the prices Rosenbach quoted, including \$25,000 for a copy of the 1600 quarto of *Much Ado about Nothing*, which he considered far too expensive.³ He refrained from buying and his collection remained without Shakespeare quartos at that point.

Bodmer had made other important Shakespeare purchases by 1932, however, as his letter to Rosenbach shows: 'I am (and have to be!) satisfied with the Four Folio Editions, the first Octavo Editions and all important German editions'.⁴ 'Octavo Editions' refers to the eighteenth-century collected works edited by Nicholas Rowe (1709), Alexander Pope (1725), and others. Bodmer did not remain satisfied without Shakespeare quartos, of course, and his letter gives us a glimpse of what he was looking for: 'If ever I could acquire a Quarto, or some Quartos, they should be the great and most typical plays of Shakespeare'.⁵ Bodmer's wishes were to be more than fulfilled when he purchased a large collection of Shakespeare quartos two decades later from the very same Rosenbach, including his 'great and most typical plays' (see below).

The First Folio copy Bodmer owned at the time had been bought by Gabriel Wells in 1928, who then sold it to Maggs Brothers, who were acting as purchasing agents for Bodmer.⁶ He was to trade his Folios against those in the Rosenbach collection in 1951-52 (see below), but that should not lead us to believe that the set he owned in the 1930s and 1940s was of mediocre quality. In his census of 1902, Sidney Lee placed Bodmer's First Folio copy among the 'Class I, Division B' books, which were surpassed only by the fourteen copies in 'Class I,

1. Transl. from Fritz Ernst, *Von Zürich nach Weimar*, p.14.

2. Wolf and Fleming, *Rosenbach*, p. 368.

3. Wolf and Fleming, *Rosenbach*, p. 368.

4. Wolf and Fleming, *Rosenbach*, pp. 368-69.

5. Wolf and Fleming, *Rosenbach*, p. 369.

6. West, *The Shakespeare First Folio*, vol. 2, p. 261.

Division A'.¹ It is true that it has an early nineteenth-century binding and a few leaves that have been repaired. Nonetheless, when the volume was purchased on 30 May 1960 by the well-known German publisher Axel Springer for the Württembergische Landesbibliothek, it fetched DM 350,000 (c. £26,000), a record-breaking price at the time.² Today, the copy bears an inscription that reads: 'One of the Ten Largest and Perfect Copies known!'³

The first purchase of an early Shakespeare edition that is still at the Bodmer Library today did not occur until late 1941. That year, the Rosenbach Company had published a sales catalogue entitled *English Poetry to 1700* of which Bodmer was sent a copy. On 18 December 1941, he cabled to Rosenbach 'an offer of \$60,000 for the second, but first illustrated, edition of *The Canterbury Tales*, which Caxton had printed at Westminster about 1484, and the first edition of Shakespeare's *Sonnets*, 1609'.⁴ Bodmer's offer was considerably lower than the prices quoted in the catalogue: \$78,500 for the *Sonnets* and \$32,500 for the Caxton.⁵ Although the offer was only just over half the total of those in the catalogue, Rosenbach – in need of cash at a time when the war had slowed down business considerably – accepted.⁶ Transport to Europe was deemed too hazardous during wartime, however, and the two books 'remained in a vault in New York until the end of the war, when, finally, the Swiss collector was able to see what he had purchased so dearly'.⁷

Two years after the war, in *Eine Bibliothek der Weltliteratur*, when Bodmer took stock of his collection, he also turned to Shakespeare and surveyed his holdings. Of early editions, he had the four Folios, the 1609 *Sonnets*, and now also the 1640 *Poems* and two quarto playbooks,

1. Lee, *Shakespeare's Comedies, Histories, & Tragedies*, pp. 20-23. Bodmer's then copy is Lee 23.

2. See West, *The Shakespeare First Folio*, vol. 1, p. 120.

3. Smith, *Shakespeare's First Folio*, p. 296.

4. Wolf and Fleming, *Rosenbach*, p. 502.

5. Shakespeare's *Sonnets* appear in the catalogue on p. 146, the Caxton *Canterbury Tales* on pp. 39-40.

6. Wolf and Fleming, *Rosenbach*, p. 502. For comparison, in 1919 Henry Clay Folger purchased an imperfect copy of the 1609 *Sonnets*, with two facsimile leaves, for \$10,500 (see Grant, *Collecting Shakespeare*, p. 133). Bodmer and Rosenbach did further business together during the war years. For instance, Bodmer bought a copy from Rosenbach of the *editio princeps* of the *Opera* of Horace, printed at Venice in 1471, for \$17,500 (see Wolf and Fleming, *Rosenbach*, p. 468).

7. Wolf and Fleming, *Rosenbach*, p. 503. The Bodmer copy of the *Sonnets* has a manuscript note on a back leaf reading 'acquired 1942 for \$58,000.-'. It is unclear why this is the price indicated here given that Bodmer seems to have paid \$60,000 for the joint purchase of the *Sonnets* and the Caxton *Canterbury Tales*.

the second editions of *The Merchant of Venice* and *The Merry Wives of Windsor*, both published in 1619.¹ By no means a bad collection, with which Bodmer, had he been less interested in Shakespeare, might have been satisfied, and henceforth spent his money on other authors. But Bodmer was yet to make the acquisition that would radically transform his Shakespeare collection.

The Acquisition of the Rosenbach Collection (1951-52)

In the spring of 1951, Bodmer received a visitor from Philadelphia: John Fleming, vice-president of the Rosenbach Company. On this occasion, 'Bodmer was told for the first time *viva voce* by a representative of the Rosenbachs of the riches they owned'. Bodmer must have been impressed, and 'intimated that he might be interested in learning more about the Shakespeare collection, but chiefly at what price it was being held'.² Earlier in the same year, the Rosenbach Company in Philadelphia had had several catalogues compiled of their books, by Edwin Wolf, including one with its Shakespeares. Upon Fleming's return to Philadelphia, he had a copy airmailed to Bodmer. In the 'Foreword', Bodmer would have read eminently tempting words:

Now, with the exception of but a handful of copies which still remain hidden on some forgotten shelf, all the copies of all the early editions of Shakespeare which have survived to this day have been located, recorded and described. Gradually the copies which were once in private hands have been bought by or given to public institutions, so that comparatively few of the total numbers known to exist remain in private collections or can ever again appear on the market. The major – and only – exception is the present collection. ... This collection is not only the most extensive and most important in private hands, but is the only major collection of its kind that can ever again be gathered together and offered for sale.³

1. See Bodmer, *Eine Bibliothek der Weltliteratur*, p. 93. The title page of Bodmer's copy of *Q2 Merry Wives* is reproduced in *Eine Bibliothek der Weltliteratur*, facing p. 112.

2. Wolf and Fleming, *Rosenbach*, p. 580.

3. *William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, p. iii.

The collection consisted of seventy-two books. Headed by the impressive set of four Folios, in particular the famous Holford copy of the First, in original binding and impeccable condition, it also featured fifty-four 'Quartos', ten 'Suppositious Plays', and four 'Source Plays'. The fifty-four 'Quartos' included three poetry books, notably a copy of the first quarto of *Lucrece* (1594), and twenty-seven pre-1660 Shakespeare playbooks, among them the first quartos of *King Lear* (1608), *Love's Labour's Lost* (1598), *Much Ado about Nothing* (1600), *The Second Part of Henry IV* (1600), *Troilus and Cressida* (1609), and *Othello* (1622), and the second quarto of *Romeo and Juliet* (1599).¹ As the catalogue pointed out, the collection included 'with but a single exception, a copy of every play issued before the First Folio of 1623 in a printing antedating that collected edition, and, with another single exception, a copy of every play separately printed before 1700'.² It was clear to Bodmer that if he wanted an unsurpassable Shakespeare collection, here was his one and only chance.³

The problem was that the books came at a price. Rosenbach 'had always talked in terms of a million dollars', an unfathomably high amount in the mid-twentieth century, which no one would have

1. The other pre-1660 Shakespeare playbooks were: Q3 *Hamlet* (1611), Q5 *Hamlet* (1637), Q7 1 *Henry IV* (1622), Q9 1 *Henry IV* (1639), Q3 *Henry V* (1619 ['1608']), Q2 *King Lear* (1619 ['1608']), Q2 *Love's Labour's Lost* (1631), Q2 *The Merchant of Venice* (1619 ['1600']), Q3 *The Merchant of Venice* (1637), Q2 *The Merry Wives of Windsor* (1619), Q2 *A Midsummer Night's Dream* (1619 ['1600']), Q2 *Othello* (1630), Q3 *Othello* (1655), Q4 *Pericles* (1619), Q6 *Pericles* (1635), Q4 *Richard II* (1608), Q6 *Richard II* (1634), Q5 *Romeo and Juliet* (1637), Q3 *Titus Andronicus* (1611), and Q *The Whole Contention* (1619). The other two poetry books were the 1655 edition of *The Rape of Lucrece* and the 1640 *Poems*. The six playbooks dating from the period 1660-1700 were: the four-line imprint *Hamlet* of 1676, the five-line imprint *Hamlet* of '1676', 1 *Henry IV* (1700), *Julius Caesar* (1684), *Macbeth* (1673) and *Othello* (1681). Finally, the collection also featured eighteen Restoration adaptations. The ten quarto playbooks listed under the heading 'Suppositious Plays' include the 1634 edition of the now canonical *Two Noble Kinsmen* (written with John Fletcher). The three so-called 'Source Plays', all anonymous, are *King Lear* (1605), *The Famous Victories of Henry V* (1617) and *The Troublesome Reign of King John* (1622).

2. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, pp. iii-iv. The exceptions are *Richard III*, first printed 1597, and *The Taming of the Shrew*, first printed in quarto in 1631.

3. As was clear to Bodmer, the books in the collection were of impeccable pedigree. Rosenbach had purchased many of them from what had been the collection of Robert Stayner Holford (1808-1892). His son, Sir George Lindsay Holford (1860-1926), inherited it from his father but did not share his interest in collecting, and so he sold it to Rosenbach in 1925 (see Morris, *Rosenbach Abroad*, pp. 13-16). Among the items that had reached Rosenbach through this channel were the First Folio, the first quartos of *Love's Labour's Lost*, 2 *Henry IV*, *Troilus and Cressida* and *Othello*, the second quartos of *Romeo and Juliet*, *King Lear*, *The Merchant of Venice*, *The Merry Wives of Windsor* and *A Midsummer Night's Dream*, and the third quartos of *Hamlet*, *Titus Andronicus* and *Henry V*.

offered to pay even for so matchless a collection.¹ There had been no serious interest in it in recent years. Rosenbach was old and increasingly ill, and his brother Philip had taken over as president of the company. They wanted to sell and seem to have started to relent. But Bodmer was hesitant. As he explained to Fleming, 'this acquisition would mean a great sacrifice for me, as it would prevent me from any other important acquisitions for years'.² He contemplated other solutions: the collection as a whole would be far 'too heavy', he told Fleming, offering to buy eight of the most important quartos instead.³ Others had proposed similar extractions from the collection in the past, but Rosenbach had always remained adamant about not splitting it up, with the one exception of the *Sonnets*, purchased by Bodmer in 1941. Fleming, aware that Bodmer already owned a handsome Shakespeare collection, suggested a different way forward, inviting Bodmer to 'let him know what he wanted to trade in, so that, evaluating those, the firm could arrive at a price'.⁴ Bodmer obliged, agreeing to exchange some of his own Shakespeare volumes with their duplicates in Rosenbach's collection. He further suggested excluding from the transaction the eighteenth-century editions which, though not listed in the catalogue, were meant to be part of the deal.⁵ In early September, Fleming told Bodmer that 'Rosenbach had agreed to a price of \$475,000 for the collection and an allowance of \$45,000 for the Bodmer duplicates, but that after 'considerable discussion' he decided that he would let it go, less the eighteenth-century editions, for \$365,000 plus Bodmer's duplicates.⁶

In his biography, H. P. Kraus comments on Bodmer's keen 'negotiating abilities' of which Bodmer's next step may serve as an example: he pretended to go cold. On 10 October, he 'renounced his interest in the whole and expressed his doubt that anyone would purchase the collection'.⁷ He reverted to proposing extractions, offering to buy nineteen of the quartos, or seven of the quartos and the first

1. Wolf and Fleming, *Rosenbach*, p. 579.

2. Wolf and Fleming, *Rosenbach*, p. 581.

3. Wolf and Fleming, *Rosenbach*, p. 581.

4. Wolf and Fleming, *Rosenbach*, p. 581.

5. 'Not described separately, but included with the collection are no less than one hundred and five separate eighteenth century editions of the utmost significance in the study of Shakespeare's text and the development of the stage production of his plays' (*William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, p. iv).

6. Wolf and Fleming, *Rosenbach*, p. 581.

7. Wolf and Fleming, *Rosenbach*, pp. 581-82.

edition of *Lucrece*. Just when negotiations seemed to come to a standstill, Bodmer asked for 'the lowest price for the collection en bloc'.¹ Philip Rosenbach, following a falling out with Fleming, found a way of further lowering the price by depriving the latter of the usual ten per cent commission, even though Fleming had conducted all the negotiations. He cabled to Bodmer:

OUR VERY LOWEST AND SPECIAL PRICE FOR THE SHAKESPEARE
COLLECTION IS 330,000 DOLLARS CASH PLUS YOUR DUPLICATES...
PLEASE CABLE REPLY AS I LEAVE IN A FEW DAYS FOR TEXAS.²

On 29 December, Bodmer cabled his reply, and the Rosenbach collection was his.

Bodmer requested that Fleming deliver the books in person, and Fleming set off for Europe on 22 January 1952. The night before, the books had been given a farewell party at the Rosenbach Company's headquarters at 57th Street, attended by A. S. W. Rosenbach (his last public appearance), Fleming, Margaret Truman (daughter of the then President of the United States), and 'a chosen few'.³ They were presented with 'a cake decorated to resemble a First Folio'.⁴ The precious Shakespeare books were 'spot-lighted in the walnut cases around the room', and the gathering 'drank toasts to the departing treasures'.⁵

Bodmer's acquisition of the Rosenbach Shakespeare collection was widely reported in the press. 'Goodbye, Shakespeare', *Time* magazine printed, and reported that the books had been purchased by 'Europe's outstanding collector, Dr. Martin Bodmer, Swiss banker [sic] and vice president of the International Red Cross'.⁶ 'Rosenbach Sells His Shakespeare Library to Swiss Collector' was the headline in *The New York Times*, followed by a long piece about the collection.⁷ Later the same year, John Hayward discussed the sale in the *Book*

1. Wolf and Fleming, *Rosenbach*, pp. 581-82.

2. Wolf and Fleming, *Rosenbach*, p. 581.

3. Wolf and Fleming, *Rosenbach*, p. 586.

4. West, *The Shakespeare First Folio*, vol. 2, p. 283.

5. Wolf and Fleming, *Rosenbach*, p. 586. See also Otness, *The Shakespeare Folio Handbook and Census*, p. 103.

6. 'Goodbye, Shakespeare'.

7. Knox, 'Rosenbach Sells His Shakespeare Library'. The Rosenbach sale was also discussed in another article in *The New York Times* published later in the same month (Dempsey, 'In and Out of Books').

Collector, and Fleming wrote about it in *Shakespeare Quarterly*, reporting an event 'in the book world a few months ago which made history', and making the point that the sale marked 'the first time in the history of the United States that a world famous collection of books left its shores for Europe'.¹ A few years later, an article in *Shakespeare Survey* was devoted to the recently arrived collection of 'Shakespeare in the Bibliotheca Bodmeriana'.²

An issue on which the reports differed was the price Bodmer had paid for the collection. Rumour about Rosenbach's 'million-dollar collection' translated into the belief that this is the amount Bodmer paid, or indeed 'more than [a] million', as *The New York Times* reported.³ *Time* magazine concurred.⁴ Harold M. Otness, in his *Shakespeare Folio Handbook and Census* (1990), still claims that Bodmer paid a million dollars.⁵ H. P. Kraus was better informed and knew that the price had been '\$330,000 plus a trade of Bodmer's very choice duplicates'.⁶ Even so, as Fleming pointed out in *Shakespeare Quarterly*, 'it was the largest and most important transaction since 1914, when the Ninth Duke of Devonshire sold his Shakespeare collection (including the first quarto of *Hamlet*, London, 1603) to Henry E. Huntington'.⁷

Bodmer could now call the greatest Shakespeare collection in private hands his own. His comments on it in 1959 can give us a sense of what mattered most to him. 'The Folio editions', he writes, 'are all four in their original binding and in untouched condition, which means they can convey an impression of what such a thing really looked like, whereas what one otherwise sees are almost exclusively Folios that have been pieced together and made up in modern times'.⁸ We recall that the First Folio he traded in 1952 had a

1. Hayward, 'The Rosenbach-Bodmer Shakespeare Collection', and Fleming, 'The Rosenbach-Bodmer Shakespeare Folios and Quartos', 257.

2. Bonnard, 'Shakespeare in the Bibliotheca Bodmeriana'. Bodmer's acquisition is also mentioned in H. P. Kraus's autobiography (see *A Rare Book Saga*, p. 286).

3. Knox, 'Rosenbach Sells His Shakespeare Library to Swiss Collector', 1.

4. 'Goodbye, Shakespeare'.

5. Otness, *The Shakespeare Folio Handbook and Census*, pp. 16, 75, 99.

6. Kraus, *A Rare Book Saga*, p. 286.

7. Fleming, 'The Rosenbach-Bodmer Shakespeare Folios and Quartos', 257. Otness calls the Rosenbach-Bodmer transaction 'the greatest single sale of Shakespeare texts' (*The Shakespeare Folio Handbook and Census*, p. 103).

8. 'Die Folioausgaben der Sammlung sind alle vier im Originaleinband und in unberührtem Zustande, vermögen also einen Begriff davon zu geben, wie so etwas damals wirklich aussah, während man sonst fast ausschließlich in der Neuzeit zusammengestückte und zurechtgemachte Folios sieht!' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 187).

nineteenth-century binding. He also comments on the quartos: 'Among the greatest rarities in the book trade are the quartos', he writes, 'that appeared during the poet's lifetime, furthermore those that appeared between Shakespeare's death in 1616 and the First Folio of 1623. ... The Bodmeriana owns 55 Shakespeare quartos ... There are great rarities among them, the first *King Lear*, the first *Othello*, the first *Lucrece* of 1594, *Love's Labour's Lost* of 1598, *Romeo and Juliet* of 1599, the *Sonnets* of 1609, the second *Midsummer Night's Dream*, the third *Hamlet*, etc.'.¹ 'If ever I could acquire a Quarto, or some Quartos', Bodmer had written in 1932, 'they should be the great and most typical plays of Shakespeare'.² He now had plenty of them.

Bodmer on Shakespeare

Bodmer had plenty of Shakespeare. But did he read him? We can be sure that he did. In his youth and student years, Shakespeare was Bodmer's favourite author, and when he purchased the Dulac *Tempest* in 1914, he 'already knew whole passages' of it 'by heart'.³ There is no indication that he ever stopped reading him and about him. On two occasions in his writings, Bodmer pays sustained attention to Shakespeare. In 1947, in *Eine Bibliothek der Weltliteratur*, Bodmer sees Shakespeare as an extraordinary product of his ordinary origins (a glover's family in small-town Stratford-upon-Avon), a version of Milton's Shakespeare, 'warbl[ing] his native wood-notes wild'.⁴ He is 'a child of the earth, his earth, from which rises England's green landscape with its silvery fog', who 'knows its hunt-resounding forests, is at home in its huts and castles, stands in a hundred guises in the rough and joyous goings-on of his days, brimming over with the life of this forcefully flourishing world'.⁵ Bodmer's Shakespeare

1. 'Zu den allergrößten Seltenheiten des Büchermarktes gehören die noch zu Lebzeiten des Dichters erschienenen Quartausgaben, sodann jene, die zwischen Shakespeares Tod 1616 und der ersten Folioausgabe von 1623 erschienen sind. ... Die Bodmeriana nun besitzt 55 Shakespeare-Quartos ... Es sind große Kostbarkeiten darunter, wie der erste *King Lear*, der erste *Othello*, der erste *Lucrece* von 1594, *Love's Labors Lost* von 1598, *Romeo and Juliet* von 1599, die *Sonette* von 1609, der zweite *Sommernachtstraum*, der dritte *Hamlet* usf.' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 187).

2. Wolf and Fleming, *Rosenbach*, p. 369.

3. Bodmer, 'Contemporary Collectors', 381.

4. John Milton, 'L'Allegro', line 134.

5. 'Er ist zutiefst ein Kind der Erde, seiner Erde, aus der die grüne Landschaft Englands mit ihren Silbernebeln steigt. Er kennt ihre jagddurchtönten Forste, ist zu Hause in ihren Hütten und Schlössern, steht in hundert Gestalten im derb-fröhlichen Treiben seiner

is English, who loves the world in which he lives as a patriot, whose 'history plays breathe a sense of the greatness of his people', and in whom 'the exhilaration of *tu regere imperio populos romane, memento* first animates a Germanic poet'.¹ But Bodmer's Shakespeare is also more than that, a poet 'in whom the magic air of Celtic myth is alive, through whom pass the rustling riches of dreams, keenly awake to the far-off and the foreign that effortlessly flow to him. Venice, Sicily, Athens, Elsinore, Arden, and a fairy-tale-like nowhere become imaginary realities and reality-filled imagination of a kind not known to poetry before'.² But Shakespeare's world, as Bodmer has it, is 'not a kingdom of airy spirits like Ariosto's or Spenser's, but, on the contrary, almost overwhelmingly populated with human beings'. Bodmer's account of what makes the dramatization of these human beings so 'harrowing' shows that it is a matter of Renaissance man, almost à la Burckhardt. In Shakespeare, according to Bodmer, 'man, who has hitherto been compelled by an iron fate or at the mercy of a mighty afterlife, stands for the first time on his own feet. In this position, in which no other poet's creatures had been, the action takes on new meaning. It is set within the bounds or the boundlessness of self-responsibility, and so the driving force of evil also appears in a new light. For this evil does not destroy by fate or deliver through grace but achieves itself through its own power'.³ In Shakespeare's work, Bodmer has it in 1947, the Renaissance first reaches poetic perfection, and Bodmer's Renaissance as dramatized

Tage, überschäumt vom Leben dieser kräftig-blühenden Welt.' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 91).

1. 'Und er liebt sie [seine Welt] auch als Patriot. Seine Königsdramen atmen den Sinn für die Grösse seines Volkes. Das Hochgefühl des "*tu regere imperio populos romane, memento*" beseelt zum erstenmal einen germanischen Dichter!' (Bodmer, *Eine Bibliothek der Weltliteratur*, pp. 91-92).

2. 'Aber er ist noch mehr als das. In Shakespeare ist auch die Zauberluft der keltischen Sage lebendig, durch die ein rauschender Traumreichtum zieht und ein hellhöriges Wachsein für Fernes and Fremdes, das ihm mühelos zuströmt. Venedig, Sizilien, Athen, Helsingör, die Ardennen und ein märchenhaftes Nirgendwo werden zu imaginären Wirklichkeiten und wirklichkeitserfüllten Imaginationen, die der Dichtung bisher ungekannt waren.' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 92).

3. 'Und sie [diese Welt] ist darum so erschütternd, weil hier der sonst von einem ehren Schicksal gezwungene oder einem gewaltigen Jenseits ausgelieferte Mensch zum erstenmal auf eigenen Füßen steht. In dieser Lage, in der noch keines Dichters Geschöpfe waren, erhält die Handlung einen neuen Sinn. Sie ist in die Grenze oder Grenzenlosigkeit des sich selber Verantwortlichen gestellt, und auch auf die treibende Macht des Bösen fällt damit ein neues Licht. Von diesem Bösen wird man nicht durch Verhängnis vernichtet oder durch Gnade erlöst, sondern muss aus eigener Kraft hindurch' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 92).

by Shakespeare is essentially a matter, to put it with Burckhardt, of the newly developed individual.¹

Bodmer returned to the question of Shakespeare's greatness in 1956, in *Variationen zum Thema Weltliteratur*, but his second account is more materialist. Shakespeare, Bodmer argues, is the result of a 'unique constellation', talent and circumstances, the city of London offering plentiful matter to Shakespeare's boundless curiosity, ranging from court to tavern, with the theatre 'as the centre of the imagination, which satisfies most fully the sense for both the great causal relationships and the most minute ramifications of life'.² 'One reason why Shakespeare is more successful than most dramatists', he writes, 'is undoubtedly his superior workmanship'.³ 'For the young man of the theatre', Bodmer adds, the main objective is to advance his profession. He reworks existing plays, and given that there is more demand, he turns to the chronicles and history books at hand, and writes new plays. He is far too keen to fill the stage with his visions to take the pains of inventing new plots. Time is short, the company is short of plays, the box-office, in which he soon has a share, is short of money. So he turns exclusively to that which already exists, which he reshapes, adjusts, recreates'.⁴

It is at this point that Bodmer's materialist account of Shakespeare's achievement reaches its breaking point. It is the extraordinary nature of Shakespeare's transformations of his sources, Bodmer argues, that make for his greatness. 'It is not a seer, a herald, an admonisher who speaks to us, but simply a masterful creator of action. He creates it – but a touch is enough, and from the tiring-room and the wing

1. See Bodmer, *Eine Bibliothek der Weltliteratur*, pp. 91-92. The second part of Jacob Burckhardt's *The Civilization of the Renaissance in Italy*, first published in German in 1860, is entitled 'The Development of the Individual'.

2. 'Ein Landkind aus wunderbarer Blutmischung, von allseitig begabter Natur, sucht seinen Weg. Dieser führt folgerichtig in die Hauptstadt und zum Theater. In die Hauptstadt als dem Mittelpunkt des Geschehens, das von der Hofluft bis zur Gaunerschenke einer unbändigen Lebensneugier Stoff bietet. Ins Theater als dem Mittelpunkt der Imagination, der den Sinn für große Zusammenhänge sowie feinste Verästelungen des Lebens am vorzüglichsten befriedigt.' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 208).

3. 'Ein Grund, daß Shakespeare erfolgreicher ist als die meisten Dramatiker, liegt zweifellos an seinem handwerklichen Können' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 209).

4. 'Für den jungen Theatermann gilt es vor allem, sein Metier zu fördern. Vorhandene Stücke richtet er neu ein, und da dies der Nachfrage nicht genügt, greift er zu den nächstliegenden Chroniken und Geschichtsbüchern und schreibt neue Stücke. Er ist viel zu begierig, die Bühne mit seinen Gesichtern zu erfüllen, um sich noch die Mühe zu geben, Handlungen selbst zu erfinden. Die Zeit drängt, die Truppe drängt, die Theaterkasse, an der er bald mitbeteiligt ist, drängt. So stürzt er sich ausschließlich auf Vorhandenes, das er umformt, zurechtbiegt, neu schafft' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 208).

emerge powers with which all heralding and admonishing pale in comparison. We are on the boards, and suddenly surrounded by magic. World literature knows no second instance of it.¹ If, in 1947, the development of Burckhardt's Renaissance individual provided the key to an understanding of Shakespeare's achievement, in 1956 that same role is occupied by the archetypal criticism of Northrop Frye and other theorists, who saw in literature representations of something universal that exceeds it.² Bodmer writes:

The creator of *Hamlet*, *Lear*, *The Tempest* is unique because his poetry is more than poetry, because in it, comparable to myth, all that is spiritual is one, and the whole acts in the particular. The creatures that populate the Shakespearean cosmos, from the kings to the fools, are not examples of the human comedy, but real human beings, more real than all the kings and fools who have lived! They are time-bound, granted, but that is where their life gets its fragrance, their being its freshness. Everything of each of us is in each of them, and altogether they are far more than a reflection of the most colourful existence and goings-on. They do not signify, they *are* the world. And so is the space that comprehends them. Palace and way of the cross, market and hunt-resounding forest, they are what they represent but also landmarks of all that is horrid, lovely and noble in this world.³

For Bodmer, these archetypal figures, who '*are* the world', the places that are 'landmarks', have the power to explain us to ourselves, again

1. 'Es ist ja nicht ein Seher, ein Kündler, ein Mahner, der zu uns spricht, sondern einfach ein meisterhafter Gestalter von Handlung. Er gestaltet sie – aber ein Hauch genügt, und aus Maske und Kulisse steigen Mächte, vor denen alles Künden und Mahnen verblaßt. Wir sind auf den Brettern, und plötzlich umzirkelt von Magie. Die Weltliteratur kennt kein zweites Beispiel dafür.' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 209).

2. Northrop Frye's most famous book, *Anatomy of Criticism*, appeared a year after Bodmer's *Variationen zum Thema Weltliteratur*, in 1957.

3. 'Aber der Einmalige, der den *Hamlet*, den *Lear*, den *Sturm* schafft, ist er darum, weil seine Dichtung mehr ist als Dichtung, weil in ihr, dem Mythischen vergleichbar, alles Geistige eines ist und im einzelnen das Ganze wirkt. Die Gestalten, die die shakespearesche Welt bevölkern, von den Königen bis zu den Narren, sind nicht Beispiele der menschlichen Komödie, sondern wirkliche Menschen, wirklicher als alle Könige und Narren, die gelebt haben! Zeitbedingt, gewiß, aber darin liegt ja ihr Lebensduft, ihre Daseinsfrische. Etwas von jedem von uns ist in jedem von ihnen, und gesamthaft sind sie weit mehr als ein Abbild auch des buntesten Lebens und Treibens. Sie bedeuten nicht, sie *sind* die Welt. Und so der Raum, der sie umfaßt. Palast und Kreuzweg, Markt und jagddurchklungener Forst sind, was sie darstellen, aber auch wiederum Wahrzeichen alles Schaurigen, Lieblichen und Hehren, das diese Welt erfüllt.' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 209).

and again, until today. As Bodmer writes, 'How many words that [Shakespeare] puts into his creatures' mouth are always capable of new interpretation, are always of today!'¹ By the mid 1950s, Shakespeare's ultimate importance for Bodmer resides not in his unprecedented dramatization of the predicament of Renaissance man but in his works' ability to signify beyond themselves, and their effortless ability to speak to us across time.

Being a member of his pentagon, Shakespeare was of crucial importance to Bodmer, as other passages, both earlier and later, illustrate. He is the key author of the Renaissance, a period that 'stretches from about Petrarch to Racine and on whose cusp there is Shakespeare'.² His art exceeds all national boundaries: 'Finally, there is Shakespeare. That, however, is not merely England, but the world! Like Homer, the Bible, Goethe'.³ 'Dramatic art', Bodmer writes, 'has only seldom attained its highest form, in fact only with the three Greeks and Shakespeare'.⁴ Writing about Goethe, Bodmer argues that 'since Antiquity, only Dante and Shakespeare have had an intellectual impact of a similarly powerful extent'.⁵ Elsewhere, Bodmer writes that 'Shakespeare was perhaps the greatest of all poets'.⁶

In the charts Bodmer elaborated late in his life to represent cultural history, Shakespeare invariably occupies a key place. In 1968, for instance, in a presentation given at the annual assembly of the Swiss Association of Bibliophiles, Bodmer divides cultural history into three 'steps' ('Stufen') – namely 'Antiquity' ('Antike'), 'Occident' ('Abendland', roughly corresponding to the Middle Ages), and 'Europe' ('Europa', beginning with what might be called early modernity). To these 'steps' Bodmer adds 'spheres' ('Sphären'), in particular art ('Kunst'), knowledge ('Wissen'), power ('Macht'), and faith ('Glaube'). To each sphere or each step he assigns three geniuses ('Genien'), understood as embodiments of turning points

1. 'Wie viele Worte, die er seinen Geschöpfen in den Mund legt, sind immer neuer Deutung fähig, und immer heutiger!' (Bodmer, *Variationen zum Thema Weltliteratur*, p. 210).

2. 'eine [...] Epoche, die etwa von Petrarca bis Racine reicht, und in deren Scheitelpunkt Shakespeare steht' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 77).

3. 'Zuletzt nun aber doch noch Shakespeare. Das ist freilich nicht mehr England allein, das ist die Welt! Wie Homer, die Bibel, Goethe' (Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', 187).

4. Bodmer, 'The Cultural and Spiritual Ideas behind the Bodmeriana', 37-46.

5. 'Seit der Antike haben nur Dante und Shakespeare eine geistesgeschichtliche Wirkung von ähnlich gewaltigem Ausmass gehabt' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 26).

6. 'Shakespeare war vielleicht der grösste Dichter' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 72).

(‘Verkörperungen von Wendepunkten’). The geniuses under the art of Europe are Michelangelo, Shakespeare, and Goethe. In a publication that had appeared the year before, Bodmer sees culture as taking five forms, of which ‘art’ is one, which he in turn subdivides into the musical, visual and verbal arts. In Bodmer’s chart, each of these arts has a chief representative in each of the five main periods into which the two and a half millennia leading up to the twentieth century are divided, Greek Antiquity, Roman Antiquity, the Middle Ages, early modernity (‘Neue Zeit’), and the modern period, Shakespeare being the chief representative of verbal art in early modernity.¹

Bodmer’s thinking about individual works is harder to gauge than that on Shakespeare as a whole. Given that he had recently purchased an extremely rare and precious copy of the *Sonnets*, it is interesting to see him comment on them in 1747: ‘in form and spirit – a Platonic idealization of the beloved object – the *Sonnets* follow in Petrarch’s succession. But in the hand of the master, they have become more, the lyric centrepiece of the English Renaissance’.² So Bodmer reads the *Sonnets* as a matter of tradition (Petrarch) but also individual talent (‘the hand of the master’), to allude to T. S. Eliot’s then recent essay.³

Bodmer’s library was always well endowed with writings about Shakespeare, and he was clearly aware of the ‘authorship question’, although he had little patience with it. Commenting on ‘the unusual significance’ of Francis Bacon, Bodmer writes that ‘it is no coincidence that there have been attempts to see in him the originator of Europe’s most powerful poetic creation’. But to see in Shakespeare ‘a divided personality, a philosopher or man of the world, who foists off his works on the comedian, is absurd’.⁴ Bodmer had no ambition to be a Shakespeare scholar, however, and it is easy enough to fault him.⁵ ‘For his contemporaries’, Bodmer wrote, Shakespeare ‘was a poet only as the writer of sonnets, and otherwise a playwright’.

1. Bodmer, ‘Chorus Mysticus’, 271.

2. ‘Die Sonette bedeuten in Form und Geist – einer platonisierenden Verklärung des geliebten Gegenstandes – die Nachfolge Petrarca’s. Aber unter der Hand des Meisters sind sie zu mehr, zum lyrischen Zentralwerk der englischen Renaissance geworden’ (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 93).

3. First published anonymously in the journal *The Egoist* in 1919, ‘Tradition and the Individual Talent’ was included in T. S. Eliot’s *Selected Essays* in 1932.

4. ‘Es ist kein Zufall, dass man gerade ihn [Bacon] zum Urheber der gewaltigsten Dichtungswelt Europas machen wollte. ... Eine geteilte Persönlichkeit in ihm [Shakespeare] zu sehen, einen Philosophen oder Weltmann, der dem Komödianten seine Werke unterschiebt, ist absurd’ (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 91).

5. See Bodmer, ‘Vom Aufbau der Bibliotheca Bodmeriana’, p. 187.

In fact, in his own time, Shakespeare's best-known poems were clearly *Venus and Adonis* and *The Rape of Lucrece*, with the *Sonnets* following far behind. Bodmer also mistakenly believes that the 1640 *Poems* contain Shakespeare's complete poetic works, although *Venus and Adonis* and *The Rape of Lucrece* are not part of the volume.¹ Despite the fact that he was no scholar, Bodmer remained throughout his life not only a collector but also a lover of Shakespeare.

The Kraus Sales (1970-71) and Beyond

Towards the end of his life, Bodmer's intention to turn his collection into a foundation meant that a considerable amount of money had to be raised, and since a real-estate transaction did not produce the money required, it became clear that he would have to sell some of his books. In his autobiography, Kraus gives an account of what led to the sale:

In May 1970, I was in Geneva with the Grolier Club. Bodmer ... explained his intentions. He had decided to leave his library as a public foundation. ... Two to three million dollars would have to be raised, he explained, to establish an endowment. I had been repeatedly trying to buy from Bodmer over the years and he had repeatedly declined, except in the few instances mentioned earlier. So, selling a number of his books to me was, he felt, not only an act of business but of friendship, giving me the long-denied chance to make a selection from his shelves. ... On June 20 I returned to Geneva and began going through the library.²

The number of books Kraus ended up buying was in keeping with the sum that had to be raised. 'In English literature', he writes,

I obtained from Bodmer some of the 'Crown jewels' in the field. The first edition of *King Lear*, 1608; the first edition of *Lucrece*, 1594 (both of them from the Holford Collection); the first edition of John Bunyan's *Pilgrim's Progress*, 1678; all three 'high spots', and all three of fabulous rarity. Certainly as rare, certainly even more expensive, was the truly immaculate copy of *Reynart the Foxe*. Caxton's own translation, printed by him in 1481. A Coverdale

1. Bodmer, *Eine Bibliothek der Weltliteratur*, p. 93.

2. Kraus, *A Rare Book Saga*, pp. 281-82.

Bible of 1535 (the first edition in English) was imperfect, like all the known copies, but it was nevertheless practically snatched from my hands to fill a gap in the collections of the Beinecke Library at Yale, which also bought the *King Lear* and the *Pilgrim's Progress*. Another Caxton was the first military book in the English language, Christine de Pisane's *Fayttes of Armes*, 1489, one of the few extant copies.¹

Of the seventy-two books of the Rosenbach collection purchased in 1951-52, Kraus walked away with thirteen: the first quartos of *King Lear* (1608) and *Lucrece* (1594), the ninth quarto of *1 Henry IV* (1700), seven 'Suppositious Plays', and three Shakespeare adaptations.² One imagines the dilemma of the man who had assembled the collection and who was about to secure its survival for the generations to come, but who had to part with some of it in order to do so. Kraus paid the money, and the Foundation was endowed. But some of the 'crown jewels' were gone.

Following Bodmer's death in 1971, Shakespeare remained important to the Bodmer Foundation. In 1973, the 350th anniversary of Shakespeare's First Folio and the 300th of Molière's death, a 'Shakespeare – Molière' exhibition³ included the four Folios and many of the quartos. An exhibition of treasures from the Bodmer in Zurich, Marbach and New York in 2000-01 included the second quarto of *A Midsummer Night's Dream* (1619 ['1600']), the first quarto of *Othello* (1622) and the First Folio (1623).⁴ The new Bodmer Museum, inaugurated in 2003, reserves a separate showcase for Shakespeare,

1. Kraus, *A Rare Book Saga*, pp. 283-84. Kraus goes on to mention a few medieval English manuscripts he also purchased from Bodmer. At the time Kraus's autobiography was published, the 1594 *Lucrece* was still his (Kraus, *A Rare Book Saga*, p. 288), but it was later acquired by Meisei University Library.

2. The seven 'Suppositious Plays' are *Arden of Faversham* (1633), *The Birth of Merlin* (1662), *Fair Em* (1631), *The Puritan* (1607), *Thomas, Lord Cromwell* (1613), *1 Sir John Oldcastle* (1619) and *A Yorkshire Tragedy* (1619). The three adaptations are Charles Gildon's *Measure for Measure* (1700); Thomas Otway's *History and Fall of Caius Marius* (1680), based on *Romeo and Juliet*; and the second issue of the 1698 edition of John Lacy's *Sauny the Scott*, a reworking of *The Taming of the Shrew*. The Bodmer copy of the 1640 *Poems* is not identical with the copy in the Rosenbach catalogue (William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, pp. 12-13), but we do not know whether Bodmer purchased from Rosenbach a different copy than the one advertised in the catalogue, or whether the copy at the Bodmer is of different provenance and the Rosenbach copy no longer part of the Bodmer collection. The only other copy of the Rosenbach collection Bodmer purchased in 1951-52 that is no longer at the Bodmer Library today is that of the fifth quarto of *Hamlet* (1637).

3. See *Exposition 1973*.

4. See Bircher, *Spiegel der Welt*, pp. 318-22.

and the items described in the *Museum Guide* of 2007 include the First Folio (1623), the *Sonnets* (1609), and the second quartos of *Romeo and Juliet* (1599) and *A Midsummer Night's Dream* (1619 [1600]).¹ The Bodmer Library has many other highlights beyond its Shakespeares, but these certainly constitute one of its prized centrepieces.

Although *The Oxford Companion to Shakespeare* (2001) calls the Bodmer's 'the most important collection of early Shakespeare editions in Europe', awareness of it among Shakespeareans has remained relatively low. Scholarly comments on a well-known manuscript annotation in the Bodmer copy of Shakespeare's *Sonnets* (1609) may serve as an illustration (see below pp. 103-104 and *Illustration 18*). Bruce R. Smith, in a chapter of the Blackwell *Companion to Shakespeare's Works*, refers to 'the comment after sonnet 154' in 'a copy of the Quarto in the Rosenbach Library in Philadelphia'.² In a contribution to *Essays in Criticism*, Beatrice Groves similarly refers to the manuscript comment 'by an early owner of the Rosenbach copy'.³ Even Katherine Duncan-Jones, editor in the Arden series, refers to 'the copy in the Rosenbach collection' and 'the annotator of the Rosenbach copy'.⁴ It is symptomatic that a book that has been at the Bodmer Library in Geneva since 1952 is still regularly claimed to be in the Rosenbach collection in Philadelphia. What is true for the copy of the Bodmer *Sonnets* also applies to other books. In a recent blog for the Oxford University Press website, Emma Smith has produced a map with locations of copies of Shakespeare's First Folio. The map indicates copies around the world, in Tokyo and Los Angeles, in Washington and New York, in Skipton and Southport, in Berlin, Padua, Paris and Saint-Omer, but not in Geneva. The Bodmer Shakespeare collection, it seems fair to say, has not been on the map.⁵

What may explain the limited awareness of the collection is that there were times when it was difficult to get access to it. In his edition of *Romeo and Juliet* published in 1964, George Walton Williams wrote that 'the Holford-Rosenbach copy is in the possession of Dr. Martin Bodmer of Geneva and is not available'.⁶ In his Shakespeare Quarto Facsimiles edition of *Much Ado about Nothing* (1971),

1. See *Museum Guide*, pp. 60-61.

2. Smith, 'Shakespeare's *Sonnets* and the History of Sexuality', p. 14.

3. Groves, 'Shakespeare's *Sonnets* and the Geneva Marginalia', 114.

4. Duncan-Jones, ed., *Sonnets*, pp. 49, 69.

5. Smith, 'Copies of Shakespeare's First Folios around the World'.

6. Williams, ed., *William Shakespeare*, p. 150.

Charlton Hinman similarly signalled that ‘the copy at the Bodmer Library was unavailable for collation’.¹ Scholars in other areas fared no better. When preparing an edition of *The History of Reynard the Fox* for the Early English Texts Society, N. F. Blake ‘was refused permission to see the only other known copy which is in the Bibliotheca Bodmeriana, Geneva’.² Hans Albert Maier, in his edition of Goethe’s *West-östlicher Divan*, reports how scholars who had made an unannounced trip to the Library were told to go away through the iron bars of the closed gate.³ In his Newton biography, Richard Westfall vented his frustration about the unavailability of an important holograph (see below, p. 277):

‘The Martin Bodmer Library, Geneva, possesses a long theological manuscript ... It is possible ... that the Bodmer manuscript is a connected history of the church, which would be important. Unfortunately, the Bodmer Library, in contrast to every other library with Newton material, chooses to withhold its possession from scholarly use. The Soviet Academy of Science also has a paper ... which is more accessible than the Bodmer manuscript’.⁴

The Bodmer Library has long changed its access policy and now welcomes scholars from across the world, but its inaccessibility in the past may have contributed to a lack of awareness of one of the greatest Shakespeare collections in the world.

* * *

1. Hinman, ed., *Much Ado about Nothing*, p. v.

2. McAvoy, ‘A Review of 1970’s Contributions to English Renaissance Textual Studies’, 133.

3. See Braun, ‘Die Bibliotheca Bodmeriana’, 67.

4. Westfall, *Never at Rest*, p. 876. In 1966, Bodmer, in a letter to a frustrated scholar, explained the access policy to his collection as follows: ‘For historical-critical editions all the texts are in principle available, exceptionally also to scholars for specific purposes, on which, however, we alone decide’ (‘Für historisch-kritische Ausgaben stehen alle Texte grundsätzlich zur Verfügung, und ausnahmsweise auch Gelehrten für besondere Zwecke, die wir selbst jedoch bestimmen’, Daniel Bodmer, ‘Martin Bodmer in Briefen’, 7).

4. The Makeup of the Shakespeare Collection

THIS CHAPTER INTRODUCES the early modern English books in Bodmer's Shakespeare collection, but it should be clarified here that Bodmer's interest in Shakespeare as a collector extended beyond sixteenth- and seventeenth-century editions. Bodmer called the early folios and quartos the collection's 'nucleus' ('Kern') around which he grouped much else. There are many later editions, starting with the 1709 *Works*, edited by Nicholas Rowe, as well as all the notable German editions. In 1947, when the collection was still growing, Bodmer already owned forty-seven complete works, 153 editions of individual works, and twelve illustrated works.¹ In addition, he had collected 'bibliographies and bibliographic treatises, writings about Shakespeare's life and works, Shakespeare and the theatre, writings about the Shakespeare-Bacon question, adding up to approximately 280 items'.² In 1959, when the Shakespeare collection had grown much closer to its current size, Bodmer wrote that it 'contains approximately 630 items, of which half are about the poet and problems related to him'.³ A number of other items no doubt owe their place in the collection to their Shakespearean connection. Giraldi Cinthio's *Hecatommithi*, for instance, of which the Bodmer owns a copy of the quarto edition published in Venice in 1574, famously contains novellas Shakespeare seems to have drawn upon in *Othello* and *Measure for Measure*. Other items in the collection build on Shakespeare, including the autograph scores of 'Deux

1. 'An Einzelausgaben von Shakespeares Werken sind 153 vorhanden, an Gesamtausgaben 47 und 12 illustrierte Werke ohne Text, zusammen 212 Ausgaben' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 93).

2. 'Bibliographien und bibliographische Abhandlungen, Schriften über Shakespeares Leben und Werke, Shakespeare und das Theater, Schriften zur Shakespeare-Bacon-Frage umfassen rund 280 Nummern' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 94).

3. 'Ihre Shakespeare-Abteilung umfaßt ungefähr 630 Titel, wovon die Hälfte über den Dichter und die mit ihm verbundenen Probleme' (Martin Bodmer, 'Vom Aufbau der Bibliotheca Bodmeriana', p. 187).

chants d'Ariel' by the Swiss composer Arthur Honegger, produced in Paris and dated April 1923. At the heart of the collection, on the other hand, are undoubtedly Shakespeare's folios, in particular the First Folio.

The Folios

The First Folio (1623)

The First Folio, published in 1623, is a book of superlatives. It has been variously called 'the most important book in English literature', 'the most important book in the English language', and 'the most valuable book in the world'.¹ Books devoted to the First Folio have been appearing with regularity, including Peter W. M. Blayney's *The First Folio of Shakespeare* (1991), Anthony James West's *New Worldwide Census of First Folios* (2003), Paul Collins's *The Book of William: How Shakespeare's First Folio Conquered the World* (2009), Eric Rasmussen's *The Shakespeare Thefts: In Search of the First Folios* (2011), Eric Rasmussen and Anthony James West's *The Shakespeare First Folios: A Descriptive Catalogue* (2012), and Emma Smith's *Shakespeare's First Folio: Four Centuries of an Iconic Book* (2016). Entire books have been devoted to what may seem arcane features of the First Folio, such as its printing and proof-reading (two volumes, by Charlton Hinman) or its sales and prices from 1623 to 2000 (by Anthony West).² A whole *Cambridge Companion*, usually reserved to major writers like Aristotle, Byron, or Proust, has been devoted to the First Folio.³ In 2001, a count of facsimile editions of the First Folio added up to nineteen separate publications, and others have followed since.⁴ Even eschewing the hyperbolic rhetoric that sometimes accompanies writings about the First Folio, it seems fair to say that it is one of the most important, most studied, and most valued books in the world.

'First Folio' serves as convenient shorthand for the book that was published in London in 1623, seven years after Shakespeare's death, under the title 'Mr William Shakespeares Comedies, Histories, &

1. Rasmussen, *The Shakespeare Thefts*, p. 45; Grant, *Collecting Shakespeare*, p. 97; Mays, *The Millionaire and the Bard*, p. xiv.

2. Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*; West, *The Shakespeare First Folio*, vol. 1.

3. Smith, ed., *The Cambridge Companion to Shakespeare's First Folio*.

4. West, *The Shakespeare First Folio*, vol. 1, pp. 149-68.

Tragedies'.¹ It contains thirty-six plays, half of which had not been published before and would thus likely be lost if not for the First Folio, including such masterpieces as *Macbeth*, *Antony and Cleopatra*, *Julius Caesar*, *The Tempest*, *Twelfth Night* and *As You Like It*. Assembled by Shakespeare's friends and fellow actors, John Heminge and Henry Condell, it was published by a syndicate of London stationers, chief among them Edward Blount and William and Isaac Jaggard, with William Aspley and John Smethwick serving as junior partners. No precise information about the book's print-run has come down to us, but according to the best-informed estimate, about 750 copies seem to have been printed.² At present, just over 230 copies are still extant.³ Its original price appears to have been 15s for an unbound copy and £1 for a bound copy.⁴ In October 2001, when a copy was auctioned at Christie's in New York, its price was \$6.16 million.

It is futile to speculate about the current value of the Bodmer First Folio (**BEMEB** #126), but what is clear is that it is a superb copy. Anthony James West, one of the world's leading experts, who has personally inspected most of the still-existing copies, calls it 'one of the very best copies extant'.⁵ Sidney Lee's *Census of First Folio copies* ranked them according to quality, starting at the top with 'Class I (Perfect Copies)' and, within this class, 'Division A (in good, unre-stored condition)'. Only fourteen copies belong to Lee's top division, including what is now the Bodmer copy.⁶ Others have called the Bodmer copy 'large, clean and perfect' and 'one of only five perfect copies in original binding'.⁷ *The Oxford Companion to Shakespeare* mentions that the Bodmer Library contains 'a First Folio claimed to be the finest in existence'.⁸

1. 'Folio' refers to format rather than contents. For the meaning of bibliographic format in a Shakespearean context, see Kastan, *Shakespeare and the Book*, pp. 50-78.

2. Blayney, 'Introduction to the Second Edition', p. xxxiii.

3. West's census of 2001 lists 228 copies, but since then, several more have come to light, including one that had been stolen in 1998 from the University of Durham, one found in a public library in Saint-Omer, Pas-de-Calais, in France, and one found in Mount Stuart House on the Isle of Bute in Scotland.

4. See Blayney, *The First Folio of Shakespeare*, pp. 25-28.

5. *The Shakespeare First Folio*, vol. 2, p. 282.

6. Lee, *Shakespeare's Comedies, Histories, & Tragedies: A Census of Extant Copies*, pp. 20-21.

7. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. iii; Fleming, 'The Rosenbach-Bodmer Shakespeare Folios and Quartos', 257.

8. Brock, 'Bodmer Library', p. 50. The binding, dark-brown calfskin, is described in detail in Rasmussen and West, *The Shakespeare First Folios*, p. 852, and in West, *The Shakespeare First Folio*, vol. 2, p. 283.

West has subjected the Bodmer copy to minute analysis, concluding that 'With the exception of $\pi A I$ and $\pi A I+I$ (both have new inner margins, and the background of the portrait – state 3 – is slightly damaged and repaired), the leaves are in pristine condition, unwashed, unpressed, crisp, clear, and completely unrestored'. He adds that the 'text is unmarred except for the loss of about eighteen letters in the whole volume, taken usually only one letter at a time by tiny burn holes or marks'.¹ The Droeshout engraving exists in three states: the second added shading to part of the ruff below the left ear, and the third made slight changes 'to the hair and to the highlights in the eyes'.² The Bodmer copy has the engraving in state 3. (*Illustration 5*)

Charlton Hinman's Herculean labours brought to light stop-press corrections that were effected while the printing was in progress.³ Rasmussen and West's *Catalogue* lists all the pages in the Bodmer copy that preserve the text in its uncorrected state.⁴ They also list all the leaves in the Bodmer copy that have watermarks.⁵

Even though the Bodmer copy is almost entirely clean, there are six marginal pencil crosses next to passages of *The Merchant of Venice*. Some of these passages are not obvious candidates for highlighting, in particular the first, Tubal's 'There came diuers of Anthonios creditors in my company to Venice, that sweare hee cannot choose but breake' (sig. P3r). Other passages thus highlighted may be less surprising. On sig. P5v, there are three crosses in quick succession, the third of them preceded by a '2', which may indicate that the crosses refer to the text in the second column. If so, the crosses highlight the following passages: 1) 'Iew. Hates any man the thing he would not kill? / Bass. Euerie offence is not a hate at first.' 2) 'You may as well go stand vpon the beach, / And bid the maine flood baite his vsuall height, / Or euen as well vse question with the Wolfe, / The Ewe bleate for the Lambe:' 3) 'You may as well forbid the Mountaine Pines / To wagge their high tops, and to make no noise / When they are fretted with the gusts of heauen:' (P5v). On the following page,

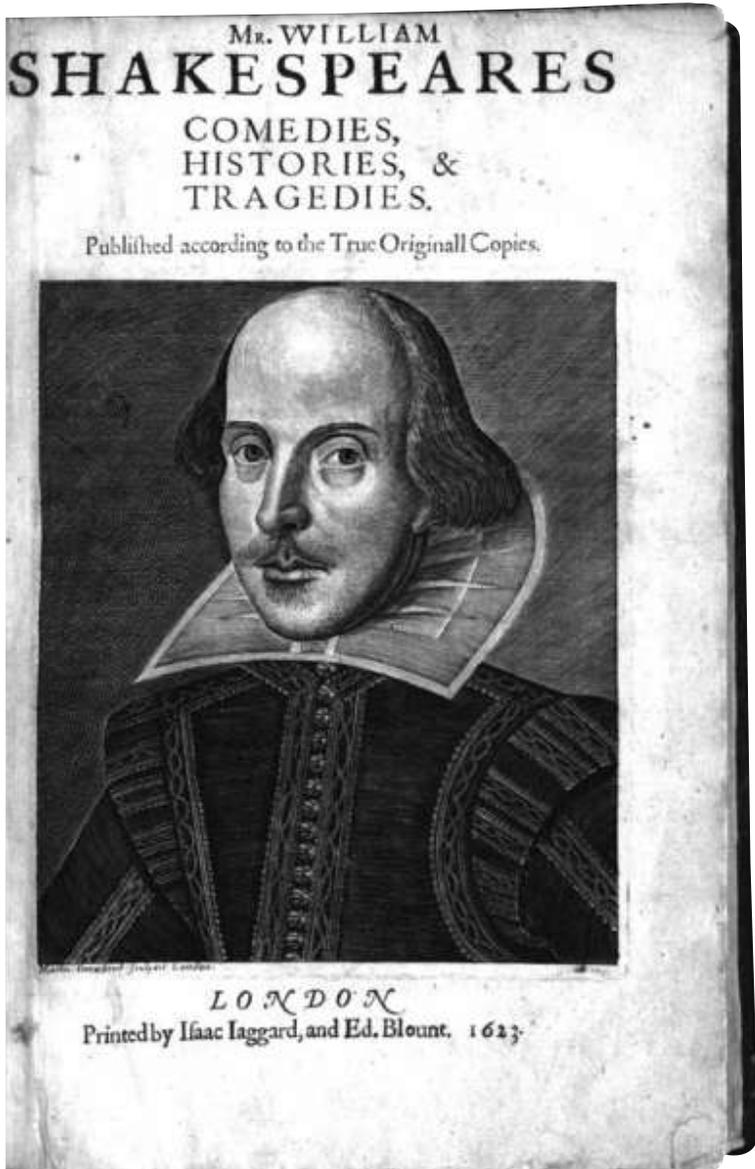
1. West, *The Shakespeare First Folio*, vol. 2, p. 282. As Rasmussen and West's catalogue points out, 'After $\pi A 5$ the preliminaries are listed in this order: $\pi A 5 + 2$, $\pi A 6$ and $\pi A 5+1$ ' (*The Shakespeare First Folios*, p. 853).

2. Blayney, *The First Folio of Shakespeare*, p. 18.

3. See Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*.

4. Rasmussen and West, *The Shakespeare First Folios*, p. 853.

5. Rasmussen and West, *The Shakespeare First Folios*, pp. 853-54.



5. SHAKESPEARE FIRST FOLIO, 1623, the Droeshout engraving

a further cross appears next to Portia's 'quality of mercy' speech, in particular: 'His Scepter shewes the force of temporall power, / The attribute to awe and Maiestie, / Wherein doth sit the dread and feare of Kings: / But mercy is about this sceptred sway,' (P6r). The last cross highlights Shylock's 'By my soule I sweare, / There is no power in the tongue of man / To alter me' (P6v). The origin and exact purpose of the six marginal pencil crosses are unclear, although it seems likely that a reader singled them out for future reference.

The Bodmer copy is the only one in Switzerland, and one of only seven copies in continental Europe, with three in Germany (the Staatsbibliothek zu Berlin, the Universitäts- und Stadtbibliothek Köln and the Württembergische Landesbibliothek in Stuttgart), two in France (the Bibliothèque nationale in Paris and the Bibliothèque d'agglomération de Saint-Omer), and one in Italy (the Biblioteca Universitaria of Padua).¹ According to West's count of 2001, the greatest number of copies is extant in the US (145 copies, 139 in public and 6 in private ownership), followed by the UK (44, 37, 7) and Japan (15, 14, 1). Single copies can also be found in Australia, Canada, Ireland, New Zealand, and South Africa, all in public ownership.²

Rasmussen and West give an account of the Bodmer copy's 'rich history':

It was reportedly owned by James Boaden [1762-1839], the playwright most famous for his adaptations of works by Ann Radcliffe. ... The volume was then owned by Robert Stayner Holford [1808-1892]. The Folio was the centrepiece of the library assembled by Holford at his London residence, Dorchester House. On his death in 1892, the library passed to Holford's son, Sir George Lindsay Holford. Although the younger Holford did not share his father's passion for book collecting, he retained the library for over 30 years. In 1925, the renowned American rare-book broker and collector A. S. W. Rosenbach was invited to London to see the Holford First Folio. ... When Rosenbach purchased the Holford First Folio and 100

1. See West, *The History of the First Folio*, vol. 1, p. 138; and West, *The Shakespeare First Folio*, vol. 2. To West's totals should be added the recently discovered copy at Saint-Omer in France. Note that West also mentions a private copy at an unspecified location in Europe (see *The History of the First Folio*, vol. 1, p. 138).

2. West, *The Shakespeare First Folio*, vol. 1, p. 138.

other books, the volumes were covered with brown paper and slipped out of Dorchester House in a butcher's cart. After this copy had arrived in America, Rosenbach held it in his famous New York vault, determined not to sell it except as part of his prized Shakespeare collection.¹

It was when Bodmer acquired the Rosenbach Shakespeare collection in 1951/2 that the copy entered his collection (see above, pp. 46–51).

Its price has undergone a spectacular rise since the initial sale for approximately £1 for the bound copy in or shortly after 1623. A manuscript note on the recto of the 'To the Reader' leaf reads '£3.3.0', a plausible price for a First Folio around the middle of the eighteenth century.² It cost £26 15s 6d at the sale of James Boaden's library in 1827. Holford purchased it for £250 in 1840. And when Rosenbach bought it in 1925, the price had gone up to 'around \$75,000'.³ Since Bodmer acquired the copy as part of the Rosenbach collection, for which he paid \$330,000 and his duplicates (see above, p. 50), no individual price was set for the First Folio in 1951–2. Comparing prices across time is fraught with difficulties, and part of the increase is of course a matter of inflation. Even so, it is clear that the book's value has vastly increased over time.⁴

Easier to compare than prices across time are the prices of different copies sold around the same time. Such a comparison shows that both the £250 Holford paid in 1840 and the Rosenbach's ca. \$75,000 in 1925 were record-breaking. The highest price on record prior to 1840 were the £121 16s that Thomas Grenville paid in 1818, and it was not until 1864 that a copy was sold for more than £250.⁵ Before 1925, the highest recorded price is the \$30,000 Rosenbach paid for the Dryden-Plant copy in 1922, and no one paid more for a First Folio in the first half of the twentieth century.⁶ Of the many First Folios Henry Clay Folger purchased in the years up to 1928, the most expensive one cost him \$52,070.⁷ At different periods of

1. Rasmussen and West, *The Shakespeare First Folios*, p. 851. See also Lee, *Shakespeare's Comedies, Histories, & Tragedies: A Census of Extant Copies*, p. 21.

2. See West, *The Shakespeare First Folio*, vol. 1, p. 87.

3. Rasmussen and West, *The Shakespeare First Folios*, p. 852.

4. See a resource like <https://measuringworth.com/>, which calculates relative worth over time.

5. See West, *The Shakespeare First Folio*, vol. 1, pp. 91–93.

6. See West, *The Shakespeare First Folio*, vol. 1, pp. 107–19.

7. West, *The Shakespeare First Folio*, vol. 1, pp. 102–03.

the nineteenth and twentieth centuries, the copy now at the Bodmer was deemed to be worth more than any other copy of the First Folio sold separately.

The Second Folio (1632)

The Bodmer Library holds not only a First but also a Second, a Third and a Fourth Folio, 'also very fine copies', according to West.¹ The Second Folio (**BEMEB #127**) has been described as 'a fine tall copy', 'in its original calf', 'in virtually pristine condition, perfect, and with no restorations'.² On the blank verso of the Droeshout engraving, there is a bookplate of 'The Right Hon. William Lord Craven Baron Craven of Hamstead Marshall'. William Craven (1608-97) was an army officer and royal servant, whose father had served as the Lord Mayor of London in 1610-11.³ Nothing else is known about the copy's pre-twentieth-century ownership, although, intriguingly, a passage excerpted from a fictional dialogue between Alexander Pope and Nicolas Boileau in *Dialogues of the Dead* (1760), by George Lyttelton, 1st Baron Lyttelton (1709-73), is pasted on the inside of the front board.⁴ Like the other Shakespeare folios, it belonged to the Rosenbach collection, purchased by Bodmer in 1951-2.⁵

The Second Folio was published in 1632, only nine years after the First, attesting to the latter's success in the book trade. The chief members of the publishing syndicate of the First Folio, Edward Blount and William and Isaac Jaggard, had all died by 1632, and they were replaced by Robert Allot as the main publisher of the Second. William Aspley and John Smethwick again functioned as junior partners, and were joined in the same capacity by Richard Hawkins and Richard Meighen. While all the copies of the First Folio seem to have appeared with the same title page, different title pages were issued of the Second Folio, with variant imprints: they begin identically with 'Printed by *Tho. Cotes*, for', but are variously followed by the name and address of one of the five publishers. Of

1. West, *The Shakespeare First Folio*, vol. 2, p. 282.

2. *William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, pp. iii, 1.

3. See Smuts, 'Craven, William, earl of Craven (bap. 1608, d. 1697)'.

4. 'If Human Nature was quite destroyed, and no Monument left of it, but his Works – other beings might know *what Man was* from his Writings', a cross next to 'his' identifying the 'Works' as those by 'Shakespear'.

5. For past prices of Second, Third and Fourth Folios, and of the four folios together, see West, *The Shakespeare First Folio*, vol. 1, pp. 128-30.

the 163 extant title pages, 125 bear Allot's name, 16 Smethwick's, 9 Hawkins's, 7 Aspley's, and 6 Meighen's.¹ Like the majority of copies, the Bodmer's features Allot's name in the imprint. To complicate matters further, the 'Allot' title page was in fact set three times (including twice for the edition's second and third issues in ca. 1641) and several slight changes were made to the different settings. The Bodmer copy belongs to the first issue and features the first of the nine imprint variants of the edition (STC 22274 as opposed to STC 22274a-e, STC 22274e.3 and STC 22274e.5). It is characterized by the presence of the name 'Allot' (unlike STC 22274b-e) and the words 'at his shop' (absent from STC 22274a) in the imprint, reading 'Blacke' in the last line, not 'blacke' (as in STC 22274e.3 and STC 22274e.5). Thirty-one copies are recorded by Todd as having the same imprint as the Bodmer's.²

The Second Folio contains the same thirty-six plays as the First and is usually no more than a reprint, with no independent textual authority. Yet while a considerable number of textual errors were introduced in the printing process, the Second Folio also corrects or improves upon the earlier texts in many passages. As Paul Werstine has shown, 'About six hundred editorial changes originating in the Second Folio continued to claim a place in early twentieth-century editions'.³ The prefatory matter contains a notable addition, 'An Epitaph on the admirable Dramaticke Poet, W. SHAKESPEARE', John Milton's first poem to appear in print, making of the Second Folio the *editio princeps* of England's 'other great poet'.⁴ (*Illustration 6*)

The Third Folio (1663/1664)

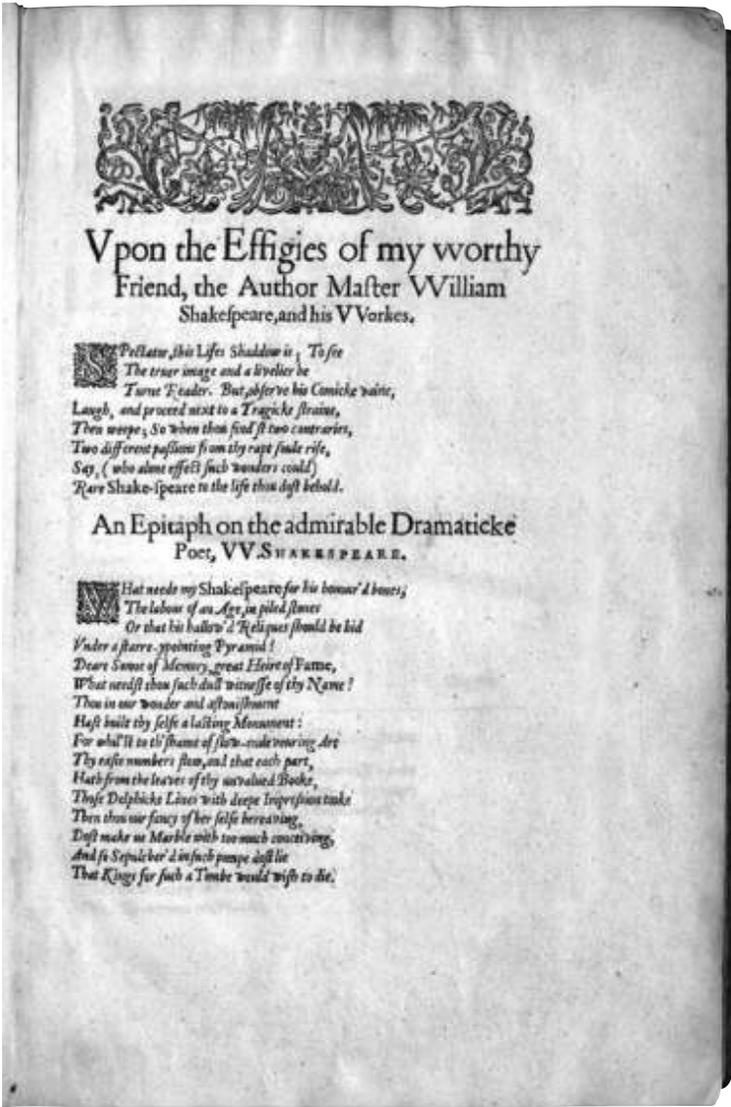
The first issue of the Third Folio appeared in 1663, published by Philip Chetwinde, who had acquired rights to Shakespeare's plays by marrying Robert Allot's widow in 1637. A second issue appeared in

1. See Murphy, *Shakespeare in Print*, p. 52, and Todd, 'The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare'.

2. See Todd, 'The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare', and Smith, 'The Variant Issues of Shakespeare's Second Folio and Milton's First Published English Poem'.

3. Werstine, 'William Shakespeare', p. 256.

4. The so-called 'Effigies Leaf', containing two commendatory poems on Shakespeare, including Milton's, is preserved in the Bodmer copy in what Todd calls 'state B', reading 'Comicke' and 'Laugh', as opposed to state A's 'Commicke' and 'Laughe' (Todd, 'The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare', pp. 99-102).



6. SHAKESPEARE SECOND FOLIO, 1632, sig. 1A5r,
 with John Milton's 'An Epitaph...'

the following year, adding, to quote from the new title page, 'seven Playes, never before Printed in Folio'. These plays were *Pericles*, *The London Prodigal*, *Thomas Lord Cromwell*, *Sir John Oldcastle*, *The Puritan Widow*, *A Yorkshire Tragedy* and *Lochrine*. They owed their inclusion to the fact that they had all appeared during Shakespeare's lifetime as separate quarto publications with title page attributions to Shakespeare or to 'W. S.'. While *Pericles* has long been accepted as being partly by Shakespeare and included in modern editions of his complete works, the six other plays have not.

The Bodmer's (**BEMEB #128**) has been described as a 'magnificent copy, completely innocent of any washing or restoration except that the inner margin of the cancel portrait leaf has been restored'.¹ It has the bibliographic peculiarity that, like the second issue, it begins with the AI-2 cancel leaves (with the Droeshout engraving and Ben Jonson's 'To the Reader' on sig. Aiv, and the new title page on sig. A2r) and appends the seven newly-added plays, but, like the first issue, it also has the 1663 title page, appearing after the two cancel leaves of the second issue. The title page of the first issue exists in two states, with or – like the Bodmer copy – without the Droeshout engraving.

The Third Folio appeared shortly before the Great Fire of London in 1666, and, as a consequence, many of its copies went up in flames. This is why the Third Folio is a rare book today – rarer, in fact, than the three other Shakespeare folios. At auctions, copies of the Third Folio are considerably more expensive than Second or Fourth Folios, although given the special status of the original edition of 1623, its prices usually do not rival those of the First.²

The Fourth Folio (1685)

Unlike the Second and the Third Folio, the Fourth Folio, which appeared in 1685, is not a simple page-by-page reprint. The plays were divided into three sections that were printed in different printing houses, one with the Comedies, one with the Histories and the Tragedies up to *Romeo and Juliet*, and one with the remaining Tragedies and the apocryphal plays included in the second issue of the Third Folio.³ The Fourth Folio was issued with three variant imprints, which can be distinguished by means of the publishers they mention.

1. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 1.

2. See West, *The Shakespeare First Folio*, vol. 1, in particular pp. 128-29.

3. See Murphy, *Shakespeare in Print*, p. 55.

The first has ‘H. Herringman, E. Brewster, and R. Bentley’, the second ‘H. Herringman, E. Brewster, and R. Chiswell’, and the third only ‘H. Herringman’. The copy at the Bodmer (BEMEB #129) has the first imprint.

Some copies of the Fourth Folio contain an anomaly, namely seventeen sheets in the second (Histories and Tragedies) section that lack the rules surrounding the text which appear to have been printed fifteen years later, when a shortage of sheets of the same portion seems to have been discovered.¹ The copies with the newly printed sheets have been referred to as the ‘Fifth Folio’.² The Bodmer copy does not contain this anomaly but is a regular Fourth Folio. Like the other three Bodmer Shakespeare Folios, it preserves its original binding, mottled calfskin. On the inside of the front board is a ‘Kerr’ bookplate, although the family crest with its DEUS SOLA-MEN motto has not allowed us to identify to which branch of the Kerr family the past owner belonged.³ The Rosenbach catalogue called it ‘a great untouched copy ... in magnificent condition throughout’.⁴

The Quarto Playbooks

An Overview

Apart from the four seventeenth-century Folios of Shakespeare’s collected plays, the Bodmer also holds copies of twenty-six quarto editions of individual plays, published before 1660. Like the four Folios, they were purchased as part of the Rosenbach collection in 1951–2 (see above, pp. 46–51). Compared to the stately Folios, quarto playbooks look like slight publications, small, thin and light, roughly the equivalent of our modern paperbacks. But their rarity and importance as witnesses of the early textual life of Shakespeare’s plays make them highly coveted items, few of which still come on the market. At a recent Sotheby’s auction in December 2015, a second quarto edition of *The Merchant of Venice* fetched \$550,000, an amount for which entire First Folios could have been purchased not long ago.⁵

1. Murphy, *Shakespeare in Print*, p. 55.

2. See Dawson, ‘Some Bibliographical Irregularities in the Shakespeare Fourth Folio’.

3. See Fairbairn, *Fairbairn’s Book of Crests of the Families of Great Britain and Ireland*, vol. 1, p. 317.

4. *William Shakespeare, A Collection of First and Early Editions of his Works 1594–1700*, p. 2.

5. See the auction house’s website at <http://www.sothebys.com/en/auctions/ecatalogue/2015/property-collection-robert-s-pirie-books-manuscripts-n09391/lot.727.html>.

1660 is usually considered a convenient cut-off date in the publication history of Shakespeare's plays. The year marks the Restoration of the monarchy, with the ascension of King Charles II, whose father had been beheaded in 1649, and the reopening of the public theatres, which had been closed in 1642 and remained so during the Civil War and the Puritan Interregnum. Shakespeare's plays had started appearing in print early in his career, in 1594, and continued to be published with some regularity during his lifetime and in the years after his death in 1616. By the time the First Folio appeared in 1623, half of its thirty-six plays had already been published as quarto playbooks.

In order to situate the Bodmer Shakespeare quarto playbooks in their context, we provide a chronological list of the publication of Shakespeare's plays that first appeared separately, with their original date of publication:

Titus Andronicus, 1594

The First Part of the Contention (called *2 Henry VI* in the Folios), 1594

The True Tragedy of Richard Duke of York (called *3 Henry VI* in the Folios), 1595¹

Richard III, 1597

Richard II, 1597

Romeo and Juliet, 1597

Love's Labour's Lost, 1598

The First Part of Henry IV, 1598

The Second Part of Henry IV, 1600

A Midsummer Night's Dream, 1600

Much Ado about Nothing, 1600

Henry V, 1600

The Merchant of Venice, 1600

The Merry Wives of Windsor, 1602

Hamlet, 1603

King Lear, 1608

Troilus and Cressida, 1609

Pericles, 1609

Othello, 1622

The Two Noble Kinsmen, 1634

The First Folio includes all these plays with the exception of *Pericles* and *The Two Noble Kinsmen*, which were both co-authored. It also

1. This edition is in fact an octavo.

contains another eighteen plays that had not reached print before, namely :

The Two Gentlemen of Verona, The Taming of the Shrew, 1 Henry VI, The Comedy of Errors, King John, Julius Caesar, As You Like It, Twelfth Night, Measure for Measure, All's Well That Ends Well, Timon of Athens, Macbeth, Antony and Cleopatra, Coriolanus, The Winter's Tale, Cymbeline, The Tempest, and Henry VIII.

First editions have a special status insofar as – in the absence of Shakespeare's manuscripts – they usually take us as closely as possible to his original design. They were set up from now lost manuscripts, whereas later editions are mostly simple reprints of earlier printed editions. First editions, being set from manuscript, are thus what textual scholars call 'substantive'. Of the above-listed quarto editions, the Bodmer owns a copy of the following: *Love's Labour's Lost* (1598), *The Second Part of Henry IV* (1600), *Much Ado about Nothing* (1600), *Troilus and Cressida* (1609), *Othello* (1622) and *The Two Noble Kinsmen* (1634). In addition, the Bodmer owns a copy of the second quarto of *Romeo and Juliet* (1599). Since the first quarto (1597) of that play is a so-called 'bad quarto', with a shorter and at least partly unauthoritative text, Q2 *Romeo and Juliet* is also a substantive edition. Finally, the fourth quarto edition of *Richard II* (1608) needs to be added here: although much of the text derives from an earlier printed edition, a crucial new scene was added (the so-called 'Deposition Scene'), which gives the edition partly substantive status.

The various degrees of rarity of these substantive editions emerge from the following list, which indicates the number of known extant copies for each of them:

Love's Labour's Lost, 1598: 14 copies
Romeo and Juliet, 1599: 13 copies
2 Henry IV, 1600: 22 copies
Much Ado about Nothing, 1600: 17 copies
Richard II, 1608: 10 copies
Troilus and Cressida, 1609: 16 copies
Othello, 1622: 19 copies
The Two Noble Kinsmen, 1634: 62 copies

It should be added that the 1609 edition of *Troilus and Cressida* appeared in two issues and that of the first (to which the Bodmer copy belongs) only four copies are known to survive. Compared to the First Folio, of which more than 230 copies are extant, the quarto playbooks, it seems fair to say, are extremely rare.

Apart from the copies of eight editions with substantive or partly substantive texts, the Bodmer holds eighteen copies of what are essentially reprint editions. The following is a chronological list of Shakespeare's plays as they were published in quarto. It adds, in parentheses, edition(s) at the Bodmer.

Titus Andronicus, 1594 (Q3, 1611)
The First Part of the Contention (2 *Henry VI*), 1594 (Q3, 1619)¹
The True Tragedy of Richard Duke of York (3 *Henry VI*), 1595 (Q3, 1619)²
Richard III, 1597
Richard II, 1597 (Q4, 1608; Q6, 1634)
Romeo and Juliet, 1597 (Q2, 1599; Q5, 1637)
Love's Labour's Lost, 1598 (Q1, 1598; Q2 1631)
The First Part of Henry IV, 1598 (Q7, 1622; Q9, 1639)
A Midsummer Night's Dream, 1600 (Q2, 1619)
The Second Part of Henry IV, 1600 (Q1, 1600)
Much Ado about Nothing, 1600 (Q1, 1600)
Henry V, 1600 (Q3, 1619)
The Merchant of Venice, 1600 (Q2, 1619; Q3, 1637)
The Merry Wives of Windsor, 1602 (Q2, 1619)
Hamlet, 1603 (Q3, 1611)
King Lear, 1608 (Q2, 1619)
Troilus and Cressida, 1609 (Q1, 1609)
Pericles, 1609 (Q5, 1619; Q6, 1635)
Othello, 1622 (Q1, 1622; Q2, 1630; Q3, 1655)
The Two Noble Kinsmen, 1634 (Q1, 1634)

As this list shows, of the plays that first appeared in quarto, there is only one which is not present in a pre-1660 copy at the Bodmer, namely *Richard III*. Of several plays, there are copies of several editions, *Othello* (three), and *Richard II*, *Romeo and Juliet*, *Love's Labour's Lost*, *1 Henry IV*, *The Merchant of Venice*, and *Pericles* (two).

In an article published in *Shakespeare Survey* in the 1950s, not long after Martin Bodmer had purchased the Rosenbach collection, Georges A. Bonnard wrote that Bodmer's library could now 'hold comparison with some of the most famous Shakespeare collections'.³

1. The third quarto, entitled *The Whole Contention*, includes the texts of *The First Part of the Contention* and *The True Tragedy of Richard Duke of York*.

2. See the preceding footnote.

3. Bonnard, 'Shakespeare in the Bibliotheca Bodmeriana', 83.

So how do the Bodmer's twenty-six early Shakespeare quarto playbooks compare to those of other libraries? The total number of editions published in the period up to 1660 is seventy-three, and no library holds a copy of all of them, as the following list shows:

Number of Shakespeare Quarto Playbook Editions, Published 1594-1660:

1. Huntington Library, San Marino, CA	65
2. British Library, London	64
2. Folger Shakespeare Library, Washington, DC	64
4. Bodleian Library, Oxford	62
5. Trinity College Library, Cambridge	58
6. Harvard University Library, Cambridge, MA	44
7. Yale University Library, New Haven, CT	37
8. National Library of Scotland, Edinburgh	32
9. Edinburgh University Library	31
10. New York Public Library	30
11. Bodmer Library, Cologny, Geneva	26
12. University of Texas Library, Austin, TX	17

Five libraries in the US and as many in the UK have larger collections than the Bodmer, but it is comfortably ahead of number twelve in the list and holds what is clearly the greatest number of Shakespeare quarto playbooks outside the English-speaking world. Contrary to those in US and UK libraries, the collection at the Bodmer has so far been little known and studied by Shakespeare scholars and bibliographers.

Copies of Substantive and Partly Substantive Editions

The Bodmer has a copy of every play of which only a single edition was published before the First Folio: *Love's Labour's Lost* (1598), *2 Henry IV* (1600), *Much Ado about Nothing* (1600), *Troilus and Cressida* (1609), and *Othello* (1622). The 1598 quarto of *Love's Labour's Lost* is the earliest extant edition of any work, play or poem, with Shakespeare's name on the title page: 'By W. Shakespere'. Earlier Shakespeare playbooks, the first editions of *Titus Andronicus* (1594), *The First Part of the Contention* (1594), *The True Tragedy of Richard Duke of York* (1595), *Romeo and Juliet* (1597), *Richard II* (1597) and *Richard III* (1597) had all appeared without authorship attribution on the title page. The title page of the 1598 edition, which was published by Cuthbert Burby and printed by William White, states

that the text has been 'Newly corrected and augmented', a reference to an earlier edition of which not a single copy appears to have survived.¹ (*Illustration 7*)

The 1598 *Love's Labour's Lost* (**BEMEB** #139), the 'Evans-Hering-Payne-Foss-Holford copy', is the earliest Shakespeare playbook at the Bodmer.² An inserted slip provides unusually detailed information about the price of this and other copies of the same edition in the first half of the nineteenth century: 'Bindley's copy sold to Heber for £40.10. Resold at Heber's sale for 40'. This refers to the copy now at the British Library, which was purchased by the collector Richard Heber (1773-1833) on 16 February 1819 for £40 10s, and sold by him to Daniel Thorpe for £40 on 5 June 1834.³ The note on the slip continues: 'Rhodes' copy sold to Perkins for 53.11', a reference to the copy now at the Harvard University Library, which was bought by Frederick Perkins (1780-1860) on 18 April 1825 for £53 11s.⁴ The note ends: 'Jadis's copy, sold for 47.5. The present copy is the second best I have seen. NB. This was Jadis's copy'. 'Jadis' refers to Robert Harding Evans (1778-1857), who purchased the copy now at the Bodmer on 3 March 1828 for £47 5s.⁵ The copy later became the possession of the London bookseller firm Payne & Foss (dissolved in 1850) and Robert Stayne Holford (1808-92), whose son sold his Shakespeares to Rosenbach in 1925.⁶

2 *Henry IV* and *Much Ado about Nothing* appeared in 1600 and were both published jointly by Andrew Wise and William Aspley. Wise had already published three of Shakespeare's other history plays, *Richard II* (1597), *Richard III* (1597), and *1 Henry IV* (1598), which had all received reprints before the end of the century, so he must have concluded that Shakespeare's plays were good investments. Aspley had not been involved in any Shakespeare publications, but his interest in Shakespeare was long-lived given that he became a junior member of the syndicates that published the First and the Second Folio in 1623 and 1632.

1. A reference to a lost copy in an early catalogue of playbooks makes clear that the lost edition appeared in 1597. See Erne, *Shakespeare and the Book Trade*, p. 13.

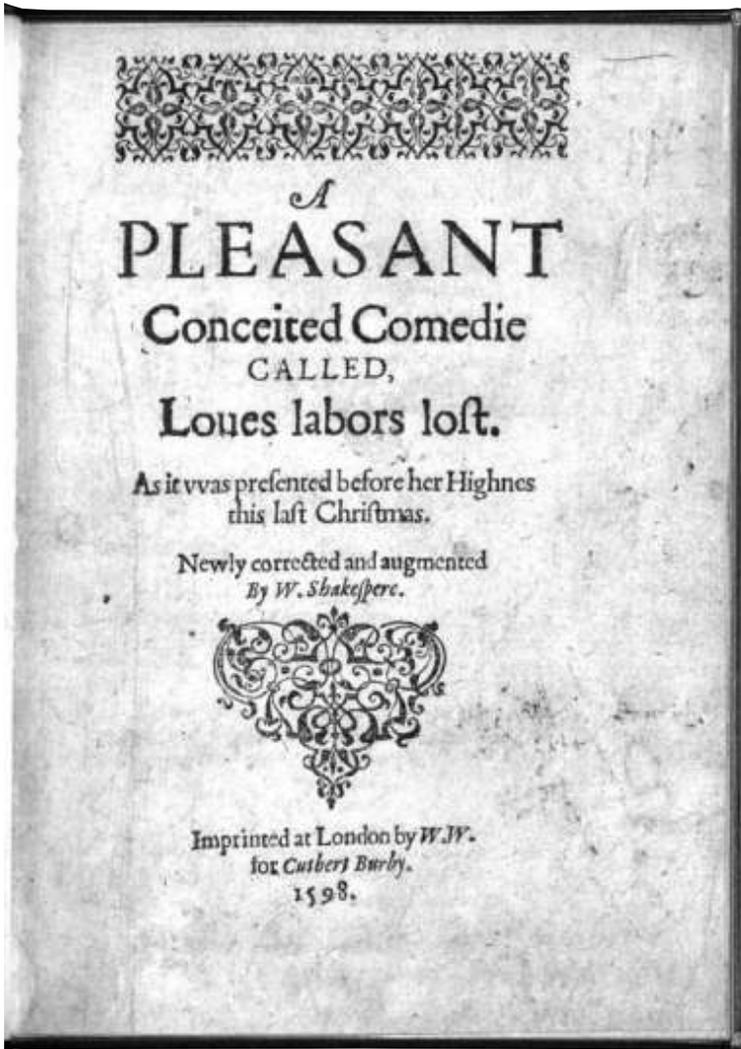
2. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 8.

3. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 52.

4. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 52.

5. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 53.

6. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 152.



7. LOVE'S LABOUR'S LOST, 1598, title page

The ownership history of the Bodmer copy of *Much Ado about Nothing* (**BEMEB** #146), 'a fine, perfect and unrestored example', can be traced with no interruption.¹ (*Illustration 8*) Frances Egerton, Countess of Bridgewater (1583-1636), collected plays, including by Shakespeare, as is evidenced by the 'Catalogue of my Ladies Bookes at London; Taken October. 27th. 1627', which contains a set of eight bound volumes of plays, one of them called 'Diuers Playes by Shakespeare ____ 1602'. Her books became part of the Bridgewater House Library, and the playbooks in the Countess's bound volumes were disbound and rebound separately. Lawrence Manley has tried to reconstruct the volumes by means of a 'ubiquitous feature of playbooks from the Bridgewater collection: the presence of a handwritten numeral inside a square bracket in the upper right hand corner of the title page of most plays'.² In the Bodmer copy, the number and the square bracket around it have been bleached, but they remain visible, the number having likely been a '9'.

The Bridgewater Library remained intact until the twentieth century, when it was sold to Henry E. Huntington in March 1917. The American collector and publisher Herschel V. Jones (1861-1928) purchased Huntington's copy on 26 April 1918 for \$10,100. Jones sold it on 4 March 1919 for \$11,900 to G. D. Smith for the American collector John L. Clawson (1856-1933), from whom Rosenbach acquired it in 1936 for \$21,000.³

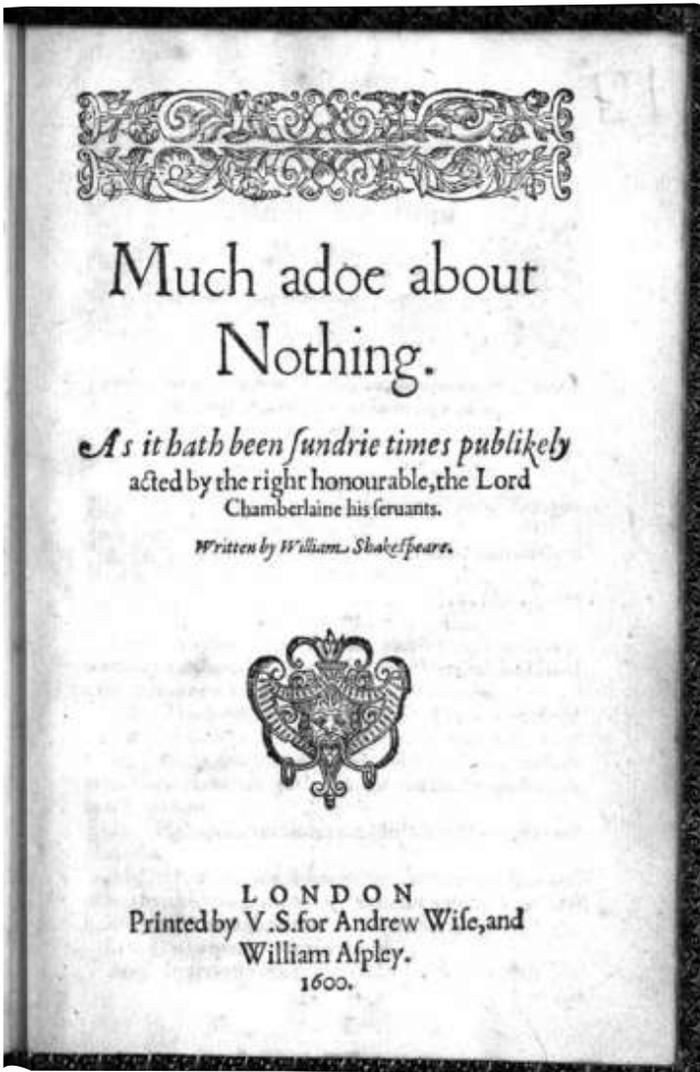
The Bodmer copy of 2 *Henry IV* (1600) (**BEMEB** #135) was in the possession of John Ker, the third Duke of Roxburghe (1740-1804). (*Illustration 9*) At the sale of his books in 1812, the copy was sold for £2 4s.⁴ Later owners were Richard Heber (1773-1833), after whose death it was sold in December 1834 for £9 12s; Thomas Rodd Jr. (1796-1849), in whose catalogue it appeared in 1837; and George Vernon (1803-66), who sold it along with part of his library to R. S. Holford in 1840, from whose son it passed to Rosenbach.

1. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 11. G. R. Proudfoot and Eric Rasmussen have incorrectly claimed that the Bodmer copy 'of Q1 *Much Ado About Nothing* [is] untrimmed' (Proudfoot and Rasmussen, eds., *The Two Noble Kinsmen*, p. xvi, n14). The only untrimmed Shakespeare quarto at the Bodmer is the 1609 *Troilus and Cressida* (see below, pp. 83-86).

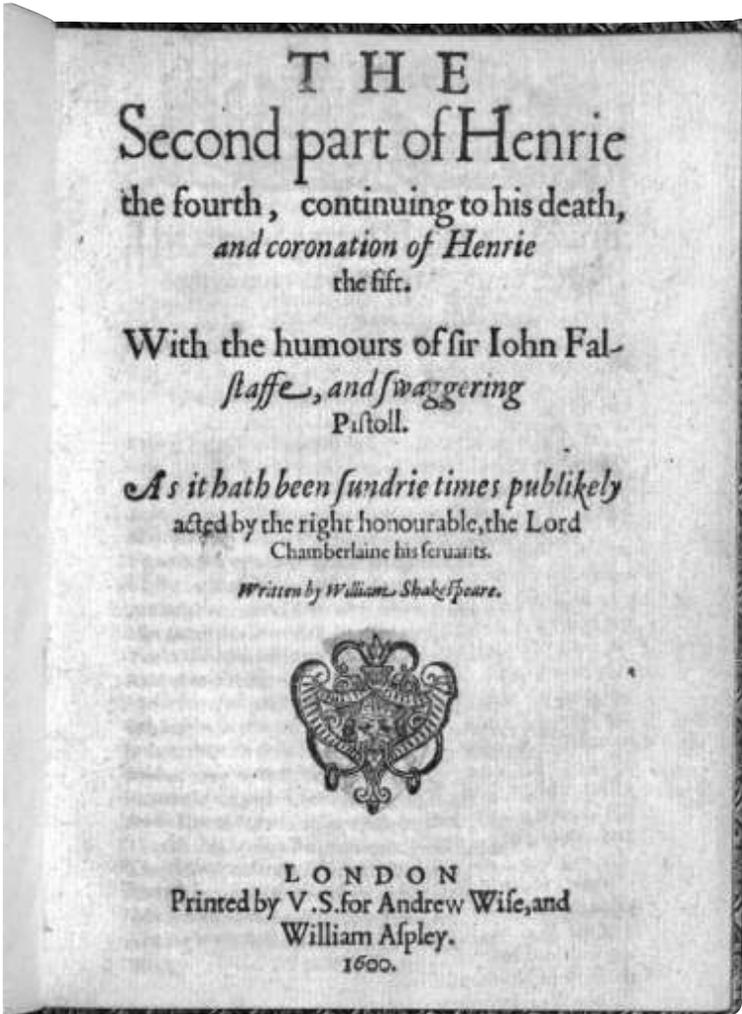
2. Manley, 'Shakespeare and the Countess of Bridgewater'. See also Hackel, 'The Countess of Bridgewater's London Library', and Erne, *Shakespeare and the Book Trade*, pp. 202-06.

3. See Knox, 'Rosenbach Sells His Shakespeares', p. 2.

4. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 31.



8. MUCH ADO ABOUT NOTHING, 1600, title page



9. THE SECOND PART OF HENRY IV, 1600, title page

Of the quarto edition of *2 Henry IV*, two issues appeared, both in 1600. In the first printing, a whole scene (corresponding to Act 3 Scene I in modern editions) was omitted, 'which caused the replacement, in a second issue, of two leaves of quire E with a reset four-leaf quire (E3-6v), to make room in it for the missing passage'.¹ Of the twenty-two extant copies, five do not contain the complete text: a copy at the Bodleian lacks all of sheet B and leaves LI-2; a copy at the Folger Shakespeare Library lacks K2-L2, the Dartmouth College Library copy lacks B2-3, EI-2, II-4, and LI-2; a copy at Harvard lacks A2-A3, all of sheet E, and LI-L2; and a copy at the British Library survives in no more than a small fragment, sheet E. Of the remaining seventeen copies, eight belong to the first issue, which means they have leaves E3-4 in their original setting but lack leaves E3-6 in their second setting, and eight belong to the second issue, meaning they lack leaves E3-4 in their original setting but have leaves E3-6 in their second setting.² Only one copy, namely that at the Bodmer, contains E3-4 in its first setting and, directly thereafter, E3-6 in its second setting.³ Only the Bodmer copy, in other words, contains the whole of the 1600 quarto of *2 Henry IV*.⁴

The first edition of *Troilus and Cressida*, published by Richard Bonian and Henry Walley in 1609, is extant in two issues, with different title pages and prefatory material. The title page of the first issue indicates the title ('The Historie of Troylus and Cresseida') and then advertises the play as a theatrical product, claiming to present the text 'As it was acted by the Kings Majesties seruants at the Globe'. The second issue omits the reference to performance by the King's Men, instead providing more information about the play's subject matter: 'The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loues, with the conceited wooing of Pandarus Prince of Licia'. The second issue also adds a prefatory address by 'A neuer writer, to an euer reader', in which the play – in apparent contradiction with the title-page claim of the first issue – is said to be an elite product that has never been 'stal'd with the Stage,

1. Melchiori, ed., *The Second Part of King Henry IV*, p. 189. See also Smith, 'The Cancel in the Quarto of *2 Henry IV* Revisited'.

2. See Berger and Williams, 'Variants in the Quarto of Shakespeare's *2 Henry IV*', 109-10.

3. Bartlett and Pollard believe that the cancel leaves E5 and E6 were 'inserted at comparatively recent date' (*A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 31).

4. As the Rosenbach catalogue notes, 'The top and inner margin of LI are restored, but apart from this and a few minor repairs an extremely fine copy' (*William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, pp. 5-6).

neuer clapper-clawd with the palmes of the vulger', nor 'sullied with the smoaky breath of the multitude' (sig. ¶[2r]). The first issue, to which the Bodmer copy (BEMEB #161) belongs, is particularly rare, with only three other extant copies. The Bodmer copy's ownership history is similar to that of the 1600 quarto of *2 Henry IV*: it was sold at the Heber sale in 1836 to Rodd (for £15 10s), from whom it passed to Vernon and, in 1840, to Holford, whose son sold it to Rosenbach.

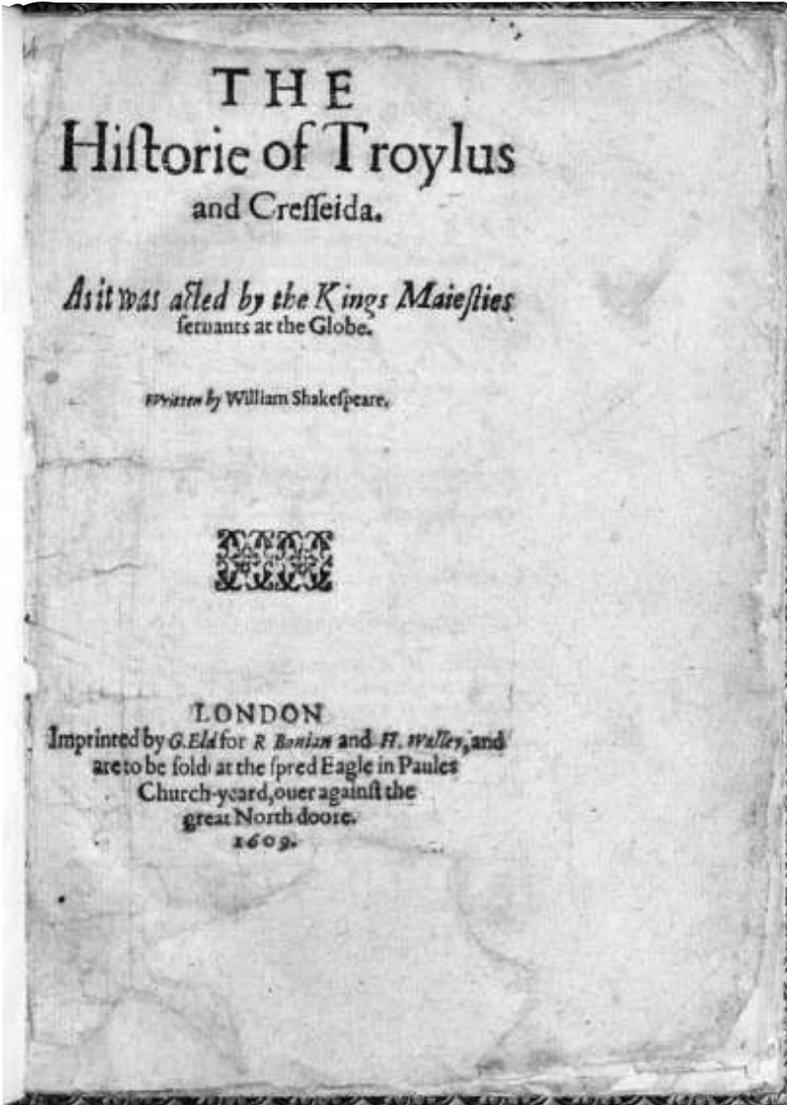
The 1609 *Troilus and Cressida* is easily the most famous quarto copy among the Shakespeare collection of the Bodmer Library. The feature to which it owes its fame is that it survives uncut, i.e., with its margins untrimmed. (*Illustrations 10 and 11*) It is the only copy of a Shakespeare playbook published during his lifetime to do so, a fact that has been repeatedly highlighted. The Bodmer Library 'includes the only uncut copy of any of Shakespeare's plays printed in his lifetime', we are told in *The Oxford Companion to Shakespeare*.¹ It is 'the only copy in such state of preservation of any Shakespeare play printed before his death', John Fleming mentions in an article in *Shakespeare Quarterly*.² Fleming describes the copy in the most dithyrambic terms: it 'is a gem worthy of being deposited in the casket of Darius. ... It would hardly be an exaggeration to say that it is one of the most desirable volumes owned privately'.³ In his British Academy Shakespeare lecture of 2003, H. R. Woudhuysen has invited us to reconsider 'our familiar impression of early play texts as flimsy, well-used, trimmed and cropped quartos, either magnificently rebound or sandwiched into fat volumes containing ten or twenty plays'. 'In the Bibliotheca Bodmeriana in Switzerland', Woudhuysen continues, 'there is an uncut copy of the first quarto of *Troilus and Cressida* (1609), measuring nearly eight and a quarter inches by exactly six (about twenty-one centimetres by seventeen). It is a fairly large book'.⁴ It is true that the Bodmer copy with its large blank margins can serve as a useful reminder of the amount of space many early readers would have had to annotate their copies. Occasionally, marginal annotation survives only in part as a result

1. Brock, 'Bodmer Library', p. 50.

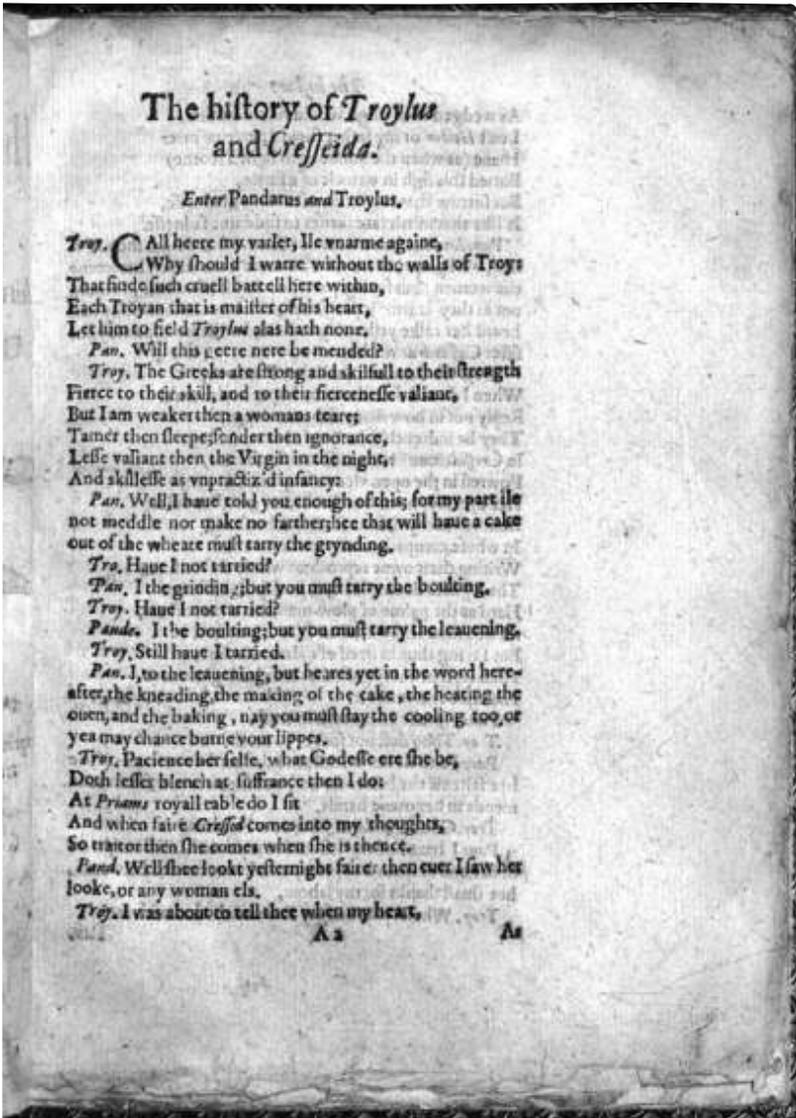
2. Fleming, 'The Rosenbach-Bodmer Shakespeare Folios and Quartos', 258.

3. 'The Rosenbach-Bodmer Shakespeare Folios and Quartos', 258.

4. Woudhuysen, 'The Foundations of Shakespeare's Text', p. 75. Proudfoot and Rasmussen have pointed out that 'a copy of the 1634 quarto [of *The Two Noble Kinsmen*] now in the University of Illinois Library, Urbana-Champaign' and 'a Folger copy of Q1 *The London Prodigal*, 1605' are also uncut (Proudfoot and Rasmussen, eds., *The Two Noble Kinsmen*, p. xvi).



10. TROILUS AND CRESSIDA, 1609, title page



11. TROILUS AND CRESSIDA, 1609, sig. A2r

of cropping, and the Bodmer copy of *Troilus and Cressida* shows us just how much may have been cut.

It is unfortunate that the bibliographic term used to designate the state of the Bodmer *Troilus and Cressida*, 'uncut', easily invites confusion. An article in *The New York Times*, written shortly after the sale of the Rosenbach collection, investigates the character of the 'bibliophile', 'a very special breed', we are told, who may like 'to read books' but whose 'real passion is not for the subject-matter; it is for the format, the rarity, the binding, the margins'. 'So it is', the article continues, 'that one of the very choicest of the Rosenbach items is an uncut copy of the first issue of *Troilus and Cressida*. In other words, nobody ever read it in the years since 1609'.¹ Here and elsewhere, 'uncut' is mistaken to mean *unopened*. Even Eric Rasmussen, a leading bibliographer and textual scholar, was taken in, writing that 'the uncut Martin Bodmer copy [of Q1 *Troilus and Cressida*] has never been opened'.²

Othello (1622) was first published in quarto posthumously, the year before the appearance of the First Folio, in a text that differs from that in the Folio 'in many hundreds of readings – in single-word variants and in longer passages'.³ It is only the second edition of a Shakespeare playbook to include a stationer's address, the publisher Thomas Walkley's 'The Stationer to the Reader' (sig. A2r), in which Shakespeare's name, present on the title page, is said to be a guarantor for a book's successful sale: 'the Authors name is sufficient to vent his worke'. It is the first edition to divide a Shakespeare play into acts. The Vernon-Holford copy at the Bodmer (**BEMEB** #147) has had the title page mended in its blank margins but is otherwise in very good condition. (*Illustration 12*)

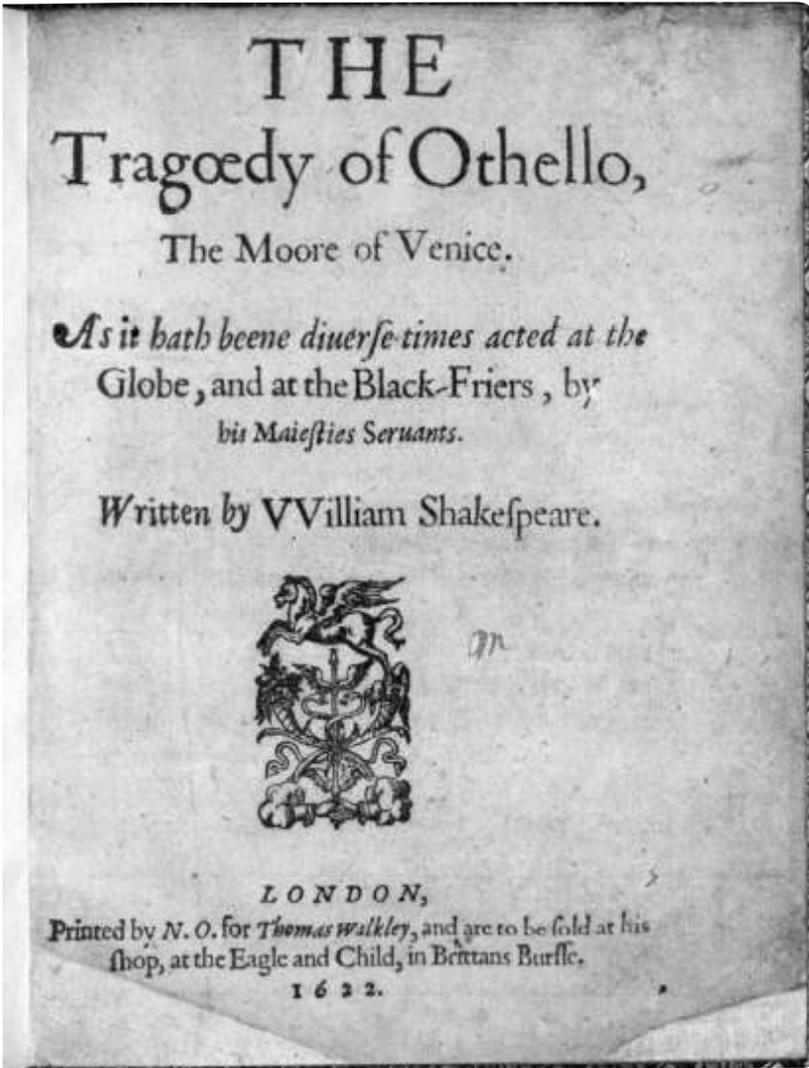
The Two Noble Kinsmen was not included in the First Folio collection, nor was it published in a separate quarto edition until 1634, two years after the Second Folio. It was printed by Thomas Cotes for John Waterson. It has been argued that it may have been 'intended as a supplementary volume to be sold in association with the Shakespeare Second Folio, which was published by Cotes in 1632 and apparently reissued by Cotes and his brother, Richard, throughout the decade'.⁴ What makes this possibility less likely is that the play was published

1. 'A Book? O Rare One', p. 28.

2. Rasmussen, 'Editions and Textual Studies', 304.

3. Honigmann, ed., *Othello*, p. 351.

4. Proudfoot and Rasmussen, eds., *The Two Noble Kinsmen*, p. v.



12. OTHELLO, 1622, title page

in quarto, and not in folio, as was Beaumont and Fletcher's *The Wild-Goose Chase* (1652), published as a supplement to the Beaumont and Fletcher Folio of 1647 (see below, p. 112). Also, on the title page of *The Two Noble Kinsmen*, the name of Shakespeare's collaborator, John Fletcher, appears in fact before Shakespeare's. Significantly, the play was included in the second Beaumont and Fletcher Folio of 1679 (without mention of Shakespeare's part-authorship), but in none of the Shakespeare Folios. Modern scholarship agrees that Fletcher wrote more and Shakespeare less than half of the play.¹ Nonetheless, modern editions of Shakespeare's complete works now routinely include the play. The Rosenbach catalogue listed *The Two Noble Kinsmen* among the 'Suppositious Plays', citing a now outdated theory according to which Shakespeare did not contribute to the play: 'Although attributed on the title to the joint authorship of Fletcher and Shakespeare, it is generally believed that Fletcher was aided in the parts he did not write himself by Massinger, Beaumont or Chapman'.² This theory was never prominent and has now long been laid to rest. The Bodmer copy (**BEMEB** #65), which has been described as 'clean' and 'unpressed', has a bookplate of Thomas Jolley, who died in 1854.³ On the title page, 'first edition' has been added in black ink below Shakespeare's name. (*Illustration 13*)

Apart from the first editions surveyed above, the Bodmer also holds copies of the substantive second quarto of *Romeo and Juliet* (1599) and the partly substantive fourth quarto of *Richard II* (1608). The first quarto of *Romeo and Juliet* had appeared in 1597, but its text is about 800 lines shorter than that of the second quarto and its language often different, perhaps as a result of stage abridgement.⁴ As a rule, modern editions are therefore based on the second quarto, not the first. The clean second quarto copy (**BEMEB** #157), from the Vernon and Holford collections, is the second earliest Shakespeare publication at the Bodmer. (*Illustration 14*)

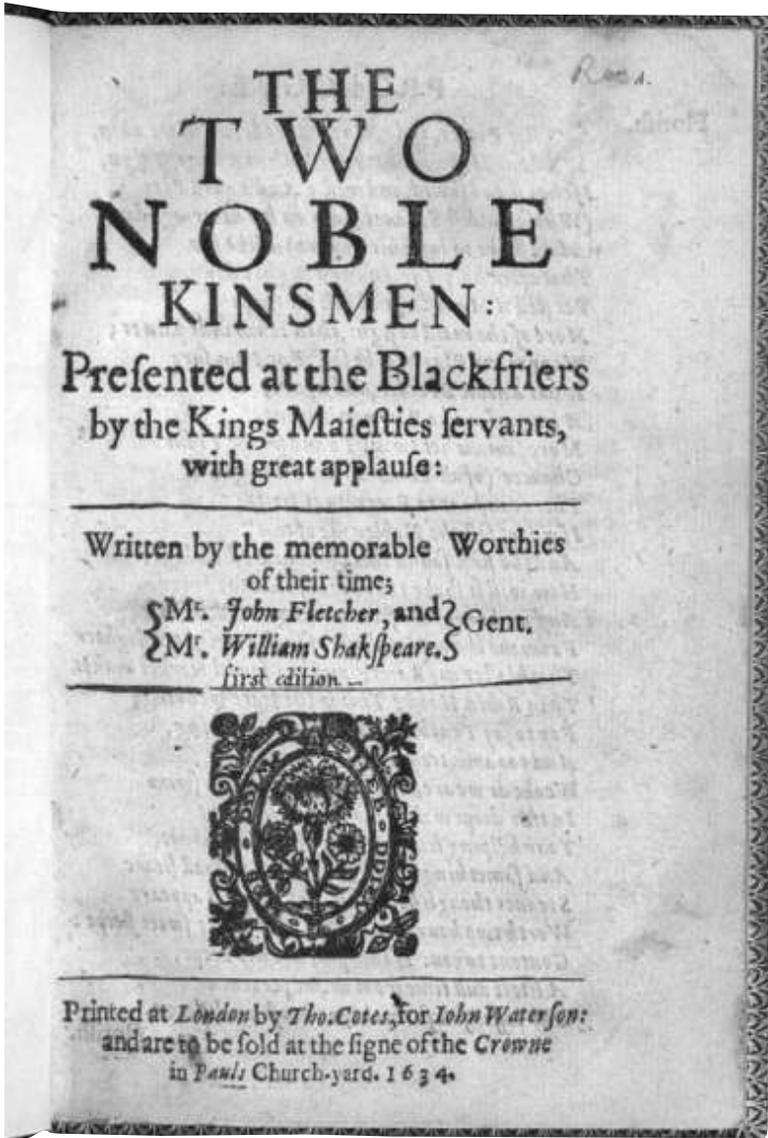
The fourth quarto of *Richard II* (1608), printed by William White and published by Matthew Law, is the first edition that includes the so-called 'Deposition Scene' (sometimes referred to as the 'Abdication Scene'), in which King Richard is forced to resign the crown. Scholars have disagreed about the likely reason for the

1. See Vickers, *Shakespeare, Co-Author*, pp. 402-32.

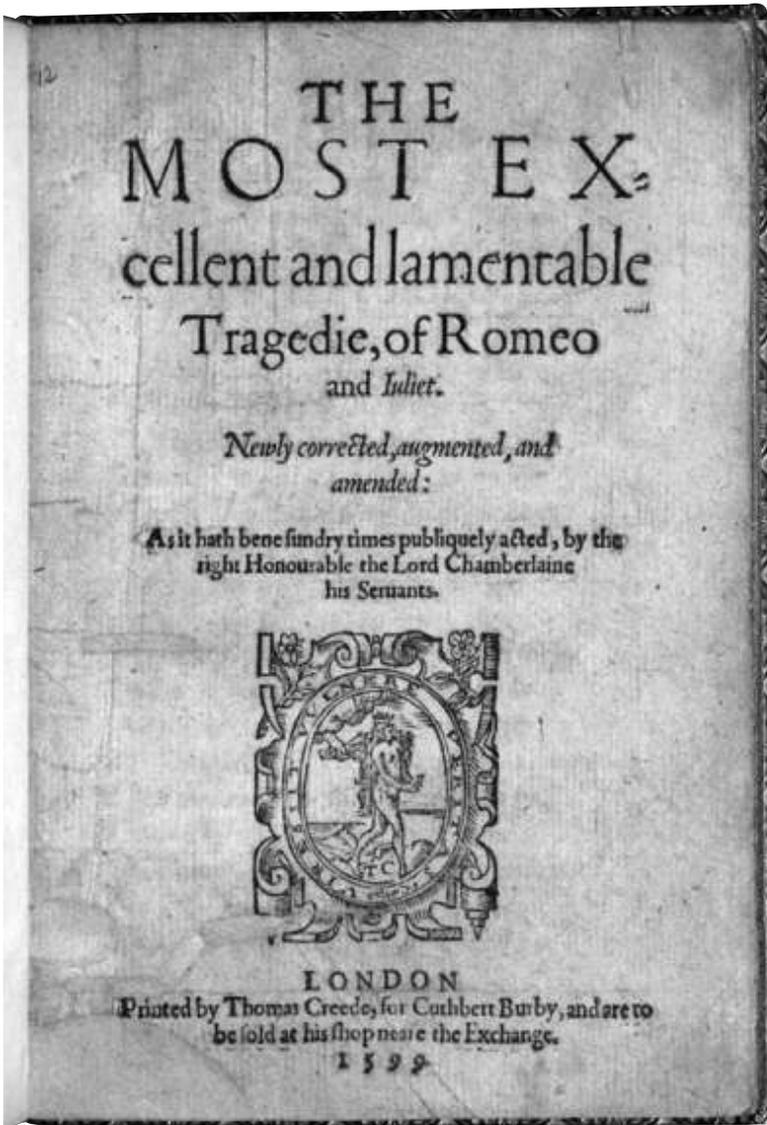
2. *William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, p. 19.

3. *William Shakespeare, A Collection of First and Early Editions of his Works 1594-1700*, p. 19.

4. See Erne, ed., *The First Quarto of Romeo and Juliet*, pp. 5-25.



13. THE TWO NOBLE KINSMEN, 1634, title page



14. ROMEO AND JULIET, 1599, title page

scene's absence in the first three quarto editions (1597, 1598, 1598). Was the scene originally written by Shakespeare but omitted in print (and perhaps in performance)? Or did Shakespeare revise the play a few years after its original composition, and add to it then?¹ Royal succession was a politically charged issue in late Elizabethan England, with an ageing, childless Queen, who left the question of her successor unresolved. Whether that kept Shakespeare from writing the abdication scene till after Elizabeth's death or, as seems more likely, it kept the scene out of print until 1608 cannot be known with certainty. Apart from the 'Deposition Scene', the fourth quarto is a simple reprint of the third.

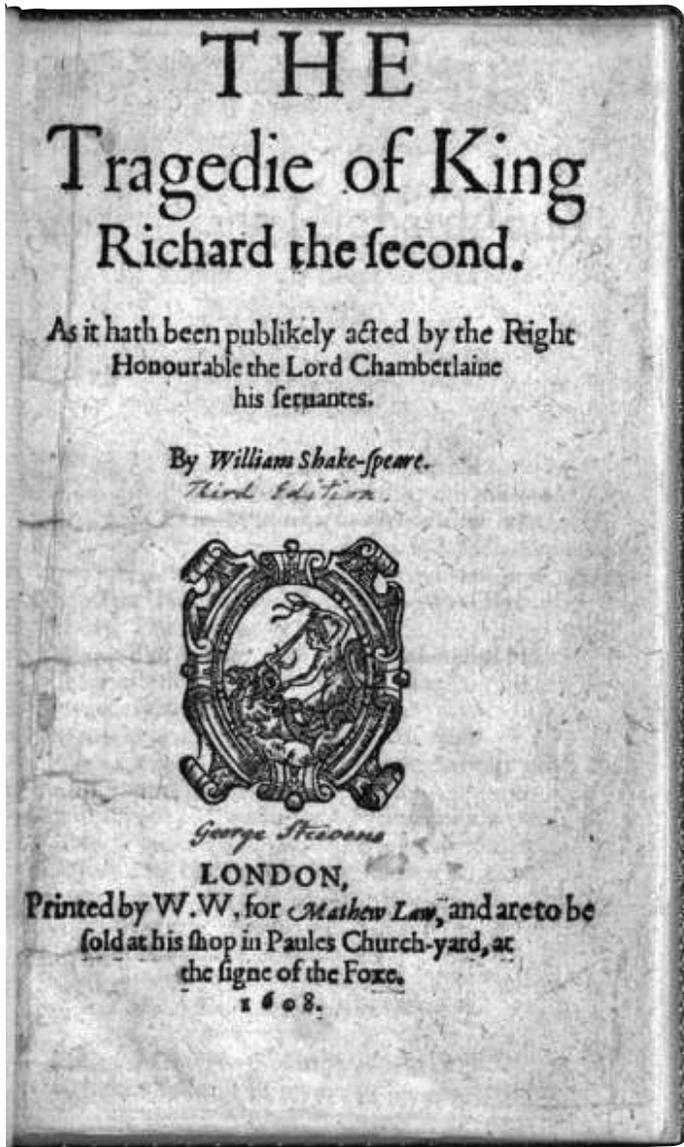
Q4 *Richard II* has two variant title pages. The first recycles the text of the third quarto: 'The Tragedie of King Richard the second. As it hath been publikely acted by the Right Honourable the Lord Chamberlaine his seruantes'; the second mentions the added scene, updates the name of Shakespeare's company and refers to its performance at the Globe: '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'. Of Q4's ten known copies, three lack the title page, one (at the Bodleian Library) has the second title page, and six, including the Bodmer's (**BEMEB** #155), have the first. (*Illustration 15*)

The Bodmer copy is small, having been severely cropped all around, 'injuring a few head-lines and catchwords'.² The marginal note in an early hand on sig. K3v, a rare occurrence in a Bodmer quarto, has been largely trimmed off. The title page features the signature of George Steevens above the imprint, and a manuscript note incorrectly reads 'Third Edition' below Shakespeare's name. The copy was in the possession of the Rev. John Bowle (1725-88); the editor and collector George Steevens (1736-1800), among whose books it was sold on 13 May 1800 for £10; an unidentified 'Hill'; the English actor John Philip Kemble (1757-1823); the Sixth Duke of Devonshire (1790-1858), to whom Kemble 'sold his collection of old plays ... for £2,000 in 1821';³ Henry E. Huntington (1850-1927); G. D. Smith (d. 1920); and John L. Clawson (d. 1933), at whose sale Rosenbach acquired the book on 20 May 1926 for \$4,900.

1. Lopez, *Richard II*, pp. 4-8.

2. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 91.

3. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 154.



15. RICHARD II, 1608, title page

Access to books at the Bodmer Library was difficult for significant parts of the second half of the twentieth century, and a number of scholars signalled the unavailability of copies they wanted to consult (see above, pp. 59-60). It therefore seems useful to examine whether the Bodmer copies of substantive and partly substantive Shakespeare quartos have been collated and, if so, where the results of that collation have been recorded.

Paul Werstine has examined the extant copies of *Love's Labour's Lost*, including the Bodmer's, and provided a list of press variants in his article 'Variants in the First Quarto of *Love's Labour's Lost*'.¹ For the 1600 quarto of *2 Henry IV*, Thomas L. Berger and George W. Williams completed the collation undertaken by M. A. Shaaber and recorded all press variants in 'Variants in the Quarto of Shakespeare's *2 Henry IV*'.² Their list of copies includes the Bodmer's.³ As for *Much Ado about Nothing*, Charlton Hinman's collation for the Shakespeare Quarto Facsimiles edition, published in 1971, covered twelve of the thirteen non-defective copies, but he failed to gain access to the Bodmer's.⁴ Paul Werstine had better luck a few years later and published his findings in a note called 'The Bodmer Copy of Shakespeare's *Much Ado about Nothing Q1*' in 1983.⁵

For the 1609 quarto of *Troilus and Cressida*, H. N. Hillebrand and T. W. Baldwin presented the results of their collation of the fourteen extant copies – including the Bodmer copy, which was still part of the Rosenbach collection at the time – in their *New Variorum* edition.⁶ Kenneth Palmer, who edited the play for the Arden series,

1. Werstine, 'Variants in the First Quarto of *Love's Labour's Lost*', 35-47, esp. 36. Werstine reports on his collation of an additional copy that was not available prior to his 1979 publication in 'The Hickmott-Dartmouth Copy of *Love's Labour's Lost Q1*'. See also Price, 'The Printing of *Love's Labour's Lost*'.

2. Berger and Williams, 'Variants in the Quarto of Shakespeare's *2 Henry IV*', and Shaaber, ed., *The Second Part of Henry IV*, pp. 463-76.

3. Berger and Williams, 'Variants in the Quarto of Shakespeare's *2 Henry IV*', 110.

4. Hinman, ed., *Much Ado about Nothing*, pp. v-ix.

5. Werstine, 'The Bodmer Copy of Shakespeare's *Much Ado about Nothing Q1*'. He points out that the Bodmer copy 'contains what Hinman identified as the uncorrected state of the outer forme of sheet D and the corrected states of the outer formes of sheets E, F, and G, but it reveals no hitherto unrecorded press variants. It proves useful, however, for the clarification of doubtful punctuation. Where, in the Oxford facsimile, the Capell copy apparently reads "Hero^v" and "certainer.", the Bodmer copy clearly reads "Hero." and "certainer," (C4.19, I3V.24, TLN 804 and 2619)' (Werstine, 'The Bodmer Copy of Shakespeare's *Much Ado about Nothing Q1*', 123-24). Berger reports that 'Richard Proudfoot's collation of the Bodmer copy confirms Werstine's findings' (Berger, 'Press Variants in Substantive Shakespearean Dramatic Quartos', 234, n10).

6. Hillebrand and Baldwin, eds., *Troilus and Cressida*, pp. 321-23.

reports that he had readings in the Bodmer copy checked by Richard Proudfoot.¹ When it comes to the first quarto of *Othello* (1622), the fullest analysis of press variants is that by Millard T. Jones, published in 1974. He lists variants in the nineteen extant copies, although confidence in his scholarship is shaken by the fact that the location of the Bodmer copy is said to be 'Rosenbach Library, Philadelphia'.² The results of Hinman's collation, published a year later, seem to be identical.³ Hinman does mention the 'Bodmer Library' copy.⁴ According to Thomas L. Berger, 'the late John Hazel Smith, who was preparing a New Variorum edition of *Othello*, reported that he had uncovered variants missed by Hinman and Jones; he did not make public his findings'.⁵

Twelve of the thirteen known copies of the second quarto of *Romeo and Juliet* were collated by George Walton Williams, the thirteenth being that at the Bodmer, which was unavailable to him.⁶ The Bodmer copy was eventually collated by Paul Werstine, and his findings have been confirmed by Barry Gaines.⁷ The results of a full examination of press variants of extant copies of the 1634 quarto of *The Noble Kinsmen*, including the Bodmer's, are presented in G. R. Proudfoot and Eric Rasmussen's edition for the Malone Society Reprints.⁸ Finally, Matthew W. Black's collation of the ten extant copies – including the Bodmer's – of the fourth quarto edition of *Richard II* revealed two press variants, including one in the added 'Deposition Scene'.⁹

1. Palmer, ed., *Troilus and Cressida*, p. vii. Palmer writes that he found press variants not listed by Hillebrand, but failed to record what they are (Palmer, ed., *Troilus and Cressida*, p. 2). See also Berger, 'Press Variants in Substantive Shakespearian Dramatic Quartos', 234.

2. Jones, 'Press-Variants and Proofreading in the First Quarto of *Othello* (1622)', 178.

3. Hinman, ed. *Othello*, pp. v-xi.

4. Hinman, ed. *Othello*, pp. vi.

5. Berger, 'Press Variants in Substantive Shakespearian Dramatic Quartos', 234, n15.

6. Williams, ed., *William Shakespeare, The Most Excellent and Lamentable Tragedie of Romeo and Juliet*, pp. 151-52.

7. See Berger, 'Press Variants in Substantive Shakespearian Dramatic Quartos', 235. Werstine found in the Bodmer copy what Williams had identified as 'the second state of the outer forme of Sheet C, ... the first states of both the variants in the inner forme of Sheet I, ... and the first state of the outer forme of Sheet M' (quoted in Berger, 'Press Variants in Substantive Shakespearian Dramatic Quartos', 235).

8. Proudfoot and Rasmussen, eds., *The Two Noble Kinsmen*, pp. v-xi.

9. See Black, ed., *The Life and Death of King Richard the Second*, pp. 369-70. Note that Black also lists variants in the Bodmer copy of the 1634 quarto (p. 392).

The good news, then, is that the Bodmer copies of substantive Shakespeare quarto texts seem to have been collated, even if occasionally with some difficulty. Editors of texts by other authors may well have been less lucky. Given the difficulties of complete and accurate collation, however, even published accounts of press variants should rarely be considered definitive. Once reliable methods of digital collation will have been fully developed, the availability of digital copies, like those of the books at the Bodmer, will no doubt allow the results to be refined.

Copies of Reprint Editions

Apart from the eight copies of substantive or partly substantive editions, the Bodmer holds Shakespeare quartos of eighteen reprint editions, dating from 1611 to 1655. The earliest of these are the third quarto editions of *Hamlet* and *Titus Andronicus*, both published in 1611. *Hamlet* had first appeared in 1603 and received a second edition, with a longer and better text, in 1604/5. Of the third edition, nineteen copies are known to survive, including the 'Vernon-Holford copy', now at the Bodmer (**BEMEB #130**). *Titus Andronicus* had first appeared in 1594 and received a first reprint in 1600. Of the third edition of 1611, seventeen copies are extant. The Bodmer's (**BEMEB #160**) has the signature of George Steevens on the title page, and was formerly in the Steevens, Roxburgh, Jolley, Rodd, Holford, and Rosenbach collections.¹ Thomas Jolley paid £1 12s for the copy on 18 May 1812, and it was purchased by Thomas Rodd for exactly the same amount on 10 June 1844.

The First Part of Henry IV was Shakespeare's best-selling quarto play-book in and shortly after his lifetime, with nine editions prior to 1640 (1598, 1598, 1599, 1604, 1608, 1613, 1622, 1632, and 1639). The Bodmer's Perry copy of the seventh edition of 1622 (**BEMEB #133**), named after the American collector Marsden J. Perry (1850-1935), was acquired by Rosenbach in July 1919.² The Bodmer's Drake copy of the ninth edition of 1639 (**BEMEB #134**), named after the New York bookseller James F. Drake, was purchased by Rosenbach in 1929.³ 'Many of the lower, and a few of the outer, edges are uncut', as an auction note pasted on the inside board points out. It no doubt owes its generous margins to the fact that it escaped the aggressive

1. See Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 119.

2. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, pp. 24, 158.

3. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, pp. 27, 147.

cropping of eighteenth- and nineteenth-century binders: the play-book is bound in 'old brown calf', a rare surviving instance of such a binding for a single quarto play-book.¹ To the extent that early modern playbooks were bound – and it seems clear that most of them were not, or were no more than stab-stitched – they were so jointly with other books of comparable size.² Most surviving playbooks from such surviving composite volumes, or *Sammelbände*, were later dis-bound and rebound.³

Having first appeared in quarto in 1622 and the year after, in a different text, in the First Folio, *Othello* received a second quarto edition in 1630 that conflates the two earlier texts, choosing readings from both and 'blending them together'.⁴ The Bodmer's (BEMEB #148) 'very good, unwashed and unrepaired copy' has a signature, 'Phillip Hooper', on the title page.⁵ The name is misspelled 'Philip Hooker' in Bartlett and Pollard.⁶ The Rosenbach catalogue calls the signature 'old', but we are not convinced that it is old in the sense of early modern. It seems more likely to be from the eighteenth century. There is some scribbling around the signature, as well as 'Geo Hem' on the blank verso, perhaps another (abbreviated) name. The Bodmer copy of the third quarto edition of *Othello* (1655) (BEMEB #149) was formerly 'in the Halliwell, Sotheby, Lilly, Trowbridge and Hannigan libraries'.⁷ The title page went through two slightly different states: most known copies, including the Bodmer's, have a comma after 'Othello' on the title page, but two do not. The incorrect title-page claim, '*The fourth Edition*', has been removed from the Bodmer copy and the space filled in.

The Bodmer has five copies of Shakespeare play-book editions from the 1630s. After the lost edition of 1597 and the first extant edition of 1598, *Love's Labour's Lost* was not reprinted in quarto until 1631. What is now the Bodmer copy (BEMEB #140) became part of the collection of Charles Jennens (1700-73) in c. 1740, who bequeathed it to William Penn Assheton Curzon in 1773, who bequeathed it in

1. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 27.

2. See Pratt, 'Stab-Stitching and the Status of Early English Playbooks as Literature'.

3. See Knight, *Bound to Read*.

4. Honigmann, ed., *Othello*, p. 351.

5. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 11.

6. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, p. 80; note that the first name is also misspelled 'Philip' in the Rosenbach catalogue (William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 11).

7. William Shakespeare, *A Collection of First and Early Editions of his Works 1594-1700*, p. 12.

turn to his son, the First Earl Howe.¹ The American collector James W. Ellsworth (1849–1925) sold it to Rosenbach in 1923.² The sixth quarto of *Richard II* of 1634 followed after the play's earlier editions of 1597, 1598 (2x), 1608, and 1615. The Bodmer copy (**BEMEB #156**) was previously in the collections of Bernard Quaritch, G. D. Smith and John L. Clawson, from whom Rosenbach acquired it on 24 May 1926 for \$550.³ The 1635 copy of *Pericles* (**BEMEB #152**), which has been described as 'truly remarkable ..., clean and with ample margins throughout', is from the sixth edition, the play having previously been published in 1609 (2x), 1611, 1619, and 1630.⁴ The 1637 *Merchant of Venice* (**BEMEB #143**), the 'C. Fitz-Herbert Monley, Oliver K. Barrett of Chicago, Henkels' copy, is from the third quarto, following those of 1600 and 1619.⁵ And the *Romeo and Juliet* copy of the same year (**BEMEB #158**) is a fifth quarto (Q1 1597, Q2 1599, Q3 1609, Q4 1623?). Formerly in the collections of Maggs Bros. and Harry Glemby, it was acquired by Rosenbach on 15 November 1926 for \$2,800. Even though Bartlett and Pollard describe the copy as 'uncut' and a manuscript note on a binder's leaf as 'practically uncut', the Rosenbach catalogue more accurately states that 'some edges' are uncut.⁶

The eight remaining early Shakespeare quarto playbooks at the Bodmer were all printed by William Jaggard in 1619 and belong to what are now known as the 'Pavier Quartos'. Thomas Pavier was the principal agent behind what seems to have been a first, aborted attempt to publish a collection of Shakespeare's plays. Pavier owned the rights to several of the plays he had printed, and seems to have come to an arrangement with those who owned the copyright in the other 'Pavier Quartos', like Nathaniel Butter (*King Lear*) or Arthur Johnson (*The Merry Wives of Windsor*). The first three plays, *The First Part of the Contention*, *The True Tragedy of Richard Duke of York* (jointly called *The Whole Contention*), and *Pericles*, were printed with continuous signatures, showing the desire to produce a collection, yet all the other plays are signed individually, suggesting the original plan was abandoned.

1. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594–1709*, pp. 55, 146.

2. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594–1709*, p. 148.

3. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594–1709*, p. 96.

4. William Shakespeare, *A Collection of First and Early Editions of his Works 1594–1700*, p. 12.

5. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594–1709*, p. 62.

6. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594–1709*, p. 113; William Shakespeare, *A Collection of First and Early Editions of his Works 1594–1700*, p. 14.

What may be connected to the 'Pavier Quartos' is a letter by William Herbert, 3rd Earl of Pembroke, and Lord Chamberlain from 1615 to 1625, one of the two dedicatees of the First Folio, addressed to the Stationers' Company. The records of the court of the Stationers' Company indicate in an entry of 3 May 1619 that 'vppon a letter from the right honourable the Lord Chamberlayne It is thought fitt and so ordered That no playes that his Majestyes players do play shalbe printed without consent of some of them'.¹ Whether the actors asked the Lord Chamberlain to intervene in order to prevent the Pavier collection at a time when they may have started planning what eventually became the First Folio, or whether the letter was meant to discourage other stationers, not Pavier, from printing previously unpublished plays from the King's Men's repertory, is now difficult to establish with certainty.² What is clear, however, is that several 'Pavier Quartos' appeared with deliberately mistaken information in the imprints.³ Several plays are misdated, notably *A Midsummer Night's Dream* ('1600'), *The Merchant of Venice* ('1600'), *Henry V* ('1608'), and *King Lear* ('1608'). Moreover, *The Merchant of Venice* is said to have been 'Printed by J. Roberts' and *A Midsummer Night's Dream* 'by Iames Roberts', although Roberts was dead by 1619. Pavier also tried to swell his corpus by including two apocryphal plays which he attributed to Shakespeare on the title page, *A Yorkshire Tragedy* and *The First Part of Sir John Oldcastle*.

The 'Pavier Quartos' comprise the following editions:

- Q *The Whole Contention* (2 *Henry VI* and 3 *Henry VI*), with *The First Part of the Contention* (previously printed separately in quarto in 1594 and 1600) and *The True Tragedy of Richard Duke of York* (previously printed separately, in octavo in 1595 and in quarto in 1600)
- Q4 *Pericles* (with earlier quarto editions dated 1609, 1609, and 1611)
- Q3 *Henry V* (previously published in quarto in 1600 and 1602)
- Q2 *King Lear* (originally published in quarto in 1608)
- Q2 *The Merry Wives of Windsor* (the first quarto edition being dated 1602)
- Q2 *A Midsummer Night's Dream* and

1. Jackson, ed., *Records of the Court of the Stationers' Company 1602-1640*, p. 110. Contractions have been silently expanded.

2. See Murphy, *Shakespeare in Print*, pp. 36-41; Massai, *Shakespeare and the Rise of the Editor*, pp. 106-35; Knight, *Bound to Read*, pp. 150-54; Erne, *Shakespeare and the Book Trade*, pp. 175-79; and Lesser and Stallybrass, 'Shakespeare between Pamphlet and Book, 1608-1619', pp. 119-33.

3. See Greg, 'On Certain False Dates'.

- Q2 *The Merchant of Venice* (both with a first quarto edition of 1600)
 Q2 *A Yorkshire Tragedy* (first published in quarto in 1608)
 Q2 1 *Sir John Oldcastle* (first published in quarto in 1600)

Remarkably, the Bodmer has a copy of each of these editions, except the apocryphal *1 Sir John Oldcastle* and *A Yorkshire Tragedy*. Even more remarkably, Martin Bodmer also owned a copy of *1 Sir John Oldcastle* and *A Yorkshire Tragedy*, but sold them to H. P. Kraus shortly before his death (see above, pp. 57-58). We know that, in the seventeenth century, many sets of 'Pavier Quartos' were bound, although most of them were disbound and rebound separately in later centuries. An original calf-bound volume survives at the Folger Shakespeare Library, and another copy is now at the Mary Couets Burnett Library, Texas Christian University.¹ The separately bound plays of what had been another joint volume are today at the British Library, quartos of 'uniform and unusually large size'.² When it comes to the Bodmer copies, however, neither their size nor what is known about their provenance suggests that they once belonged to one and the same volume. The copies of *Henry V* (**BEMEB #136**), *King Lear* (**BEMEB #138**), *The Merchant of Venice* (**BEMEB #142**), *The Merry Wives of Windsor* (**BEMEB #144**), and *A Midsummer Night's Dream* (**BEMEB #145**) belonged to the Vernon and Holford collections, but the others did not. Of these, the copy of *Henry V* had previously been in the possession of Thomas Rodd. No ownership information seems to have survived about the copies of *The Whole Contention* (**BEMEB #162**) and *Pericles* (**BEMEB #151**).³ The Pavier Quartos at the Bodmer are also of different sizes, further evidence that they were not previously bound together.

An aspect of one of the 'Pavier Quartos' deserves special attention: The title page of *A Midsummer Night's Dream* features a printer's device with the arms of the city of Geneva (the Half-Eagle and Key), including the phrase *POST TENEBRAS LUX*, which had been adopted as the

1. See Erne, *Shakespeare and the Book Trade*, pp. 222-23.

2. Greg, *A Bibliography of the English Printed Drama to the Restoration*, vol. 3, p. 1108.

3. Of the reprint editions present at the Bodmer, the number of copies known to be extant is the following: Q3 *Hamlet* (1611): 19; Q3 *Titus Andronicus* (1611): 17; Q *The Whole Contention* (1619): 39; Q4 *Pericles* (1619): 39; Q3 *Henry V* (1619 ['1608']): 39; Q2 *King Lear* (1619 ['1608']): 32; Q2 *The Merry Wives of Windsor* (1619): 35; Q2 *A Midsummer Night's Dream* (1619 ['1600']): 30; Q2 *The Merchant of Venice* (1619 ['1600']): 31; Q7 1 *Henry IV* (1622): 13; Q2 *Othello* (1630): 34; Q2 *Love's Labour's Lost* (1631): 27; Q6 *Richard II* (1634): 22; Q6 *Pericles* (1635): 19; Q3 *Merchant of Venice* (1637): 20; Q5 *Romeo and Juliet* (1637): 28; Q9 1 *Henry IV* (1639): 27; Q3 *Othello* (1655): 25. See Erne, *Shakespeare and the Book Trade*, pp. 189-90.

city's Calvinist motto.¹ (*Illustration 16*) Through a remarkable twist of history, a Shakespeare book that is now in Geneva but was published in London in the early seventeenth century displays on the title page the Geneva arms. The coincidence is clearly appreciated by those in charge of the Bodmer museum, who have drawn attention to the book by including it among its permanent exhibits.²

William Jaggard printed the book in 1619, the date and the printer's name in the imprint, '1600' and 'Iames Roberts', being deliberate misinformation.³ Jaggard had owned the device since 1606, when he took it over from James Roberts, who sold his business to Jaggard that year.⁴ Quite a bit earlier, the device had belonged to the printer John Charlewood, who had also had a shop 'at the signe of the halfe Eagle and Key'. Charlewood died in 1592, and his widow married Roberts on 9 September 1593, following which the device passed to Roberts.⁵ Charlewood seems to have had 'Roman Catholic connections', which suggests that the printer's device did not originate with him.⁶ It goes back, in fact, to Rowland Hall, who 'worked at Geneva from 1559 to 1560, and used the arms as his sign in 1562 and 1563'.⁷ Among the books Hall printed in Geneva is the first edition of what came to be known as the Geneva Bible (1560).⁸ Not long after his return to London, Hall printed *The lawes and statutes of Geneua* (1562, STC II725), which has the POST TENEBRAS LUX device on the title page, with an English translation around it: 'AFTER DARKNESS,

1. See McKerrow, *Printers' and Publishers' Devices in England and Scotland*, p. 49, device 136.

2. See *Museum Guide*, p. 61.

3. The gradual deterioration of the wood block was instrumental in helping to find the correct date of the Pavier Quartos (see Greg, 'On Certain False Dates', 120).

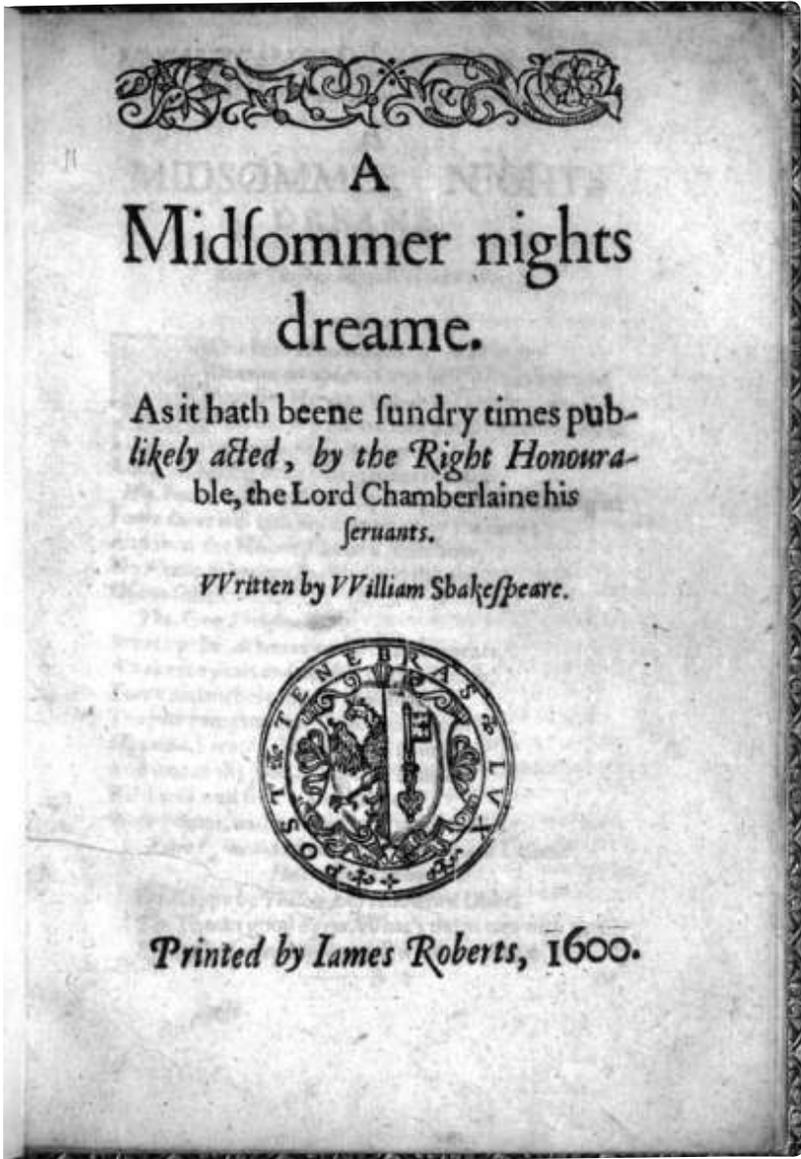
4. 'In 1604 Jaggard ... entered into partnership with Roberts, and two years later he bought and moved into Roberts's larger establishment when Roberts retired from active trade' (Wells, 'Jaggard, William (c. 1568-1623)').

5. 'Roberts ... took over Charlewood's printing shop and his stock of books, which were formally turned over to Roberts by the Stationers' Company on 31 May 1594' (Kathman, 'Roberts, James (b. in or before 1540, d. 1618?)'). For various books printed by Charlewood, Roberts, and Jaggard, with the 'post tenebras lux' device, see McKerrow, *Printers' and Publishers' Devices in England and Scotland*, p. 49. McKerrow (p. 49) speculated that the device may have passed from Charlewood to Richard Jones, who published two books in which it appears. But in fact, the first of these, of 1591, was printed by Charlewood, and the second, of 1594, was printed by Roberts (see *The solace of Sion* (1591, STC 20853), sig. F4v, and *The solace of Sion* (1594, STC 20854), sig. F4v).

6. Tedder, 'Charlewood, John (d. 1593)'.

7. McKerrow, *Printers' and Publishers' Devices in England and Scotland*, p. 49. See also Greg, 'On Certain False Dates in Shakespearian Quartos', esp. 119-20. Note that in imprints, Hall's first name is often spelled 'Rouland'.

8. In 1559, Hall also printed in Geneva *The boke of Psalmes* (STC 2384).



16. A MIDSUMMER NIGHT'S DREAM, 1619 [1600], title page

LIGHT'. Hall seems to have passed on his shop and device to Richard Serle, who, appropriately enough, used it in *A briefe and piththie* [sic] *some of the christian faith*, by Theodore de Beza (1566?, STC 2009). Beza had settled in Geneva in 1558.

Other Books: Shakespeare and His Contemporaries

The Folio collections of Shakespeare's drama and the quarto playbooks of individual plays form the centre of the Bodmer Shakespeare collection. But around it, there are various groups of books that enlarge and contribute to it. These groups are constituted by Shakespeare poetry books, pseudo-Shakespeare, Restoration playbooks and adaptations of Shakespeare's plays, and works by Shakespeare's literary contemporaries.

The Poetry Books

Shakespeare was a dramatist whose playbooks started appearing with some frequency during his lifetime and whose collected dramatic works appeared seven years after his death. But he was also a poet, who wrote narrative and lyric poetry and saw it appear in print throughout his career, with a posthumous collection of his *Poems* following in 1640. His *Sonnets* had appeared in quarto in 1609, and *The Passionate Pilgrim*, a miscellany in octavo with poems by Shakespeare and others but attributed to him alone on the title page, had been published a decade earlier. His narrative poems, *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), were particularly popular in the book trade, explaining the fact that Shakespeare's poetry accounts for a non-negligible fraction of the early Shakespeare editions.¹ Whereas the period up to the Restoration saw the publication of a total of seventy-six playbook editions (including the two Folios of 1623 and 1632), the same years witnessed the appearance of thirty of his poetry books. During Shakespeare's lifetime, the totals add up to forty-five playbook editions and twenty editions of his poems, with *Venus and Adonis* and *The Rape of Lucrece* the top-sellers. Independently of whether we agree with the statement that, in his own lifetime, 'the "authorial" Shakespeare was above all Shakespeare the poet, not Shakespeare the

1. See Erne and Badcoe, 'Shakespeare and the Popularity of Poetry Books in Print, 1583-1622'.

dramatist', there is no way around the fact that Shakespeare's poems figured prominently in the book trade.¹

There are few specimens of early Shakespeare poetry books at the Bodmer, but they include a copy of the first edition of the *Sonnets* (**BEMEB #159**), which Bodmer acquired from Rosenbach in 1942 at considerable expense (see above, pp. 45-46). The imprint of the 1609 quarto, published by Thomas Thorpe and printed by George Eld, variously mentions John Wright or William Aspley as bookseller, Aspley's name featuring on five extant title pages and Wright's on eight, including the Bodmer's.² (*Illustration 17*) The Bodmer copy has a manuscript note after the last sonnet by an unappreciative early reader, often quoted by modern scholars: 'What a heap of wretched infidel stuff'. (*Illustration 18*) Apart from this note, there are a number of short vertical strokes in the margins, presumably highlighting passages a reader deemed noteworthy.³ The copy bears a provenance note on a binder's leaf: 'From the collections of Bishop Percy and Lord Caledon'. The stamp of Lord Caledon is visible on the first, second, and last leaves. Bartlett and Pollard note that a few Shakespeare quarto playbooks had been similarly owned by Bishop Percy and sold after his death in 1811 to Lord Caledon and eventually to Rosenbach.⁴

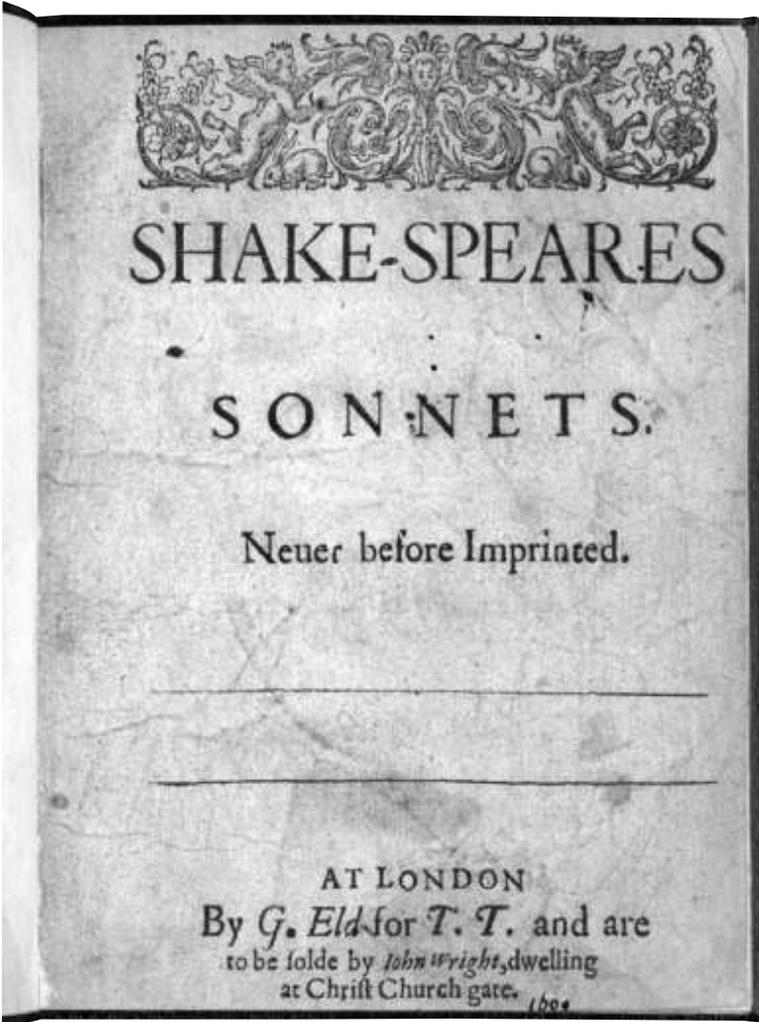
Apart from the 1609 *Sonnets*, the Bodmer also holds a copy of the 1640 *Poems* (**BEMEB #153**), with a bookplate by the American collector John Camp Williams. The collected edition of 1640, published by John Benson, includes most of the sonnets (although printed in a different order from that in 1609), *A Lover's Complaint* (a female complaint originally printed with the *Sonnets*), *The Phoenix and Turtle*, the poems of the 1612 edition of *The Passionate Pilgrim*, and a few miscellaneous poems. The only other early Shakespeare poetry book at the Bodmer is the Heber-Britwell copy of the ninth edition, in octavo, of *The Rape of Lucrece* (1655) (**BEMEB #154**). It is the first edition in which Shakespeare's poem was published alongside John Quarles's *The banishment of Tarquin, or, the reward of lust*. Also new in the 1655 edition

1. Stallybrass and Chartier, 'Reading and Authorship', p. 39.

2. For an exhaustive list of the venues of the known copies of the 1609 Shakespeare's *Sonnets*, see Atkins, *Shakespeare's Sonnets*, p. 383. Sidney Lee's census mentioned only eleven copies, the copy now at the Bodmer not being among them (see Lee, ed., *Shakespeare's Sonnets*, pp. 62-68).

3. The passages thus highlighted are Sonnets 43.5-6, 71.6-8, 77.8-9, 115.2, 119.5-6, and perhaps 41.2.

4. See Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, pp. 35 (number 371), 60 (number 634), 67 (number 710), 72 (number 760).



17. SHAKESPEARE'S SONNETS, 1609, title page

are chapter headings (usually preceded by ornamental lines), taken from the table of contents first included in the poem's sixth edition of 1616. The Bodmer copy, in its original sheep binding, lacks the engraved frontispiece by William Faithorne, with an oval portrait of Shakespeare adapted from the Droeshout engraving. Most early Shakespeare copies at the Bodmer are devoid of manuscript notes or signatures, but the 1655 *Lucrece* is not. Among them, crossed out and barely legible, is 'Elizabeth B[ou?]rne her boock' (sig. A2v) and, in what seem to be later hands, the signatures of 'Dorothy Cowper[?]' and 'Martha King' (sig. A1r). Among the notes on the inside front cover can be read 'Pret. £1.10.0'.

Pseudo-Shakespeare

That Shakespeare's playbooks were desirable items in the early modern book trade can be gathered from the fact that quite a number of plays were misattributed to him on title pages.¹ Between 1595 and 1622, no fewer than ten editions appeared with plays mistakenly assigned to Shakespeare by full name or initials: Q1 *Lochrine* (1595) by 'W. S.'; Q1 *Thomas Lord Cromwell* (1602) by 'W. S.'; Q1 *The London Prodigal* (1605) by 'William Shakespeare'; Q1 *The Puritan Widow* (1607) by 'W. S.'; Q1 *A Yorkshire Tragedy* (1608) by 'W. Shakspeare'; Q2 *The Troublesome Reign of John, King of England* (1611), by 'W. Sh.'; Q2 *Thomas Lord Cromwell* (1613) by 'W. S.'; Q2 *A Yorkshire Tragedy* (1619), by 'W. SHAKESPEARE'; Q2 1 *Sir John Oldcastle* (1619 ['1600']) by 'William Shakespeare'; and Q3 *The Troublesome Reign of John, King of England* (1622), by 'W. Shakespeare'. The plays thus misattributed were included in the second issue of the Third Folio (1664) of Shakespeare's collected plays (see above, pp. 69-71).

Martin Bodmer at one point owned copies of no fewer than seven of these 'pseudo-Shakespeare' quarto playbooks, but he sold four of them to Kraus in 1971 (see above, p. 58, fn. 2). The remaining copies include the 1605 *The London Prodigal* (**BEMEB #163**) (*Illustration 19*) and the 1622 *Troublesome Reign of John, King of England* (**BEMEB #85**). The most interesting of the three is the 1595 *Lochrine* (**BEMEB #123**), which contains the following manuscript note on the title page: 'Char. Tilney wrot[e a] Tragedy of this mattr [which] hee named Estrild [which] I think is this. it was [lost] by his death. & now s[ome] fellon hath published [it]. I made du[m]be shewes for it. w[hi]ch I yet

1. See Erne, *Shakespeare and the Book Trade*, pp. 56-89, and Kirwan, *Shakespeare and the Idea of Apocrypha*.

haue. G. B.’¹ (*Illustration 20*) The author of this note, ‘G. B.’, has been identified as Sir George Buc, also spelled ‘Buck’ (1560–1622), who, as Master of the Revels from 1610, would have been responsible for ‘censoring plays for stage performance and selecting and arranging for entertainments at court’.² The identification of ‘G. B.’ with Buc is strengthened by the similarity in handwriting of inscriptions on title pages of other plays.³ The authenticity of the *Lochrine* inscription has been subjected to analysis and is now generally endorsed.⁴ Remarkable features of the 1595 *Lochrine* that are independent of its title-page manuscript note are the play’s division into acts and scenes, and its type-size, which is english (the equivalent of our 13 point), not the usual pica (which corresponds to 12 point).⁵

Restoration Quarto Editions of Shakespeare’s Plays

At the Restoration of the monarchy in 1660, Shakespeare had been dead for almost half a century, and his plays had not been performed in commercial playhouses since 1642. While he had established himself as an author whose dramatic works were available in folio, separate quarto playbooks had been getting much scarcer, with only two new editions during the 1640s and 1650s, Q3 *Othello* and Q3 *King Lear* (both 1655), and a reissue of the 1637 Q3 *The Merchant of Venice* (1652). In the remainder of the seventeenth century, only four Shakespeare plays appeared in separate quarto editions. Of each of these, the Bodmer owns a copy of the earliest edition.

The first quarto of *Macbeth* (1673) – not to be confused with the 1674 Davenant adaptation of which the Bodmer also has a copy – has a text that is based on that in the Folios. The Bodmer copy (**BEMEB #141**) has a signature, ‘John West’, on the title page and a bookplate on the inside cover of John West, Earl De la Warr (the first earl of that name lived from 1693–1766, the second, his son, from 1729–1777). The first quarto of *Julius Caesar* (1684) is similarly based on the

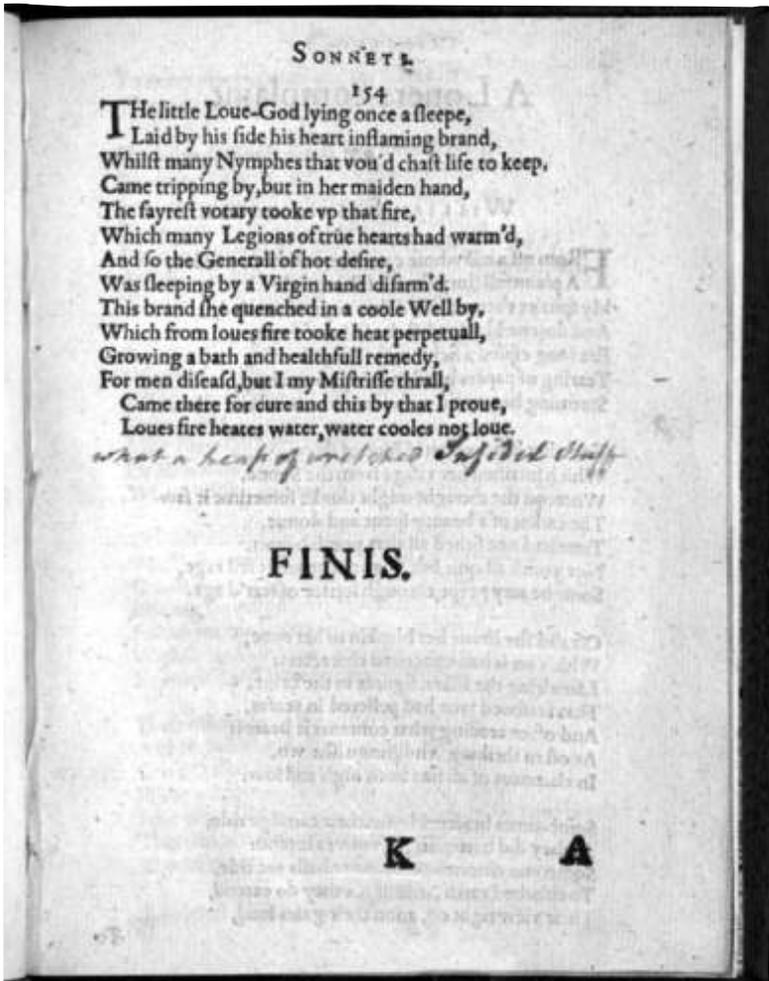
1. The conjectural reconstruction of the words lost in the cropping is based on Alan H. Nelson’s ‘Play Quartos Inscribed by Buc’. We have parenthetically expanded the two contractions, ‘dübe’ and ‘w^{ch}’.

2. Kincaid, ‘Buck, Sir George (*bab.* 1560, *d.* 1622)’.

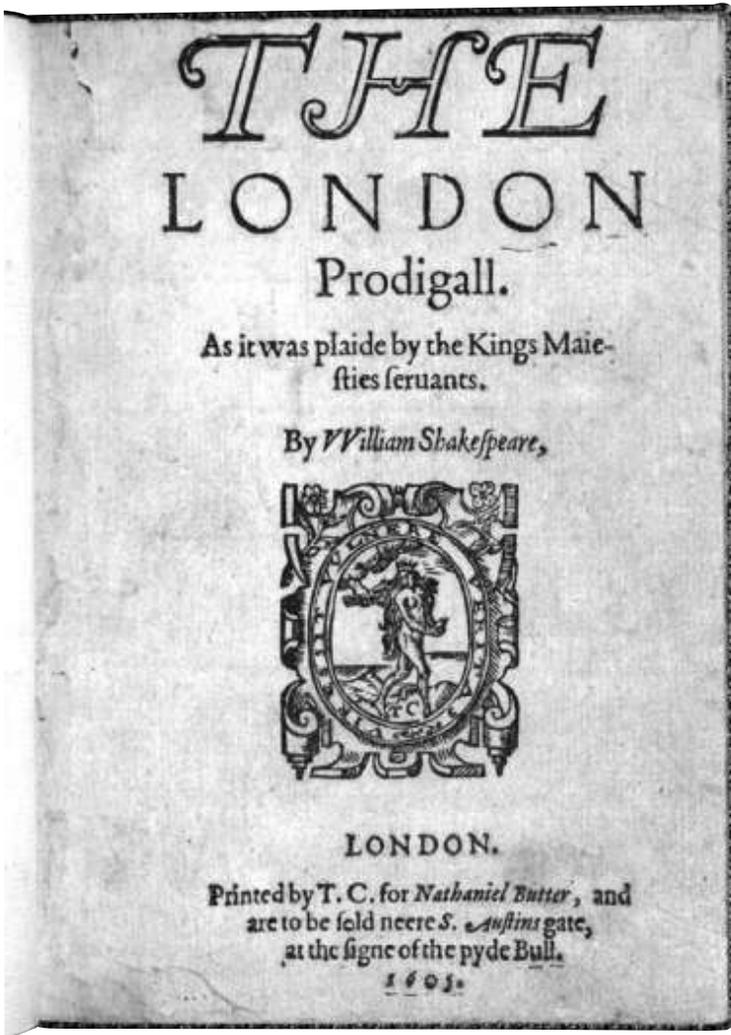
3. See Nelson, ‘George Buc, William Shakespeare, and the Folger George a Greene’, 77.

4. See Greg, ‘Three Manuscript Notes by Sir George Buc’; Nelson, ‘George Buc, William Shakespeare, and the Folger George a Greene’; and Freeman and Freeman, *John Payne Collier*, p. 1123.

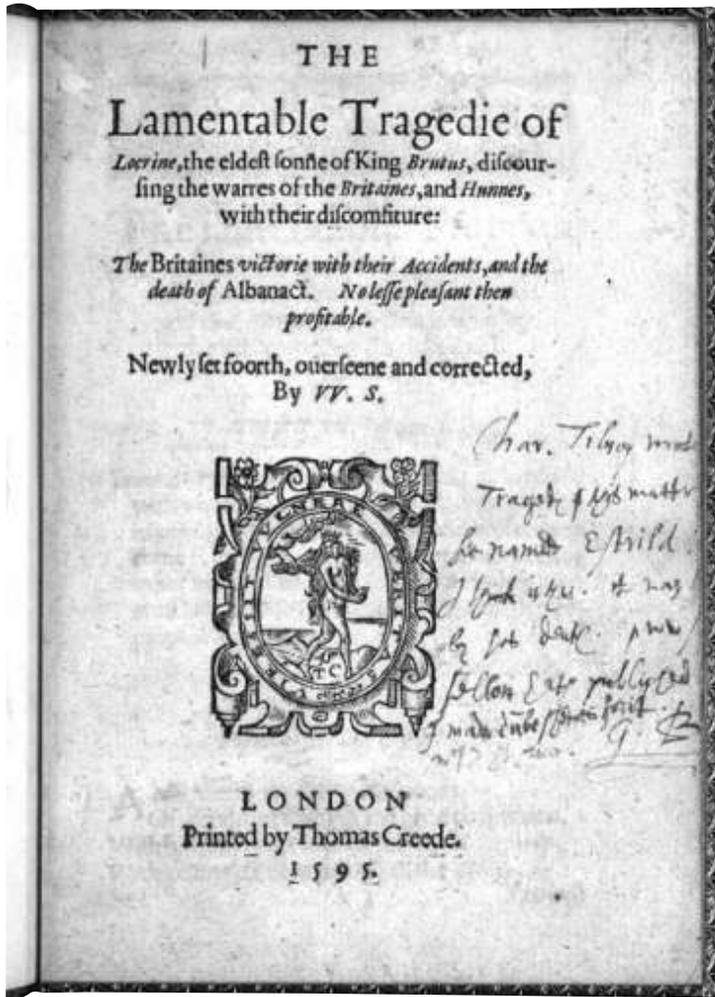
5. None of Shakespeare’s playbooks published during his lifetime is divided into acts and scenes, nor simply into acts. For the history of act and scene division in English playbooks, see Jewkes, *Act Division in Elizabethan and Jacobean Plays, 1583–1616*.



18. SHAKESPEARE'S SONNETS, 1609, sig. K1r, with MS note



19. THE LONDON PRODIGAL, 1605, title page



20. LOCRINE, 1595, title page, with MS note by George Buc

Folio text. The Bodmer copy (**BEMEB #137**) is clean and devoid of any ownership information. The copy of the fourth quarto of *Othello* (1681) (**BEMEB #150**) is similarly clean. It completes a set of the first four quarto editions of the play, of each of which the Bodmer owns a copy. The 1681 text reprints that of the second quarto (1630) with little alteration.¹ It contains a cast list from the recent performances at the Theatre Royal mentioned on the title page.

Of *Hamlet*, the Bodmer holds two copies dated 1676: one, the 'Leo' copy, with the so-called four-line imprint, belonging to the sixth quarto edition (**BEMEB #131**); the other, the 'Ellsworth' copy, with the five-line imprint, belonging to what is traditionally considered the seventh quarto edition (**BEMEB #132**).² Both contain the following address 'To the Reader':

This Play being too long to be conveniently Acted, such Places as might be least prejudicial to the Plot or Sense, are left out upon the Stage: but that we may no way wrong the incomparable Author, are here inserted according to the Original copy, with this Mark " (sig. A2r).

The text for the sixth quarto was prepared by Sir William Davenant and shows some 'rewriting and amending'; it also marks, as the address 'To the Reader' points out, 'passages to be cut in the-
atrical performance'.³ The 'seventh' quarto is a reprint of the sixth. Although dated '1676', it has been suspected to 'have been published some years later'.⁴ In a recent article, Emma Depledge has shown that this suspicion is justified and that the 'seventh' quarto was in fact printed in 1683 or 1684.⁵ Given the existence of a separate *Hamlet* edition dated '1683', the so-called 'seventh' quarto may thus have been the eighth quarto edition of that play.

Restoration Adaptations of Plays by Shakespeare

Apart from theatrical and bibliographical productions of Shakespeare's plays, the Restoration period also witnessed a considerable number of adaptations. Theatrical conventions and canons of tastes

1. See Vaughan, *Othello*, p. 96.

2. Bartlett and Pollard, *A Census of Shakespeare's Plays in Quarto 1594-1709*, pp. 9-10.

3. Murphy, *Shakespeare in Print*, p. 308.

4. Murphy, *Shakespeare in Print*, p. 308.

5. Depledge, 'False Dating'.

were changing, and while Shakespeare was central to the leading companies' repertoires, they often performed him in versions that seemed more in keeping with the times. These plays, which were long belittled by critics for what they perceived as unwarranted interferences with the Shakespearean originals, are now rightly taken seriously as works with their own artistic and political agendas.¹

The Bodmer owns quarto copies of the first edition of William Davenant and John Dryden's adaptation of *The Tempest* (1670) (BEMEB #50); of the second edition of the same play, with operatic additions by Thomas Shadwell (1674) (BEMEB #51); of the first edition of Davenant's adaptation of *Macbeth* (1674), published by Philip Chetwin (BEMEB #48); of the second edition of the same play, also published in 1674, by Andrew Clark (BEMEB #49); of the first edition of John Dryden's rewriting of *Antony and Cleopatra*, called *All for Love, or The World Well Lost* (1678) (BEMEB #56); of the first edition of Dryden's adaptation of *Troilus and Cressida* (1679) (BEMEB #60); of first editions of John Crown's two adaptations based on *The Second and Third Parts of Henry VI, The Misery of Civil-War* (1680) (BEMEB #46) and *Henry the Sixth: The First Part*, 1681 (BEMEB #45); of first editions of Nahum Tate's three Shakespeare adaptations, *The History of King Lear* (1681) (BEMEB #169), *The History of King Richard the Second* (1681) (BEMEB #170), and *The Ingratitude of a Commonwealth, or, the Fall of Caius Martius* (1682) (BEMEB #168), an adaptation of *Coriolanus*; of the first edition of Edward Ravenscroft's adaptation of *Titus Andronicus* (1687) (BEMEB #122); of Thomas Durfey's *The Injured Princess* (1682) (BEMEB #62), an adaptation of *Cymbeline*; of Elkanah Settle's *The Fairy Queen: An Opera* (1692) (BEMEB #125), an adaptation of *A Midsummer Night's Dream*; and of John Lacey's rewriting of *The Taming of the Shrew, Sauny the Scott* (1698) (BEMEB #89). With no fewer than fifteen quarto playbooks, the Bodmer houses a remarkable set of Restoration adaptations.

Shakespeare's Contemporaries

The importance of Shakespeare as one of the pillars of world literature to the Bodmer Library, and to Martin Bodmer personally, is obvious. It was Bodmer's ambition to put these pillars in their context. 'It is not only the masterpieces of world literature that are important', he wrote in 1958, and continued: 'Without the great variety of minor works they would stand isolated in a vacuum. The undergrowth is part of the forest and I have tried, as a collector, to

1. See Dugas, *Marketing the Bard*, and Depledge, 'Authorship and Alteration'.

represent this in particular fields'.¹ That early modern English literature is one such field is clear from Bodmer's collection and his writings. On one occasion, he comments on some of his 'important first editions' in sixteenth- and seventeenth-century English literature.² In the process, he refers to Ben Jonson, Francis Beaumont, and John Fletcher, as 'Shakespeare's contemporaries', and to Marlowe as his 'most coequal predecessor'.³ Milton, Bodmer goes on, 'is commonly called the most significant English poet', for Shakespeare, he adds, 'belongs to the world'.⁴ He also refers to 'Milton's antagonist, Samuel Butler', and calls *Hudibras* 'a satire on the Puritans in the spirit of Don Quixote'.⁵ He further comments on Edmund Spenser, Philip Sidney, Robert Burton, Walter Raleigh, and Francis Bacon. Perhaps most surprisingly, he singles out Thomas Otway's *Venice Preserved* and calls it 'a masterpiece of the later seventeenth century'.⁶ Bodmer, it seems fair to say, was well aware of Shakespeare's contemporaries and, more generally, of English literature of the early modern period.

The holdings of the Bodmer Library reflect this. It has copies of the first quarto of *The Jew of Malta* (1633) (**BEMEB #105**) and the tenth quarto (the seventh with the so-called B-text) of *Doctor Faustus* (1663) (**BEMEB #104**), both by Marlowe; of John Lyly's duodecimo collection of *Six Court Comedies* (1632) (**BEMEB #100**); of the first quarto of Jonson's *Volpone* (1607) (**BEMEB #88**) as well as of Jonson's *Works*, in folio, of 1616 (**BEMEB #86**) and 1640 (**BEMEB #87**); of the Beaumont and Fletcher folio of *Comedies and tragedies* (1647) (**BEMEB #7**) as well as their play *The Wild-Goose Chase* (1652) (**BEMEB #8**), which was printed as a supplement to the folio, in the same format; and, perhaps most surprisingly, of the first quarto of Thomas Dekker's tragicomedy *Match Me in London* (1631) (**BEMEB #52**).

1. Bodmer, 'Contemporary Collectors XIX', 381.

2. '[D]ie wichtigen Erstausgaben' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 90).

3. 'Von Ben Jonson, Francis Beaumont und John Fletcher, den Zeitgenossen Shakespeares, liegen die gesammelten Dramen vor (1616-40 und 1647), von letzterem noch die nachträglich erschienene *Wild-goose chase* (1652) – von seinem ebenbürtigsten Vorgänger, richtiger Jahrgänger, Christopher Marlowe, der 29jährig in einem Streit umkam, der *Doctor Faustus* (1663).' (Bodmer, *Eine Bibliothek der Weltliteratur*, pp. 90-91).

4. 'Der bedeutendste englische Dichter – pflegt man zu sagen – ist Milton, denn Shakespeare gehört der Welt' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 94).

5. 'Von Miltons Gegenspieler Samuel Butler liegt die Erstausgabe vor (1663-78). Diese Satire auf die Puritaner im Geiste Don-Quixotes ...' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 94).

6. 'Schliesslich sei noch eines Meisterwerkes des späteren 17. Jahrhunderts gedacht...: Thomas Otways *Venice preserved*' (Bodmer, *Eine Bibliothek der Weltliteratur*, pp. 94-95).

Three other playbooks at the Bodmer, which entered the Library as part of the Rosenbach Shakespeare collection, have obvious links to Shakespeare. 1 *Sir John Oldcastle* (1600) (**BEMEB #112**) was written in response to Shakespeare's dramatization of Falstaff, whom he originally called 'Oldcastle', although descendants of the Lollard martyr of that name got Shakespeare's company to change his name.¹ The play's Shakespeare connection is evidenced by the fact that its second edition of 1619 (though misdated '1600') was misattributed to Shakespeare and included among the 'Pavier Quartos' as well as in the second issue of the Third Folio (see above, pp. 69-71, 97-99). *The True Chronicle History of King Leir*, of which the Bodmer holds a copy of the first quarto (1605) (**BEMEB #94**), and *Famous Victories of Henry the Fifth*, of which it holds a second (1617) (**BEMEB #71**), are well-known Shakespeare source plays. The book's importance as a Shakespeare source may also be the reason why the Bodmer holds a 1587 folio of Raphael Holinshed's *Chronicles* (**BEMEB #76**), the edition Shakespeare is known to have used.

Of contemporary poetry, the Bodmer holds copies of the first edition of Edmund Spenser's great epic poem, *The Faerie Queene*, dedicated to Queen Elizabeth, the first three books published in 1590 (**BEMEB #166**), and books four to six published in 1596 (**BEMEB #167**), both in quarto; of the first edition of John Donne's *Poems* (1633) (**BEMEB #54**), in octavo; of the first edition of Marlowe's translation of Ovid's elegies (1630?) (**BEMEB #118**), in quarto; of the seventh quarto edition of Marlowe's immensely popular narrative poem *Hero and Leander*, completed by George Chapman (1617) (**BEMEB #106**); and of Chapman's Homer translations, *Seaven Bookes of the Iliades of Homer* (1598) (**BEMEB #80**), in octavo; the first collected edition, in folio, *The Whole Works of Homer* (1616) (**BEMEB #77**); and Chapman's translation of other works still sometimes attributed to Homer in the Renaissance, a thin folio volume entitled, *The Crowne of all Homers Worckes Batrachomyomachia Or the Battaile of Frogs and Mice. His Hymn's and Epigrams* (1624). Curiously, the Bodmer has two copies of this, one of them bound up with *The Whole Works of Homer* (**BEMEB #78**), the other not (**BEMEB #79**).

Of prose works that are more or less contemporary with Shakespeare, there are copies of John Lyly's two immensely popular romances, *Euphues: The Anatomy of Wit* (10th edition, 1590?) (**BEMEB #98**), of *Euphues and his England* (8th edition, 1588) (**BEMEB #99**),

1. See Kastan, *Shakespeare after Theory*, pp. 93-108.

both in quarto; of the first and third editions of Philip Sidney's posthumously published romance, *The Countesse of Pembrokes Arcadia*, of 1590 (**BEMEB #164**) and 1598 (**BEMEB #165**), in quarto; of the first editions of Walter Raleigh's *History of the World* (1614) (**BEMEB #121**), in folio, of Robert Burton's *The Anatomy of Melancholy* (1621) (**BEMEB #28**), in quarto; and of the first edition of John Florio's textbook with parallel Italian and English dialogues, *Florios second frutes*, 1591 (**BEMEB #66**), also in quarto. Francis Bacon is well represented, with the first edition, in quarto, of *The Advancement of Learning* (1605) (**BEMEB #3**), the first edition of the much expanded version of the *Essays* (1625) (**BEMEB #5**), also in quarto; the first edition, in folio, of the *Novum organum* (1620) (**BEMEB #6**); and the first edition, in octavo, of *Baconiana* (1679) (**BEMEB #4**), with remnants and an early account of Bacon's works. Also roughly contemporary with Shakespeare are two translations, the first English rendering, by an unknown translator, of Boccaccio's *Decameron* (1620) (**BEMEB #20**), and James Mabbe's translation of the *Celestina* (1631) (**BEMEB #33**), both in folio.

To these should be added works by authors who may be called 'Shakespeare's contemporaries' only from the vantage point of the more than three millennia covered by Bodmer's collection but who, in fact, wrote well before him in the sixteenth century or well after him in the seventeenth. The Tudor dramatist and poet John Heywood is represented at the Bodmer by copies of the first edition of his verse allegory, *The Spider and the Flie* (1556) (**BEMEB #74**), and the fifth edition of his *Workes* (1598) (**BEMEB #73**), both in quarto. As for his successors, of John Milton the Bodmer holds first editions of *Paradise Lost* (1667) (**BEMEB #107**), the ten-book version; *Paradise Regained* (1671) (**BEMEB #108**); the 1645 *Poems* (1645) (**BEMEB #110**); and the Latin *Poemata* of the same year (**BEMEB #109**) with which the *Poems* are bound up, all in quarto. Of John Dryden, the Library has not only the first edition of his rewriting of Shakespeare's *Antony and Cleopatra*, *All for Love*, mentioned above, but also two more plays, the first edition of his last drama in rhymed verse, *Aureng-Zebe* (1676) (**BEMEB #57**), and the third edition of his two-part tragedy *The Conquest of Granada* (1687) (**BEMEB #58**), both in quarto; the first edition of his mock-heroic verse satire *Mac Flecknoe* (1682) (**BEMEB #59**), also in quarto; and first editions of the political satire *Absalom and Achitophel* (1681) (**BEMEB #55**) and *The Second Part of Absalom and Achitophel* (1682) (**BEMEB #61**), both in folio, Dryden having shared the writing of the second part with another writer, most likely Nahum

Tate. Of Samuel Butler's mock-heroic narrative poem *Hudibras*, which had astounding success in the book trade of its time, the Bodmer holds first editions of *The First Part* (1663) (**BEMEB #29**), *The Second Part* (1664) (**BEMEB #30**) and *The Third and Last Part* (**BEMEB #31**), jointly bound, in octavo. By William Davenant, whose Shakespeare adaptations have been mentioned above, the Bodmer also has a copy of the first edition of his folio *Works* (1673) (**BEMEB #47**); and by the polymath Thomas Browne, there are copies of the first editions of his collected *Works* (1686) (**BEMEB #24**), in folio, and – with a title that gives an impression of the range of his interests – of *Hydriotaphia, Urne-Buriall, or, A Discourse of the Sepulchrell Urnes lately found in Norfolk. Together with the Garden of Cyrus, or the Quincunciall, Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered. With Sundry Observations* (1658) (**BEMEB #25**), in octavo. Finally, the Library also has first editions of a few Restoration quarto playbooks with no immediate connection to Shakespeare, Nathaniel Lee's controversial *Lucius Junius Brutus* (1681) (**BEMEB #93**), which was banned after a few performances; and Thomas Otway's *The Atheist* (1684) (**BEMEB #115**), *Friendship in Fashion* (1678) (**BEMEB #116**), and *Venice Preserv'd* (1682) (**BEMEB #117**), the play which, we recall, Bodmer called a 'a masterpiece of the later seventeenth century'.

* * *

5. Other Early Modern English Books

AS WE HAVE SEEN ABOVE, MARTIN BODMER at one point conceived of his collection as resting on the pillars of a pentagon – Homer, the Bible, Dante, Shakespeare, Goethe – but it later came to embrace all recorded expressions of human civilization (see above, pp. 19–21). In ‘The Cultural and Spiritual Ideas behind the Bodmeriana’, he divided these into five fields: civilisation, culture, humanity, art and literature.¹ Most STC and Wing books at the Bodmer belong to the field of literature, and of these, the majority centre on Shakespeare and his literary contemporaries. But not all of them do, and this chapter provides a survey of the books beyond ‘the Shakespeare collection’ introduced in the previous chapter.

A particularly interesting set of books is devoted to medieval English literature, with Chaucer figuring prominently among them. Between 1475 and 1700, at least twenty-three separate editions of Chaucer’s works were published in England. Of these, the Bodmer has owned as many as ten in the course of its history.² Those still remaining at the Bodmer span the breadth of the early modern period, and consist of an illustrated copy of the *Canterbury Tales* (ca. 1483) edited by William Caxton; Richard Pynson’s trilogy of *Troilus*, *The House of Fame*, and the *Canterbury Tales* (all ca. 1526); and editions of the *Workes* by William Thynne (1532, ca. 1550) and by Thomas Speght (1598, 1602). In total, there remain nine printed Chaucer volumes at the Bodmer.

The oldest of these is Caxton’s second folio edition of the *Canterbury Tales* (**BEMEB #39**), the only English incunable currently owned by the Bodmer. It contains his famed preface to the second edition, where Caxton recounts the process by which he came to print the new

1. See Bodmer, ‘The Cultural and Spiritual Ideas behind the Bodmeriana’, 37.

2. This number excludes an additional variant of the ca. 1550 edition (STC 5073), and includes a single leaf of Caxton’s first edition of the *Canterbury Tales* (STC 5082), both discussed below. On a Chaucer edition no longer at the Bodmer, see Appendix, p. 278.

edition.¹ The ca. 1483 text, produced by correcting the first edition against a new manuscript source, is a hybrid version of Chaucer's work.² Yet despite its lack of textual authority, the twenty-six woodcut illustrations of the pilgrims in the book make it, according to Boyd, 'certainly one of the most renowned ever printed in English'.³

The Bodmer Caxton was acquired in 1943 from Rosenbach, who had advertised it at a sale price of \$32,500 (see above, p. 45), before it was bought for the collection as part of a package deal.⁴ Prior to Rosenbach, the book had been owned by the Royal Society, who in 1925 sold it to an unknown buyer for £660.⁵ It remains in a modern Royal Society binding and is an imperfect copy lacking thirty-one leaves. While De Ricci labels it a 'very poor copy' owing to these defects,⁶ our impression of its condition more fully agrees with that of the 1925 Sotheby's catalogue: 'apart from the defects mentioned this copy is in very fair condition with good margins'.⁷ Nine other copies survive, all in the United States and Britain.

The most arresting feature of the Bodmer Caxton is the catalogue of premodern signatures within its margins, inscribed in no fewer than twenty hands and scattered throughout the volume. Of particular significance is one seventeenth-century annotator, 'John Loskey', who developed a ciphered system for encoding his marginalia. (*Illustration 21*) The book also contains evidence of systematic reading in the form of textual glosses to the *Parson's Tale*. (*Illustration 22*)

The remainder of the Bodmer's printed Chaucers indicate a preference for editions of the poet's collected works. Richard Pynson's ca. 1526 publication of the *Canterbury Tales*, *The House of Fame*, and *Troilus and Criseyde*, though composed of three bibliographically distinct volumes, appear to have been jointly issued by their printer. The STC suggests that, together, they 'may be called the 1st ed. of Chaucer's

1. Boyd, 'William Caxton', p. 21.

2. Boyd, 'William Caxton', pp. 25–27.

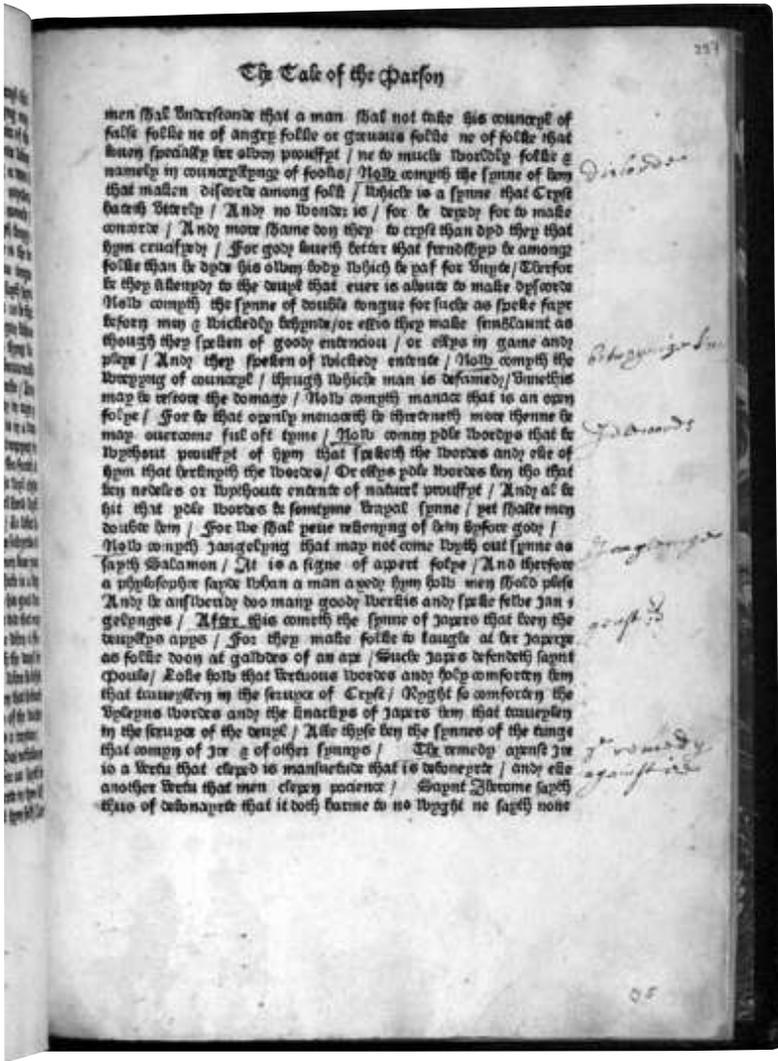
3. Boyd, 'William Caxton', p. 27.

4. Wolf and Fleming, *Rosenbach*, p. 502. The Caxton sale to Bodmer is mentioned in a 2014 article by Edwards, who omits to note that the price paid also included the 1609 *Sonnets*. See Edwards, 'What's it Worth?', 249.

5. The annotated catalogues at the Huntington and in the Quaritch archives both confirm this amount, but disagree as to the buyer, naming 'Quaritch' and 'J.P.' respectively. See their copies of *Catalogue of Valuable Printed Books*, pp. 7–8.

6. De Ricci, *A Census of Caxtons*, p. 28.

7. *Catalogue of Valuable Printed Books*, p. 8.



The Tale of the Parson

men that understonde that a man that not take his counsaile of
 false folke ne of angry folke or greuous folke ne of folke that
 been speking for alwey pousur / ne to much worldly folke &
 namely in counsaillinge of foodis / Now cometh the senn of hem
 that maken discord among folk / Whiche is a senn that Crise
 dacth bicth / And no word is / for he deyd for to make
 concord / And more shame don they to crise than oþer they that
 hym crucifyd / For godd luveth better that frendshipp be among
 folke than he doth his oþer body which he gaf for us / Therefore
 he they shewyd to the world that ever is abowd to make discord
 Now cometh the senn of double tonguys for such as speke false
 before men & wickedly behynde / or elles they make smilant as
 though they speken of goodly entencio / or elles in game and
 play / And they speken of wickedly entencio / Now cometh the
 wronging of counsaile / through which man is defamed / Whiche
 may be reison the damage / Now cometh maner that is an oþer
 folke / For he that oonly menoweth to chertyneth more theme he
 may overcome ful oft tyme / Now cometh oþer wordes that be
 without pousur of hym that speker the wordes and oþer of
 hym that hearken the wordes / Or elles oþer wordes be the that
 ben needles or without entencio of naturall pousur / And al be
 hit that oþer wordes be somtyme ungodly senn / yet shal men
 doubt hem / For we shal þus rekonyng of hem before god /
 Now cometh jangling that may not come with out senn as
 sayth Salomon / It is a signe of awert folke / And therefore
 a philosophour sayde that a man a word hym self men shold þus
 And he unthowd doo many goodly werkes and speke selve Jan
 gabenges / After this cometh the senn of jayres that ben the
 tawpys appo / For they make folke to laugh at the jayres
 as folke doon at gabdes of an ape / Such jays defendeth saynt
 poule / Like folke that vicious wordes and oþer comforten hem
 that tawpys in the serux of Crise / Right so comforten the
 vobys wordes and the unarkys of jayres hem that tawpys
 in the serux of the world / All this ben the sennes of the tawpys
 that comyn of þe & of oþer sennes / The remedy agaynst þe
 is a veta that cleped is mansuetudo that is dounerite / and eke
 another veta that men clepen pacenc / Wherþe drowne sayth
 this of dounerite that it doth harme to no wyght ne sayth none

22. Chaucer, CANTERBURY TALES, ca. 1483, sig. 15r, with MS notes

Works',¹ a view largely endorsed in the current scholarship despite the fact that the three books did not always circulate together.² The Bodmer copies (**BEMEB #40, #41, #42**) are bound together in an orange morocco binding indicating that, whatever their early provenance, they were seen as parts of a set when assembled in the nineteenth century. Bodmer bought the three Pynsons from Kraus in January 1947.

Thynne's first edition of the *Workes*, printed by Thomas Godfray in 1532, is the first attempt to compile Chaucer's oeuvre in one volume, and includes six Chaucerian texts never before printed, along with a number of apocryphal works.³ The Bodmer's copy (**BEMEB #34**) is mostly clean, with occasional underlining and marginal notes. Its calf binding bears the emblem of the antiquary Hudson Gurney (1775-1864).⁴

The Bodmer owns two of the four variants of the *Workes* published jointly for four booksellers ca. 1550 (**BEMEB #35, #36**). The books vary only in their colophons, where a different name appears in each variant; in the two Bodmer copies, these are Thomas Petit and Robart Toye respectively. Given that the variants otherwise correspond, one wonders why the library purchased two very similar copies of the same text. A probable answer is furnished by a modern note on the front board of **BEMEB #35**, which incorrectly dates the volume: 'a very early edition published by Thomas Petit (1542) (2)'.⁵

The editions published by Thomas Speght in 1598 and 1602 (**BEMEB #37, #38**) once again enlarged the Chaucer canon with both genuine and spurious works. The Bodmer's copy of the first Speght edition is in a contemporary brown calf binding and contains an ownership note, in an eighteenth century hand, on its front flyleaf: 'George Drake his Book given him by his Uncle Duncombe'. The 1602 *Workes* bears the bookplate of Edward Craven Hawtrey (1789-1862), a headmaster of Eton College.⁶ The former was bought by the Bodmer in 1969 and the latter in 1946. Both copies retain

1. *STC*, vol. 1, p. 228.

2. See Gillespie, 'Early English Sammelbände', 210.

3. Blodgett, 'William Thynne', p. 41.

4. Osborne, 'Gurney, Hudson (1775-1864)'.
 5. Joseph Dane observes that confusion surrounding the 1542 and ca. 1550 editions may be traced to a faulty description in William Thomas Lowndes' *Bibliographer's Manual* (1834) which conflated the two editions. See Dane, *Abstractions of Evidence*, p. 102.

6. Card, 'Hawtrey, Edward Craven (1789-1862)'.

the plate engraved by John Speed, which features a full-length genealogical portrait of Chaucer.¹ Allowing for the misattribution of the Petit copy as a 1542 edition and the 1687 edition formerly in the library (see Appendix p. 278), the Bodmer's holdings reflect an attempt to collect all substantial Chaucer editions of the sixteenth and seventeenth centuries.

Beyond Chaucer, Middle English texts represented in the Bodmer's early modern collections belong to the Arthurian and *Piers Plowman* genres. These include two editions of Sir Thomas Malory's *Morte Darthur* published in 1557 and 1634 (**BEMEB #102**, **#101**). The 1634 edition would be the final printed edition of Malory before the early nineteenth century.² To these should also be added the c. 1560 edition of *Arthur of Brytayne* (**BEMEB #1**), a translation of the medieval French prose romance *Artus de Bretagne*.³ The volume at the Bodmer is the sole known copy of a variant lacking the colophon.

There are two editions of William Langland's *Piers Plowman*, reflecting the popularity of Plowman literature in the sixteenth century. The first (**BEMEB #90**) is one of three *Piers* editions printed by Robert Crowley in 1550, and which name its author as 'Robert Langland'.⁴ Its misprinted date of '1505' has been cancelled with an ornament, though the correct date has not been added, as in other variants. The Bodmer copy has some sixteenth-century marginal glosses, along with the following note on sig. 2E3v: 'John Kingrose lent this Booke to James Martyn. 1570. when he went to Dwell in Chesshire with besshoppe Downham'.⁵ The second *Piers* volume (**BEMEB #91**) is the 1561 edition printed by Owen Rogers, and includes the anonymous *Pierce the Ploughmans crede*.

Other groups of books may be mentioned more quickly. Bodmer assembled a large collection of historically important Bibles, with copies of several STC and Wing items among them: the first edition of the Great Bible (1539) (**BEMEB #9**); William Tyndale's translation of the New Testament as published in Zurich in 1550 (**BEMEB #12**); the King James Bible (1611) (**BEMEB #10**); the second edition of the revised Welsh Bible (1630, 8°) in the translation of William

1. Driver, 'Mapping Chaucer', pp. 228-49.

2. Edwards, 'The Reception of Malory's *Morte Darthur*', p. 242.

3. Cooper, *The English Romance in Time*, p. 413.

4. On problems surrounding the authorship of the poem, see Warner, *The Myth of Piers Plowman*, pp. 129-40.

5. Knighton, 'Downham, William (1510/11-1577)'.

Morgan (**BEMEB #11**); the New Testament in a Turkish translation, by William Seaman (Oxford, 1666, 8°) (**BEMEB #18**); a translation into Malay of the four Gospels and the Acts of the Apostles (Oxford, 1677, 4°) (**BEMEB #16**); a New Testament in Irish, translated by William O'Domhnuill (1681, 4°) (**BEMEB #15**), followed by an Old Testament in Irish, translated by William Bedel (1685, 4°) (**BEMEB #14**); the Eliot Indian Bible, the first bible to be published in colonial America, translated by John Eliot into the Massachusett language (2nd edn, Cambridge, MA, 1685, 4°) (**BEMEB #13**); and the Bible in English stenography, by William Addy (1687, 8°) (**BEMEB #17**). To these may be added a few other books of religious or theological interest: John Healey's translation of St. Augustine's *Citie of God* (1610, 2°) (**BEMEB #2**); a major folio edition of the letters of the ninth-century Patriarch of Constantinople, Photius, translated by Richard Montagu, Bishop of Norwich (1651) (**BEMEB #120**); a translation, by Thomas Webster, of King Henry VIII's *Assertio Septem Sacramentorum* (1687, 4°) (**BEMEB #70**), originally published in 1521; and Benjamin Motte's *Oratio Dominica* (1700, 4°) (**BEMEB #111**), with, to quote from a divisional title page, 'The Lords Prayer In Above a HUNDRED Languages, Versions and Characters' (sig. A2r).

As a member of Bodmer's pentagon, Homer figures prominently among the translations from classical writers, with both Chapman's, mentioned above, and John Ogilby's of the *Iliad* (1660, 2°) (**BEMEB #81**) and the *Odyssey* (1669, 2°) (**BEMEB #82**). Also in the collection are translations of Virgil: Dryden's translation of the *Works* (1697, 2°) (**BEMEB #171**), and Gavin Douglas's translation of the *Aeneid* into Middle Scots, *Eneados* (1553, 4°) (**BEMEB #172**), with a bookplate of the English politician George Wilbraham (1779-1852) and (partly cropped) annotation in Latin. To these can be added Philemon Holland's translation of Livy's *Roman Historie* (1600, 2°) (**BEMEB #95**); Arthur Golding's translation of *Eight Books of Julius Caesar* (1565, 8°) (**BEMEB #32**); Thomas Newton's translation of Cicero's essay on old age, *Cato Maior de Senectute*, entitled *The Worthy Booke of Old Age* (1569, 8°) (**BEMEB #44**); Books 1 and 2 of Herodotus' *Famous Hystory*, translated by 'B. R.' (Barnabe Rich?) (**BEMEB #72**); Thomas Paynell's translation of Constantius' *Catiline* along with Alexander Barclay's translation of Sallust's *Bellum Iugurthinum* (1557, 4°) (**BEMEB #64**); and Seneca's *Tenne Tragedies*, translated by John Heywood, Alexander Neville, Thomas Nuce, John Studley and Thomas Newton, and collected into one volume by Newton (1581, 4°) (**BEMEB #124**).

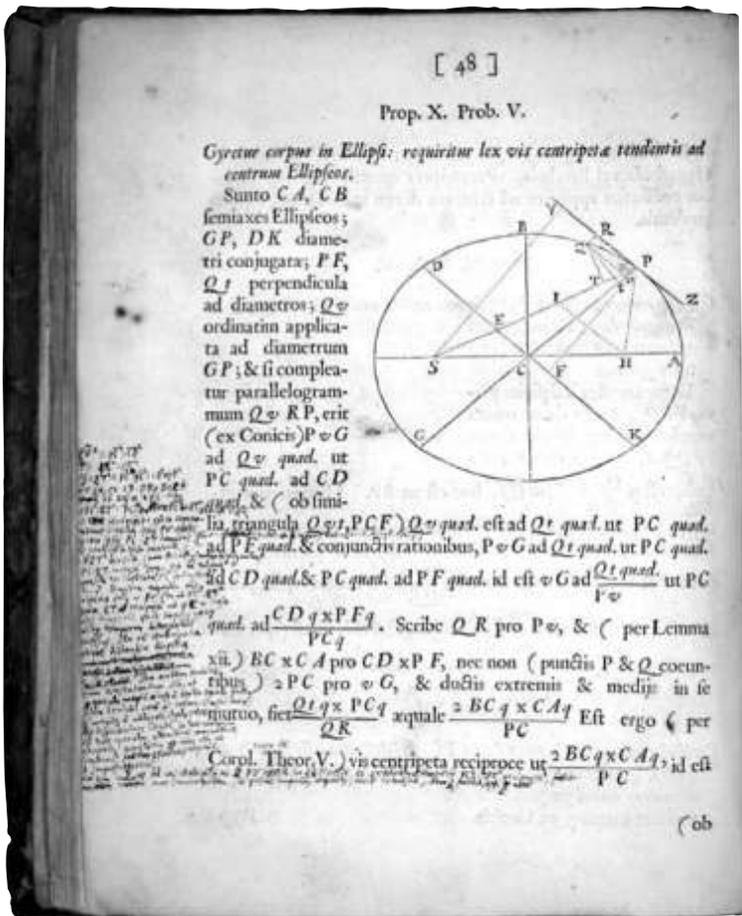
Martin Bodmer's interest in the natural sciences and mathematics is reflected by a number of STC and Wing books in his collection. These include John Napier's *Mirifici logarithmorum canonis descriptio* (1614, 4°) (BEMEB #113), which Bodmer called 'fundamental for the development of modern mathematics', and, equally crucial for modern chemistry, Robert Boyle's *The Sceptical Chymist*, of which there are copies of two editions, of 1661 in octavo (BEMEB #22), and of 1680 in quarto (BEMEB #23).¹ In addition, there are copies of William Gilbert's influential work on magnetic bodies, *De Magnete* (1600, 2°) (BEMEB #67); of the natural philosopher Robert Hooke's *Micrographia* (2nd edn, 1667, 2°) (BEMEB #83), which initiated the field of microscopy; of Marcello Malpighis's ground-breaking botanical study *Anatome plantarum* (1675, 2°) (BEMEB #103); and of John Woodward's *Essay toward a Natural History of the Earth* (1695, 8°) (BEMEB #174). Of particular interest is the Bodmer's copy of Isaac Newton's *Principia Mathematica* (1687, 4°) (BEMEB #114). Its early owner was Newton's great rival Gottfried Wilhelm Leibniz, who added copious annotations and corrections to the text. (*Illustration 23*) The priceless copy was sold by the University of Göttingen in 1926. Owning two copies and preferring the cleaner of the two, its librarians were unaware that the annotations are in the hand of Leibniz.² Bodmer has left a poignant comment on the importance of Newton's *Principia*: it 'constituted a turning point in the natural sciences and mathematics and indeed in all of intellectual history for humanity. Whether for its salvation or doom will be difficult to decide'.³

In the area of philosophy, the Bodmer holds several books by Bacon, mentioned above (see p. 114), as well as copies of the first edition of Thomas Hobbes's *Leviathan* (1651, 2°) (BEMEB #75), in a contemporary calf binding, and of the first and the expanded fourth editions of John Locke's *An Essay concerning Humane Understanding* of 1690 (BEMEB #96) and 1700 (BEMEB #97), both in folio. Apart from these, there are copies of the late-seventeenth-century edition of King Alfred's Anglo-Saxon version of Boethius' *De consolazione*

1. 'Grundlegend für die Entwicklung der modernen Mathematik wurde John Napiers *Logarithmo um Descriptio* (1614), desgleichen für die Chemie Robert Boyles *Sceptical Chymist* (1680)' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 95).

2. Jeanneret et al., eds., *Le lecteur à l'œuvre*, pp. 153-55.

3. 'Von noch grösserer Bedeutung wurde Isaak Newtons *Philosophiae naturalis principia mathematica* (1687), die einen Wendepunkt in der Naturwissenschaft und Mathematik und darüber hinaus in der gesamten Geistesgeschichte der Menschheit darstellt. Ob zu ihrem Heil oder Unheil, wird schwer zu entscheiden sein' (Bodmer, *Eine Bibliothek der Weltliteratur*, p. 95).



23. Isaac Newton, PRINCIPIA MATHEMATICA, 1687, p. 48, with MS notes by Gottfried Wilhelm Leibniz

philosophiae, entitled *Consolationis Philosophiæ Libri V. Anglo-Saxonice Redditi Ab Alfredo, Inchyto Anglo-Saxonum Rege* (Oxford, 1698, 2°) (**BEMEB #21**), and of two of Giordano Bruno's philosophical dialogues, or 'Italian dialogues', *La Cena de le Ceneri* (1584, 8°) (**BEMEB #26**) and *De gl'heroici furori* (1585, 4°) (**BEMEB #27**), titles usually translated as 'The Ash Wednesday Supper' and 'On the Heroic Frenzies', the latter published in London even though the imprint claims 'Parigi'. They appeared during Bruno's stay in England (1583-85). The copy of *De Divisione Naturae* (Oxford, 1681, 2°) (**BEMEB #84**), by the Irish theologian and philosopher Johannes Scotus Erigena (c. 810-877), was formerly in the library of the Italian Cardinal, Giuseppe Renato Imperiali, which was dispersed by his heirs but whose composition is recorded in the catalogue, *Bibliothecæ Josephi Renati Imperialis*, prepared by its librarian, Giusto Fontanini (1666-1736). Finally, there is a copy of the second edition of John Healey's translation from the Greek of the Stoic philosopher Epictetus, entitled *Epictetus Manuall. Cebes Table*, to which is newly added his translation of *Theophrastus Characters* (1616, 12°) (**BEMEB #63**). The second edition, unlike the first, contains a dedication by Thomas Thorpe to William Herbert, third earl of Pembroke. Thorpe also dedicated Healey's translation of St. Augustine's *Citie of God* to Pembroke (see **BEMEB #2**), and the enigmatic 'Mr. W. H.' to whom Thorpe dedicates Shakespeare's *Sonnets* in 1609 (see **BEMEB #159**), has often been identified with the same person.¹ The Bodmer thus holds a remarkable trio of books, the three – and the only three – books the publisher of Shakespeare's *Sonnets* dedicated (or, in one case, *may* have dedicated) to William Herbert, who in 1623 also became one of the two dedicatees of the First Folio.²

Finally, there are a few STC or Wing books that are difficult to classify. These include two books of animal fables: the second edition of Thomas North's *Moral Philosophy of Doni* (1601, 4°) (**BEMEB #19**), based on a version by the Florentine Anton Francesco Doni, and possessing a title page variant unique to this copy; and the anonymous *Dialogues of Creatures Moralised* (1st edn, 1530?, 4°) (**BEMEB #53**). Izaak Walton's famous celebration of fishing, *The Compleat Angler*, went through many editions in the second half of the seventeenth

1. See Duncan-Jones, ed., *Shakespeare's Sonnets*, pp. 55-69.

2. The two Healey translations are relatively recent acquisitions, bought from Pickering & Chatto, London, who, in a letter to the Bodmer Foundation dated 14 February 1990, offered them for sale for a price of \$2,000.

century, and the Bodmer has a copy of the first (1653, 8°) (**BEMEB #173**). Of Richard Hakluyt's *Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*, there is a copy of the revised and enlarged edition, in three volumes (1599-1600, 2°) (**BEMEB #69**). Also part of the collection are John Graunt's *Natural and Political Observations* (1st edn, 1665, 8°) (**BEMEB #68**), a pioneering study of statistics and demography, and two important early treatises of economic theory, William Petty's *Political Arithmetick* (2nd edn, 1691, 8°) (**BEMEB #119**) and Josiah Child's *A New Discourse of Trade* (2nd edn, 1694, 8°) (**BEMEB #43**). Hubert Languet's *Vindiciae contra tyrannos* (1st edn, 1579, 8°) (**BEMEB #92**), an influential Huguenot defence of resistance against tyranny, is an STC book only because the imprint mentions 'Edimburgi', even though the book was in fact published in Basel.

* * *

Note on the Catalogue

THE AIM OF THE FOLLOWING CATALOGUE is to list and describe all the STC and Wing titles in the Bodmer Library. 'STC' stands for the *Short-Title Catalogue of Books Printed in England, Scotland and Ireland, and of English Books Printed Abroad, 1475-1640*, 2nd edn (London: The Bibliographical Society, 1976-1991), compiled by A. W. Pollard and G. R. Redgrave. 'Wing' refers to the *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America, and of English Book Printed in Other Countries, 1641-1700*, 2nd edn, 4 vols. (New York: MLA, 1972-1998), compiled by Donald Wing. The criteria for inclusion in or exclusion from the present catalogue are strictly those applied by the STC and Wing. We occasionally refer to the books in our catalogue as 'early modern English books', by which we mean books from 1475 to 1700 in English or printed in what was then the English-speaking world.

We have assigned to each title in the catalogue a BEMEB number, from 1 to 174, 'BEMEB' being short for 'Bodmer Early Modern English Books'. The order is alphabetical by author and, in the case of several titles by the same author, by title. In keeping with the STC, we list collected works ahead of individual titles. Bibles are ordered by STC and Wing numbers. The entry for each book contains the edition's STC or Wing number. For plays, the entry also includes the relevant number in W. W. Greg's *Bibliography of the English Printed Drama to the Restoration*, 4 vols. (London: The Bibliographical Society, 1939-59) (short 'Greg'), and for Shakespeare quarto playbooks we also indicate the numbers assigned to the Bodmer copies in Henrietta C. Bartlett and Alfred W. Pollard's *Census of Shakespeare's Plays in Quarto 1594-1709* (New Haven: Yale University Press, 1916, rev. edn 1939) (short 'B&P').

Information about provenance recorded in the catalogue usually derives from the Bodmer card catalogue. Many books have bindings by renowned London bookbinders Charles Lewis (1786-1836), Robert Riviere (1808-82), and Francis Bedford (1799-1883). In such cases, the binding materials and name of the binder are provided.

When it comes to annotation, our aim has been to provide important rather than exhaustive information. Scribbles or very light annotation are not recorded, except for names. We do draw attention to annotation when there is significant engagement with the text and/or a substantial volume of writing. Early modern readers and readings are specifically recorded. More generally, our aim has been to provide pertinent bibliographic information about each copy, but there has been no attempt to compile an exhaustive record. Transcriptions are semi-diplomatic, and letters 'vv' and thorn 'þ' have been silently regularised to 'w' and 'th' where appropriate.

Finally, we also try to give an approximate indication of a book's rarity by mentioning the number of 'Other Copies' known. Our information here derives from the ESTC, which has no claim to completeness. The number of copies we indicate is that of the edition or of the specific issue to which the Bodmer copy belongs. If the number of extant copies of an issue is below ten, we also indicate the number of extant copies, according to the ESTC, of the whole edition. Likewise, if fewer than ten extant copies are listed in the ESTC, we indicate the locations of these copies. The list that follows this Note is a guide to the abbreviated names of libraries used in the catalogue. The names and abbreviations are taken from the ESTC.

* * *

Abbreviated names of libraries

BEINECKE	Yale University, Beinecke Rare Book and Manuscript Library
BIRMINGHAM	Birmingham Central Libraries
BLACKBURN	Blackburn Central Library
BODLEIAN	Bodleian Library, University of Oxford (includes The Vicar's Library, St. Mary's Church, Marlborough)
BROTHERTON	University of Leeds Brotherton Library (includes most of Ripon Cathedral Collection)
CAMBRIDGE PEPYS	Pepys Library, Magdalene College, Cambridge
CAMBRIDGE ST. JOHN'S	St. John's College Library, Cambridge
CAMBRIDGE TRINITY	Trinity College Library, Cambridge
CAMBRIDGE UL	Cambridge University Library (includes Sir Geoffrey Keynes Collection, British & Foreign Bible Society, Peterborough Cathedral)
CINCINNATI	Public Library of Cincinnati and Hamilton County
COLUMBIA	Columbia University
EDINBURGH	Edinburgh University Library
ELIZABETHAN CLUB	The Elizabethan Club, Yale University
ETON	Eton College Library
FOLGER	Folger Shakespeare Library
GEORGETOWN	Georgetown University
GLASGOW	Glasgow University Library
HARVARD	Harvard University
HOPKINS	Johns Hopkins University
HOUGHTON	Houghton Library, Harvard University
HUNTINGTON	Henry E. Huntington Library
ILLINOIS	University of Illinois
INDIANA	Indiana University
JOHN RYLANDS	The John Rylands Library, University of Manchester

LAMBETH	Lambeth Palace Library
LIVERPOOL	Liverpool University Library
LONGLEAT	Longleat House
MASSACHUSETTS	Massachusetts Historical Society
MORGAN	Pierpont Morgan Library
NLS	National Library of Scotland
NLW	National Library of Wales
NEWBERRY	Newberry Library
NYPL	New York Public Library
OXFORD CODRINGTON	Codrington Library, All Souls College, Oxford
OXFORD CORPUS	Corpus Christi College Library, Oxford
OXFORD WORCESTER	Worcester College Library, Oxford
PRINCETON	Princeton University
RYLANDS	John Rylands Library, University of Manchester (includes Northern Congregational College)
SBT	Shakespeare Birthplace Trust
SCOTLAND	National Library of Scotland
TCD	Trinity College Library
TEXAS	University of Texas
UCLA	University of California, Los Angeles, Main
USC	University of Southern California
V&A	Victoria and Albert Museum National Art Library
VAN PELT	University of Pennsylvania Van Pelt-Dietrich
YALE CBA	Yale University Center for British Art
YALE STERLING	Yale University Sterling Memorial

The Catalogue

THE DOCUMENTS DESCRIBED IN THIS CATALOGUE ARE DIGITALLY AVAILABLE AT
bodmerlab.unige.ch/shakespeare-in-geneva/

#1

Author, with years of birth and death: John Bouchier,
Lord Berners
(c. 1467-1533)

Short Title: Arthur of Britain

Full Title: Arthur of Brytayn. The hystory of the moost noble and
valyaunt knyght Arthur of lytell brytayne, translated
out of frensshe in to englisshe by the noble Johan
bourghcher knyght lorde Barners, newly Imprynted.

Title-page Attribution: As above

Date of Publication: [1560?]

Place of Publication: London

Imprint: [William Copland]

Physical Description: 2^o; 360 p.; signatures: [dot]⁶ A-Y⁶ A-G⁶

Copy-specific Notes:

Binding: Leather

Provenance: Unknown

Annotation: Contemporary annotations on title page, mostly
illegible

Measurement, cm: 26 x 19.3

Notes: Only recorded copy of this variant
(which omits the colophon) in the STC
Printer's name from STC

Citations: STC 807.5

File number: 1072056408

DOI: 10.13097/BodmerLab/1072056408

Other Copies: None [And 4 copies of another variant, STC 807]

#2

Author, with years of birth and death: St. Augustine
(354-430 A.D.);
John Healey, trans.
(d. 1610)

Short Title: City of God

Full Title: St. Augustine, Of the Citie of God: With the
Learned Comments of Io. Lod. Viues. Englished by
I[ohn].H[ealey].

Title-page Attribution: As above

Date of Publication: 1610

Place of Publication: London

Imprint: Printed by George Eld

Physical Description: 2^o; 952 p.; signatures: A⁴ ²A⁶ B-4I⁶ 4K⁴

Copy-specific Notes:

This copy wants the index

Binding: Calf, gilt stamped, contemporary. Front stamp cut out and repaired.

Provenance: Armorial bookplate of 'Hugh Rose Young of Kilraick, Esq.' (untraced).

Acquired 1990 from Pickering and Chatto Bookbinders, London

Conserved inside this copy is a letter from Pickering and Chatto offering this copy and John Healey's *Epictetus Manual* (BEMEB #63) for \$2,000

Annotation: None

Measurement, cm: 28 x 18

Notes: N/A

Citations: STC 916

File number: 1072068141

DOI: 10.13097/BodmerLab/1072068141

Other Copies: 50

3

Author, with years of birth and death: Sir Francis Bacon
(1561-1626)

Short Title: Advancement of Learning

Full Title: The Twoo Bookes of Francis Bacon. Of the proficiencie and aduancement of Learning, diuine and humane.
To the King.

Title-page Attribution: As above

Date of Publication: 1605

Place of Publication: London

Imprint: Printed for Henrie Tomes, and are to be sould at his shop at Graies Inne Gate in Holborne.

Physical Description: 4^o; 340 p.; signatures: A-L⁴ M²; 2A-3H⁴

Copy-specific Notes:

Binding: Contemporary vellum in morocco case, with silk inner wrapper

Provenance: Bookplate of John Orlebar of the Middle Temple Esq. (1697-1765)
 Signatures of Alex Staples, Cicely Staples, John Staples (19th c.)
 Bookplate of Hannah D. Rabinowitz (fl. 1959)
 Acquired in January 1967 from Harry A. Levinson (1904-1995, Beverley Hills bookdealer)
Annotation: Names of 'Overseers': 'Adam Bell, Giles Ray[...], William Clinton', and of 'Churchwardens': 'Giles Ray[...], John Dodson' written inside back cover (17th c.)

Measurement, cm: 18.2 x 14.5

Notes: N/A

Citations: STC II64

Dickinson, pp. 124-25

File number: 1072068255

DOI: 10.13097/BodmerLab/1072068255

Other Copies: 49

4

Author, with years of birth and death: Francis Bacon (1561-1626)

Short Title: Baconiana

Full Title: Baconiana. Or Certain Genuine Remains of Sr. Francis Bacon, Baron of Verulam, and Viscount of St. Albans; In Arguments Civil and Moral, Natural, Medical, Theological, and Bibliographical; Now the First time faithfully Published. An Account of these Remains, and of all his Lordship's other Works, is given by the Publisher, in a Discourse by way of Introduction.

Title-page Attribution: As above

Date of Publication: 1679

Place of Publication: London

Imprint: Printed by J.D. for Richard Chiswell, at the Rose and Crown in St. Paul's Church-Yard.

Physical Description: 8^O; 388 p.; signatures: a² A⁴ b-g⁸ h⁴ B-S⁸

Copy-specific Notes:

Binding: Sprinkled calf, contemporary

Provenance: Unknown

Annotation: None

Measurement, cm: 17.8 x 11.5

Notes: Imprimatur on A4r; errata on A4v

With engraved portrait of Bacon signed 'F. H. Van. Houe.
sculp'

Citations: Wing B269

File number: 1072056411

DOI: 10.13097/BodmerLab/1072056411

Other Copies: 83

5

Author, with years of birth and death: Francis Bacon (1561-1626)

Short Title: Essays

Full Title: The Essayes or Covnsels, Civill and Morall, of Francis
Lo. Verulam, Viscount St. Alban. Newly enlarged.

Title-page Attribution: As above

Date of Publication: 1625

Place of Publication: London

Imprint: Printed by Iohn Haviiland for Hanna Barret, and Richard
Whitaker, and are to be sold at the signe of the Kings
head in Pauls Church-yard.

Physical Description: 4⁰; 350 p.; signatures: A⁴ (-A2) (a)² B-2V⁴
2X²

Copy-specific Notes:

Binding: Navy blue morocco, gilt, bound by Lewis

Provenance: Unknown

Annotation: None

Measurement, cm: 19 x 14.5

Notes: Title page printed on blank A1, with A2 excised

Citations: STC 1147

File number: 1072056409

DOI: 10.13097/BodmerLab/1072056409

Other Copies: 39

#6

Author, with years of birth and death: Francis Bacon (1561-1626)

Short Title: Novum Organum

Full Title: Francisci De Verulamio Summi Anglicæ Cancellarii
Instauratio magna.

Title-page Attribution: As above

Date of Publication: 1620

Place of Publication: Londini [i.e. London]

Imprint: Apud [B. Nortonium &] Ioannem Billium Typographum
Regium

Physical Description: 2^o; 404 p.; signatures: [π]² ¶⁴ A-C⁶ D-2S⁴
2T⁶ a-e⁴

Copy-specific Notes:

Binding: Vellum, contemporary

Provenance: Unknown

Annotation: None

Measurement, cm: 29 x 18.6

Notes: πI, c4 and e4 blank

Citations: STC II62

File number: 1072068221

DOI: 10.13097/BodmerLab/1072068221

Other Copies: 21

#7

Author, with years of birth and death: Francis Beaumont
(1584-1616);
John Fletcher (1579-1625)

Short Title: Comedies and Tragedies

Full Title: Comedies and Tragedies Written by Francis Beaumont
and Iohn Fletcher Gentlemen. Never printed before,
And now published by the Authours Originall Copies.

Title-page Attribution: As above

Date of Publication: 1647

Place of Publication: London

Imprint: Printed for Humphrey Robinson, at the three Pidgeons,
and for Humphrey Moseley at the Princes Armes in
St Pauls Church-yard.

Physical Description: 2^o; 886 p.; signatures: [π]¹ A⁴ a-c⁴ d-e² f⁴
g² B-K⁴L² 2A-2S⁴ 3A-3X⁴ 4A-4I⁴ 5A-R⁴ 5S⁶
5T-5X⁴ 6A-6K⁴ 6L⁶ 7A-7G⁴ 8A-8C⁴ *8D²
8D-8F⁴

Copy-specific Notes:*Binding:* Half calf, gilt spineBound with *The Wild-Goose Chase* (BEMEB #8)*Provenance:* Inscription on front flyleaf: 'Charles Castle.
February 1853'*Annotation:* None**Measurement, cm:** 34 x 23**Notes:** Includes all the plays not hitherto printed, except *The Wild-Goose Chase*, the manuscript of which was later recovered and printed in 1652**Citations:** Wing (CD-ROM, 1996), B1581**File number:** 1072056413**DOI:** 10.13097/BodmerLab/1072056413**Other Copies:** 73

#8

Author, with years of birth and death: Francis Beaumont
(1584-1616);
John Fletcher (1579-1625)**Short Title:** *The Wild-Goose Chase***Full Title:** *The Wild-Goose Chase. A Comedie. As it hath been Acted with singular Applause at the Black-Friers: Being the Noble, Last, and Onely Remaines of those Incomparable Drammatists, Francis Beaumont, and John Fletcher, Gent. Retriv'd for the publick delight of all the Ingenious; And private Benefit of John Lowin And Joseph Tatlor, Servants to His late Majestie. By a Person of Honour.***Title-page Attribution:** As above**Date of Publication:** 1652**Place of Publication:** London**Imprint:** Printed [by William Wilson] for Humpherey Moseley, and are to be sold at the Princes Armes in St. Paules Church-yard.**Physical Description:** 2^o; 64 p.; signatures: [π]² a² B-P²**Copy-specific Notes:***Binding:* Half calf, gilt spineBound with the *Comedies and Tragedies* (BEMEB #7)*Provenance:* Inscription on front flyleaf: 'Charles Castle.
February 1853'

Annotation: None

Measurement, cm: 34 x 23

Notes: Probably by Fletcher alone.

Citations: Wing (CD-ROM, 1996), B1616

Greg, 706a

File number: 1072056414

DOI: 10.13097/BodmerLab/1072056414

Other Copies: 28

#9

Author, with years of birth and death: N/A

Short Title: Great Bible

Full Title: The Byble in Englyshe, that is to saye the content of all the holy scrypture, bothe of the olde and newe testament, truly translated after the veryte of the Hebrue and Greke textes, by the dyligent studye of dyuerse excellent learned men, expert in the forsayde tonges.

Title-page Attribution: N/A

Date of Publication: 1539

Place of Publication: [Paris]

Imprint: Prynted by [Francis Regnault, and in London by] Rychard Grafton [and] Edward Whitchurch. Cum priuilegio ad imprimendum solum.

Physical Description: 2^o; 1060 p.; signatures: *6 a-k⁸ 14; A-P⁸ Q⁴
2A-2P⁸ 2Q-2R⁶ 3A-3K⁸ 2A⁸-2N⁸

Copy-specific Notes:

Final leaf supplied from another copy according to slip insert, 'The Amherst copy (sale in these rooms, 24 June 1947, lot 293, when it then wanted the last leaf. This has since [been] supplied from another imperfect copy owned by Lord Amherst of Hackney)'

Binding: Calf, blind rolled, contemporary

Provenance: Contemporary signature on *4r: 'Roger Gathorne'
Bookplate of George Goyder (1826-1898,
surveyor-general in Australia)

Acquired at Sotheby's auction, June 23, 1958

Annotation: On verso of final leaf: 'Thys Bybyll belongethe to Hallyworth [?] cherche Bowt by me Rob(er)t Norton'

Measurement, cm: 41.2 x 26.5

Notes: N/A**Citations:** STC 2068Oldham, English Blind-Stamped Bindings, HE a (10)
(Plate XLV)**File number:** 1072068242**DOI:** 10.13097/BodmerLab/1072068242**Other Copies:** 28

#10

Author, with years of birth and death: N/A**Short Title:** King James Bible**Full Title:** The Holy Bible, Conteyning the Old Testament, and
the New. Newly Translated out of the Originall tongues.
& with the former Translations diligently compared and
reused, by his Maiesties speciall Co(m)mandement.
Appointed to be read in Churches.**Title-page Attribution:** N/A**Date of Publication:** 1611**Place of Publication:** London**Imprint:** Printed at London by Robert Barker, Printer to the Kings
most Excellent Maiestie.**Physical Description:** 2⁰; 1500 p.; signatures: A⁶ B² C⁶ D⁴; A⁶ B-C⁶
5A-5C⁶ ²A-²Z⁶ ²A⁶**Copy-specific Notes:***Binding:* Brown calf over wooden boards, contemporary*Provenance:* Bookplate with motto 'Victoria Concord Crescit',
possibly belonging to Lord Amherst of Hackney
(1838-1908)Inserted manuscript note by Francis Fry (Bristol,
1862) describing the copy

Acquired at Sotheby's auction, 1947

Annotation: None**Measurement, cm:** 43.8 x 17**Notes:** N/A**Citations:** STC 2216**File number:** 1072068325**DOI:** 10.13097/BodmerLab/1072068325**Other Copies:** 48

#11

Author, with years of birth and death: William Morgan, trans.
(1544/5-1604)

Short Title: Welsh Bible

Full Title: Y Bibl Cyssegr-lan, sef yr Hen Destament a'r Newydd.

Title-page Attribution: None

Date of Publication: 1630

Place of Publication: Llundain [i.e. London]

Imprint: Printiedig yn Llundain: Gan Robert Barker printiwr i
Ardderchoccaf fawrhydi y Brenin: a chan assignes Iohn
Bill.

Physical Description: 8^o; 926 p.; signatures: G3-8 (G7 + ¹), A-3L⁸

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: 'William Thomas' (17th c.)

1883 bookplate of Charles Arthur Wynne Finch (d.
1903)

Acquired 1970 in Leamington, Fredericksburg,
VA, USA, from an unknown dealer

Annotation: 'Jhane Houlks [?] was Borne ye 6 day of February
1652', 'William Thomas was Born ye 25th Xbr
1682'. Some Welsh annotation

Measurement, cm: 16.4 x 10.3

Notes: A reissue of STC 2349

Citations: STC 2349.5

File number: 1072068237

DOI: 10.13097/BodmerLab/1072068237

Other Copies: 12

#12

Author, with years of birth and death: William Tyndale
(c. 1494-1536)

Short Title: New Testament

Full Title: The new testame(n)t, of our sauour Jesu Christ, newly
corrected.

Title-page Attribution: N/A

Date of Publication: [1550]

Place of Publication: [Zurich]

Imprint: [C. Froschouer]

Physical Description: 16⁰; 928 p.; signatures: A-Z⁸ a-z⁸ 2A-2M⁸

Copy-specific Notes: Wants title page

Binding: Blind-tooled calf, contemporary

Provenance: Contemporary signatures and notes by 'John Churchill' and 'Georg Walker'

Manuscript note, 'Sir E. Synge Bar^t to John Paget 1824'

Bookplate of George Goyder (1826-1898), surveyor-general in Australia

Acquired at Sotheby's auction, June 23, 1958

Annotation: Occasional underlining

Measurement, cm: 11.2 x 7 cm

Notes: Title, publication date, and imprint from STC

Citations: STC 2859.7

File number: 1072068236

DOI: 10.13097/BodmerLab/1072068236

Other Copies: None

[And 6 copies of another issue, STC 2860]

#13

Author, with years of birth and death: John Eliot, trans.
(1604-1690)

Short Title: Massachusetts Bible

Full Title: Mamusse Wunneetupanatamwe Up-Biblum God
Naneeswe Nukkone Testament Kah Wonk Wusku
Testament. Ne quoshkinnumuk nashpe Wuttinneumoh
Christ noh asoowesit John Eliot. Nahohtôeu ontchetôe
printeuoomuk.

Title-page Attribution: John Eliot

Date of Publication: [1685]

Place of Publication: Cambridge [MA.]

Imprint: Printeuoop nashepe Samuel Green.

Physical Description: 4⁰; 1220 p.; signatures: [π]² A-5O⁴ 5P²;
A-2Y⁴ [2Z²]

Copy-specific Notes:

Binding: Leather, contemporary

Provenance: Bookplate of a rising eagle with motto:
'Orphanotropheum Halense' Bookplate
'Bibliotheca Orphanotrophe Halensis'

Library stamp: 'Bibliothek Z. Wernigerode'
Christian Ernst Graf zu Stolberg (1691-1771,
German politician)

Annotation: Latin notes about the book pasted onto front
board

Measurement, cm: 19.2 x 15

Notes: Lacking the dedication to Robert Boyle inserted after title
page in presentation copies sent abroad

Citations: Wing (CD-ROM, 1996), B2756

File number: 1072068244

DOI: 10.13097/BodmerLab/1072068244

Other Copies: 36

#14

Author, with years of birth and death: William Bedel (1571-1642)

Short Title: Old Testament, Irish

Full Title: Leabhuir na Seintiomna ar na ttarrv, ng go gaidlig tre
cúram [agus] dúraś an Doctúir Uilliam Bedel, roime
so Easbug Chille móire a Néiriñ, agus anois ar na ccur
a ccló cum maitios pv, blidhe na tíresin. [The books
of the Old Testament translated into Irish by the care
and diligence of Doctor William Bedel, late Bishop of
Kilmore in Ireland, and, for the publick good of that
nation.]

Title-page Attribution: As above

Date of Publication: [1685]

Place of Publication: London

Imprint: None

Physical Description: 4^o; 1148 p.; signatures: [π]² A-7E⁴

Copy-specific Notes:

Binding: Calf, modern, gilt-tooled

Provenance: Letter by Thomas Thorp (1791-1851, cataloguer)
inserted on back cover

Acquired 1946

Annotation: None

Measurement, cm: 23.3 x 18

Notes: N/A

Citations: Wing B2759A

File number: 1072068210

DOI: 10.13097/BodmerLab/1072068210

Other Copies: 50

#15

Author, with years of birth and death: William O'Domhnuill
(d. 1628)

Short Title: New Testament, Irish

Full Title: Tiomna nuadh ar dTighearna agus ar Slanaightheora
Iosa Criosd, ar na tarruing gu firinneach as Gréigis gu
gáioiheilg, re Huilliam O Domhnuill

Title-page Attribution: William O'Domhnuill

Date of Publication: 1681

Place of Publication: London [i.e. lunnduin]

Imprint: ar na 'cur a gcló rē Robert Ebheringtam, an bliadam drōis
an Tigerna

Physical Description: 4⁰; 368 p.; signatures: [π]² B-Z⁴ 2A-2Z⁴ 3A²

Copy-specific Notes:

Binding: Calf, contemporary, with gilt arms of the Duke of
Richmond

Provenance: Shelfmark from 'Goodwood Large Library'
[i.e. Goodwood House, Sussex]

Annotation: None

Measurement, cm: 24.8 x 19.6

Notes: N/A

Citations: Wing (CD-ROM, 1996), B2759C

File number: 1072068253

DOI: 10.13097/BodmerLab/1072068253

Other Copies: 14

#16

Author, with years of birth and death: N/A

Short Title: New Testament, Malayan

Full Title: Jang empat evangelia derri tuan kita Jesu Christi,
daan berboatan derri jang apostoli bersacti, bersalin
dallam bassa Malayo. [That is, the four Gospels of Our
Lord Jesus Christ, and the Acts of the holy Apostles,
translated into the Malayan tongue.]

Title-page Attribution: N/A

Date of Publication: 1677

Place of Publication: Oxford

Imprint: Printed by H. Hall Printer to the Vniversity.

Physical Description: 4^o; 234 p.; signatures: *² - 4*² [¶] A⁴-2D⁴

Copy-specific Notes:

Binding: Light brown leather, contemporary

Provenance: Unknown

Annotation: None

Measurement, cm: 18.9 x 15.2

Notes: Leaf [¶] has dedication to Robert Boyle

Citations: Wing (CD-ROM, 1996), B2796

File number: 1072068218

DOI: 10.13097/BodmerLab/1072068218

Other Copies: 32

#17

Author, with years of birth and death: William Addy (fl. 1685)

Short Title: Bible, English Stenography

Full Title: [Holy Bible, containing the Old and New Testaments
with singing Psalms in shorthand, written by William
Addy. The Bible engraved by John Sturt.]

Title-page Attribution: As above

Date of Publication: [1687]

Place of Publication: [London]

Imprint: [Sold by I. Lawrence at the Angel in the Poultry.]

Physical Description: 16^o; 404 p.; signatures: N/A

Copy-specific Notes:

Binding: Modern, restored

Provenance: 'James Grin Bou' thys Book May 7th 1766'

'J.F. Dittner Bt this Book Oct. 18 1808 of G. Ottor'

'Thomas Overing at Major Snart in Maiden Lane
near Goldsmiths hall London'

Acquired March 1988 from P. Jammes, Paris
(untraced)

Annotation: None

Measurement, cm: 11.5 x 7.6

Notes: Title transcription from Darlow and Moule

Place and date of publication from Wing

Citations: Wing B2802B

Darlow & Moule, 638

File number: 1072068243

DOI: 10.13097/BodmerLab/1072068243

Other Copies: 5 (British Library, NLS, Brotherton, Georgetown, NYPL) [And 24 copies of two variants, Wing B2802 and B2802A]

#18

Author, with years of birth and death: William Seaman, trans.
(1606-1680)

Short Title: New Testament, Turkish

Full Title: Domini nostri Iesv Christi Testamentvm Novvm.
Turcice redditum. Operâ Gu: Seaman.

Title-page Attribution: None

Date of Publication: 1666

Place of Publication: Oxford

Imprint: Excudebat H. Hall Academiae typographus.

Physical Description: 4^o; 764 p.; signatures: [π]² A-V⁴ a-4f⁴

Copy-specific Notes:

Binding: Modern

Provenance: Signature 'Samuelis Smalbrokii Liber A.D.
MICH. 1763/7'

Latin note about Turkish holdings of 'Bibliotheca
Leydensi' and 'Bodleiana Bibliotheca'

Label from 'Probsthain & Co., Oriental
Booksellers' (est. 1903) inside front cover

Acquired July 1960 from Breslauer, London

Annotation: None

Measurement, cm: 25 x 15.6

Notes: Text reads from back to front

Citations: Wing B2813

File number: 1072068220

DOI: 10.13097/BodmerLab/1072068220

Other Copies: 21

#19

Author, with years of birth and death: Thomas North
(1535-1603?)

Short Title: Moral Philosophy of Doni

Full Title: The Morall Philosophie of Doni: drawne out of the ancient writers. A worke first compiled in the Indian tongue, and afterwards reduced into diuers other languages: And now lastly englished out of Italian, by Sir Thomas North, Knight.

Title-page Attribution: As above

Date of Publication: 1601

Place of Publication: London

Imprint: Imprinted at London by Simon Stafford dwelling on Adling hill, neere Carter lane.

Physical Description: 4^o; 200 p.; signatures: A-2B⁴

Copy-specific Notes:

Binding: Blue morocco, gilt edged, by Riviere

Provenance: Bookplate of Henry Cunliffe (1826-1894, vicar)

Possibly acquired at Sotheby's, 13 May 1946 (STC)

Annotation: None

Measurement, cm: 18.7 x 14.5

Notes: This is the 'Cunliffe copy', listed as 'untraced' in STC

Citations: STC 3054.5

File number: 1072056468

DOI: 10.13097/BodmerLab/1072056468

Other Copies: None [And 6 copies of another variant, STC 3054]

#20

Author, with years of birth and death: Giovanni Boccaccio
(1313-1375)

Short Title: Decameron

Full Title: The Decameron Containing An Hundred pleasant Nouels. Wittily discoursed, betweene seaven Honourable Ladies, and three Noble Gentle-men.

Title-page Attribution: None

Date of Publication: 1620

Place of Publication: London

Imprint: London, printed by Isaac Iaggard

Physical Description: 2^o; 800 p.; signatures: A⁶ B⁶(±BI) C-V⁶ 2A⁸
2B-2N⁶, A⁴ ¶[-2¶⁴ 3¶² B-2Z⁴ 3A⁶

Copy-specific Notes:

Binding: Brown calf, contemporary; unidentified blind-stamped emblem on covers

Titles written on fore-edge: 'Boccaccio Decameron' and '10 BOCCAS'

Provenance: Bookplate of 'Earl of Carysfort / Elton Hall / 1897 1894', perhaps William Proby, 5th Earl of Carysfort (d. 1909)
Acquired May, 1949

Annotation: None

Measurement, cm: 28.5 x 18.5

Notes: Translation sometimes attributed to John Florio (1553?-1625)

Leaf 2N5v bears errata

Citations: STC 3172

File number: 1072056415

DOI: 10.13097/BodmerLab/1072056415

Other Copies: 31

#21

Author, with years of birth and death: Boethius (d. 524)

Short Title: Consolation of Philosophy, Anglo-Saxon

Full Title: An. Manl. Sever. Boethi. Consolationis Philosophiæ Libri V. Anglo-Saxonice Redditi Ab Alfredo, Inclyto Anglo-Saxonum Rege. Ad apographum Junianum expressos edidit Christophorus Rawlinson, è Collegio Reginæ.

Title-page Attribution: As above

Date of Publication: 1698

Place of Publication: Oxoniæ [i.e. Oxford]

Imprint: E Theatro Sheldoniano. Sumtibus editoris, typis Junianis

Physical Description: 8^o; 212 p.; signatures: a⁴ b² A-2B⁴

Copy-specific Notes:

Binding: Calf, blind-tooled, contemporary

Provenance: Signatures 'William Hamper. July 29th 1808';
'Thos. Phillipps / Middle Hill 1833'

Bookplate of 'Edward Roew Mores'
 Acquired July 1960 from Breslauer, London

Annotation: None

Measurement, cm: 22 x 14.3

Notes: With final errata leaf

With imprimatur on aIv: 'Imprimatur, Joh. Meare April. 2.
 1698. Vice-Can. Oxon.'

Citations: Wing B3429

File number: 1072068251

DOI: 10.13097/BodmerLab/1072068251

Other Copies: 61

#22

Author, with years of birth and death: Robert Boyle (1627-1691)

Short Title: The Sceptical Chemist

Full Title: The Sceptical Chymist: or Chymico-Physical Doubts
 & Paradoxes, Touching the Spagyrist's Principles
 Commonly call'd Hypostatical; As they are wont to be
 Propos'd and Defended by the Generality of Alchymists.
 Whereunto is præmis'd Part of another Discourse
 relating to the same Subject.

Title-page Attribution: By The Honourable Robert Boyle, Esq

Date of Publication: 1661

Place of Publication: London

Imprint: Printed by J. Cadwell for J. Crooke, and are to be Sold at
 the Ship in St. Paul's Church-Yard.

Physical Description: 8^o; 454 p.; signatures: A-2E⁸ 2F² ¶

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Signature 'Edward Hale 1730'

Acquired from Ranschburg, New York, in 1947

Annotation: None

Measurement, cm: 16.5 x 10.8

Notes: Pagination and register are continuous

Citations: Wing (CD-ROM, 1996), B4021

File number: 1072068353

DOI: 10.13097/BodmerLab/1072068353

Other Copies: 32

#23

Author, with years of birth and death: Robert Boyle (1627-1691)

Short Title: The Sceptical Chemist

Full Title: The Sceptical Chymist: Or Chymico-Physical Doubts & Paradoxes, Touching the Experiments whereby Vulgar Spagirists Are wont to Endeavour to Evince their Salt, Sulphur and Mercury, to be The True Principles of Things. To which in this Edition are subjoyn'd divers Experiments and Notes about the Producibleness of Chymical Principles.

Title-page Attribution: None

Date of Publication: 1680

Place of Publication: Oxford

Imprint: Printed by Henry Hall for Ric. Dauis, and B. Took at the Ship in St Paul's Church-Yard.

Physical Description: 8^o; 756 p.; signatures: A⁸ a² B-2E⁸ 2F⁴ *⁸ 2**;
A⁴ B-R⁸ S⁴

Copy-specific Notes:

Binding: Half-leather, contemporary

Provenance: Modern signatures 'Gt. Crosby' and 'W.R. Innes
28/12/96', physicist

Acquired from Maggs Bros., London, in 1946

Annotation: None

Measurement, cm: 17 x 11

Notes: N/A

Citations: Wing B4022

File number: 1072068128

DOI: 10.13097/BodmerLab/1072068128

Other Copies: 53

#24

Author, with years of birth and death: Thomas Browne
(bap. 1604, d. 1673)

Short Title: Works

Full Title: The Works of the Learned Sr Thomas Brown, Kt.
Doctor of Physick, late of Norwich. Containing
I. Enquiries into Vulgar and Common Errors.
II. Religio Medici: With Annotations and Observations
upon it. III. Hydriotaphia; or Urn-Burial: Together

with The Garden of Cyrus. IV. Certain Miscellany Tracts. With Alphabetical Tables.

Title-page Attribution: As Above

Date of Publication: MDCLXXXVI [i.e. 1686]

Place of Publication: London

Imprint: Printed for Tho. Basset, Ric. Chiswell, Tho. Sawbridge, Charles Mearn, and Charles Brome.

Physical Description: 2^o; 620 p.; signatures: [π]² πA⁴ (a)⁴ A-3I⁴
3K⁶ 3L-3Q⁴ 3R⁶ 3S-4E⁴

Copy-specific Notes:

Binding: Calf, contemporary, blind-tooled

Provenance: N/A

Annotation: None

Measurement, cm: 32.5 x 20

Notes: Title page in red and black

Citations: Wing (CD-ROM, 1996), B5150

File number: 1072056417

DOI: 10.13097/BodmerLab/1072056417

Other Copies: III

#25

Author, with years of birth and death: Thomas Browne
(bap. 1604, d. 1673)

Short Title: Hydriotaphia

Full Title: Hydriotaphia, Urne-Buriall, or, A Discourse of the Sepulchrall Urnes lately found in Norfolk. Together with the Garden of Cyrus, or the Quincunciall, Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered. With Sundry Observations.

Title-page Attribution: By Thomas Browne D. of Physick.

Date of Publication: 1658

Place of Publication: London

Imprint: Printed for Hen. Brome at the Signe of the Gun in Ivy-Lane.

Physical Description: 8^o; 224 p.; signatures: A-O⁸

Copy-specific Notes: Wants errata. Final leaves are 'The stationer to the reader' and advertisements

Binding: Green Morocco, bound by Joseph Zaehnsdorf
(bindery operating between 1842-1947)

Provenance: Bookplate of Cortlandt F. Bishop (1870-1935,
American collector)

Unidentified bookplate with wolf and three
heraldic estoiles (possibly Henry Christopher
Bruce Wilson [fl. 1875])

Annotation: None

Measurement, cm: 16 x 10

Notes: With *The Garden of Cyrus*

Citations: Wing B5154

British Armorial Bindings, 'Wilson,
Henry Christopher Bruce'

File number: 1072056416

DOI: 10.13097/BodmerLab/1072056416

Other Copies: 62

#26

Author, with years of birth and death: Giordano Bruno
(1548-1600)

Short Title: La Cena de le Ceneri

Full Title: La Cena de le Ceneri. Descritta in Cinque Dialogi, per quattro interlocutori, Con tre considerationi, Circa doi soggetti. All' unico refugio de le Muse. I' Illustrissi. Michel di Castelnuou. Sig. di Mauuissier, Concessalto, et di Ionuilla, Cauallier del ordine del Re Chrianiss. et Conseglhier nel suo priuato consiglio. Capitano di 50. humoni d'arme, Gouvernator et Capitano di S. Desiderio. et Ambasciator alla sereniss. Regina d'Inghilterra.

Title-page Attribution: None

Date of Publication: 1584

Place of Publication: [London]

Imprint: L'uniuersale intentione e' dichiarata nel proemio
[J. Charlewood].

Physical Description: 8^o; 140 p.; signatures: A⁸ B⁸ (-B1, B2) C-I⁸

Copy-specific Notes:

Binding: Modern

Provenance: Bookplate: Ex Libris Liechtensteinianis
Library stamp: 'F.T. Liechtenstein. Bibliothek'

Annotation: None

Measurement, cm: 14.5 x 9.5

Notes: Printer's name and place of publication from STC

B1 and B2 are cancelled

Cancel slip 'Conseglie' pasted onto A2r

Citations: STC 3935

File number: 1072068226

DOI: 10.13097/BodmerLab/1072068226

Other Copies: 10 (British Library, Cambridge St. John's,
Cambridge Trinity, NLS, Oxford Codrington,
Bodleian, Oxford Corpus, TCD, Houghton, USC)

#27

Author, with years of birth and death: Giordano Bruno
(1548-1600)

Short Title: De gl'heroici furori

Full Title: Giordano Bruno Nolano. De gl'heroici furori. Al
molto illustre et eccellente Caualliero, Signor Philipppo
Sidneo.

Title-page Attribution: As above

Date of Publication: 1585

Place of Publication: Parigi [i.e. London]

Imprint: Appresso Antonio Baio [i.e. J. Charlewood]

Physical Description: 8^o; 280 p.; signatures: *⁸ 2*⁸ A-P⁸ Q⁴

Copy-specific Notes:

Binding: Unidentified

Provenance: Unidentified bookplate (crown above
interlocked letters)

Annotation: None

Measurement, cm: 13.9 x 8.4

Notes: The imprint is false; actually printed in London

Actual place of publication and printer's name from STC

Citations: STC 3937

File number: 1072068222

DOI: 10.13097/BodmerLab/1072068222

Other Copies: 12

#28

Author, with years of birth and death: Robert Burton (1577-1640)

Short Title: Anatomy of Melancholy

Full Title: The Anatomy of Melancholy, What it is. With all the Kindes, Causes, Symptomes, Prognostickes, and Severall Cures Of It. In Three Maine Partitions with their severall Sections, Members; and Subsections. Philosophically, Medicinally, Historically, Opened and Cut Up. With a Satyricall Preface, conducing to the following Discourse.

Title-page Attribution: By Democritus Iunior.

Date of Publication: 1621

Place of Publication: Oxford

Imprint: Printed by Iohn Lichfield and Iames Short, for Henry Cripps.

Physical Description: 4^o; 880 p.; signatures: a-e⁸ f^t A-3C⁸ 3D⁴

Copy-specific Notes:

Binding: Brown morocco, modern

Provenance: Unidentified monogram stamp, possibly cursive letter S

Annotation: None

Measurement, cm: 19 x 14

Notes: Author is Robert Burton, who signs 'The conclusion to the Reader' at the end of the volume

Leaf 3D4 bears errata

Citations: STC 4159

File number: 1072056419

DOI: 10.13097/BodmerLab/1072056419

Other Copies: 27

#29

Author, with years of birth and death: Samuel Butler
(bap. 1613, d. 1680)

Short Title: Hudibras

Full Title: Hudibras. The First Part. Written in the time of the late Wars.

Title-page Attribution: None

Date of Publication: 1663

Place of Publication: London

Imprint: Printed by J.G.[rismond] for Richard Marriot, under
Saint Dunstan's church in Fleetstreet.

Physical Description: 8^o; 272 p.; signatures: A-R⁸

Copy-specific Notes:

Binding: Light brown morocco, g.e., 19th c.

Provenance: Unknown

Annotation: None

Measurement, cm: 17.5 x 11.5

Notes: Anonymous. By Samuel Butler

Printer's name from Wing

In this edition, title page has a wreath ornament; line I of
imprint ends: 'under Saint'

Citations: Wing (CD-ROM, 1996), B6300

File number: 1072068720

DOI: 10.13097/BodmerLab/1072068720

Other Copies: 26

#30

Author, with years of birth and death: Samuel Butler
(bap. 1613, d. 1680)

Short Title: Hudibras: The Second Part

Full Title: Hudibras: The Second Part

Title-page Attribution: By the Authour of the First.

Date of Publication: 1664

Place of Publication: London

Imprint: Printed by T.R. for John Martyn, and James Allestry at
the Bell in St. Pauls Church Yard.

Physical Description: 8^o; 220 p.; signatures: A² B-O⁸ P⁴

Copy-specific Notes:

Binding: Light brown morocco, g.e., 19th c.

Provenance: Unknown

Annotation: None

Measurement, cm: 20 x 12

Notes: With a preliminary imprimatur leaf

Citations: Wing B6309

File number: 1072068721

DOI: 10.13097/BodmerLab/1072068721

Other Copies: 31

#31

Author, with years of birth and death: Samuel Butler
(bap. 1613, d. 1680)

Short Title: Hudibras: The Third Part

Full Title: Hudibras. The Third and last Part.

Title-page Attribution: Written by the Author of the First and
Second Part.

Date of Publication: 1678

Place of Publication: London

Imprint: Printed for Simon Miller, at the Sign of the Star at the
West End of St Pauls.

Physical Description: 8^o; 290 p.; signatures: A-S⁸ π¹

Copy-specific Notes:

Binding: Light brown morocco, g.e., 19th c.

Provenance: Unknown

Annotation: None

Measurement, cm: 19.5 x 11.5

Notes: With a final errata leaf

Citations: Wing (CD-ROM, 1996), B6313

File number: 1072068722

DOI: 10.13097/BodmerLab/1072068722

Other Copies: 38

#32

Author, with years of birth and death: Arthur Golding, trans.
(1536-1606)

Short Title: Eight Books of Julius Caesar

Full Title: The eyght bookes of Caius Iulius Cæsar conteyning
his martiall employtes in the realme of Gallia and the
countries bordering upon the same translated oute of
latin [sic] into English by Arthur Goldinge G.

Title-page Attribution: As above

Date of Publication: 1565

Place of Publication: London

Imprint: Imprinted at London by Willyam Seres.

Physical Description: 8^o; 588 p.; signatures: *⁸ 2*⁴ A-2M⁸ 2N²

Copy-specific Notes:

Binding: Half morocco, with calf sides

Provenance: Acquired March 1959 from Harry A. Levinson
(1904-1995, Beverly Hills bookdealer)

Annotation: None

Measurement, cm: 13.6 x 8.6

Notes: With a glossary

Colophon is in 2nd setting: 'Imprinted at London by Willyam Seres, dwel-ling at the west end of Powles, at the signe of the Hedge-hog'

Citations: STC 4335

Dickinson, pp. 124-25

File number: 1072068238

DOI: 10.13097/BodmerLab/1072068238

Other Copies: 24

#33

Author, with years of birth and death: James Mabbe, trans.
(1572-1642?)

Short Title: Celestina (The Spanish Bawd)

Full Title: The Spanish bawd, represented in Celestina: or, The Tragicke-Comedy of Calisto and Melibea. Wherein is contained, besides the pleasantnesse and sweetenesse of the stile, many Philosophicall Sentences, and profitable Instructions necessary for the younger sort: Shewing the deceits and subilties housed in the bosomes of false seruants, and Cunny-catching Bawds.

Title-page Attribution: None

Date of Publication: 1631

Place of Publication: London

Imprint: Printed by J[ohn]. B.[eale] And are to be sold by Robert Allot at the signe of the Beare in Pauls Church-yard.

Physical Description: 2^o; 220 p.; signatures: A⁸ B-2B⁴ 2C⁶ (±2C3, signed '2C2')

Copy-specific Notes:

Binding: Brown calf, modern

Provenance: Unknown

Annotation: None

Measurement, cm: 28.2 x 17.2

Notes: Printer's name from STC

Citations: STC 4911

Greg, 439ai†

File number: 1072068217

DOI: 10.13097/BodmerLab/1072068217

Other Copies: 20

#34

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Works

Full Title: The Workes of Geffray Chaucer newly printed with
dyuers workes whiche were neuer in print before: As in
the table more playnly dothe appere.

Title-page Attribution: As above

Date of Publication: 1532

Place of Publication: London

Imprint: Printed at Lo(n)don by Thomas Godfray. The yere of our
lorde M.D.xxxii.

Physical Description: 2^o; [794] p.; signatures: A⁴B-2P⁶ 2Q⁶
(-2Q3+⁴2Q3'.1, '2Q4.1), 2R-3V⁶

Copy-specific Notes:

Binding: Brown calf (19th c.)

Gilt stamps of Hudson Gurney on covers and spine

Provenance: Signature 'William Corke of redborne' on 2Oiv
(16th c.)

Hudson Gurney (1775-1864, antiquary)

Annotation: Occasional contemporary underlining, manicules,
and bracketing

Measurement, cm: 31.5 x 23.5

Notes: 2Q3 cancelled by four leaves bearing Robert Henryson's
'The testament of Creseyde'

Imprint from colophon

Citations: STC 5068

British Armorial Bindings, 'Gurney, Hudson
(1775-1864)'

File number: 1072056431

DOI: 10.13097/BodmerLab/1072056431

Other Copies: 28

#35

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Works

Full Title: The Workes of Geffray Chaucer newly printed with
dyuers workes whiche were neuer in print before:
As in the table more playnly dothe appere.

Title-page Attribution: As above

Date of Publication: [1550?]

Place of Publication: London

Imprint: Imprynted at London by [Nicholas Hill for]
Thomas Petit, dwellyng in Paules churche yarde
at the sygne of the Maydens heed.

Physical Description: 2^o; [720] p.; signatures: A⁸ B-V⁶ X⁴ 2A-3Q⁶

Copy-specific Notes:

A note on the front board incorrectly identifies this copy as
the 1542 edition

Binding: Brown leather, modern

Provenance: Unknown

Annotation: Occasional

Measurement, cm: 29 x 21

Notes: Imprint from colophon

This is one of four variants of the 1550? edition attributed
to four different publishers in each colophon: Bonham,
Kele, Petit, and Toye

Citations: STC 5073

File number: 1072056426

DOI: 10.13097/BodmerLab/1072056426

Other Copies: 12

#36

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Works

Full Title: The Workes of Geffray Chavcer newly printed with
dyuers workes whiche were neuer in print before:
As in the table more playnly dothe appere.

Title-page Attribution: As above

Date of Publication: 1550?

Place of Publication: London

Imprint: Imprynted at London by [Nicholas Hill for] Robart Toye,
dwellyng in Paules churche yarde at the sygne of the Bell.

Physical Description: 2^o; [720] p.; signatures: A⁸ B-V⁶X⁴2A-3Q

Copy-specific Notes:

Binding: Black morocco, modern

Provenance: Acquired from Charles S. Boesen Bookdealers,
New York, 1947

Annotation: None

Measurement, cm: 31 x 21

Notes: Imprint from colophon

This is one of four variants of the 1550? edition attributed
to four different publishers in each colophon: Bonham,
Kele, Petit, and Toye

Citations: STC 5074

File number: 1072056427

DOI: 10.13097/BodmerLab/1072056427

Other Copies: 15

#37

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Works

Full Title: The Workes of our Antient and Learned English Poet,
Geffrey Chavcer, newly Printed.

Title-page Attribution: As above

Date of Publication: 1598

Place of Publication: London

Imprint: Printed by Adam Islip, at the charges of Bonham Norton.

Physical Description: 2^o; 872 p.; signatures:

A⁶ B-C⁶ ¶⁴ A-V⁶ 2A-2T⁶ 2V-2X⁸ 2Y-4A⁶ 4B⁸

Copy-specific Notes:

Binding: Brown calf, contemporary

Provenance: Acquired April 1969 at Sotheby's

MS note, 'George Drake his Book given him by his
Uncle Duncombe' (18th c.?)

Annotation: None

Measurement, cm: 31.5 x 21.5

Notes: With plate, 'The progenie of Geoffrey Chaucer'
Includes John Lydgate's *Siege of Thebes* and spurious works
attributed to Chaucer

Citations: STC 5078

File number: 1072056428

DOI: 10.13097/BodmerLab/1072056428

Other Copies: 24

#38

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Works

Full Title: The Workes of our Antient and Learned English Poet,
Geffrey Chavcer, newly Printed.

Title-page Attribution: As above

Date of Publication: 1602

Place of Publication: London

Imprint: Printed by Adam Islip

Physical Description: 2^o; 830 p.; signatures:
[a]⁶ b-c⁶ A-3N⁶ 3O⁴ 3P-3T⁶ 3V⁸

Copy-specific Notes:

Binding: Dark brown morocco, by Riviere
Plate bound in opposite title page

Provenance: Acquired May 1946

Bookplate of Edward Craven Hawtrey (1789-1862),
Eton College headmaster

Annotation: None

Measurement, cm: 34 x 23

Notes: With plate, 'The progenie of Geoffrey Chaucer'
With a final errata leaf
Includes John Lydgate's *Siege of Thebes* and spurious works
attributed to Chaucer

Citations: STC 5080

File number: 1072056429

DOI: 10.13097/BodmerLab/1072056429

Other Copies: 62

#39

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Canterbury Tales

Full Title: [Canterbury Tales]

Title-page Attribution: 'that noble & grete philosopher Gefferey Chaucer' (Prohemye)

Date of Publication: 1483/4

Place of Publication: Westminster

Imprint: By William Caxton

Physical Description: 2^o; 628 p.; signatures: a-t⁸ v⁶ 2a-2h⁸ 2i⁶
A-K⁸ L⁶

Copy-specific Notes:

An imperfect copy, wanting gathering a⁸; leaves b1, 2, 7, 8; 2a8; 2c1, 8; II, 8; K⁸; L⁶. Leaves c5; p2; 2d7; 2f1; E2 mutilated and repaired

Binding: Brown morocco, modern, with arms of 'Royal Society'

Provenance: Royal Society, London

Early modern and eighteenth century signatures: 'John Holiday' (b3r); 'Thomas Maleuerers Book' (h1r); 'John Loskey' (i4v, o1r, r2r, r5r, 2a3r); 'George Trewman 1647' (l7r); 'Tony Harison' (m7r); 'Anthonie Armstead' (o1r); 'Vrsula Bethel' (p1r); 'Elizabeth Metcalfe' (p4r, p8r); 'Margaret Pulleyne' (p8r); 'George Maleuerer' (q1r, s3r, 2c3r); 'Charles Rogus (?)' (r1r); 'Elizabeth Barrett' (R3r); 'Beatrice M[...] ' (r4r, s4r); 'Margery C[...] ' (s3r); 'Richard Tomlinson' (s4r), 'Jo Page' (t3r); 'Thomas Sh[...] ' (t8v); 'James Menell' (b8v); 'Thomas Meschi[...] ' (2d4v); 'Thomas Wright' (2i6v); 'Christopher [Drake?]' (A3r); 'Richard [Wright?] (F4r); 'George Thomlinson' (G8r)
Acquired from A.S.W. Rosenbach in 1941 for \$60,000, with BEMEB #159

Annotation: Textual glosses and finding notes, esp. in *Parson's Tale*

Measurement, cm: 28 x 20.5

Notes: With woodcuts

Citations: STC 5083

De Ricci, *A Census of Caxtons*, p. 28

File number: 1072056424

DOI: 10.13097/BodmerLab/1072056424

Other Copies: 9 (British Library, Cambridge Magdalene, Cambridge Pepys, Oxford St. John's, Rylands, Indiana, Morgan, Yale CBA, Yale Sterling)

#40

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Canterbury Tales

Full Title: Here begynneth the boke of Caunter-bury tales
dilygently and truely corrected and newly printed.

Title-page Attribution: None

Date of Publication: [1526?]

Place of Publication: London

Imprint: Thus endeth the boke of Caunterbury tales. Imprinted
at London in flete-strete by me Rycharde Pynson printe
vnto the kynges noble grace: and fynished the yere of our
lorde god a.M.CCC.CC.and.xxvi.the fourth day of June.

Physical Description: 2^o; 256 p.; signatures: A-U⁶X-Y⁴

Copy-specific Notes:

Binding: Morocco by Lewis

Bound with BEMEB #41 and #42

Provenance: Acquired from Kraus in January 1947

Annotation: Occasional, trimmed

Measurement, cm: 29 x 21

Notes: Imprint from colophon

Citations: STC 5086

File number: 1072056425

DOI: 10.13097/BodmerLab/1072056425

Other Copies: 8 (Blackburn, British Library, Glasgow, Lambeth, Brotherton, Harvard, Texas, Yale Sterling)

#41

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: House of Fame

Full Title: Here begynneth the boke of fame made by
Geffray Chaucer with dyuers other of his workes.

Title-page Attribution: As above

Date of Publication: [1526?]

Place of Publication: London

Imprint: Imprinted at London in fletestrete by Richarde Pynson
printer to the kynges most noble grace.

Physical Description: 2^o; 64 p.; signatures: a⁶ b⁴ c⁶ d⁴ e⁶ f⁴

Copy-specific Notes:

Imperfect, with leaves after sig. D2 wanting

Binding: Morocco by Lewis

Bound with BEMEB #40 and #42

Provenance: Acquired from Kraus in January 1947

Annotation: None

Measurement, cm: 29 x 21

Notes: With *The assemble of foules*, 'The complaynt of Mary Magdaleyne',
and 'La bele Dame sauns mercy'

Citations: STC 5088

File number: 1072056430

DOI: 10.13097/BodmerLab/1072056430

Other Copies: 7 (Blackburn, British Library, Glasgow, Lambeth,
Brotherton, Harvard, Yale Sterling)

#42

Author, with years of birth and death: Geoffrey Chaucer
(c. 1340-1400)

Short Title: Troilus and Criseyde

Full Title: Here begynneth the boke of Troylus and Creseyde newly
printed by a trewe copye.

Title-page Attribution: [None]

Date of Publication: [1526?]

Place of Publication: London

Imprint: Here endeth the boke of Troylus and Creseyde emprinted
at London in Fletestrete by Rycharde Pynson printer vnto
the kynges noble grace.

Physical Description: 2^o; 104 p.; signatures: A-B⁶C⁴D⁶E⁴F⁶G⁴H⁶I⁴K⁶

Copy-specific Notes:

Binding: Morocco by Lewis

Bound with BEMEB #40 and #41

Provenance: Acquired January 1947 from Kraus

Annotation: None

Measurement, cm: 29 x 21

Notes: N/A

Citations: STC 5096

File number: 1072056432

DOI: 10.13097/BodmerLab/1072056432

Other Copies: 7 (Blackburn, British Library, Glasgow, Lambeth, Brotherton, Harvard, Yale Sterling)

#43

Author, with years of birth and death: Sir Josiah Child
(1630-1699)

Short Title: A New Discourse of Trade

Full Title: A New Discourse of Trade, Wherein is Recommended several weighty Points relating to Companies of Merchants. The Act of Navigation. Naturalization of Strangers. And our Woollen Manufactures. The Ballance of Trade. And the Nature of Plantations, and their Consequences in Relation to the Kingdom, are seriously Discussed. And some Proposals for erecting a Court of Merchants for determining Controversies, relating to Maritime [*sic*] Affairs, and for a Law for Transferrance of Bills of Debts, are humbly Offered.

Title-page Attribution: By Sir Josiah Child

Date of Publication: 1694

Place of Publication: London

Imprint: Printed, and sold by Sam. Crouch, Tho. Horn, and Jos. Hindmarsh in Cornhill.

Physical Description: 8^o; 288 p.; signatures: A-S⁸

Copy-specific Notes:

Binding: Brown calf, contemporary

Provenance: Acquired in May 1967

Annotation: None

Measurement, cm: 16 x 9.5

Notes: A reissue, with cancel title page

Citations: Wing (CD-ROM, 1996), C386I

File number: 1072068241

DOI: 10.13097/BodmerLab/1072068241

Other Copies: 23

#44

Author, with years of birth and death: Marcus Tullius Cicero
(106-43 BC);
Thomas Newton
(1544/5-1607)

Short Title: Worthy Book of Old Age

Full Title: The Worthye Booke of Old age otherwyse entituled the elder Cato, contayning a learned defence and praise of Age, and Aged men: written in latine by that father of eloquence Marcus Tullius Cicero, and now englished. Whereunto is annexed a Recitall of diuerse men that liued long. With a declaracion of sundrye soortes of yeares, and the diuersitie between the yeres in the old time, and our yeares nowe adayes.

Title-page Attribution: As above

Date of Publication: 1569

Place of Publication: London

Imprint: Imprinted at London by Thomas Marshe.

Physical Description: 8°; 158 p.; signatures: ‡⁸ A-H⁸ I⁴ χ⁴ (-χ4)

Copy-specific Notes:

Binding: Half-calf, contemporary

Provenance: Manuscript note 'R. Manby Bote at Rawlinson's Auction cost 10 d' (18th c.)

Annotation: Front flyleaf densely annotated with list of words (18th c.)

Occasional English finding notes for proper nouns

Measurement, cm: 14.75 x 10

Notes: A translation of Cicero's *Cato Major de senectute*

Citations: STC 5294

File number: 1072056467

DOI: 10.13097/BodmerLab/1072056467

Other Copies: 5 (British Library, Glasgow, Harvard, Huntington, Elizabethan Club)

#45

Author, with years of birth and death: John Crown (1640? – 1712)**Short Title:** I Henry VI**Full Title:** Henry the Sixth, the First Part. With the Murder of
Humphrey Duke of Glocester. As it was Acted at the
Dukes Theatre.**Title-page Attribution:** Written by Mr Crown.**Date of Publication:** 1681**Place of Publication:** London**Imprint:** Printed for R. Bentley, and M. Magnes, in Russel-Street,
in Covent-Garden.**Physical Description:** 4⁰; 78 p.; signatures: A-I⁴K⁴ (-K₄)**Copy-specific Notes:***Binding:* Black levant morocco, by Riviere*Provenance:* Acquired from A.S.W. Rosenbach in the 1951-52
sale*Annotation:* None**Measurement, cm:** 22 x 16.2**Notes:** N/A**Citations:** Wing (CD-ROM, 1996), C7388**File number:** 1072056433**DOI:** 10.13097/BodmerLab/1072056433**Other Copies:** 27

#46

Author, with years of birth and death: John Crown (1640?–1712)**Short Title:** The Misery of Civil War**Full Title:** The Misery of Civil-War. A Tragedy, As it is Acted at the
Duke's Theatre, By His Royal Highnesses Servants.**Title-page Attribution:** Written by Mr. Crown.**Date of Publication:** 1680**Place of Publication:** London**Imprint:** Printed for R. Bentley, and M. Magnes, in Russel-Street
in Covent-Garden.**Physical Description:** 4⁰; 76 p.; signatures: A² B-K⁴**Copy-specific Notes:***Binding:* Red morocco, by Riviere*Provenance:* Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22.7 x 16.5

Notes: N/A

Citations: Wing (CD-ROM, 1996), C7395

File number: 1072056434

DOI: 10.13097/BodmerLab/1072056434

Other Copies: 29

#47

Author, with years of birth and death: Sir William Davenant
(1606-1668)

Short Title: Works

Full Title: The Works of Sr William D'avenant Kt Consisting
of Those which were formerly Printed, and Those which
he design'd for the Press: Now Published Out of the
Authors Originall Copies.

Title-page Attribution: As above

Date of Publication: 1673

Place of Publication: London

Imprint: Printed by T[homas]. N[ewcomb]. for Henry
Herringman, at the Sign of the Blew Anchor in the
Lower Walk of the New Exchange.

Physical Description: 2^o; 1010 p.; signatures: $\chi^1 \pi^2 A^4 B-3D^4 3E^2$,
 $A-3P^4, 4A-4O^4$

Copy-specific Notes:

Binding: Leather, by Sangorski and Sutcliffe, London
(est. 1901)

Provenance: Acquired in the Wilmerding sale,
December 1950
Bookplates of Herschel V. Jones (1861-1928,
American collector and publisher)
Lucius Wilmerding (1880-1949, American
collector and former Grolier Club) president

Annotation: None

Measurement, cm: 32.5 x 20.5

Notes: N/A

Citations: Wing (CD-ROM, 1996), D320

File number: 1072056437

DOI: 10.13097/BodmerLab/1072056437

Other Copies: 87

#48

Author, with years of birth and death: Sir William Davenant
(1606-1668)

Short Title: Macbeth

Full Title: Macbeth, a tragædy. With all the alterations,
amendments, additions, and new songs. As it's now
acted at the Dukes Theatre.

Title-page Attribution: None

Date of Publication: 1674

Place of Publication: London

Imprint: Printed for P. Chetwin, and are to be Sold by most
Booksellers.

Physical Description: 4^o; 72 p.; signatures: $\pi A^2 A-D^4 F-I^4 K^2$

Copy-specific Notes:

Binding: Green levant morocco, by Ringer,
Chicago (19th c.)

Provenance: Bookplate of James W. Ellsworth
(American businessman), 1849-1925
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 16.5

Notes: N/A

Citations: Wing (CD-ROM, 1996), S2930

File number: 1072056506

DOI: 10.13097/BodmerLab/1072056506

Other Copies: 22

#49

Author, with years of birth and death: Sir William Davenant
(1606-1668)

Short Title: Macbeth

Full Title: Macbeth, A Tragedy: With all the Alterations,
Amendments, Additions, and New Songs. As it is now
Acted at the Dukes Theatre.

Title-page Attribution: None

Date of Publication: 1674

Place of Publication: London

Imprint: Printed for A. Clark, and are to be sold by most Booksellers.

Physical Description: 4^O; 64 p.; signatures: A² B-H⁴ I²

Copy-specific Notes:

Binding: Blue levant morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 16.8

Notes: N/A

Citations: Wing (CD-ROM, 1996), S2931

File number: 1072056435

DOI: 10.13097/BodmerLab/1072056435

Other Copies: 12

#50

Author, with years of birth and death: Sir William Davenant
(1606-1668);
John Dryden (1631-1700)

Short Title: The Tempest

Full Title: The Tempest, or the Enchanted Island. A Comedy. As it is now Acted at his Highness the Duke of York's Theatre.

Title-page Attribution: None

Date of Publication: MDCLXX [1670]

Place of Publication: London

Imprint: Printed by J.M. for Henry Herringman at the Blew Anchor in the Lower-walk of the New-Exchange.

Physical Description: 4^O; 92 p.; signatures: A-L⁴ M²

Copy-specific Notes:

Binding: Red levant morocco, modern

Provenance: Bookplate of H.B.Wheatley (d. 1917, bibliographer and editor)

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 21.9 x 15.4

Notes: Variant 2, which has Page 7 incorrectly numbered as 5

Citations: Wing (CD-ROM, 1996), S2944

File number: 1072056438

DOI: 10.13097/BodmerLab/1072056438

Other Copies: 32

#51

Author, with years of birth and death: Sir William Davenant
(1606-1668);
Thomas Shadwell
(c. 1640-1692);
John Dryden (1631-1700)

Short Title: The Tempest

Full Title: The Tempest, or the Enchanted Island. A Comedy.
As it is now Acted at His Highness the Duke of York's
Theatre.

Title-page Attribution: None

Date of Publication: MDCLXXIV [1674]

Place of Publication: London

Imprint: Printed by T.N[ewcomb]. for Henry Herringman, at the
Blew Anchor in the Lower Walk of the New-Exchange.

Physical Description: 4^o; 100 p.; signatures: A-M⁴ N²

Copy-specific Notes:

Binding: Red morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 16

Notes: Preface is signed 'John Driden'
Printer's name from Wing CD

Citations: Wing (CD-ROM, 1996), S2945

File number (family copy): 1072068343

DOI: 10.13097/BodmerLab/1072068343

Other Copies: 18

#52

Author, with years of birth and death: Thomas Dekker
(c. 1572-1632)

Short Title: Match Me in London

Full Title: A Tragi-comedy: Called, Match mee in London. As it hath beene often Presented; First, at the Bull in St Iohns-street; And lately, at the Priuate-House in Drvry-Lane, called the Phoenix.

Title-page Attribution: Written by Tho: Dekker.

Date of Publication: 1631

Place of Publication: London

Imprint: Printed by B. Alsop and T. Fawcet, for H. Seile, at the Tygers-head in St Pauls Church-yard.

Physical Description: 4^o; 80 p.; signatures: A² B-K⁴ L²

Copy-specific Notes:

Binding: Morocco, modern

Provenance: Acquired from Breslauer in December, 1956

Annotation: None

Measurement, cm: 19 x 14

Notes: N/A

Citations: STC 6529

Greg, 440a

File number: 1072056439

DOI: 10.13097/BodmerLab/1072056439

Other Copies: 22

#53

Author, with years of birth and death: Anonymous

Short Title: The Dialogues of Creatures Moralised

Full Title: The Dialoges of Creatures Moralyed. Applyably and edificatyfly to euery mery and iocounde mater of late tra(n)slated out of latyn into our Englysshe tonge right profitable to the gouernaunce of man.

Title-page Attribution: None

Date of Publication: [1530?]

Place of Publication: [Antwerp]

Imprint: [Jan van Doesborch?]

Physical Description: 4^o; 328 p.; signatures: æ⁴ A-X⁴ 2A-2T⁴

Copy-specific Notes:*Binding:* Russia, modern*Provenance:* Bookplate of Francis Feeling (1764-1836, postal administrator and book collector)*Annotation:* None**Measurement, cm:** 17.5 x 12.5**Notes:** A translation of 'Dialogus creaturarum optime moralizatus', variously attributed to Nicolaus Pergaminus and to Mayno de Mayneri

Imprint, place of publication, and date conjectured by STC

Citations: STC 6815**File number:** 1072056440**DOI:** 10.13097/BodmerLab/1072056440**Other Copies:** 13

#54

Author, with years of birth and death: John Donne (1572-1631)**Short Title:** Poems**Full Title:** Poems, By J.D. with Elegies on the Authors Death.**Title-page Attribution:** As above**Date of Publication:** 1633**Place of Publication:** London**Imprint:** Printed by M[iles]. F[lesher]. for Iohn Marriot, and are to be sold at his shop in St Dunstons Church-yard in Fleet-street.**Physical Description:** 4⁰; 420 p.; signatures: ¹A⁴ ²A² B-3F⁴**Copy-specific Notes:**In this copy, ²A² ('The printer to the understanders') comes after the first gathering*Binding:* Leather, modern*Provenance:* Acquired in November 1950*Annotation:* None**Measurement, cm:** 19 x 14**Notes:** 2N1 is a cancel, lacking running title on recto**Citations:** STC 7045**File number:** 1072056441**DOI:** 10.13097/BodmerLab/1072056441**Other Copies:** 56

#55

Author, with years of birth and death: John Dryden (1631-1700)**Short Title:** Absalom and Achitophel**Full Title:** Absalom and Achitophel. A Poem.**Title-page Attribution:** None**Date of Publication:** 1681**Place of Publication:** London**Imprint:** Printed for J[acob].T[onson]. and are to be Sold by
W. Davis in Amen-Corner.**Physical Description:** 2^o; 38 p.; signatures: [π]² A¹ B² C¹ χ¹ D-I²**Copy-specific Notes:***Binding:* Black morocco, by RiviereBound with *The Second part of Absalom and Achitophel**Provenance:* Bookplate of Templeton Crocker (1884-1948,
American explorer)

Acquired from John Howell (dealer), July 1961

Annotation: None**Measurement, cm:** 21 x 18.6**Notes:** In this edition the initials 'J.T.' in imprint are in italic;
the ornament on B1r is in one piece, and C1r line 10 begins
'And serv'd'. There are four different issues of this edition**Citations:** Wing (CD-ROM, 1996), D2212
Dickinson, pp. 100-102**File number:** 1072068725**DOI:** 10.13097/BodmerLab/1072068725**Other Copies:** 35

#56

Author, with years of birth and death: John Dryden (1631-1700)**Short Title:** All for Love**Full Title:** All for Love: Or, The World well Lost. A Tragedy,
As it is Acted at the Theatre-Royal; And Written in
Imitation of Shakespeare's Stile.**Title-page Attribution:** By John Dryden, Servant to His Majesty.**Date of Publication:** 1678**Place of Publication:** London**Imprint:** In the Savoy: Printed by Tho. Newcomb, for Henry
Herringman, at the Blew Anchor in the Lower Walk of
the New-Exchange.

Physical Description: 4⁰; 100 p.; signatures: [π]²A⁴b⁴B-L⁴

Copy-specific Notes:

Binding: Red morocco, g.e., modern

Provenance: 1906 Bookplate of H.B.Wheatley
(d. 1917, bibliographer and editor)

Acquired from A.S.W. Rosenbach in the 1951-52
sale

Annotation: None

Measurement, cm: 21.7 x 16.0

Notes: With a final epilogue leaf

Citations: Wing (CD-ROM, 1996), D2229

File number: 1072068095

DOI: 10.13097/BodmerLab/1072068095

Other Copies: 43

#57

Author, with years of birth and death: John Dryden (1631-1700)

Short Title: Aureng-Zebe

Full Title: Aureng-Zebe: A Tragedy Acted at the Royal Theatre.

Title-page Attribution: Written by John Dryden, Servant to
his Majesty.

Date of Publication: 1676

Place of Publication: London

Imprint: Printed by T[homas].N[ewcomb]. for Henry Herringman,
at the Anchor in the Lower Walk of the New Exchange.

Physical Description: 4⁰; 100 p.; signatures: A⁴a²B-M⁴

Copy-specific Notes:

Binding: Modern

Provenance: Acquired from Pickering and Chatto,
March 1995

Annotation: Recto of title page has short table of contents
in modern hand

Measurement, cm: 20.6 x 15

Notes: Printer's name from Wing CD

Citations: Wing (CD-ROM, 1996), D2245

File number: 1072056443

DOI: 10.13097/BodmerLab/1072056443

Other Copies: 38

#58

Author, with years of birth and death: John Dryden (1631-1700)

Short Title: Conquest of Granada

Full Title: The Conquest of Granada by the Spaniards. In Two Parts. Acted at the Theater-Royal. The Fourth Edition.

Title-page Attribution: Written by John Dryden Servant to his Majesty.

Date of Publication: 1687

Place of Publication: London

Imprint: Printed by J[ohn].M[acock]. for Henry Herringman, and are to be sold by Joseph Knight and Francis Saunders at the Blue Anchor in the lower Walk of the New Exchange.

Physical Description: 4^o; 160 p.; signatures: A-U^t

Copy-specific Notes:

Binding: Half cloth, modern

Provenance: Bookplate of 'R.R. Guest'

Acquired from Pickering and Chatto, March 1995

Annotation: None

Measurement, cm: 21.5 x 16

Notes: Printer's name from Wing CD

Citations: Wing (CD-ROM, 1996), D2259

File number: 1072056444

DOI: 10.13097/BodmerLab/1072056444

Other Copies: 33

#59

Author, with years of birth and death: John Dryden (1631-1700)

Short Title: Mac Flecknoe

Full Title: Mac Flecknoe, or a Satyr upon the True-Blew-Protestant Poet, T.S.

Title-page Attribution: By the Author of Absalom & Achitophel

Date of Publication: 1682

Place of Publication: London

Imprint: Printed for D. Green.

Physical Description: 4^o; 16 p.; signatures: A-B^t

Copy-specific Notes:

Binding: Softcover leather, contemporary

Provenance: Acquired August 1949

Annotation: None

Measurement, cm: 22.2 x 17

Notes: An attack on Thomas Shadwell

Citations: Wing D2303

File number: 1072056445

DOI: 10.13097/BodmerLab/1072056445

Other Copies: 17

#60

Author, with years of birth and death: John Dryden (1631-1700)

Short Title: Troilus and Cressida

Full Title: Troilus and Cressida, or, Truth Found too Late. A Tragedy As it is Acted at the Dukes Theatre. To which is Prefix'd, a Preface Containing the Grounds of Criticism in Tragedy.

Title-page Attribution: Written by John Dryden Servant to his Majesty.

Date of Publication: 1679

Place of Publication: London

Imprint: Printed for Jacob Tonson at the Judges-Head in Chancery-lane near Fleet-street, and Abel Swall, at the Unicorn at the West-end of S. Pauls.

Physical Description: 4^o; 98 p.; signatures: A⁴ a-b⁴ χ^t B-K⁴

Copy-specific Notes:

Binding: Blue morocco, by Riviere

Some leaves untrimmed in this copy

Provenance: Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 17

Notes: N/A

Citations: Wing (CD-ROM, 1996), D2388

File number: 1072056448

DOI: 10.13097/BodmerLab/1072056448

Other Copies: 38

#61

Author, with years of birth and death: John Dryden (1631-1700);
Nahum Tate (1652-1715)

Short Title: Absalom and Achitophel II

Full Title: The Second part of Absalom and Achitophel. A Poem.

Title-page Attribution: None

Date of Publication: 1682

Place of Publication: London

Imprint: Printed for Jacob Tonson, at the Judges Head in
Chancery-Lane, near Fleetstreet.

Physical Description: 2^o; 36 p.; signatures: A¹ B-I² K¹

Copy-specific Notes:

Binding: Black morocco by Riviere

Bound with *Absalom and Achitophel* (the first part)

Provenance: Bookplate of Templeton Crocker, (1884-1948,
American explorer)

Signature 'Anthony Johnson' on title page

Acquired from John Howell (dealer), July 1961

Annotation: None

Measurement, cm: 31 x 19.3

Notes: In this state, the imprint has 'Fleetstreet'; 12 lines of text on
last page

Citations: Wing (CD-ROM, 1996), D2350

File number: 1072068726

DOI: 10.13097/BodmerLab/1072068726

Other Copies: 40

#62

Author, with years of birth and death: Thomas Durfey
(1653-1723)

Short Title: The Injured Princess

Full Title: The Injured Princess, or the Fatal Wager: As it was
Acted at the Theater-Royal, By his Majesties Servants.

Title-page Attribution: By Tho. Durfey, Gent.

Date of Publication: 1682

Place of Publication: London

Imprint: Printed for R[ichard]. Bentley and M[ary]. Magnes in
Russel-street in Covent-Garden, near the Piazza.

Physical Description: 4^o; 60 p.; signatures: A² B-H⁴

Copy-specific Notes:

Binding: Blue morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 17.2

Notes: Printers' first names from Wing CD

Citations: Wing (CD-ROM, 1996), D2735

File number: 1072068096

DOI: 10.13097/BodmerLab/1072068096

Other Copies: 22

#63

Author, with years of birth and death: Epictetus

(c. 55-c. 130 A.D.);

John Healey (1585?-1616?)

Short Title: Epictetus Manual

Full Title: Epictetvs Manuall. Cebes Table. Theophrastvs
Characters.

Title-page Attribution: By Io. Healey.

Date of Publication: 1616

Place of Publication: London

Imprint: Printed by George Purslowe for Edward Blount.

Physical Description: 12^o; 300 p; signatures: A⁶ B-N¹²

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Contemporary signature of 'Tho. Gape.' with
motto: 'Ad huc mea messis in herba est'

Bookplate of Arnold Muirhead (fl. 1829-1889,
collector and bookseller)

Acquired 1990 from Pickering and Chatto
Bookbinders, London

Conserved inside this copy is a letter from
Pickering and Chatto offering this copy and John
Healey's *Epictetus Manual* (BEMEB #63) for \$2,000

Annotation: Some early modern underlining and annotation
marks

Latin notes on front board

Measurement, cm: 13 x 7

Notes: A translation of 'Enchiridion' by Epictetus, the 'Pinax' erroneously ascribed to Cebes, and the 'Characters' by Theophrastus.

Citations: STC I0426

File number: I072068264

DOI: 10.13097/BodmerLab/I072068264

Other Copies: 14

#64

Author, with years of birth and death: Constanzo, Felice (??);
Thomas Paynell (d. 1564?)

Short Title: Catiline

Full Title: The Conspiracie of Catiline, written by Constancius, Felicius, Durantinus, and translated bi Thomas Paynell: with the historye of Jugurth, written by the famous Romaine Salust, and translated into Englyshe by Alexander Barcklaye.

Title-page Attribution: As above

Date of Publication: 1557

Place of Publication: London

Imprint: Imprinted at Loddon [sic] in Foster lane by Iohn Waley.

Physical Description: 4^o; 432 p.;
signatures: A-X⁴Y⁶ [π]² a-z⁴ 2A-2H⁴

Copy-specific Notes:

Binding: Vellum, contemporary; title and author labelled on spine

Provenance: Signature 'RW Bootle' inside front cover

Annotation: None

Measurement, cm: 19 x 14

Notes: Imprint from colophon

Citations: STC I0752

File number: I072056476

DOI: 10.13097/BodmerLab/I072056476

Other Copies: 21

#65

Author, with years of birth and death: William Shakespeare
(1564-1616);
John Fletcher (1579-1625)

Short Title: Two Noble Kinsmen

Full Title: The Two Noble Kinsmen: Presented at the Blackfriars
by the Kings Maiesties servants, with great applause.

Title-page Attribution: Written by the memorable Worthies of
their time; Mr. John Fletcher, and
Mr. William Shakespeare. Gent.

Date of Publication: 1634

Place of Publication: London

Imprint: Printed at London by Tho. Cotes, for Iohn Waterson:
and are to be sold at the signe of the Crowne in Pauls
Church-yard.

Physical Description: 4^o; 92 p.; signatures: π^1 [=N2] B-M⁴ N²
[-N2]

Copy-specific Notes:

‘First edition’ written on title page in italic hand

Binding: Red levant morocco, gilt, g.e., by Hyman Zucker
(fl. late 19th c., Philadelphia binder)

Provenance: Thomas Jolley Esq., F.S.A. (d. 1854, collector)
Acquired from A.S.W. Rosenbach
in the 1951-52 sale

Annotation: None

Measurement, cm: 18.3 x 12.0 cm

Notes: Title page printed as N2

Citations: STC 11075

Greg, 492a

File number: 1072056526

DOI: 10.13097/BodmerLab/1072056526

Other Copies: 34

#66

Author, with years of birth and death: John Florio (1553-1625)

Short Title: Second Fruits

Full Title: Florios second frutes, to be gathered of twelue Trees, of
diuers but delightsome tastes to the tongues of Italians

and Englishmen. To which is annexed his Gardine of
Recreation yeelding six thousand Italian Prouerbs.

Title-page Attribution: As above

Date of Publication: 1591

Place of Publication: London

Imprint: Printed [by T. Orwin] for Thomas Woodcock, dwelling at
the Black-bear.

Physical Description: 4⁰; 418 p.; signatures: A⁴ *² B-2D⁴,
²A-2A⁴.

Copy-specific Notes:

Binding: Half leather

Provenance: Bookplate of Franz Josef II (1906-1989), Prince of
Liechtenstein

Annotation: Some Italian marginalia

Measurement, cm: 18.4 x 13.7

Notes: In two parts. These are reversed in this copy, where Part
2 (*Giardino*) precedes Part 1 (*Second Frutes*). In this copy, the
English leaves 'To the Reader' from Part 1 bound in with
Part 2. The Italian dedicatory leaves 'Al generoso...
Sr Nicolò Saunder' bound in with Part 1

Citations: STC 11097 and 11100

File number: 1072056494

DOI: 10.13097/BodmerLab/1072056494

Other Copies: 27

#67

Author, with years of birth and death: William Gilbert
(1544?-1603)

Short Title: De Magnete

Full Title: Guilielmi Gilberti Colcestrensis, Medici Londinensis,
De Magnete, Magneticisque corporibus, et de magno
magnete tellure; physiologia noua, plurimis &
argumentis, & experimentis demonstrata.

Title-page Attribution: As above

Date of Publication: MDC [i.e. 1600]

Place of Publication: Londini [i.e. London]

Imprint: Excudebat Petrus Short.

Physical Description: 2⁰; 256 p.; signatures: *⁸ A-V⁶

Copy-specific Notes:

Binding: Light brown calf, contemporary

Provenance: Acquired from Maggs Bros., 1953

Bookplate of 'William Charles de Meuron, Earl Fitzwilliam'

Signature 'Thomas Wentworth' on title page

Annotation: None

Measurement, cm: 27 x 18.8

Notes: N/A

Citations: STC II883

File number: 1072068227

DOI: 10.13097/BodmerLab/1072068227

Other Copies: 58

#68

Author, with years of birth and death: John Graunt (1620-1674)

Short Title: Natural and Political Observations

Full Title: Natural and Political Observations Mentioned in a following Index, and made upon the Bills of Mortality. By Capt. John Graunt, Fellow of the Royal Society. With reference to the Government, Religion, Trade, Growth, Air, Diseases, and the several Changes of the said City.

Title-page Attribution: As above

Date of Publication: MDCLXV [i.e. 1665]

Place of Publication: London

Imprint: Printed by John Martyn, and James Allestry, Printers to the Royal Society, and are to be sold at the sign of the Bell in St Pauls Church-yard.

Physical Description: 8^o; 224 p.; signatures: A-O⁸

Copy-specific Notes: Wants imprimatur leaf

Binding: Leather, contemporary

Provenance: Acquired March, 1950 from Goldschmidt (untraced)

Annotation: None

Measurement, cm: 15.8 x 10

Notes: Contains 2 folded leaves

Citations: Wing (CD-ROM, 1996), G1600

File number: 1072068239

DOI: 10.13097/BodmerLab/1072068239

Other Copies: 43

#69

Author, with years of birth and death: Richard Hakluyt
(1552?-1616)

Short Title: Principal Navigations

Full Title: The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation, made by Sea or ouer-land, to the remote and farthest distant quarters of the Earth, at any time within the compasse of these 1600 yeres: Diuided into three seuerall Volumes, according to the positions of the Regions, whereunto they were directed. [...] Diuided into two severall parts, &c. By Richard Hakluyt preacher, and sometime student of Christ-Church in Oxford.

Title-page Attribution: As above

Date of Publication: 1599-1600

Place of Publication: London

Imprint: Imprinted at London: By George Bishop, Ralph Newberie, and Robert Barker.

Physical Description: 2⁰; 2288 p.; signatures: Vol 1: [π]¹*-2*⁶
A-3D⁶ 3E³; Vol. 2: [π]¹*⁸ A-3R⁶; Vol 3: [π]¹
(A)⁶ A-I⁶ K⁸ L⁶ -4C⁶

Copy-specific Notes:

Wants original version of 'The Honorable voyage vnto Cadiz', supplied with c. 1720 reprint

Binding: Gilt calf, 19th century

Vols. 1 and 2 bound in one volume; Vol. 3 bound separately

Provenance: Acquired from 'Sutton Coldfield Hammond' in January, 1968

Annotation: None

Measurement, cm: Vols. 1, 2: 27.2 x 18.5; Vol. 3: 27.4 x 18.5

Notes: 'The second part of this second volume' begins new pagination on 3A1 of vol. 2

Volume 3 wants fold-out map

Citations: STC I2626a

File number: 1072068137

DOI: 10.13097/BodmerLab/1072068137

Other Copies: 63

#70

Author, with years of birth and death: Henry VIII (1491-1547)

Short Title: Assertio Septem Sacramentorum

Full Title: Assertio Septem Sacramentorum: Or, An Assertion of the Seven Sacraments, Against Martin Luther; By Henry the VIII. Of England, France, & Ireland, King. To which is adjoyn'd his Epistle to the Pope; Mr. John Clark's Oration; And the Pope's Answer thereunto. As also, The Pope's Bull, by which His Holiness was pleas'd to bestow upon K. Henry. VIII. (for Composing this Book,) That most Illustrious, Splended, and most Christian-like Title of Defender of the Faith.

Title-page Attribution: Faithfully Translated into English by T[homas].W[ebster]. Gent.

Date of Publication: 1687

Place of Publication: London

Imprint: Published by Authority. Printed by Nath. Thompson at the Entrance into the Old-Spring-Garden near Charing-Cross.

Physical Description: 4^o; 166 p.; signatures: A⁴ a⁴(-a4) b-c⁴ B-S⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Bookplate of Cora, Countess of Strafford (d. 1932)

Signature on front flyleaf 'J.V. Galiel [?]' (18th c.?)

Annotation: None

Measurement, cm: 20.3 x 15

Notes: A translation by Thomas Webster of Henry VIII's *Assertio septem sacramentorum* (1521)

Citations: Wing (CD-ROM, 1996), H1468

File number: 1072068131

DOI: 10.13097/BodmerLab/1072068131

Other Copies: 31

#71

Author, with years of birth and death: Anonymous**Short Title:** Henry V**Full Title:** The Famous Victories of Henry the fifth. Containing the Honourable Battell of Agin-court. As it was Acted by the Kinges Maiesties Seruants.**Title-page Attribution:** None**Date of Publication:** 1617**Place of Publication:** London**Imprint:** Imprinted by Barnard Alsop, and are to be sold by Tymothie Barlow, at his shop in Paules Church-yard, at the Signe of the Bull-head.**Physical Description:** 4^o; 52 p.; signatures: A-F⁴ G²**Copy-specific Notes:***Binding:* Red levant morocco, g.e., by Riviere*Provenance:* Bookplate of Marsden J. Perry (1850-1937),
American collectorAcquired from A.S.W. Rosenbach
in the 1951-52 sale*Annotation:* Washed, faded annotation on title page verso
(modern)**Measurement, cm:** 19.4 x 14.7**Notes:** A reissue, with cancel title page, of the edition lacking Barlow's name in the imprint**Citations:** STC I3074

Greg, I48bii

File number: I07205652I**DOI:** 10.13097/BodmerLab/I07205652I**Other Copies:** 3 (British Library, Bodleian, Huntington)

[And 5 copies of another issue, STC I3073]

#72

Author, with years of birth and death: Herodotus

(c. 484 BC-c. 430)

Short Title: Famous History**Full Title:** The Famous Hystory of Herodotus. Conteyning the Discourse of dyuers Countreys, the succession of theyr Kyngs: the actes and exploytes atchieued by them: the Lawes and customes of euery Nation: with the true

Description and Antiquitie of the same. Deuided into
nine Bookes, entituled with the names of the nine Muses.

Title-page Attribution: As above

Date of Publication: 1584

Place of Publication: London

Imprint: Printed by Thomas Marshe

Physical Description: 4^o; 248 p.; signatures: A⁴B-Q⁸

Copy-specific Notes:

Binding: Brown calf

Provenance: Acquired December 1956 from Scribner's, New
York

Annotation: None

Measurement, cm: 17.3 x 12.5

Notes: Contains only Books 1-2

'To the gentlemen readers' is signed by the translator: B.R.,
possibly Barnabe Rich

Citations: STC I3224

File number: 1072068234

DOI: 10.13097/BodmerLab/1072068234

Other Copies: 14

#73

Author, with years of birth and death: John Heywood
(1496/7-1578?)

Short Title: Works

Full Title: The Workes of Iohn Heiwood Newlie Imprinted.
Namelie, A Dialogue, wherein are pleasantlie contriued
the number of all the effectuall Prouerbs in our English
tongue: Compact in a matter concerning two maner of
Mariages. Together with three hundred Epigrammes
vpon three hundred Prouerbes. Also a fourth, fifth
and sixth hundreth of other very pleasant, pithie and
ingenious Epigrammes.

Title-page Attribution: As above

Date of Publication: 1598

Place of Publication: London

Imprint: Imprinted by Felix Kingston

Physical Description: 4^o; 208 p.; signatures: A-2C⁴

Copy-specific Notes:

Binding: Blue morocco, by Riviere

Provenance: Bookplate from 'Arbury Library' on front

pastedown

Bookplate of Hannah D. Rabinowitz (fl. 1959)

Acquired January 1963 from C. A. Stonehill,

New Haven

Annotation: None

Measurement, cm: 19 x 13.5

Notes: Continuous signatures and dated title pages

Citations: STC I3289

File number: 1072056450

DOI: 10.13097/BodmerLab/1072056450

Other Copies: 14

#74

Author, with years of birth and death: John Heywood
(1496/7-1578?)

Short Title: Spider and the Fly

Full Title: The spider and the flie. A parable of the spider and
the flie, made by John Heywood.

Title-page Attribution: As above

Date of Publication: 1556

Place of Publication: London

Imprint: Imprinted at London in Flete Strete by Tho. Powell.

Physical Description: 4^o; 456 p.; signatures: ^πA-^πC⁴ A-2S⁴ +
inserted gatherings: after 2A3, 'Aaiiii'⁴,
'Aav'⁴, 'Aavi'⁴; after 2B3, 'Bbiiii'²; after 2C1,
'Cccii'²; after 2C2, 'Ccciii'²; after 2D1,
'Ddii'²; after 2D3, 'Ddiiii'⁴; after 2D4,
'Eei'²; after 2E1, 'Eeii'²; after 2E2, 'Eeiii'²,
'Eei'⁴; after 2E3, '[Greek contraction
'tos'] Eeiii'²; after 2F3, '[inverted pilcrow]
Ffiii'⁴, "[inverted pilcrow]⁴; after 2F4,
'Ggii'⁴

Copy-specific Notes:

Binding: Calf

Provenance: Acquired 1947 from Ranschburg, New York

Note by former owner Gregory Lewis Way, dated
1784, on front flyleaf

Annotation: Occasional contemporary marginalia

Measurement, cm: 20 x 14

Notes: Printer's initials at foot of title

Imprimatur, 'Cum priuilegio ad imprimendum solum'

With woodcut portrait of Heywood

Citations: STC I3308

Dickinson, pp. 170-72

File number: 1072056449

DOI: 10.13097/BodmerLab/1072056449

Other Copies: 23

#75

Author, with years of birth and death: Thomas Hobbes
(1588-1679)

Short Title: Leviathan

Full Title: Leviathan, or The Matter, Forme, & Power of a
Common-Wealth Ecclesiastical and Civill.

Title-page Attribution: By Thomas Hobbes of Malmesbury.

Date of Publication: 1651

Place of Publication: London

Imprint: Printed for Andrew Crooke, at the Green Dragon in
St. Paul's Church-yard.

Physical Description: 2^o; 400 p.; signatures: A-3D^t

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Acquired January, 1952 from Quaritch, London
Bookplate, 'University College of North Wales.
Welsh Library'

Signature on frontispiece: 'Sum Edvardi Lloyd
Martii 12 1690'

Signature on title page: 'James Blackwood'
(18th c.?)

Annotation: None

Measurement, cm: 28 x 17.8

Notes: The title page ornament in this edition is a head with scrolls
and tassels

Contains fold-out table and engraved title page

Citations: Wing H2246

File number: 1072068130

DOI: 10.13097/BodmerLab/1072068130

Other Copies: 84

#76

Author, with years of birth and death: Raphael Holinshed
(c. 1525-1580?)

Short Title: Holinshed's Chronicles

Full Title: The First and Second volumes of Chronicles comprising
1 The description and historie of England, 2 The
description and historie of Ireland, 3 The description
and historie of Scotland: First collected and published
by Raphaell Holinshed, William Harrison, and others:
Now newlie augmented and continued (with manifold
matters of singular note and worthie memorie) to the
yeare 1586. by Iohn Hooker alias Vowell Gent. and
others. With conuenient tables at the end of these
volumes.

Title-page Attribution: As above

Date of Publication: 1587

Place of Publication: London

Imprint: Finished in Ianuarie 1587, and the 29 of the Queenes
Maiesties reigne, with the full continuation of the
former yeares, at the expenses of Iohn Harison, George
Bishop, Rafe Newberie, Henrie Denham, and Thomas
Woodcocke. At London printed [by Henry Denham] in
Aldersgate street at the signe of the Starre.

Physical Description: 2^O; 2538 p.; signatures: A-Y⁶, ²A-R⁶;
³A-E⁶, ⁴A⁶(⁴AI+^χI) ⁴B-Q⁶ ⁵R², ⁵A-V⁶
2A-2N⁶ 2O⁴ 2P⁶ 2Q⁶ (-2Q3.4+'2Q3') 2R⁶
(-2R3.4+'2R3') 2S⁶ (-2S2-5+'2S2',3) 2T⁶,
⁶A⁶ ⁶B⁸ *⁶ ¶⁸;
⁷A-V⁶ ²2A-2V⁶ 3A-3V⁶ 4A-4V⁶ 5A-5V⁶
6A-6L⁶ 6M⁶ (-6M3.4+'6M3') 6N-6T⁶ 6V⁶
(-6V⁶+'6V1') 'A,B,C,D,E'² 'F,G,H,I'² 7A-7I⁶
(-7A-7I⁶) 7K⁶ 7L⁶ (-7L⁶ + 7L⁴) 7M⁶- 7N⁶ 7O⁴,
⁸C-G⁶

Copy-specific Notes:

Binding: Brown calf, contemporary

Vols. 1-2 bound together; 3 bound separately

Provenance: Acquired from Quaritch in March, 1952
 Vols. 1-2: Flyleaf note by Jonathan Peckover:
 'Amico suo Dom. Mayhew. D.D. Rich. S. Clay.
 A.D. 1755'
 Vol. 3: Flyleaf note: 'Ex. Donis Rich. S. Clay
 Armig.
 Jon Peckover' Bookplate of 'Algernon Peckover'
 (b. 1803) with motto 'In Christo Speravi'
 Signature of 'Henry Lyttelton' (17th c.?) on title
 page with motto 'ung dieu ung Roy'

Annotation: Occasional contemporary marginalia

Measurement, cm: Vols. 1-2: 35 x 22; Vol. 3: 34.8 x 20.8

Notes: Printer's name from STC; rest of imprint from colophon
 Includes indexes

Title of Vol. 3: The third volume of Chronicles, beginning
 at duke William the Norman, commonlie called the
 Conqueror; and descending by degrees of yeeres to all the
 kings and queenes of England in their orderlie successions:
 first compiled by Raphaell Holinshed, and by him extended
 to the yeare 1577. [...] With a third table (peculiarlie seruing
 this third volume) both of names and matters memorable.

Citations: STC I3569

File number: 1072068224

DOI: 10.13097/BodmerLab/1072068224

Other Copies: 129

#77

Author, with years of birth and death: George Chapman
 (1559/60-1634)

Short Title: Works of Homer

Full Title: The Whole Works of Homer; Prince of Poetts In his
 Iliads, and Odyssees. Translated according to the Greeke,
 by Geo: Chapman

Title-page Attribution: As above

Date of Publication: [1616?]

Place of Publication: London

Imprint: At London printed [by Richard Field and William
 Jaggard] for Nathaniell Butter.

Physical Description: 2⁰; 772 p.; signatures: [π]² *⁶(-*₁) A-2F⁶
2G⁸; ²A⁶(-A2) B-Q⁶ R⁸ S-2H⁶ 2I⁸

Copy-specific Notes:

Binding: Blue morocco by Bedford

This copy bound with BEMEB #78

Provenance: Bookplate of Henry Yates Thompson

(1838–1928, newspaper proprietor and collector)

Annotation: None

Measurement, cm: 30 x 19

Notes: Printers' names supplied and date conjectured by STC
Contains general title page, and separate title pages to *Iliad*
and *Odyssey*

Leaf A6 bears errata

Citations: STC I3624

File number: I072056422

DOI: 10.13097/BodmerLab/I072056422

Other Copies: 39

#78

Author, with years of birth and death: George Chapman
(1559/60-1634)

Short Title: *Batrachomyomachia*

Full Title: *The Crowne of all Homers Worckes*

Batrachomyomachia Or the Battaile of Frogs and Mise.

His Hymn's [sic] and Epigrams Translated according to
the Originall By George Chapman

Title-page Attribution: As above

Date of Publication: [1624?]

Place of Publication: London

Imprint: Printed by [Eliot's Court Press for] Iohn Bill,
his Maiesties Printer.

Physical Description: 2⁰; 200 p; signatures: [π]² ¶⁴ A-Z⁴ 2A²

Copy-specific Notes:

Binding: Blue morocco by Bedford

This copy bound with BEMEB #78

Provenance: Bookplate of Henry Yates Thompson

(1838–1928, newspaper proprietor and collector)

Annotation: None

Measurement, cm: 30 x 19

Notes: The engraved title page is signed 'Will: Pass: fecit'.
 Printer and conjectured publication date from STC
 Batrachomyomachia probably dates from after Homer;
 the hymns and epigrams are not by Homer
 This copy bound with BEMEB #78

Citations: STC I3628

File number: 1072068729

DOI: 10.13097/BodmerLab/1072068729

Other Copies: 22

#79

Author, with years of birth and death: George Chapman
 (1559/60-1634)

Short Title: Batrachomyomachia

Full Title: The Crowne of all Homers Worckes

Batrachomyomachia Or the Battaile of Frogs and Mise.
 His Hymn's [sic] and Epigrams Translated according to
 the Originall By George Chapman.

Title-page Attribution: As above

Date of Publication: [1624?]

Place of Publication: London

Imprint: Printed by [Eliot's Court Press for] Iohn Bill,
 his Maiesties Printer.

Physical Description: 2^o; 200 p.; signatures: [π]² ¶⁴ A-Z⁴ 2A²

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Bookplate of Cortlandt F. Bishop (1970-1935,
 American collector)

Annotation: None

Measurement, cm: 27.5 x 18.2

Notes: The engraved title page is signed 'Will: Pass: fecit'.
 Printer and conjectured publication date from STC
 Batrachomyomachia probably dates from after Homer;
 the hymns and epigrams are not by Homer

Citations: STC I3628

File number: 1072068730

DOI: 10.13097/BodmerLab/1072068730

Other Copies: 21

#80

Author, with years of birth and death: George Chapman
(1559/60-1634)

Short Title: Iliad

Full Title: Seaven Bookes of the Iliades of Homere, Prince of Poets,
Translated according to the Greeke, in iudgement of his
best Commentaries by George Chapman Gent.

Title-page Attribution: As above

Date of Publication: 1598

Place of Publication: London

Imprint: Printed by Iohn Windet, and are to be solde at the signe
of the Crosse-keyes, neare Paules wharffe.

Physical Description: 4^o; 148 p.; signatures: A⁶ B-S⁴

Copy-specific Notes:

Binding: Limp vellum, contemporary

Provenance: Unknown

Annotation: None

Measurement, cm: 19.8 x 14.2

Notes: Contains Books 1-7 of the *Iliad*
The first leaf is blank

Citations: STC 13632

File number: 1072068123

DOI: 10.13097/BodmerLab/1072068123

Other Copies: II

#81

Author, with years of birth and death: John Ogilby (1600-1676)

Short Title: Iliad

Full Title: Homer his Iliads Translated, Adorn'd with Sculpture,
and Illustrated with Annotations, By John Ogilby.

Title-page Attribution: As above

Date of Publication: MDCLX [i.e. 1660]

Place of Publication: London

Imprint: Printed by Thomas Roycroft, and are to be had at the
Authors House in Kings-head Court within Shoe-Lane.

Physical Description: 2^o; 564 p.; signatures: [π]¹ [2π]² a-d² d*-f*²
e-f² B-I² K-3L⁴ χ¹ 3M⁴-4A⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Bookplate of William Orme Foster (1814-1899,
Shropshire businessman)

Annotation: None

Measurement, cm: 40 x 25

Notes: Title page in red and black

Citations: Wing H2548

File number: 1072068211

DOI: 10.13097/BodmerLab/1072068211

Other Copies: 37

#82

Author, with years of birth and death: John Ogilby (1600-1676)

Short Title: *Odyssey*

Full Title: *Homer his Odysseys Translated, Adorn'd with Sculpture,
and Illustrated with Annotations.*

Title-page Attribution: By John Ogilby, Esq; Master of His
Majesties Revells in the Kingdom of
Ireland.

Date of Publication: MDCLXIX [i.e. 1669]

Place of Publication: London

Imprint: Printed by James Flesher, for the Authour.

Physical Description: 2^o; 364 p.; signatures: A² 2A-C² D⁴-2Z⁴ 3A²

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Bookplate of William Orme Foster (1814-1899,
Shropshire businessman)

Annotation: None

Measurement, cm: 38.6 x 25

Notes: Title page in red and black

Citations: Wing (CD-ROM, 1996), H2555

File number: 1072068138

DOI: 10.13097/BodmerLab/1072068138

Other Copies: 30

#83

Author, with years of birth and death: Robert Hooke (1635-1703)

Short Title: *Micrographia*

Full Title: Micrographia: or Some physiological descriptions of
minute bodies made by magnifying glasses.

With observations and inquiries thereupon.

Title-page Attribution: By R. Hooke, Fellow of the Royal Society.

Date of Publication: MDCLXVII [i.e. 1667]

Place of Publication: London

Imprint: Printed for John Martyn, and Ja. Allestry, Printer to the
Royal Society, and are to be sold at his Shop at the Bell a
little without Temple Barr.

Physical Description: 2⁰; 292 p.; signatures: [π]² A² a-g² B-C²
D-2K⁴ 2L-2M²

Copy-specific Notes:

Binding: Half calf, contemporary

Provenance: Notes on front flyleaf by 'Walpole [...]' (1782) and
'Emma Graham Clarke' (1856)

Acquired June 1962 from Harry A. Levinson
(1904-1995, Beverly Hills bookdealer)

Annotation: None

Measurement, cm: 29.2 x 18.7

Notes: With five final contents leaves

Errata on verso of final leaf

Citations: Wing (CD-ROM, 1996), H2621

File number: 1072068225

DOI: 10.13097/BodmerLab/1072068225

Other Copies: 66

#84

Author, with years of birth and death: Johannes Scotus Erigena
(c. 810-877)

Short Title: De Divisione Naturæ

Full Title: Joannis Scoti Erigenæ De Divisione Naturæ Libri
Quinque, div desiderati. Accedit appendix et ambiguis
S. Maximi Græce & Latine.

Title-page Attribution: As above

Date of Publication: MDCLXXXI [i.e. 1681]

Place of Publication: Oxonii [i.e. Oxford]

Imprint: E Theatro Sheldoniano.

Physical Description: 2⁰; 418 p.; signatures: [π]¹ [2π]² §§⁴ A-2Q⁴
2R² a-i⁴ k-n²

Copy-specific Notes:*Binding:* Vellum over boards, contemporary*Provenance:* Acquired June 1968Stamp on title page: 'Ex Bibl. Ios. Ren. Card.
Imperialis'*Annotation:* None**Measurement, cm:** 30 x 18.4**Notes:** N/A**Citations:** Wing J747**File number:** 1072068228**DOI:** 10.13097/BodmerLab/1072068228**Other Copies:** 42

#85

Author, with years of birth and death: Anonymous**Short Title:** Troublesome Reign**Full Title:** The First and second Part of the troublesome Raigne
of Iohn King of England. With the discoverie of King
Richard Cordelions Base Sonne (vulgarly named, the
Bastard Fauconbridge:) Also the death of King Iohn at
Swinstead Abbey. As they were (sundry times) lately acted.**Title-page Attribution:** Written by W. Shakespeare.**Date of Publication:** 1622**Place of Publication:** London**Imprint:** Printed by Aug: Mathewes for Thomas Dewe, and are
to be sold at his shop in St. Dunstones Church-yard in
Fleet-street.**Physical Description:** 4^o; 92 p.; signatures: A-L⁴ M²**Copy-specific Notes:***Binding:* Dark green levant morocco, gilt, g.e., by Riviere*Provenance:* Acquired from A.S.W. Rosenbach in
the 1951-52 sale*Annotation:* None**Measurement, cm:** 17.9 x 12.7**Notes:** N/A**Citations:** STC I4647

Greg, 101/102c

File number: 1072056522

DOI: 10.13097/BodmerLab/1072056522

Other Copies: 19

#86

Author, with years of birth and death: Ben Jonson (1572-1637)

Short Title: Works of Ben Jonson

Full Title: The Workes of Benjamin Jonson.

Title-page Attribution: As above

Date of Publication: 1616

Place of Publication: London

Imprint: Imprinted at London by Will Stansby.

Physical Description: 2^o; 1028 p.; signatures: ¶⁶ A-4P⁶ 4Q⁴

Copy-specific Notes:

Binding: Calf

Provenance: Unknown

Annotation: Occasional marginal crosses

Measurement, cm: 29.5 x 19

Notes: Title page engraved and signed 'Guliel[mus] Hole fecit'

First state of the imprint

Citations: STC 14751

File number: 1072068723

DOI: 10.13097/BodmerLab/1072068723

Other Copies: 43

#87

Author, with years of birth and death: Ben Jonson (1572-1637)

Short Title: Works of Ben Jonson

Full Title: The Workes of Benjamin Jonson. The second Volume.

Containing These Playes, Viz. 1 Bartholomew Fayre

2 The Staple of Newes. 3 The Divell is an Asse.

Title-page Attribution: As above

Date of Publication: 1640 [i.e. 1641]

Place of Publication: London

Imprint: Printed [by John Beale, John Dawson 2, Bernard Alsop

and Thomas Fawcet] for Richard Meighen [Thomas

Walkley and Robert Allott].

Physical Description: 2⁰; 828 p.; signatures: A⁶ B-M⁴ 2A-2C⁴
 D-H⁴ I⁶ N-Y⁴ B-P⁴ R² S-X⁴ Y² Z⁴ 2A-2O⁴ 2P²
 2Q⁴ A-K⁴ L² M-R⁴ A-P⁴ Q² R-U⁴

Copy-specific Notes:

Binding: Calf

Provenance: Unknown

Annotation: None

Measurement, cm: 29.5 x 19

Notes: In fact contains Vols. 2 and 3. Vol. 2 is a reissue of
 STC I4753.5

Imprint and date of publication from ESTC

Citations: STC I4754

See Williams, 'The Jonson Folios', 75-95

File number: 1072068724

DOI: 10.13097/BodmerLab/1072068724

Other Copies: 63

#88

Author, with years of birth and death: Ben Jonson (1572-1637)

Short Title: Volpone

Full Title: Ben: Ionson his Volpone Or the Foxe.

Title-page Attribution: As above

Date of Publication: 1607

Place of Publication: London

Imprint: Printed [by George Eld] for Thomas Thorppe.

Physical Description: 4⁰; 120 p.; signatures: [π]² ¶⁴ A-N⁴ O²

Copy-specific Notes:

Binding: Half calf

Provenance: Thomas Jolley Esq., F.S.A. (d. 1854, collector
 Bookplate of Lucius Wilmerding (1880-1949,
 American collector and former Grolier Club
 president)
 Notes on front flyleaf: 'From Mr Corser's (?)
 Library. No: 192. Cat. (£95) Mar. 21 1917'; 'Snyder
 Sale 1924'
 Acquired December 1950 from Wilmerding

Annotation: None

Measurement, cm: 18 x 13

Notes: Printer's name from STC

Citations: STC I4783

Greg. 259ai

File number: 1072056451

DOI: 10.13097/BodmerLab/1072056451

Other Copies: 25

#89

Author, with years of birth and death: John Lacey (c. 1615-1681)

Short Title: Sauny the Scott

Full Title: Sauny the Scott: or, the Taming of the Shrew:

A Comedy. As it is now Acted at the Theatre-Royal.

Written by J. Lacey, Servant to His Majesty. And Never
before Printed.

Title-page Attribution: As above

Date of Publication: 1698

Place of Publication: London

Imprint: Printed and Sold by E. Whitlock, near Stationers-Hall.

Physical Description: 4^o; 52 p.; signatures: A² B-G⁴

Copy-specific Notes:

Binding: Brown calf, modern

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 21.5 x 15.0

Notes: N/A

Citations: Wing (CD-ROM, 1996), L146

File number: 1072056452

DOI: 10.13097/BodmerLab/1072056452

Other Copies: 21

#90

Author, with years of birth and death: William Langland
(c. 1325-c. 1390)

Short Title: Piers Plowman

Full Title: The vision of Pierce Plowman

Title-page Attribution: None

Date of Publication: [1550]

Place of Publication: London

Imprint: [...] now fyrste imprinted by Roberte Crowley, dwellyng
in Ely rentes in Holburne.

Physical Description: 4^o; 240 p.; signatures: *² A-2F 2G²

Copy-specific Notes:

Binding: Red morocco, by Sangorski and Sutcliffe,
London (est. 1901)

Provenance: Notes on A1r, 'Liber John Kyngrose (?) 1562 (?).
Spt. 22. / ex dono Roberth Throgmorton'; and
on 2E3v, 'John Kingrose [?] lent this Booke to
James Martyn. 1570. when he went to Dwell in
Cheshire with besshoppe Downham'
Acquired July 1961 from Scribner's, New York

Annotation: Occasional contemporary marginalia

Measurement, cm: 19.5 x 14

Notes: Incorrectly printed date of 1505 stamped over with an
ornament but correct date not printed as in other variants

Citations: STC 19906

Carpenter, 'Throgmorton family (per. 1409-1518)', *ODNB*
Knighton, 'Downham, William (1510/11-1577)', *ODNB*

File number: 1072056454

DOI: 10.13097/BodmerLab/1072056454

Other Copies: 18

#91

Author, with years of birth and death: William Langland
(c. 1325-c. 1390)

Short Title: Piers Plowman

Full Title: The vision of Pierce Plowman, newlye imprinted
after the authours olde copy, with a brefe summary
of the principall matters set before euery part called
Passus. Wherevnto is also annexed the Crede of Pierce
Plowman, neuer imprinted with the booke before.

Title-page Attribution: None

Date of Publication: The yere of our Lorde God, a thousand, fyue
hundred, thre score and one. The xxi daye of
the Moneth of Februarye [i.e. 1561].

Place of Publication: London

Imprint: Imprynted at London, by Owen Rogers, dwellyng neare vnto great saint Bartelmewes gate, at the sygne of the spred Egle.

Physical Description: 4^o; 288 p.; signatures: [cross]² A-2H⁴ 2I²; A-D⁴

Copy-specific Notes:

Binding: Polished calf, by W. Pratt of London (untraced)

Provenance: Signature and bookplate of Henry Hucks Gibbs (1819-1907, merchant and merchant banker)

Annotation: Dense commentary on front flyleaves (18th c.)

Measurement, cm: 18 x 13

Notes: With anonymous 'Pierce the Ploughmans crede', which has separate divisional title and signatures

A glossary of 'hard wordes' appears on D3v of the Creed

Citations: STC 19908

File number: 1072056453

DOI: 10.13097/BodmerLab/1072056453

Other Copies: 34

#92

Author, with years of birth and death: Hubert Languet
(1518-1581)

Short Title: Vindiciae Contra Tyrannos

Full Title: Vindiciae, Contra Tyrannos: siue, De Principis in Populum, Populique in Principem, legitima potestate, Stephano Ivnio Bruto Celta, Auctore.

Title-page Attribution: As above [Stephanus Iunius Brutus = Hubert Languet]

Date of Publication: 1579

Place of Publication: Edimburgi [i.e. Basel]

Imprint: [Printed by T. Guarinus?]

Physical Description: 8^o; 256 p.; signatures: A-Q⁸

Copy-specific Notes:

Binding: Polished calf, by 'W. Nutt' (unidentified)

Provenance: Acquired from Dawson, Pall Mall, in 1961

Annotation: None

Measurement, cm: 15 x 9.7

Notes: Possible printer's name from STC

Citations: STC 15211

File number: 1072068229
DOI: 10.13097/BodmerLab/1072068229
Other Copies: 36

#93

Author, with years of birth and death: Nathaniel Lee
(c. 1645x52-1692)

Short Title: Lucius Junius Brutus

Full Title: Lucius Junius Brutus; Father of his Country. A Tragedy.
Acted at the Duke's Theater, by their Royal Highnesses
Servants.

Title-page Attribution: Written by Nat. Lee.

Date of Publication: 1681

Place of Publication: London

Imprint: Printed for Richard Tonson, and Jacob Tonson, at Grays-
Inn Gate, and at the Judges-Head in Chancery-Lane near
Fleet-street.

Physical Description: 4^o; 82 p.; signatures: A-K⁴ L¹

Copy-specific Notes:

Binding: Half morocco, modern

Provenance: Acquired March 1995 from Pickering
and Chatto

Annotation: None

Measurement, cm: 21 x 16.5

Notes: With a final epilogue leaf

Citations: Wing (CD-ROM, 1996), L852

File number: 1072056455

DOI: 10.13097/BodmerLab/1072056455

Other Copies: 45

#94

Author, with years of birth and death: Anonymous

Short Title: King Leir

Full Title: The True Chronicle History of King Leir, and his three
daughters, Gonorill, Ragan, and Cordella. As it hath
bene diuers and sundry times lately acted.

Title-page Attribution: None

Date of Publication: 1605

Place of Publication: London

Imprint: Printed by Simon Stafford for Iohn Wright, and are to bee sold at his shop at Christes Church dore, next Newgate-Market.

Physical Description: 4^o; 72 p.; signatures: A-I⁴

Copy-specific Notes:

Binding: Red levant morocco, gilt, g.e., modern

Provenance: Sir Llewellyn Lloyd-Mostyn,

sold 20 March 1919

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Signature by 'John Fearne' on title page

Annotation: None

Measurement, cm: 19.3 x 13.7

Notes: N/A

Citations: STC 15343

Greg, 213a

File number: 1072056517

DOI: 10.13097/BodmerLab/1072056517

Other Copies: 6 (British Library; Folger; Huntington; Newberry; Cincinnati; Beinecke)

#95

Author, with years of birth and death: Philemon Holland
(1552-1637)

Short Title: Livy's Roman History

Full Title: The Romane Historie Written by T. Livius of Padua. Also, the Breviaries of L. Florus: with a Chronologie to the whole Historie: and the Topographie of Rome in old time. Translated out of Latine into English, by Philemon Holland, Doctor in Physicke.

Title-page Attribution: As above

Date of Publication: 1600

Place of Publication: London

Imprint: Printed by Adam Islip.

Physical Description: 2^o; 1452 p.; signatures: A⁶B-6F⁶

Copy-specific Notes:

Binding: Leather, gold-stamped, contemporary

Provenance: Unknown

Annotation: Occasional Latin annotations, contemporary

Measurement, cm: 32 x 21

Notes: With an index

Citations: STC I66I3

File number: 1072068240

DOI: 10.13097/BodmerLab/1072068240

Other Copies: 55

#96

Author, with years of birth and death: John Locke (1632-1704)

Short Title: Essay concerning Human Understanding

Full Title: An Essay concerning Humane Understanding.
In Four Books.

Title-page Attribution: None

Date of Publication: MDCXC [i.e. 1690]

Place of Publication: London

Imprint: Printed by Eliz. Holt, for Thomas Basset, at the George
in Fleetstreet, near St. Dunstan's Church.

Physical Description: 2^o; 396 p.; signatures: A⁴ [a]² B-3C⁴

Copy-specific Notes:

Binding: Brown calf, contemporary

Provenance: Signature, 'Ex libris Natt. Roysel. E Coll. Mert.'

Annotation: None

Measurement, cm: 32.3 x 18.5

Notes: N/A

Citations: Wing L2738

File number: 1072068124

DOI: 10.13097/BodmerLab/1072068124

Other Copies: 44

#97

Author, with years of birth and death: John Locke (1632-1704)**Short Title:** Essay concerning Human Understanding**Full Title:** An Essay Concerning Humane Understanding. In Four Books. Written by John Locke, Gent. The Fourth Edition, with large Additions.**Title-page Attribution:** As above**Date of Publication:** MDCC [i.e. 1700]**Place of Publication:** London**Imprint:** Printed for Awunsham and John Churchil, at the Black-Swan in Pater-Noster Row; and Samuel Manship, at the Ship in Cornhill, near the Royal-Exchange.**Physical Description:** 2^o; 480 p.; signatures: A² π[b]⁶ a-c⁴ B-2F⁴ 2GI 2H-3K⁴ 3L-3M² [3N]¹**Copy-specific Notes:***Binding:* Brown calf, contemporary*Provenance:* Bookplate of Peter Sherston Esq. (d. 1834)
Signature on title page: 'Antonio Sefi,
2nd August, 1910'*Annotation:* None**Measurement, cm:** 33 x 20.4**Notes:** With engraved portrait of 'Mr John Locke' by P. Vanderbanck**Citations:** Wing (CD-ROM, 1996), L2742**File number:** 1072068129**DOI:** 10.13097/BodmerLab/1072068129**Other Copies:** 48

#98

Author, with years of birth and death: John Lyly (1554-1606)**Short Title:** Anatomy of Wit**Full Title:** Evphves. The Anatomy of Wit. Verie pleasant for all Gentlemen to reade, and most necessary to remember. Wherein are contayned the delightes that wit followeth in his youth, by the pleasantnesse of loue, and the happinesse he reapeth in age, by the perfectnes of wisdome.**Title-page Attribution:** By Iohn Lylie, Maister of Art.**Date of Publication:** [1590?]

Place of Publication: London

Imprint: Printed [by W.Howe] for Gabriell Cawood, dwelling in Paules Church-yard.

Physical Description: 4^o; 176 p.; signatures: A-Y⁴

Copy-specific Notes:

Binding: Red morocco, modern

Bound with BEMEB #99

Provenance: Acquired 1946 from 'Sawyer' (untraced)

Bookplate of Henry Cunliffe (1826-1894, vicar)

Annotation: None

Measurement, cm: 18 x 12.5

Notes: Printer's name and date of publication from STC

Citations: STC 17058

File number: 1072056457

DOI: 10.13097/BodmerLab/1072056457

Other Copies: 5 (Private Collections, Columbia, Folger, Newberry, Yale Sterling)

#99

Author, with years of birth and death: John Lyly (1554-1606)

Short Title: Euphues and his England

Full Title: Euphues and his England containing his voiage and aduentures, mixed with sundrie pretie discourses of honest Loue, the secription of the Countrie, the Court & the manners of the Isle. Delightful to be read, and nothing hurtfull to be regarded: wherein there is small offence by lightnesse giuen to the wise, and lesse occasion of loosenesse proffered to the wanton.

Title-page Attribution: By Iohn Lylie, Maister of Arte.

Date of Publication: 1588

Place of Publication: London

Imprint: Printed [by Thomas East] at London for Gabriel Cawood, dwelling in Paules Churchyard.

Physical Description: 4^o; 280 p.; signatures: A⁴ ¶⁴ B-2L⁴

Copy-specific Notes:

Binding: Red morocco, modern

Bound with BEMEB #98

Provenance: Acquired 1946 from 'Sawyer' (untraced)
Bookplate of The Rev. Henry Cunliffe
(1826-1894), vicar

Annotation: None

Measurement, cm: 18 x 12.5

Notes: Printer's name from colophon

Citations: STC 17074

File number: 1072056456

DOI: 10.13097/BodmerLab/1072056456

Other Copies: 7 (British Library, Liverpool, SBT, Folger, Harvard,
Private Collections, Yale Sterling)

#100

Author, with years of birth and death: John Lyly (1554-1606)

Short Title: Six Court Comedies

Full Title: Sixe Court Comedies. Often Presented and Acted
before Queene Elizabeth, by the Children of her
Maiesties Chappell, and the Children of Paules.

Title-page Attribution: Written By the onely Rare Poet of that
Time, The Wittie, Comickall, Facetiously-
Quicke and vnparalleld Iohn Lilly, Master
of Arts.

Date of Publication: 1632

Place of Publication: London

Imprint: Printed by William Stansby for Edward Blount.

Physical Description: 12^o; 636 p.; signatures: A⁶ B-2D¹²

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Bookplate of Henry Cunliffe
(1826-1894, vicar)

Annotation: None

Measurement, cm: 15 x 8.5

Notes: A collection of 'Campaspe' (a reprint of STC 17048), 'Sapho and Phao' (STC 17086), 'Gallathea' (STC 17080), 'Mydas' (STC 17083), and 'Mother Bombie' (STC 17084) each have separate dated title pages; signatures are continuous.

Also includes 'Endimion' (STC 17050)

This is a later state of STC 17088, with 'wittie' spelled as such in the title

Citations: STC I7089
File number: 1072056458
DOI: 10.13097/BodmerLab/1072056458
Other Copies: 13

#101

Author, with years of birth and death: Sir Thomas Malory
 (1415x18-1471)

Short Title: Morte Darthur

Full Title: The Most Ancient and Famous History of the Renowned Prince Arthur King of Britaine, Wherein is declared his Life and Death, with all his glorious Battailes against the Saxons, Saracens and Pagans, which (for the honour of his Country) he most worthily atchieued. As also, all the Noble Acts, and Heroicke Deeds of his Valiant Knights of the Round Table. Newly refined, and published for the delight, and profit of the reader.

Title-page Attribution: None

Date of Publication: 1634

Place of Publication: London

Imprint: Printed by William Stansby for Iacob Bloome.

Physical Description: 4^o; 920 p.; signatures: ¶⁴ §⁴ A-2I⁴; [¶]² ¶⁴
 (a)¹ 2A-2Q⁴ 2R¹; ¶⁴ ¶⁴ ¶⁴ 3A-2P⁴

Copy-specific Notes:

Binding: Red morocco, by R. De Coverly (1831-1914)

Provenance: Unknown

Annotation: None

Measurement, cm: 18 x 14

Notes: N/A

Citations: STC 806

File number: 1072056460

DOI: 10.13097/BodmerLab/1072056460

Other Copies: 19

#102

Author, with years of birth and death: Sir Thomas Malory
 (1415x18-1471)

Short Title: Morte Darthur

Full Title: The story of the moste noble and worthy Kynge Arthur, the whiche was the fyrste of the worthyes chrysten, and also of his noble and valyaunt knyghtes of the rounde Table. Newly imprinted and corrected.

Title-page Attribution: None

Date of Publication: MDLVII [i.e. 1557]

Place of Publication: London

Imprint: Imprinted at Londo(n) in Fletestrete at the sygne of the Rose Garlande, by Wyllyam Copland.

Physical Description: 2^o; 622 p.; signatures: **+**⁶ *⁸ a-e⁸(+E5)
f-z⁸A-O⁸

Copy-specific Notes:

Binding: Calf, nineteenth century

Provenance: Unknown

Annotation: None

Measurement, cm: 27 x 19

Notes: Imprint from colophon

Citations: STC 804

File number: 1072056459

DOI: 10.13097/BodmerLab/1072056459

Other Copies: 9 (British Library, Cambridge UL, Cambridge Pepys, Longleat, NLW, Bodleian, Folger, Harvard, Huntington)

#103

Author, with years of birth and death: Marcello Malpighi
(1628-1694)

Short Title: Anatome Plantarum

Full Title: Marcelli Malpighii philosophi & medici Bononiensis, è Regia Societate, Anatome plantarum. Cui subjungitur Appendix, Iteratas & auctas ejusdem Authoris de Ovo Incubato Observationes continens. Regiæ Societati, Londini ad Scientiam Naturalem promovendam institutæ, dicata.

Title-page Attribution: As above

Date of Publication: MDCLXXV [i.e. 1675]

Place of Publication: Londini [i.e. London]

Imprint: Impensis Johannis Martyn, Regiæ Societatis Typographi,
ad insigne Campanæ in Coemeterio Divi Pauli.

Physical Description: 2^o; 128 p.; signatures: A² B-2D² ²A-²E²

Copy-specific Notes:

Binding: Red morocco with gilt stamps, contemporary

Provenance: Bookplate of 'Wm. Ord'

Note on front board in early modern hand: 'Ex
dono amicissim. Thom. Austen [?] de Durhams
Com. Hertford Armig'

Acquired May 1970 from Dawson, London

Annotation: None

Measurement, cm: 36.7 x 23

Notes: With fold-out plates

Citations: Wing (CD-ROM, 1996), M345

File number: 1072068223

DOI: 10.13097/BodmerLab/1072068223

Other Copies: 34

#104

Author, with years of birth and death: Christopher Marlowe
(bap. 1564, d. 1593)

Short Title: Doctor Faustus

Full Title: The Tragicall History of the Life and Death of Doctor
Faustus. Printed with New Additions as it is now Acted.
With Several New Scenes, together with the Actors
Names.

Title-page Attribution: Written by Ch[ristopher]. Mar[lowe].

Date of Publication: 1663

Place of Publication: [London]

Imprint: Printed for W. Gilbertson at ahe [sic] Bible without
Newgate.

Physical Description: 4^o; 60 p.; signatures: A-G⁴H²

Copy-specific Notes:

Binding: Half morocco, modern

Provenance: Bookplate of Holcombe Ingleby (1854-1926)

Note on front flyleaf: 'Bought in 1877 at Kershaw's
Sale for £1.14. C.M.I.'

Annotation: None

Measurement, cm: 17.9 x 13

Notes: With title-page woodcut

Citations: Wing (CD-ROM, 1996), M700

File number: 1072056463

DOI: 10.13097/BodmerLab/1072056463

Other Copies: 9 (British Library, Eton, Bodleian, Oxford
Worcester, V&A, Houghton, Huntington, Princeton,
Beinecke)

#105

Author, with years of birth and death: Christopher Marlowe
(bap. 1564, d. 1593)

Short Title: The Jew of Malta

Full Title: The Famous Tragedy of the Rich Jew of Malta. As it
was playd before the King and Queene, in his Majesties
Theatre at White-Hall, by her Majesties Servants at
the Cock-pit.

Title-page Attribution: Written by Christopher Marlo.

Date of Publication: 1633

Place of Publication: London

Imprint: Printed by I[ohn]. B[eale]. for Nicholas Vavasour, and
are to be sold at his Shop in the Inner-Temple, neere the
Church.

Physical Description: 4^o; 76 p.; signatures: A-I⁴K²

Copy-specific Notes:

Binding: Brown morocco, by Riviere

Provenance: Acquired 1947 from Charles S. Boesen
Bookdealers, New York

Annotation: None

Measurement, cm: 21.5 x 16

Notes: Editor's dedication signed 'Tho. Heywood'

Printer's name from STC

The first surviving edition, but perhaps not the first printed

Citations: STC 17412

Greg. 475a

File number: 1072056462

DOI: 10.13097/BodmerLab/1072056462

Other Copies: 25

#106

Author, with years of birth and death: Christopher Marlowe
(bap. 1564, d. 1593);
George Chapman
(1559/60-1634)

Short Title: Hero and Leander

Full Title: Hero and Leander: Begunne by Christopher Marloe,
and finished by George Chapman.

Title-page Attribution: As above

Date of Publication: 1617

Place of Publication: London

Imprint: Printed by G[eorge] P[urslowe] for Edward Blount, and
are to be sold at his shop in Pauls Church-yard, at the
signe of the blacke Beare.

Physical Description: 4^o; 96 p.; signatures: A-M⁴

Copy-specific Notes:

Binding: Red morocco, modern

Provenance: Acquired from Ranschburg, New York,
in 1948

Annotation: None

Measurement, cm: 18 x 12

Notes: Printer's name from STC

Citations: STC 17419

File number: 1072056421

DOI: 10.13097/BodmerLab/1072056421

Other Copies: 3 (Oxford Worcester, Rylands, Huntington)

#107

Author, with years of birth and death: John Milton (1608-1674)

Short Title: Paradise Lost

Full Title: Paradise Lost. A Poem Written in Ten Books By John
Milton. Licensed and Entred according to Order.

Title-page Attribution: As above

Date of Publication: 1667

Place of Publication: London

Imprint: Printed [by Samuel Simmons], and are to be sold by
Peter Parker under Creed Church neer Aldgate; And by
Robert Boulter at the Turks Head in Bisshopgate-street;

And Matthias Walker, under St. Dunstons Church in
Fleet-street.

Physical Description: 4^o; 358 p.; signatures: [π]² ¹A⁴(-AI) a⁴
A-2T⁴ 2V²

Copy-specific Notes:

Binding: Blue morocco, by Lewis, with binder's stamp pasted
inside front board

Bound with the 1668 and 1669 title pages

Provenance: Bibliographic note by F.S. Ellis
(1830-1901, bookseller and author)

Annotation: None

Measurement, cm: 18 x 13.3

Notes: In this state the line 'By JOHN MILTON.' is in the same
size of type as the line below

Includes seven additional preliminary leaves, ¹A⁴ (-AI) a⁴

Citations: Wing (CD-ROM, 1996), M2I36

File number: 1072068263

DOI: 10.13097/BodmerLab/1072068263

Other Copies: 18

#108

Author, with years of birth and death: John Milton (1608-1674)

Short Title: Paradise Regained

Full Title: Paradise Regain'd. A Poem. In IV Books. To which is
added Samson Agonistes.

Title-page Attribution: The Author John Milton.

Date of Publication: MDCLXXI [i.e. 1671]

Place of Publication: London

Imprint: Printed by J.M[acock]. for John Starkey at the Mitre in
Fleetstreet, near Temple-Bar.

Physical Description: 8^o; 220 p.; signatures: A²B-O⁸P⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Acquired July 1961 from John Howell,
San Francisco

Bookplate of Thomas Gaisford (1779-1855,
classical scholar and clergyman)

Annotation: None

Measurement, cm: 17.8 x 11.5

Notes: Printer's name from Wing CD
Citations: Wing (CD-ROM, 1996), M2I52
File number: 1072056466
DOI: 10.13097/BodmerLab/1072056466
Other Copies: 52

#109

Author, with years of birth and death: John Milton (1608-1674)

Short Title: Poemata

Full Title: Joannis Miltoni Londinensis Poemata. Quorum
 pleraque intra Annum ætatis Vigessimum Conscriptit.
 Nunc primum Edita.

Title-page Attribution: As above

Date of Publication: 1645

Place of Publication: London

Imprint: Typis R.R. Prostant ad Insignia Principis, in Cœmeterio
 D. Pauli, apud Humphredum Moseley

Physical Description: 8^o; 88 p.; signatures: A-E⁸ F⁴

Copy-specific Notes:

Binding: Black morocco, modern

Bound with BEMEB #110

Provenance: Bookplate of Thomas Chapman F.R.S. F.S.A.
 (fl. 1842)

Annotation: Biographical notes on Milton by 'T.C.' on
 front flyleaf

Manuscript poem in modern hand on back flyleaf,
 beginning 'As a weary traveller In foreign climes
 [...]'

Measurement, cm: 16 x 10

Notes: Contains the first published portrait of Milton, signed
 W. M. sculp:, i.e. William Marshall

Citations: Wing (CD-ROM, 1996), M2I59

File number: 1072068727

DOI: 10.13097/BodmerLab/1072068727

Other Copies: 14

#110

Author, with years of birth and death: John Milton (1608-1674)

Short Title: Minor Poems

Full Title: Poems of Mr. John Milton, Both English and Latin,
Compos'd at several times. Printed by his true Copies.
The Songs were set in Musick by Mr. Henry Lawes
Gentleman of the Kings Chappel, and one of His
Maiesties Private Musick. Printed and publish'd
according to Order.

Title-page Attribution: As above

Date of Publication: 1645

Place of Publication: London

Imprint: Printed by Ruth Raworth for Humphrey Moseley, and
are to be sold at the signe of the Princes Arms in Pauls
Church-yard.

Physical Description: 8^o; 128 p.; signatures: a⁴ A-G⁸ H⁴

Copy-specific Notes:

Binding: Black morocco, modern

Bound with BEMEB #110

Provenance: Bookplate of Thomas Chapman F.R.S. F.S.A.
(fl. 1842)

Annotation: Biographical notes on Milton by 'T.C.' on
front flyleaf

Measurement, cm: 16 x 10

Notes: 'A Mask of the same Author presented at Ludlow-Castle,
1634' has separate dated title page; pagination and register
are continuous

Citations: Wing (CD-ROM), M2160

File number: 1072068728

DOI: 110.13097/BodmerLab/1072068728

Other Copies: 42

#111

Author, with years of birth and death: N/A

Short Title: Oratio Dominica

Full Title: Oratio Dominica polyglottos, polymorphos. Nimirum,
plus centum linguis, versionibus, aut characteribus
reddita & expressa.

Title-page Attribution: N/A

Date of Publication: MDCC [i.e. 1700]

Place of Publication: Londini [i.e. London]

Imprint: Londini: prostant apud Dan. Brown, ad insigne
Bibliorum, & W. Keblewhite, sub Cygno in area boreali
D. Pauli.

Physical Description: 4^o; 78 p.; signatures: A⁴ [a]⁴ B-I⁴ (-I4)

Copy-specific Notes:

Binding: Calf

Provenance: Ninove Abbey, Flanders; signature 'C:Van Der
[...] abb: Ninov Relig 1797' on AIR
Stamp, 'Bibliothèque Abbaye Du Parc'

Annotation: None

Measurement, cm: 20.6 x 15.3

Notes: Divisional title page, 'The Lords Prayer In Above a
Hundred Languages, Versions, and Characters'

Citations: Wing (CD-ROM, 1996), M2944

File number: 1072068252

DOI: 10.13097/BodmerLab/1072068252

Other Copies: 26

#112

Author, with years of birth and death: Attributed to Anthony
Munday, Michael Drayton,
Robert Wilson, and
Richard Hathway

Short Title: Sir John Oldcastle

Full Title: The first part of the true and honorable historie, of the
life of Sir John Old-Castle, the good Lord Cobham.
As it hath been lately acted by the right honorable the
Earle of Notingham Lord high Admirall of England his
seruants.

Title-page Attribution: None

Date of Publication: 1600

Place of Publication: London

Imprint: Printed by V[alentine].S[immes]. for Thomas Pauier,
and are to be solde at his shop at the signe of the
Catte and Parrots neere the Exchange.

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Mottled calf, modern, by Wood, London (untraced)

Provenance: Bookplate of John L. Clawson (1856-1933,
American collector)

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 17.4 x 13.3

Notes: Printer's name from STC

Citations: STC I8795

Greg, 166a

File number: 1072056525

DOI: 10.13097/BodmerLab/1072056525

Other Copies: 7 (British Library, Bodleian [3], Folger,
Huntington, UCLA)

#113

Author, with years of birth and death: John Napier (1550-1617)

Short Title: Logarithms

Full Title: Mirifici logarithmorum Canonis descriptio, Ejusque
usus, in utraque Trigonometria; ut etiam in omni
Logistica Mathematica, Amplissimi, Facillimi,
& expeditissimi explicatio. Authore ac Inventore,
Ioanne Nepero, Barone Merchistonii, &c. Scoto.

Title-page Attribution: As above

Date of Publication: MDCXIV [i.e. 1614.]

Place of Publication: Edinburgi [i.e. Edinburgh]

Imprint: Ex officinâ Andreæ Hart Bibliopôlæ.

Physical Description: 4^o; 156 p.; signatures: A-H⁴ I¹ (=m2) a-1⁴
m² (-m2)

Copy-specific Notes:

Binding: Green morocco, by Sangorski and Sutcliffe, London
(est. 1901)

Provenance: Acquired from Ranschburg, New York,
in 1946

Annotation: None

Measurement, cm: 18 x 13.4

Notes: mIv blank in this copy.

Contains mathematical tables

Citations: STC I8349

File number: 1072068230

DOI: 10.13097/BodmerLab/1072068230

Other Copies: 18

#114

Author, with years of birth and death: Sir Isaac Newton
(1642-1727)

Short Title: Principia Mathematica

Full Title: Philosophiæ Naturalis Principia Mathematica.

Title-page Attribution: Autore J.S. Newton, Trin. Coll. Cantab.
Soc. Matheseos Professore Lucasiano, &
Societatis Regalis Sodali.

Date of Publication: MDCLXXXVII [i.e. 1687]

Place of Publication: London

Imprint: Jussu Societatis Regiæ ac Typis Josephi Streater. Prostant
Venales apud Sam. Smith ad insignia Principis Walliæ in
Cœmeterio D. Pauli, aliosq; nonnullos Bibliopolas.

Physical Description: 4^o; 480 p.; signatures: A⁴ B-2Z⁴ ****
3A-3O⁴ χ¹

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Gottfried W. Leibniz (1646-1716)

Acquired 1926 from University of Göttingen
Stamp, 'Ex Bibliotheca Acad. Georgiæ Augustæ'
[University of Göttingen]
Signature, 'Dr. Hartmann, St. Gallen (?)',
Ende 1970'

Annotation: Heavily annotated by Newton's rival, Leibniz

Measurement, cm: 24 x 18.5

Notes: Includes a folded plate

Citations: Wing (CD-ROM, 1996), N1048

File number: 1072068344

DOI: 10.13097/BodmerLab/1072068344

Other Copies: 22

#115

Author, with years of birth and death: Thomas Otway (1652-1685)

Short Title: The Atheist

Full Title: The Atheist: Or, The Second Part of the Souldiers Fortune. Acted at the Duke's Theatre.

Title-page Attribution: Written by Tho. Otway.

Date of Publication: MDCLXXXIV [i.e. 1684]

Place of Publication: London

Imprint: Printed for R. Bentley, and J. Tonson, in Russel-street in Covent-Garden, and the Judges Head in Chancery-Lane, near Fleetstreet.

Physical Description: 4⁰; 76 p.; signatures: A-E⁴ G-K⁴ L²

Copy-specific Notes:

Binding: Brown calf, by Riviere

Provenance: Acquired from Breslauer in July 1960

Bookplate of Wilfred Merton (1888-1957, collector and businessman)

Annotation: None

Measurement, cm: 21.3 x 15.5

Notes: N/A

Citations: Wing O54I

File number: 1072056469

DOI: 10.13097/BodmerLab/1072056469

Other Copies: 46

#116

Author, with years of birth and death: Thomas Otway (1652-1685)

Short Title: Friendship in Fashion

Full Title: Friendship in Fashion. A Comedy, As it is Acted at his Royal Highness the Dukes Theatre.

Title-page Attribution: Written by Thomas Otway.

Date of Publication: 1678

Place of Publication: London

Imprint: Printed by E[lizabeth].F[lesher]. for Richard Tonson, at his Shop within Grays-Inn-Gate, next Grays-Inn-Lane.

Physical Description: 4⁰; 74 p.;
signatures: A² χ^1 B-I⁴ K⁴ (\pm K⁴[= χ I])

Copy-specific Notes:

Binding: Brown calf, by Riviere

Provenance: Acquired from Breslauer in July 1960
Bookplate of Wilfred Merton (1888-1957), collector
and businessman

Annotation: None

Measurement, cm: 21.8 x 16

Notes: χ^1 is a cancel bearing prologue on recto and cast list on verso
Printer's name from Wing CD

In the setting of this copy, line II of the title reads
'Licenced May 31. 1678. Roger L'Estrange.' and catchword
on A2r is 'Play'

Last leaf bears epilogue on recto and advertisement on verso

Citations: Wing (CD-ROM, 1996), O548

File number: 1072056470

DOI: 10.13097/BodmerLab/1072056470

Other Copies: 31

#117

Author, with years of birth and death: Thomas Otway (1652-1685)

Short Title: Venice Preserved

Full Title: Venice Preserv'd, or, A Plot Discover'd. A Tragedy. As it
is Acted at the Duke's Theatr [sic]

Title-page Attribution: Written by Thomas Otway.

Date of Publication: 1682

Place of Publication: London

Imprint: Printed for Jos. Hindmarsh at the Sign of the Black Bull,
over against the Royal Exchange in Cornhill

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Half morocco, modern

Provenance: Bookplate of Edmund William Gosse
(1849-1928, writer)

Annotation: None

Measurement, cm: 22.5 x 17

Notes: N/A

Citations: Wing (CD-ROM, 1996), O567

File number: 1072056472

DOI: 10.13097/BodmerLab/1072056472

Other Copies: 49

#118

Author, with years of birth and death: Christopher Marlowe
 (bap. 1564, d. 1593);
 Sir John Davies
 (bap. 1569, d. 1626)

Short Title: All Ovid's Elegies

Full Title: All Ovids Elegies: 3 Bookes.

Title-page Attribution: By C.M. Epigrams by J.D.

Date of Publication: [ca. 1630]

Place of Publication: [London]

Imprint: At Middlebovrgh.

Physical Description: 8^o; 96 p.; signatures: A-F⁸.

Copy-specific Notes:

Binding: Tan morocco, by Bedford

Provenance: Bookplate of Henry Huth (1815-1878)

Bookplate of Robert Herring (untraced)

Acquired from Sotheby's (date unknown)

Annotation: None

Measurement, cm: 13.5 x 9

Notes: The imprint is false; actual place and estimated date of publication from STC

This edition has an ornament of three leaves and two hands on title page

Citations: STC 18932

File number: 1072056464

DOI: 10.13097/BodmerLab/1072056464

Other Copies: 17

#119

Author, with years of birth and death: Sir William Petty
 (1623-1687)

Short Title: Political Arithmetic

Full Title: Political arithmetick, or A discourse concerning, the extent and value of lands, people, buildings; husbandry, manufacture, commerce, fishery, artizans, seamen, soldiers; publick revenues, interest, taxes, superlucration, registries, banks; valuation of men, increasing of seamen, of militia's, harbours, situation, shipping, power at sea, &c. As the same relates to

every country in general, but more particularly to the territories of His Majesty of Great Britain, and his neighbours of Holland, Zealand, and France.

Title-page Attribution: By Sir William Petty, late Fellow of the Royal Society.

Date of Publication: 1691

Place of Publication: London

Imprint: Printed for Robert Clavel at the Peacock, and Hen. Mortlock at the Phoenix in St. Paul's Church-yard.

Physical Description: 8^O; 144 p.; signatures: A⁴ a⁸ B-H⁸ I⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Acquired March 1950 from Goldschmidt (untraced)

Bookplate of A.P. De Lisle (1809-1878, Roman Catholic layman and ecumenist)

Annotation: None

Measurement, cm: 17 x 10.5

Notes: N/A

Citations: Wing (CD-ROM, 1996), P1933

File number: 1072068231

DOI: 10.13097/BodmerLab/1072068231

Other Copies: 55

#120

Author, with years of birth and death: Photius (c. 820–891);
Richard Montagu
(bap. 1575- d. 1641)

Short Title: Letters

Full Title: Phōtiou, Patriarchou Kōnstantinou-poleōs Epistolai. Photii, Sanctissimi Patriarchæ Constantinopolitani Epistolæ. Per Reverendum Virum Richardum Montacutium Norvicensem nuper Episcopum, Latine redditæ, & Notis subinde illustratæ.

Title-page Attribution: As above

Date of Publication: MDCLI [i.e. 1651]

Place of Publication: Londini [i.e. London]

Imprint: Ex Officina Rogeri Danielis, ad ædem hederaceam in
Aula Lovelliana prope Coemiterium D. Pauli.

Physical Description: 2^o; 412 p.; signatures: A-3D⁴ 3E⁶

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Label from Dutch bookdealer, 'J.L. Neijers.
Utretch'

Title page note, 'Monasterii Sce. Michaelis In
Ihirachiae Ordinis Sce Benedicti 1741'

Annotation: None

Measurement, cm: 31.5 x 19.5

Notes: Text in parallel columns of Latin and Greek

Citations: Wing (CD-ROM, 1996), P2136

File number: 1072068232

DOI: 10.13097/BodmerLab/1072068232

Other Copies: 65

#121

Author, with years of birth and death: Sir Walter Raleigh
(1554-1618)

Short Title: History of the World

Full Title: The History of the World

Title-page Attribution: None

Date of Publication: 1614

Place of Publication: London

Imprint: Printed [by William Stansby] for Walter Bvrre [, and are
to be sold at his shop in Paules Church-yard at the signe
of the Crane].

Physical Description: 2^o; 1580 p.; signatures: [π]² A-E⁴ a-c⁶ d²
B-C⁶ D⁶(±D6) E⁶(±E4) F⁶ G⁶(±G1) H-3I⁶
3K⁴ 4A-6T⁶ 6V-6Y⁴ 7A-7C⁶

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Unknown

Annotation: Distinctive annotation mark (π) used in margins,
corresponding to list of textual excerpts, with
page numbers, written on back flyleaf in a
contemporary hand

Measurement, cm: 34 x 22

Notes: Printer's name and bookseller's address from colophon

Citations: STC 20637

File number: 1072056474

DOI: 10.13097/BodmerLab/1072056474

Other Copies: 50

#122

Author, with years of birth and death: Edward Ravenscroft
(fl. 1659-1697)

Short Title: Titus Andronicus

Full Title: Titus Andronicus, or the Rape of Lavinia. Acted at
the Theatre Royall, a Tragedy, Alter'd from
Mr Shakespears Works. Licensed, Dec. 21. 1686. R.L.S.

Title-page Attribution: By Mr. Edw. Ravenscroft.

Date of Publication: 1687

Place of Publication: London

Imprint: Printed by J[oseph].B[ennet]. for J. Hindmarsh, at the
Golden-Ball in Cornhill, over against the Royal-Exchange.

Physical Description: 4^o; 68 p.; signatures: A⁴ [π]² B-H⁴

Copy-specific Notes:

Binding: Brown morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 16.6

Notes: In this variant, the sig. on leaf B2 lines with up the spaces
between 'brought' and 'to' and 'to' and 'Rome,' in the line
above and on leaf B3, the 'B' of the sig. is under the space
between 'here' and 'my' in the line above

Citations: Wing (CD-ROM, 1996), S2949

File number: 1072056475

DOI: 10.13097/BodmerLab/1072056475

Other Copies: 2 (Birmingham, Edinburgh)

[And 32 copies of another variant, also Wing S2949]

#123

Author, with years of birth and death: Anonymous

Short Title: Locrine

Full Title: The Lamentable Tragedie of Locrine, the eldest sonne of King Brutus, discoursing the warres of the Britaines, and Hunnes, with their discomfiture: The Britaines victorie with their Accidents, and the death of Albanact. No lesse pleasant then profitable.

Title-page Attribution: Newly set fourth, ouerseene and corrected,
By W.S.

Date of Publication: 1595

Place of Publication: London

Imprint: Printed by Thomas Creede.

Physical Description: 4^o; 80 p; signatures: A-K⁴

Copy-specific Notes:

Binding: Green morocco, g.e., 19th c

Monogram of George Daniel on front cover

Provenance: Sir George Buck (1560-1622, Master of Revels)

George Daniel (1789-1864, English collector)

Sir William Tite (1798-1873, English architect and collector)

Frederick Locker (1821-1895, poet)

E.D. Church (1835-1908, American collector)

Herschel V. Jones (1861-1928, American collector and publisher)

John L. Clawson (1856-1933, American collector)

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Title page note by Buck, 'Char. Tilney wrot[e a] Tragedy of this matt[r] [which] hee named Estrild [which] I think is this. it was [lost] by his death. & now s[ome] fellow hath published [it]. I made du[m]be shewes for it. w[hi]ch I yet haue. G.B.'

Note by Tite, 'This very uncommon book Lot 1460 of Daniel's sale was bought for me by Mr. W[...] July 1864 for £103.19.1. He considered it very cheap at that price'

Annotation: None

Measurement, cm: 17.5 x 12.5

Notes: Divided into acts and scenes

Set in 'english' type

Citations: STC 21528

Greg, 136a

File number: 1072056523

DOI: 10.13097/BodmerLab/1072056523

Other Copies: 10 (Birmingham, British Library,
Cambridge Trinity, Bodleian, Folger [2],
Huntington, Morgan, UCLA, Illinois)

#124

Author, with years of birth and death: Seneca (4 BC-65 A.D.);
Thomas Newton
(1544/5-1607)

Short Title: Tragedies

Full Title: Seneca His Tenne Tragedies, Translated into Englysh.

Title-page Attribution: As above

Date of Publication: 1581

Place of Publication: London

Imprint: Imprinted at London in Fleetstreete neere vnto Saincte
Dunstans church by Thomas Marsh.

Physical Description: 4^o; 448 p.; signatures: A⁴B-2E⁸ 2F⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Unknown

Annotation: None

Measurement, cm: 18.5 x 13

Notes: First leaf is blank and signed 'Aj'

Citations: STC 22221

File number: 1072068254

DOI: 10.13097/BodmerLab/1072068254

Other Copies: 24

#125

Author, with years of birth and death: Elkanah Settle (1648-1724)

Short Title: The Fairy Queen

Full Title: The Fairy Queen: An Opera. Represented at the
Queen's-Theatre by Their Majesties Servants.

Title-page Attribution: None

Date of Publication: 1692**Place of Publication:** London**Imprint:** Printed for Jacob Tonson, at the Judges-Head, in Chancery-Lane. Where you may have compleat Sets of Mr. Dryden's Works in four Volumes; the Plays in the order they were Written.**Physical Description:** 4^o; 60 p.; signatures: A⁴ B-G⁴H²**Copy-specific Notes:***Binding:* Green morocco, by Riviere*Provenance:* Acquired from A.S.W. Rosenbach in the 1951-52 sale*Annotation:* None**Measurement, cm:** 22.1 x 16.5**Notes:** This copy is untrimmed

In this issue there are [8] preliminary pages: p. [1] t.p., [2] blank, [3] blank, [4] Prologue, [5] Preface, [6] Preface, [7] 'The names of the persons', [8] blank

BIr, stage directions: 'Enter Duke'; GIr, line 4: 'flower'

Citations: Wing (CD-ROM, 1996), S2681**File number:** 1072056477**DOI:** 10.13097/BodmerLab/1072056477**Other Copies:** 16

#126

Author, with years of birth and death: William Shakespeare
(1564-1616)**Short Title:** First Folio**Full Title:** Mr. William Shakespeares Comedies, Histories,
& Tragedies. Published according to the True Originall
Copies.**Title-page Attribution:** As above**Date of Publication:** 1623**Place of Publication:** London**Imprint:** Printed by Isaac Iaggard, and Ed. Blount [at the charges
of W. Iaggard, Ed. Blount, I. Smithweeke, and W. Aspley].**Physical Description:** 2^o; 908 p.; signatures: ^πA⁶(^πA1+1, ^πA5+1:2);
A-Bb⁶ Cc²; a-g⁶zgg⁸ h-v⁶ x⁴; 'gg3:4' (±'gg3')
¶-¶¶⁶ 3¶I aa-ff⁶ gg² Gg⁶ hh⁶ kk-3b⁶

Copy-specific Notes:

Binding: Brown calf, contemporary

‘Shakespeare’ written on fore-edge

Provenance: ? James Boaden (1762-1839), biographer and playwright

Robert Stayner Holford (1808-1892), art and plant collector

Sir George Lindsay Holford (1860-1926), landowner

Acquired from A.S.W. Rosenbach (1876-1952) in 1951/2 sale

Note ‘£3.3.0’ on right corner of ^rAI

Annotation: Six pencilled crosses in margins of *Merchant of Venice*

Measurement, cm: 32.8 x 21.3

Notes: Title page portrait signed ‘Martin Droeshout: sculpsit London’. Engraving in state 3

Imprint from colophon

Citations: STC 22273

Rasmussen and West, pp. 851-54

West, p. xxii

File number: 1072056510

DOI: 10.13097/BodmerLab/1072056510

Other Copies: 51

#127

Author, with years of birth and death: William Shakespeare (1564-1616)

Short Title: Second Folio

Full Title: Mr William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Second Impression.

Title-page Attribution: As above

Date of Publication: 1632

Place of Publication: London

Imprint: Printed by Tho. Cotes, for Robert Allot [, John Smethwick, William Aspley, Richard Hawkins, and Richard Meighen], and are to be fold [sic] at his shop at the signe of the Blacke Beare in Pauls Church-yard.

Physical Description: 2^o; 908 p.; signatures: πA⁶ *4 A-2B⁶ 2C² a-y⁶
2a-3c⁶ 3d⁴

Copy-specific Notes:

Binding: Calf, contemporary

Wastepaper with Latin manuscript text (16th c.?) used
to reinforce binding

Provenance: Bookplate of William Craven

(bap. 1608, d. 1697)

Library label 'No. 24, S.L.' pasted on front board

Commemorative lines on Shakespeare from

George Lyttleton's (1709-1773) *Dialogues of the Dead*

pasted on front board

Acquired from A.S.W. Rosenbach in

the 1951-52 sale

Signature 'Willongaire 1697'

Annotation: None

Measurement, cm: 34 x 22.7

Notes: The first of nine imprint variants of this edition

Imprint from colophon

Title page portrait signed 'Martin Droeshout: sculpsit

London'

Citations: STC 22274

File number: 1072056509

DOI: 10.13097/BodmerLab/1072056509

Other Copies: 36

#128

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Third Folio

Full Title: Mr William Shakespear's Comedies, Histories, and
Tragedies. Published according to the true Original
Copies. The third Impression. And unto this
Impression is added seven Playes, never before Printed
in Folio. viz. Pericles Prince of Tyre. The London
Prodigall. The History of Thomas Ld. Cromwell.
Sir John Oldcastle Lord Cobham. The Puritan Widow.
A York-shire Tragedy. The Tragedy of Locrine.

Title-page Attribution: As above.

Date of Publication: 1663/4

Place of Publication: London

Imprint: Printed [by Roger Daniel, Alice Warren, and another] for
P[hilip].C[hewind].

Physical Description: 2⁰; 1028 p.; signatures: [π]² πA⁴ b⁶ A-4D⁶
4E⁴ a⁶ b⁴ * -4*⁴ ¶A-B⁶ ¶C-F⁴ ¶G⁶

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 34.2 x 22.2

Notes: Imprint from ESTC

Portrait signed 'Martin Droeshout: sculpsit London'

With title cancel leaves of the second issue, in which the
portrait has been removed from the title and placed on the
opposite leaf above Jonson's verses 'To the Reader'; and with
the 1663 title page of the first issue in the first state, lacking
the Droeshout engraving

Citations: Wing S2914

File number: 1072056508

DOI: 10.13097/BodmerLab/1072056508

Other Copies: 46

#129

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Fourth Folio

Full Title: Mr. William Shakespear's Comedies, Histories, and
Tragedies. Published according to the true Original
Copies. Unto which is added, Seven Plays, Never
before Printed in Folio: viz. Pericles Prince of Tyre.
The London Prodigal. The History of Thomas Lord
Cromwel. Sir John Oldcastle Lord Cobham.
The Puritan Widow. A Yorkshire Tragedy. The Tragedy
of Locrine. The Fourth Edition.

Title-page Attribution: As above

Date of Publication: 1685**Place of Publication:** London**Imprint:** Printed for H. Herringman, E. Brewster, and R. Bentley,
at the Anchor in the New Exchange, the Crane in
St. Paul's Church-Yard, and in Russel-Street
Covent-Garden.**Physical Description:** 2^o; 924 p.; signatures: ^πA⁴ A-Y⁶ Z⁴ 2A-*3D⁶
*3E⁸ 3A-3Z⁶ 4A-4B⁶ 4C²**Copy-specific Notes:***Binding:* Mottled calf, contemporary*Provenance:* Acquired from A.S.W. Rosenbach in
the 1951-52 saleBookplate of 'Kerr', with motto 'Deus solamen'
(untraced)*Annotation:* None**Measurement, cm:** 35 x 22.8**Notes:** Engraved portrait signed 'Martin Droeshout: sculpsit
London'One of two title page settings associated with the fourth
edition, and one of three versions of the imprint. This title
page is in the same setting as Wing S29I6**Citations:** Wing S29I5**File number:** 1072056507**DOI:** 10.13097/BodmerLab/1072056507**Other Copies:** 56

#130

Author, with years of birth and death: William Shakespeare
(1564-1616)**Short Title:** Hamlet**Full Title:** The Tragedy of Hamlet Prince of Denmarke.By William Shakespeare. Newly imprinted and enlarged
to almost as much againe as it was, according to the true
and perfect Coppy.**Title-page Attribution:** As above**Date of Publication:** 1611**Place of Publication:** London

Imprint: Printed [by George Eld or Valentine Simmes] for Iohn Smethwicke, and are to be sold at his shoppe in Saint Dunstons Church yeard in Fleetstreet. Vnder the Diall.

Physical Description: 4^O; 104 p.; signatures: A² B-N⁴O²

Copy-specific Notes:

Binding: Red morocco, gilt back, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold to Holford c. 1840

Robert Stayne Holford (1808-1892) and son, sold 1925 to Rosenbach

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 17.8 x 12.5

Notes: Printer's name conjectured by STC and by Greg.

Citations: STC 22277

Bartlett & Pollard, No. 25

File number: 1072056513

DOI: 10.13097/BodmerLab/1072056513

Other Copies: 16

#131

Author, with years of birth and death: William Shakespeare (1564-1616);
Sir William Davenant (1606-1668)

Short Title: Hamlet

Full Title: The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre.

Title-page Attribution: By William Shakespeare.

Date of Publication: 1676

Place of Publication: London

Imprint: Printed by Andr. Clark, for J. Martyn, and H. Herringman, at the Bell in St. Paul's Church-Yard, and at the Blue Anchor in the lower Walk of the New Exchange.

Physical Description: 4^O; 92 p.; signatures: A² B-M⁴

Copy-specific Notes:

Binding: Brown mottled calf, g.e., by Riviere

Provenance: Rita Wellman Leo (b. 1890, American collector),
 sold 26 October 1921 for \$100
 to Rosenbach
 Acquired from A.S.W. Rosenbach in
 the 1951-52 sale
 Bookplate of Wellman's husband, Edgar F. Leo

Annotation: None

Measurement, cm: 21.4 x 16.5

Notes: This copy has the four-line imprint

Citations: Wing (CD-ROM, 1996), S2950
 Bartlett & Pollard, No. 95

File number: 1072056484

DOI: 10.13097/BodmerLab/1072056484

Other Copies: 17

#132

Author, with years of birth and death: William Shakespeare
 (1564-1616);
 Sir William Davenant
 (1606-1668)

Short Title: Hamlet

Full Title: The Tragedy of Hamlet Prince of Denmark. As it is now
 Acted at his Highness the Duke of York's Theatre.

Title-page Attribution: By William Shakespeare.

Date of Publication: '1676'

Place of Publication: London

Imprint: Printed by Andr. Clark, for J. Martyn, and H.
 Herringman, at the Bell in St. Paul's Church-Yard, and
 at the Blue Anchor in the lower Walk of the
 New Exchange.

Physical Description: 4^o; 92 p.; signatures: A² B-M⁴

Copy-specific Notes:

Binding: Green levant morocco, by Riviere

Provenance: James W. Ellsworth (1849-1925), American
 businessman, sold 1923 to Rosenbach
 Acquired from A.S.W. Rosenbach in
 the 1951-52 sale

Annotation: None

Measurement, cm: 21.4 x 15.0

Notes: This edition has the five-line imprint. For the date, see
Depledge, 'False Dating'

Citations: Wing (CD-ROM, 1996), S2951
Bartlett & Pollard, No. 108

File number: 1072056483

DOI: 10.13097/BodmerLab/1072056483

Other Copies: 15

#133

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: 1 Henry IV

Full Title: The Historie of Henry the Fourth. With the Battell at
Shrewseburie, betweene the King, and Lord Henry
Percy, surnamed Henry Hotspur of the North.
With the humorous conceits of Sir Iohn Falstaffe.

Title-page Attribution: Newly corrected. By William Shake-speare.

Date of Publication: 1622

Place of Publication: London

Imprint: ¶[Printed by T[homas].P[urfoot]. and are to be sold by
Mathew Law, dwelling in Pauls Church-yard, at the
Signe of the Foxe, neere S. Austines gate.

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Red levant morocco, by Riviere

Provenance: Marsden J. Perry (1850-1937, American collector
and millionaire), sold July 1919
to Rosenbach

Acquired from A.S.W. Rosenbach
in the 1951-52 sale

Price '\$3,750.00' written in pencil inside
front cover

Annotation: None

Measurement, cm: 17.5 x 12.5

Notes: Printer's name from STC

Citations: STC 22285

Bartlett & Pollard, No. 255

Greg, 145g

File number: 1072056481

DOI: 10.13097/BodmerLab/1072056481

Other Copies: 12

#134

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: I Henry IV

Full Title: The Historie of Henry the Fourth: With the Battell
at Shrewsbury, betweene the King, and Lord Henry
Percy, surnamed Henry Hotspur of the North. With the
humorous conceits of Sir Iohn Falstaffe.

Title-page Attribution: Newly corrected, By William Shake-speare.

Date of Publication: 1639

Place of Publication: London

Imprint: Printed by John Norton, and are to be sold by Hugh Perry,
at his shop next to Ivie-bridge in the Strand.

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Brown calf, 19th c.

Some edges untrimmed

Provenance: James F. Drake (1863-1933, New York bookseller),
sold 1929 to Rosenbach

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: Some faded scribbles on K4v

Measurement, cm: 19.1 x 14.5

Notes: N/A

Citations: STC 22287

Bartlett & Pollard, No. 293

Greg, 145k

File number: 1072056480

DOI: 10.13097/BodmerLab/1072056480

Other Copies: 18

#135

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: 2 Henry IV

Full Title: The Second part of Henrie the fourth, continuing to his death, and coronation of Henrie the fift. With the humours of sir Iohn Falstaffe, and swaggering Pistoll. As it hath been sundrie times publikely acted by the right honourable, the Lord Chamberlaine his seruants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1600

Place of Publication: London

Imprint: Printed by V[alentine].S[immes]. for Andrew Wise, and William Aspley.

Physical Description: 4^o; 84 p.; signatures: A-K⁴L²

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

This copy contains cancels E3-E6 as well as the original E3 and E4

Provenance: John Ker (1740-1804, third Duke of Roxburghe), sold 18 May 1812 for £2 4s

Richard Heber (1773-1833), sold 1834, for £9 12s

Thomas Rodd Jr. (1796-1849), sold 1837

George Vernon (1803-1866), sold c. 1840 to Holford

Robert Stayne Holford (1808-1892) and son, sold 1925 to Rosenbach

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 17.2 x 12.5

Notes: Printer's name from STC

In this variant, F4v lacks line 18 ('And consecrate commotions bitter edge') and line 20 ('To brother borne an houshold cruelty')

Citations: STC 22288

Bartlett & Pollard, No. 331

Greg, I67aii

File number: 1072056530

DOI: 10.13097/BodmerLab/1072056530

Other Copies: 9 (British Library, Cambridge Trinity, Glasgow, Lambeth, NLS, Bodleian, Folger, Huntington, Newberry)
[And 12 copies of another issue, STC 22288a]

#136

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Henry V

Full Title: The Chronicle History of Henry the fift, vvith his
battell fought at Agin Court in France. Together with
ancient Pistoll. As it hath bene sundry times playd by
the Right Honourable the Lord Chamberlaine
his Seruants.

Title-page Attribution: None

Date of Publication: 1608 [i.e. 1619]

Place of Publication: [London]

Imprint: Printed [by William Jaggard] for T[homas]. P[avier].

Physical Description: 4^o; 56 p.; signatures: A-G⁴

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

Provenance: Thomas Rodd Jr. (1796-1849)

George Vernon (1803-1866), sold c. 1840
to Holford

Robert Stayne Holford (1808-1892) and son, sold
to Rosenbach in 1925

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 19 x 13.5

Notes: Printer's and publisher's names from STC

The imprint is false

Citations: STC 22291

Bartlett & Pollard, No. 389

Greg, 165c

File number: 1072068105

DOI: 10.13097/BodmerLab/1072068105

Other Copies: 25

#137

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Julius Caesar

Full Title: Julius Cæsar. A Tragedy. As it is Now Acted at the Theatre Royal.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1684

Place of Publication: London

Imprint: Printed by H.H[ills]. Jun. for Hen. Heringman and R. Bentley in Russel-street in Covent-Garden, and sold by Joseph Knight and Francis Saunders at the Blew Anchor in the Lower Walk of the New Exchange in the Strand.

Physical Description: 4^o; 64 p.; signatures: A² B-H⁴ I²

Copy-specific Notes:

Binding: Green levant morocco, by Riviere

Provenance: Henry B. Wheatley (1838-1917, bibliographer and editor), sold 10 April 1918

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 22 x 16.4

Notes: Printer's name from Wing CD

Citations: Wing (CD-ROM, 1996), S2922

Bartlett & Pollard, No. p. 128, No. 759 (?)

File number: 1072056504

DOI: 10.13097/BodmerLab/1072056504

Other Copies: 23

#138

Author, with years of birth and death: William Shakespeare (1564-1616)

Short Title: King Lear

Full Title: M. William Shake-speare, His True Chronicle History of the life and death of King Lear, and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Glocester, and his sullen and assumed humour of Tom of Bedlam. As it was plaid before the Kings Maiesty at White-Hall, vppon S. Stephens night, in Christmas Hollidaies. By his Maiesties Seruants, playing vsually at the Globe on the Banck-side.

Title-page Attribution: As above

Date of Publication: 1608 [i.e. 1619]

Place of Publication: [London]

Imprint: Printed [by William Jaggard] for Nathaniel Butter.

Physical Description: 4^o; 88 p.; signatures: A-L⁴

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold c. 1840

to Holford

Robert Stayne Holford (1808-1892) and son, sold

1925 to Rosenbach

Acquired from A.S.W. Rosenbach in

the 1951-52 sale

Annotation: None

Measurement, cm: 18 x 13

Notes: The imprint is false

Citations: STC 22293

Bartlett & Pollard, No. 535

Greg, 265b

File number: 1072056571

DOI: 10.13097/BodmerLab/1072056571

Other Copies: 22

#139

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Love's Labour's Lost

Full Title: A Pleasant Conceited Comedie Called Loues labors
lost. As it was presented before her Highnes this last
Christmas.

Title-page Attribution: Newly corrected and augmented by
W. Shakespere.

Date of Publication: 1598

Place of Publication: London

Imprint: Imprinted at London by W[illiam].W[hite].
for Cutbert Burby.

Physical Description: 4^o; 76 p.; signatures: A-I⁴ K²

Copy-specific Notes:

Binding: Tan morocco, gilt, g.e. (19th c.)

Provenance: Robert Harding Evans (1778-1857), sold 3 March 1828 for £47 5s to Hering (untraced) Payne & Foss, London booksellers (dissolved 1850), sold to Holford Robert Stayne Holford (1808-1892) and son, sold 1925 to Rosenbach
 Acquired from A.S.W. Rosenbach in the 1951-52 sale
 Manuscript note by Payne & Foss: 'Bindley's copy sold to Heber for £40.10 / Resold at Heber's sale for 40./ Rhodes' copy sold to Perkins for 53.11 / Jadis's [i.e. Evans'] copy, sold for 47.5. /
 The present copy is the second best I have seen.
 NB. This was Jadis's copy'

Annotation: None

Measurement, cm: 17.4 x 12.5

Notes: Printer's name from STC

Citations: STC 22294

Bartlett & Pollard, No. 566

Greg, 150a

File number: 1072056529

DOI: 10.13097/BodmerLab/1072056529

Other Copies: 12

#140

Author, with years of birth and death: William Shakespeare
 (1564-1616)

Short Title: Love's Labour's Lost

Full Title: Loues Labours lost. A Wittie and Pleasant Comedie,
 As it was Acted by his Maiesties Seruants at the
 Blacke-Friers and the Globe.

Title-page Attribution: Written By William Shakespeare.

Date of Publication: 1631

Place of Publication: London

Imprint: Printed by W[illiam]. S[tansby]. for Iohn Smethwicke,
 and are to be sold at his Shop in Saint Dunstones
 Churchyard vnder the Diall.

Physical Description: 4^o; 76 p.; signatures: A-I⁴ K²

Copy-specific Notes:*Binding:* Half blue morocco (19th c.)*Provenance:* Charles Jennens (1700-1773) collected c. 1740,
bequeathed 1773 to Curzon
William Penn Assheton Curzon, bequeathed
to his son, First Earl Howe
The Earls Howe, sold December 1907
James W. Ellsworth (1849-1925), American
businessman, sold 1923 to Rosenbach
Acquired from A.S.W. Rosenbach in
the 1951-52 sale*Annotation:* None**Measurement, cm:** 18.1 x 13.2**Notes:** Printer's name from STC**Citations:** STC 22295

Bartlett & Pollard, No. 591

Greg, 150c

File number: 1072056482**DOI:** 10.13097/BodmerLab/1072056482**Other Copies:** 18**#141****Author, with years of birth and death:** William Shakespeare
(1564-1616)**Short Title:** Macbeth**Full Title:** Macbeth: A Tragedy. Acted At the Dukes-Theatre**Title-page Attribution:** None**Date of Publication:** 1673**Place of Publication:** London**Imprint:** Printed for William Cademan at the Popes-Head in the
New Exchange, in the Strand**Physical Description:** 4^o; 72 p.; signatures: A² B-I⁴ K²**Copy-specific Notes:***Binding:* Brown calf (18th c.)*Provenance:* John West, Earl De la Warr (either he who lived
1693-1766 or his son, 1729-1777), sold 1930;
signature on title page
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 20.6 x 15.2

Notes: N/A

Citations: Wing (CD-ROM, 1996), S2929
Bartlett & Pollard, No. 603

File number: 1072056505

DOI: 10.13097/BodmerLab/1072056505

Other Copies: 9 (Birmingham, British Library, Bodleian, V&A,
Folger, Harvard, Huntington, Newberry, Van Pelt

#142

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: The Merchant of Venice

Full Title: The Excellent History of the Merchant of Venice. With
the extreme cruelty of Shylocke the Iew towards the
saide Merchant, in cutting a iust pound of his flesh.
And the obtaining of Portia, by the choise of three
Caskets.

Title-page Attribution: Written by W. Shakespeare.

Date of Publication: 1600 [i.e. 1619]

Place of Publication: London

Imprint: Printed by I. Roberts [i.e. by William Jaggard for
Thomas Pavier].

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Claret straight-grain morocco (19th c.)

Provenance: Robert Harding Evans (1778-1857),
sold 6 June 1815 for £3 15s to Heber
Richard Heber (1773-1833, English collector),
sold 5 June 1834, for £12 to Thorpe
Thomas Thorpe (fl. 1830, bookseller and
librarian)
George Vernon (1803-1866), sold c. 1840
to Holford
Robert Stayne Holford (1808-1892) and son, sold
1925 to Rosenbach
Acquired from A.S.W. Rosenbach in

the 1951-52 sale
 Slips 'This copy Sold for £12. At Heber's sale';
 'The Heber (June, 1834, no. 5447) copy.
 The Vernon (sold c. 1840) copy'
 Stamp on front flyleaf: 'Bibliotheca Heberiana'

Annotation: None

Measurement, cm: 18.0 x 13.1

Notes: The imprint is false

Citations: STC 22297

Bartlett & Pollard, No. 646

Greg, 172b

File number: 1072056516

DOI: 10.13097/BodmerLab/1072056516

Other Copies: 19

#143

Author, with years of birth and death: William Shakespeare
 (1564-1616)

Short Title: The Merchant of Venice

Full Title: The most excellent Historie of the Merchant of Venice.

With the extreame crueltie of Shylocke the Iewe towards
 the said Merchant, in cutting a just pound of his flesh:
 and the obtaining of Portia by the choice of three
 Chests. As it hath beene divers times acted by the
 Lord Chamberlaine his Servants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1637

Place of Publication: London

Imprint: Printed by M[armaduke].P[arsons]. for Laurence Hayes,
 and are to be sold at his Shop on Fleetbridge.

Physical Description: 4^o; 72 p.; signatures: A-I⁴

Copy-specific Notes:

Binding: Red straight-grain morocco, gilt, g.e.

Provenance: C. Fitz-Herbert Monley, Esq. (Leeds, untraced)

Oliver R. Barrett (Chicago, untraced)

Stan V. Henkels (Philadelphia auctioneer,

fl. 1913-1919), sold 26 June 1919

Acquired from A.S.W. Rosenbach in

the 1951-52 sale

Annotation: None

Measurement, cm: 18.3 x 14

Notes: Printer's name from STC

Citations: STC 22298

Bartlett & Pollard, No. 669

Greg, 172ei

File number: 1072056485

DOI: 10.13097/BodmerLab/1072056485

Other Copies: 18

#144

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Merry Wives of Windsor

Full Title: A Most pleasant and excellent conceited Comedy,
of Sir Iohn Falstaffe, and the merry Wiues of Windsor.
With the swaggering vaine of Ancient Pistoll, and
Corporall Nym.

Title-page Attribution: Written by W. Shakespeare

Date of Publication: 1619

Place of Publication: London

Imprint: Printed [by William Jaggard] for Arthur Johnson
[i.e. Thomas Pavier].

Physical Description: 4^o; 56 p.; signatures: A-G⁴

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold c. 1840
to Holford

Robert Stayne Holford (1808-1892) and son, sold
to Rosenbach in 1925

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.2 x 14.1

Notes: Printer's and actual publisher's names from STC.

Citations: STC 22300

Bartlett & Pollard, No. 723

Greg, 187b

File number: 1072056486

DOI: 10.13097/BodmerLab/1072056486

Other Copies: 27

#145

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Midsummer Night's Dream

Full Title: A Midsommer nights dreame. As it hath beene sundry
times publikely acted, by the Right Honourable,
the Lord Chamberlaine his seruants. Written by
William Shakespeare.

Title-page Attribution: As above

Date of Publication: 1600 [i.e. 1619]

Place of Publication: London

Imprint: Printed by Iames Roberts [i.e. William Jaggard for
T. Pavier].

Physical Description: 4^o; 64 p.; signatures: A-H⁴

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold c. 1840
to Holford

Robert Stayne Holford (1808-1892) and son,
sold to Rosenbach in 1925

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.9 x 13.2

Notes: The imprint is false

With Half-Key and Eagle printer's device

Citations: STC 22303

Bartlett & Pollard, No. 775

Greg, 170b

File number: 1072056515

DOI: 10.13097/BodmerLab/1072056515

Other Copies: 21

#146

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Much Ado about Nothing

Full Title: Much adoe about Nothing. As it hath been sundrie
times publiely acted by the right honourable,
the Lord Chamberlaine his seruants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1600

Place of Publication: London

Imprint: Printed by V[alentine].S[immes]. for Andrew Wise,
and William Aspley.

Physical Description: 4^o; 72 p.; signatures: A-I⁴

Copy-specific Notes:

Binding: Green morocco, g.e., bound by C. Murton
(untraced). Bridgewater crest of Marquess of Stafford
impressed on covers

Provenance: John Egerton (1623-1686, Second Earl of
Bridgewater), catalogued in 1649
Bridgewater Library, sold March 1917
to Huntington
Henry E. Huntington (1850-1927), sold
26 April 1918 for \$10,100 to Jones Herschel
V. Jones (1861-1928, American collector and
publisher), sold 4 March 1919 for \$11,900 to (G.D.
Smith for) Clawson
John L. Clawson (1856-1933, American collector),
sold 24 May 1926 for \$21,000
Acquired from A.S.W. Rosenbach in
the 1951-52 sale
Bookplate of Bridgewater Library; some leaves
impressed with Bridgewater seal; Bridgewater
notation (numeral '9' in square bracket) on title
page

Annotation: None

Measurement, cm: 19 x 13.3

Notes: Printer's name from STC

Citations: STC 22304

Bartlett & Pollard, No. 793

Greg, 168a

File number: 1072056514

DOI: 10.13097/BodmerLab/1072056514

Other Copies: 13

#147

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Othello

Full Title: The Tragoedy of Othello, The Moore of Venice. As it
hath beene diuerse times acted at the Globe, and at the
Black-Friers, by his Maiesties Seruants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1622

Place of Publication: London

Imprint: Printed by N[icholas].O[kes]. for Thomas Walkley, and
are to be sold at his shop, at the Eagle and Child,
in Brittans Bursse.

Physical Description: 4^o; 96 p.; signatures: A² B-M⁴ N²

Copy-specific Notes:

Binding: Red morocco, gilt, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold to Holford
c. 1840

Robert Stayne Holford (1808-1892) and son, sold
to Rosenbach in 1925

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 17.3 x 13.3

Notes: Printer's name from STC

Citations: STC 22305

Bartlett & Pollard, No. 813

Greg, 379a

File number: 1072056511

DOI: 10.13097/BodmerLab/1072056511

Other Copies: 14

#148

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Othello

Full Title: The Tragœdy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1630

Place of Publication: London

Imprint: Printed by A[ugustine].M[athewes]. for Richard Hawkins, and are to be sold at his shoppe in Chancery-Lane, neere Sergeants-Inne.

Physical Description: 4^o; 96 p.; signatures: A-M⁴

Copy-specific Notes:

Binding: Red morocco, gilt, g.e., by Hyman Zucker
(fl. late 19th c., Philadelphia binder)

Provenance: Signatures 'Phillip Hooper', 'Geo Hem'
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18 x 13.1

Notes: Printer's name from STC

Citations: STC 22306

Bartlett & Pollard, No. 843

Greg, 379c

File number: 1072056489

DOI: 10.13097/BodmerLab/1072056489

Other Copies: 19

#149

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Othello

Full Title: The Tragœdy of Othello, The Moore of Venice.
As it hath beene divers times Acted at the Globe, and at
the Black-Friers, by his Majesties Servants.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1655

Place of Publication: London

Imprint: Printed for William Leake at the Crown in Fleet-street,
between the two Temple Gates.

Physical Description: 4^o; 96 p.; signatures: A-M⁴

Copy-specific Notes:

Binding: Red levant morocco, g.e., by Bedford

Provenance: J. O. Halliwell-Phillipps (1820-1889, English
editor and collector)

Sotheby's, sold 21 May 1857 to Lilly

Joseph Lilly (fl. 1870, English bookseller)

Frederick Trowbridge (American collector)

Rosenbach, sold December 1925 to Hannigan

John Hannigan (Boston judge and collector),

sold 14 July 1930 for £60 to Rosenbach

Acquired from A.S.W. Rosenbach in

the 1951-52 sale

Annotation: None. The incorrect title-page claim 'The fourth
Edition' removed and filled in

Measurement, cm: 17.9 x 13.8

Notes: This issue has a comma after 'Othello' in line 2 and after
'Black-Friers' in line 5

Citations: Wing (CD-ROM, 1996), S2939
Bartlett & Pollard, No. 872

File number: 1072068345

DOI: 10.13097/BodmerLab/1072068345

Other Copies: 21

#150

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Othello

Full Title: Othello, The Moor of Venice. A Tragedy, As it hath
been divers times acted at the Globe, and at
the Black-Friers: And now at the Theater Royal, By his
Majesties Servants.

Title-page Attribution: Written by William Shakespear.

Date of Publication: 1681

Place of Publication: London

Imprint: Printed for W. Weak, and are to be sold by Richard Bentley and M. Magnes in Russel Street near Covent-Garden.

Physical Description: 4^O; 80 p.; signatures: A²B-K⁴L²

Copy-specific Notes:

Binding: Olive green morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 22.4 x 17

Notes: N/A

Citations: Wing (CD-ROM, 1996), S2940
Bartlett & Pollard, No. 889 (?)

File number: 1072056488

DOI: 10.13097/BodmerLab/1072056488

Other Copies: 19

#151

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Pericles

Full Title: The Late, And much admired Play, called, Pericles, Prince of Tyre. With the true Relation of the whole History, adventures, and fortunes of the saide Prince.

Title-page Attribution: Written by W. Shakespeare.

Date of Publication: 1619

Place of Publication: [London]

Imprint: Printed [by William Jaggard] for T[homas].P[avier].

Physical Description: 4^O; 68 p.; signatures: χ^1 [=2B2?] R-2A⁴
2B²(-2B2)

Copy-specific Notes:

Binding: Black morocco, g.e.

Wanting *Whole Contention*, with which the edition was issued

Provenance: Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 18.5 x 13.6

Notes: Printer's and publisher's names from STC

Citations: STC 26101

Greg, 284d

File number: 1072056519

DOI: 10.13097/BodmerLab/1072056519

Other Copies: 40

#152

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Pericles

Full Title: The Late, And much admired Play, called Pericles,
Prince of Tyre. With the true Relation of the whole
History, adventures, and fortunes of the said Prince.

Title-page Attribution: Written by W. Shakespeare.

Date of Publication: 1635

Place of Publication: London

Imprint: Printed at London by Thomas Cotes.

Physical Description: 4^o; 68 p.; signatures: A-H⁴I²

Copy-specific Notes:

Binding: Red morocco, g.e., by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.3 x 13.3

Notes: N/A

Citations: STC 22339

Greg, 284f

File number: 1072056518

DOI: 10.13097/BodmerLab/1072056518

Other Copies: 17

#153

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Poems

Full Title: Poems: Written by Wil. Shake-speare. Gent.

Title-page Attribution: [As above]

Date of Publication: 1640

Place of Publication: London

Imprint: Printed at London by Tho. Cotes, and are to be sold by
John Benson, dwelling in St. Dunstons Church-yard.

Physical Description: 8^o; 192 p.; signatures: *4 A-L⁸ M⁴

Copy-specific Notes:

Binding: Red morocco, gilt, g.e., by Bedford

Provenance: Bookplate of John Camp Williams
(fl. 1905, American collector)

Annotation: None

Measurement, cm: 14.0 x 8.9

Notes: The plate depicts an engraved portrait with eight lines of
verse. Engraved by 'W.M.' – i.e. William Marshall.

Citations: STC 22344

File number: 1072056490

DOI: 10.13097/BodmerLab/1072056490

Other Copies: 34

#154

Author, with years of birth and death: William Shakespeare
(1564-1616);
John Quarles
(1624/5-1665)

Short Title: The Rape of Lucrece

Full Title: The Rape of Lucrece, Committed by Tarquin the Sixth
and The remarkable judgments that befel him for it By
The incomparable Master of our English Poetry, Will:
Shakespeare Gent. Whereunto is annexed,
The Banishment of Tarquin Or, the Reward of Lust.
By J. Quarles.

Title-page Attribution: As above

Date of Publication: 1655

Place of Publication: London

Imprint: Printed by J.G.[ismond] for John Stafford in George-yard
near Fleet-bridge, and Will: Gilbertson at the Bible in
Giltspur-street.

Physical Description: 8^o; 104 p.; signatures: A⁴B-G⁸

Copy-specific Notes:*Binding:* Sheepskin, contemporary

This copy lacks engraved frontispiece by William Faithorne

Provenance: Signatures 'Elizabeth B[ou?]rne her boock' (17th c., crossed out); 'Dorothy Cowper[?]', 'Martha King' (19th c.?)

Richard Heber (1773-1833)

William H. Miller (1789-1848, founder of Britwell Library)

Price 'Pret. £1.10.0' inside front cover

Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None**Measurement, cm:** 14 x 8.6**Notes:** Printer's name from Wing CD**Citations:** Wing (CD-ROM, 1996), S2943**File number:** 1072056487**DOI:** 10.13097/BodmerLab/1072056487**Other Copies:** 16**#155****Author, with years of birth and death:** William Shakespeare (1564-1616)**Short Title:** Richard II**Full Title:** The Tragedie of King Richard the Second. As it hath been publikely acted by the Right Honourable the Lord Chamberlaine his seruantes.**Title-page Attribution:** By William Shake-speare.**Date of Publication:** 1608**Place of Publication:** London**Imprint:** Printed by W[illiam].W[hite]. for Mathew Law, and are to be sold at his shop in Paules Church-yard, at the signe of the Foxe.**Physical Description:** 4^o; 80 p.; signatures: A-K⁴**Copy-specific Notes:***Binding:* Red levant morocco, by the French Binders (20th c)*Provenance:* Rev. John Bowle (1725-1788), sold 19 January 1790
George Steevens (1736-1800), sold for £10 on 13

May 1800 to Hill (unidentified)
 John Philip Kemble (1757-1823), sold collection
 for £2,000 in 1821 to Devonshire
 Sixth Duke of Devonshire (1790-1858), sold
 January 1914 to Huntington
 Henry E. Huntington (1850-1927), sold 1918
 to Smith
 G.D. Smith (d. 1920), sold 1920 to Clawson
 John L. Clawson (1856-1933, American collector),
 sold 20 May 1926 for \$4,900
 to Rosenbach
 Acquired from A.S.W. Rosenbach in
 the 1951-52 sale

Annotation: Contemporary notes on K3v trimmed off

Measurement, cm: 17 x 10.1

Notes: Title page in first state

Citations: STC 22310

Bartlett & Pollard, No. 982

Greg, 141d*

File number: 1072056527

DOI: 10.13097/BodmerLab/1072056527

Other Copies: 10 extant copies of this edition, according to
 Bartlett & Pollard

#156

Author, with years of birth and death: William Shakespeare
 (1564-1616)

Short Title: Richard II

Full Title: The Life and Death of King Richard the Second.
 With new Additions of the Parliament Scene, and
 the Deposing of King Richard. As it hath bene acted
 by the Kings Majesties Servants, at the Globe.

Title-page Attribution: By William Shakespeare.

Date of Publication: 1634

Place of Publication: London

Imprint: Printed by Iohn Norton

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Red levant morocco, by Riviere

Provenance: Bernard Quaritch, London, sold 1918
to G. Smith
G. D. Smith, sold to Clawson
John L. Clawson (1856-1933, American collector),
sold 24 May 1926 for \$550
to Rosenbach
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.9 x 13

Notes: N/A

Citations: STC 22313

Bartlett & Pollard, No. 1018

Greg, 141h*

File number: 1072056491

DOI: 10.13097/BodmerLab/1072056491

Other Copies: 17

#157

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Romeo and Juliet

Full Title: The most Excellent and lamentable Tragedie, of Romeo
and Iuliet. Newly corrected, augmented, and amended:
As it hath bene sundry times publiquely acted, by the
right Honourable the Lord Chamberlaine his Seruants.

Title-page Attribution: None

Date of Publication: 1599

Place of Publication: London

Imprint: Printed by Thomas Creede, for Cuthbert Burby, and are
to be sold at his shop neare the Exchange.

Physical Description: 4^o; 92 p.; signatures: A-L⁴ M²

Copy-specific Notes:

Binding: Red morocco, g.e., by Lewis

Provenance: George Vernon (1803-1866), sold to Holford
c. 1840

Robert Stayne Holford (1808-1892) and son, sold
to Rosenbach in 1925

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18 x 12.4

Notes: N/A

Citations: STC 22323

Bartlett & Pollard, No. III7

Greg, I43b

File number: 1072056528

DOI: 10.13097/BodmerLab/1072056528

Other Copies: 12

#158

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Romeo and Juliet

Full Title: The Most Excellent and Lamentable Tragedie of Romeo
and Juliet. As it hath been sundry times publicly Acted
by the Kings Majesties Servants at the Globe. Written
by W. Shake-speare. Newly corrected, augmented, and
amended.

Title-page Attribution: As above

Date of Publication: 1637

Place of Publication: London

Imprint: Printed by R. Young for John Smethwicke, and are to be
sold at his Shop in St. Dunstans Church-yard
in Fleetstreet, under the Dyll.

Physical Description: 4^o; 88 p.; signatures: A-L⁴

Copy-specific Notes:

Binding: Red morocco, g.e., by Riviere. Some edges
untrimmed

Provenance: Harry Glemby (American collector) sold 15
November 1926 for \$2,800 to Rosenbach
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.5 x 13.5

Notes: N/A

Citations: STC 22326

Bartlett & Pollard, No. 1160

Greg, I43g

File number: 1072056492

DOI: 10.13097/BodmerLab/1072056492

Other Copies: 21

#159

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Sonnets

Full Title: Shake-speares Sonnets. Neuer before Imprinted.

Title-page Attribution: As above

Date of Publication: 1609

Place of Publication: London

Imprint: By G. Eld. For T[homas].T[horpe]. and are to be solde by
John Wright, dwelling at Christ Church gate.

Physical Description: 4^o; 80 p.; signatures: A² B-K⁴ L²

Copy-specific Notes:

Binding: Brown calf, modern

Title page cropped, with date '1609' trimmed off

Provenance: Thomas Percy (1729-1811, Bishop and
antiquarian)

Lord Caledon, First Earl (d. 1802) or Second Earl
(1777-1830)

Acquired from A.S.W. Rosenbach in 1941 for
\$60,000, with BEMEB #39

Manuscript note by Rosenbach on binder's leaf:
'From the collections of Bishop Percy and Lord
Caledon. A marvellous provenance. A.S.W.R.'

Annotation: This is the copy bearing the annotation, 'what a
heap of wretched Infidel stuff' after Sonnet 154

Measurement, cm: 16.4 x 12.2

Notes: An imprint variant of the edition with William Aspley
as bookseller

Citations: STC 22353a

File number: 1072056512

DOI: 10.13097/BodmerLab/1072056512

Other Copies: 7 (British Library, Cambridge Trinity, Bodleian,
Rylands, Folger, Huntington, Beinecke)

[And 5 copies of another imprint variant, STC
22353]

#160

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Titus Andronicus

Full Title: The Most Lamentable Tragedie of Titus Andronicus.
As It Hath Sundry times beene plaide by the Kings
Maiesties Seruants.

Title-page Attribution: None

Date of Publication: 1611

Place of Publication: London

Imprint: Printed for Eedward [sic] White, and are to be solde at his
shoppe, nere the little North dore of Pauls, at the signe of
the Gun.

Physical Description: 4^o; 80 p.; signatures: A-K⁴

Copy-specific Notes:

Binding: Red morocco, by Lewis

Provenance: George Steevens (1736-1800)

John Ker (1740-1804, third Duke of Roxburghe),

sold 18 May 1812 for £1 12s to Jolley

Thomas Jolley Esq., F.S.A. (d. 1854), sold

10 June 1844 for £1 12s to Rodd

Thomas Rodd Jr. (1796-1849)

Robert Stayne Holford (1808-1892) and son, sold
in 1925 to Rosenbach

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 19.0 x 12.9

Notes: Printer's name from STC

Citations: STC 22330

Bartlett & Pollard, No. 1204

Greg, 117c

File number: 1072056479

DOI: 10.13097/BodmerLab/1072056479

Other Copies: 12

#161

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Troilus and Cressida

Full Title: The Historie of Troylus and Cresseida. As it was acted
by the Kings Maiesties seruants at the Globe.

Title-page Attribution: Written by William Shakespeare.

Date of Publication: 1609

Place of Publication: London

Imprint: Imprinted by G. Eld for R. Bonian and H. Walley,
and are to be sold at the spred Eagle in Paules Church-
yard, ouer against the great North doore.

Physical Description: 4^o; 92 p.; signatures: A-L⁴ M²

Copy-specific Notes:

Binding: Red morocco, by Lewis
Missing last blank leaf, M2

This copy is entirely untrimmed – the only such
quarto of any play printed during Shakespeare's
lifetime

Provenance: Richard Heber (1773-1833), sold 1836
for £15 10s to Rodd
Thomas Rodd Jr. (1796-1849), sold to Vernon
George Vernon (1803-1866), sold 1840
to Holford
Robert Stayne Holford (1808-1892) and son, sold
1925 to Rosenbach
Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 20.8 x 14.8

Notes: The first issue of the first edition.

Citations: STC 22331

Bartlett & Pollard, No. 1210
Greg, 279ai

File number: 1072056520

DOI: 10.13097/BodmerLab/1072056520

Other Copies: 3 (British Library, Huntington, Elizabethan Club)
[And 10 copies of another issue, STC 22332]

#162

Author, with years of birth and death: William Shakespeare
(1564-1616)

Short Title: Whole Contention

Full Title: The Whole Contention betweene the two Famous Houses, Lancaster and Yorke. With the Tragical ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the sixt. Diuided into two Parts: And newly corrected and enlarged.

Title-page Attribution: Written by William Shake-speare, Gent.

Date of Publication: [1619]

Place of Publication: London

Imprint: Printed at London, [by William Jaggard] for
T[homas]. P[avier].

Physical Description: 4⁰; 128 p.; signatures: A-Q⁴

Copy-specific Notes:

Binding: Black morocco, g.e. (19th c.)

Wants *Pericles*, issued as part of the edition

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 18.6 x 14.2

Notes: This copy does not include *Pericles*, which was issued as part of this edition

Printer's and publisher's names from STC

Citations: STC 26101

Greg, 284d

File number: 1072056478

DOI: 10.13097/BodmerLab/1072056478

Other Copies: 39

#163

Author, with years of birth and death: Anonymous

Short Title: The London Prodigal

Full Title: The London Prodigall. As it was plaide by the Kings
Maiesties seruants.

Title-page Attribution: By William Shakespeare.

Date of Publication: 1605

Place of Publication: London

Imprint: Printed by T[homas]. C[reede]. for Nathaniel Butter,
and are to be sold neere S. Austins gate, at the signe of
the pyde Bull.

Physical Description: 4^o; 56 p.; signatures: A-G⁴

Copy-specific Notes:

Binding: Green morocco, gilt, g.e., by Bedford

Provenance: Thomas Gaisford (1779-1855, classical scholar
and clergyman)

John L. Clawson, (1856-1933, American collector)

Willis Vickery (1857-1932, American judge and
collector)

Frank J. Hogan (1877-1944, American lawyer
and collector)

Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 17.5 x 12.0

Notes: First word of title is xylographic

Printer's name from STC

Citations: STC 22333

Greg, 222a

File number: 1072056524

DOI: 10.13097/BodmerLab/1072056524

Other Copies: 13

#164

Author, with years of birth and death: Sir Philip Sidney
(1554-1586)

Short Title: Arcadia

Full Title: The Covntesse of Pembrokes Arcadia

Title-page Attribution: Written by Sir Philippe Sidnei

Date of Publication: 1590

Place of Publication: London

Imprint: Printed [by John Windet] for William Ponsonbie.

Physical Description: 4^o; 728 p.; signatures: A⁴B-2Z⁸

Copy-specific Notes:

Binding: Brown morocco, by W. Pratt of London (untraced)

Provenance: Bookplate of George Allison Armour
(1857-1936), American bibliophile

Annotation: None

Measurement, cm: 19 x 14.5

Notes: Second issue, with printer's note on A4v

Printer's name from STC

Citations: STC 22539a

File number: 1072056501

DOI: 10.13097/BodmerLab/1072056501

Other Copies: 11

#165

Author, with years of birth and death: Sir Philip Sidney
(1554-1586)

Short Title: Arcadia

Full Title: The Covntesse of Pembroke's Arcadia. Written by
Sir Philip Sidney Knight. Now the Third Time
published, with sundry new additions of the
same Author.

Title-page Attribution: As above

Date of Publication: 1598

Place of Publication: London

Imprint: Imprinted [by R. Field] for William Ponsonbie.

Physical Description: 2^o; 584 p.; signatures: ¶⁴A-3B⁶

Copy-specific Notes:

Binding: Parchment, modern

Provenance: Unknown

Annotation: None

Measurement, cm: 28.5 x 19.5

Notes: Printer's name from colophon

Citations: STC 22541

File number: 1072056500

DOI: 10.13097/BodmerLab/1072056500

Other Copies: 35

#166

Author, with years of birth and death: Edmund Spenser
(1552?-1559)

Short Title: Faerie Queene

Full Title: The Faerie Queene. Disposed into twelue books,
Fashioning XII. Morall vertues.

Title-page Attribution: None

Date of Publication: 1590

Place of Publication: London

Imprint: Printed [by John Wolfe] for William Ponsonbie.

Physical Description: 4^o; 616 p.; signatures: A-2P⁸ 2Q⁴

Copy-specific Notes:

Binding: Russia, by Roger Payne (untraced)

Provenance: Fourth Duke of Grafton (1760-1844);

title page signature, 'D. of Grafton 1780'

George, Lord Vernon (1803-1866)

Annotation: None

Measurement, cm: 19 x 13.3

Notes: Printer's name from STC

In this variant, dedication on title page verso signed 'Ed. Spenser'; first digit of imprint date is under the first 'i' of 'William'

Citations: STC 23081a

File number: 1072068103

DOI: 10.13097/BodmerLab/1072068103

Other Copies: 7 (Huntington, Hopkins, Massachusetts, NYPL, Morgan, Texas [2]) [And 26 copies of two other variants, STC 23080 and 23081]

#167

Author, with years of birth and death: Edmund Spenser
(1552?-1599)

Short Title: Faerie Queene

Full Title: The Second Part of the Faerie Queene. Containing
the Fovrth, Fifth, and Sixth Bookes.

Title-page Attribution: By Ed. Spenser.

Date of Publication: 1596

Place of Publication: London

Imprint: Imprinted at London [by Richard Field] for
William Posonby.

Physical Description: 4^o; 520 p.; signatures: A-2I⁸ 2K⁴

Copy-specific Notes:

Binding: Russia, by Lewis

Not a copy of STC 23082 in its entirety, as it contains only Books IV, V, and VI (the Second Part)

Provenance: Title page signature 'Eliz. Osborne' (17th c.), 'J. Denne C.C.C.C.' (John Denne, 1693-1767, antiquary fellow of Corpus Christi College, Cambridge)

Annotation: None

Measurement, cm: 19.5 x 14

Notes: Printer's name from STC

Citations: STC 23082

File number: 1072056498

DOI: 10.13097/BodmerLab/1072056498

Other Copies: 38

#168

Author, with years of birth and death: Nahum Tate (1652-1715)

Short Title: Coriolanus

Full Title: The Ingratitude of a Common-Wealth: Or, the Fall of Caius Martius Coriolanus. As it is Acted at the Theatre-Royal.

Title-page Attribution: By N. Tate.

Date of Publication: 1682

Place of Publication: London

Imprint: Printed by T.M. for Joseph Hindmarsh, at the Black-Bull in Cornhill.

Physical Description: 4^o; 72 p.; signatures: A-I⁴

Copy-specific Notes:

Binding: Green morocco, gilt, g.e., by Riviere

Provenance: Acquired from A.S.W. Rosenbach in the 1951-52 sale

Annotation: None

Measurement, cm: 22.2 x 16.7

Notes: N/A

Citations: Wing (CD-ROM, 1996), T190

File number: 1072068235

DOI: 10.13097/BodmerLab/1072068235

Other Copies: 35

#169

Author, with years of birth and death: Nahum Tate (1652-1715)

Short Title: King Lear

Full Title: The History of King Lear. Acted at the Duke's Theatre.
Reviv'd with Alterations.

Title-page Attribution: By N. Tate.

Date of Publication: 1681

Place of Publication: London

Imprint: Printed for E. Flesher, and are to be sold by R. Bentley,
and M. Magnes in Russel-street near Covent-Garden.

Physical Description: 4^o; 76 p.; signatures: A-I⁴ K²

Copy-specific Notes:

Binding: Green levant morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 21.9 x 16

Notes: N/A

Citations: Wing (CD-ROM, 1996), S29I8

File number: 1072056496

DOI: 10.13097/BodmerLab/1072056496

Other Copies: 30

#170

Author, with years of birth and death: Nahum Tate (1652-1715)

Short Title: Richard II

Full Title: The History of King Richard the Second. Acted at the
Theatre Royal, Under the Name of the Sicilian Usurper.
With a Prefatory Epistle in Vindication of the Author.
Occasion'd by the Prohibition of this Play on the Stage.

Title-page Attribution: By N. Tate.

Date of Publication: 1681

Place of Publication: London

Imprint: Printed for Richard Tonson, and Jacob Tonson, at
Grays-Inn Gate, and at the Judges-Head in Chancery-Lane near
Fleet-street.

Physical Description: 4^o; 68 p.; signatures: A⁶ B-H⁴

Copy-specific Notes:

Binding: Red morocco, by Riviere

Provenance: Acquired from A.S.W. Rosenbach in
the 1951-52 sale

Annotation: None

Measurement, cm: 22.2 x 16

Notes: N/A

Citations: Wing (CD-ROM, 1996), S2921

File number: 1072056495

DOI: 10.13097/BodmerLab/1072056495

Other Copies: 30

#171

Author, with years of birth and death: John Dryden (1631-1700)

Short Title: Works of Virgil

Full Title: The Works of Virgil: Containing His Pastorals,
Georgics, and Æneis. Translated into English Verse; By
Mr. Dryden. Adorn'd with a Hundred Sculptures.

Title-page Attribution: As above

Date of Publication: MDCXCVII [i.e. 1697]

Place of Publication: London

Imprint: Printed for Jacob Tonson, at the Judges-Head in
Fleetstreet, near the Inner-Temple-Gate.

Physical Description: 2^o; 628 p.; signatures: A² *-2*[†] 3*-5*² †-2†²
B-U[†] ¶[†] ¶¶² (a)-(f)[†] 2A-2Z[†] 3A-4F[†] 4G²
4H-4I[†] 4K²

Copy-specific Notes:

Binding: Black morocco, Bedford

Provenance: 'Eagle and Child' crest of the Derby family
on upper cover

Annotation: None

Measurement, cm: 43.5 x 27.2

Notes: Each illustration contains a dedication to some
contemporary figure

Citations: Wing (CD-ROM, 1996), V616A

File number: 1072068213

DOI: 10.13097/BodmerLab/1072068213

Other Copies: 15

#172

Author, with years of birth and death: Gavin Douglas
(c. 1476-1522)

Short Title: Eneados

Full Title: The xiii Bukes of Eneados of the famos Poete Virgill
Translatet [sic] out of Latyn verses into Scottish metir,
bi the Reuerend Father in God, Mayster Gawin Douglas
Bishop of Dunkel & unkil to the Erle of Angus. Euery
buke hauing hys perticular Prologe.

Title-page Attribution: As above

Date of Publication: 1553

Place of Publication: London

Imprint: Imprinted at London [by William Copland?].

Physical Description: 4^o; 756 p.; signatures: A²(-AI) B-U⁸
x⁸(x3+χ¹[=AI?]) y-z⁸ a-2b⁸

Copy-specific Notes:

Binding: Brown calf (19th c.)

Provenance: Acquired from Harper, New York,

in June 1955

Bookplate of George Wilbraham

(1779-1852, English politician)

Bookplate of Beverly Chew (1850-1924,

Grolier Club founding member)

Annotation: Latin annotation, cropped in subsequent binding

Measurement, cm: 21 x 15.5

Notes: Printer's name from STC

Citations: STC 24797

File number: 1072056442

DOI: 10.13097/BodmerLab/1072056442

Other Copies: 34

#173

Author, with years of birth and death: Isaak Walton (1593-1683)

Short Title: The Complete Angler

Full Title: The Compleat Angler or the Contemplative Man's
Recreation. Being a Discourse of Fish and Fishing,
Not unworthy the perusal of most Anglers.

Title-page Attribution: None

Date of Publication: 1653

Place of Publication: London

Imprint: Printed by T. Maxey for Rich. Marriot, in S. Dunstons
Church-yard Fleetstreet

Physical Description: 8⁰; 264 p.; signatures: A⁸ B-Q⁸ R⁴

Copy-specific Notes:

Binding: Morocco by Riviere

Provenance: Bookplate of John Gerard Heckscher
(1837-1908), New York City

Annotation: None

Measurement, cm: 15.8 x 10.5

Notes: N/A

Citations: Wing (CD-ROM, 1996), W661

File number: 1072056503

DOI: 10.13097/BodmerLab/1072056503

Other Copies: 25

#174

Author, with years of birth and death: John Woodward
(1665-1728)

Short Title: Natural History of the Earth

Full Title: An Essay toward a Natural History of the Earth: and
Terrestrial Bodies, Especially Minerals: As also of
the Sea, Rivers, and Springs. With an Account of the
Universal Deluge: And of the Effects that it had upon
the Earth.

Title-page Attribution: By John Woodward, M.D. Professor of
Physick in Gresham-College, and Fellow
of the Royal Society.

Date of Publication: 1695

Place of Publication: London

Imprint: Printed for Ric. Wilkin at the Kings-Head in St. Paul's
Church-yard.

Physical Description: 8⁰; 296 p.; signatures: A-S⁸ T⁴

Copy-specific Notes:

Binding: Calf, contemporary

Provenance: Acquired from Zeitlin & Ver Brugge (fl. 1948,
Los Angeles bookdealer) December 1962
Signature on first leaf, 'Rich[ar]d Hill 1698'

Annotation: None

Measurement, cm: 19 x 11.2

Notes: Imprimatur of Leaf Aiv: Imprimatur. Jan. 3 1694/5
John Joskyns, V.P.R.S.

Citations: Wing (CD-ROM, 1996), W3510

File number: 1072068233

DOI: 10.13097/BodmerLab/1072068233

Other Copies: 64

Appendix

Books and Manuscripts Not Included in the Catalogue

THE PURPOSE OF THIS APPENDIX is to draw attention to a number of items that have not been included in the present catalogue, for a variety of reasons. We have strictly confined the catalogue to STC and Wing titles that are currently at the Bodmer Library, in other words to books printed in England, Scotland, Ireland, Wales, or British America, and to English books printed in other countries, from 1475 to 1700. Therefore, we have excluded, in particular, three kinds of items: early modern English manuscripts; early modern printed English books that once were but no longer are at the Bodmer; and printed books that are at the Bodmer but do not fit the STC and Wing parameters.

Concerning manuscripts, the Bodmer holds an autograph copy of Philip Sidney's nine-line poem 'Sleeps Baby mine desyre' (*Illustration 24*), printed with slight differences in *The Countess of Pembrokes Arcadia* (1598), and a letter by Francis Bacon to Sir Michael Hickes, secretary to Robert Cecil, first Earl of Salisbury, of 4 May 1612.¹ From the late seventeenth century, there are an important holograph of Newton's *Of the Church* (405 leaves), the holograph of Thomas Otway's poem, 'The Poet's Complaint of his Muse or a Satyre against Libells' (c. 1679, twenty pages) (*Illustration 25*), and two recipes, of all things, in the hand of John Locke, headed 'The way of making Levain bread at Montpellier' and 'The way of making bread at Paris', c. 1680.² From earlier in the century, the Bodmer holds a holograph account by George Fox (1624-91), founder of the Society of Friends, of one of his imprisonments, and a corrected copy of the epistle to Charles the Second, dated 9 August 1660, by George Fox the Younger (d. 1661), as well as a letter by Oliver Cromwell to his brother-in-law, Colonel Valentine Walton, of 5/6 September 1644. A manuscript from

1. For a facsimile of the previously unpublished manuscript copy, see Croft, *Autograph Poetry in the English Language*, vol. 1. p. 14.

2. See Ducheyn, 'Isaac Newton's "Of the Church"'

1599 lists the New Year's gifts given to Queen Elizabeth, with an autograph signature, 'Elizabeth R'.¹ All of these manuscripts have been described in Margaret Crum's *English and American Autographs in the Bodmeriana*. The medieval manuscripts at the Bodmer, including an impressive fifteenth-century copy of Chaucer's *Canterbury Tales*, still in its original binding, have been digitized and made available via e-codices, the Virtual Manuscript Library of Switzerland.²

A number of early modern English printed books were once part of Martin Bodmer's collection but no longer are. There may be occasional references to their existence at the Bodmer in past scholarship, so it may be useful to clarify here which books we know have left the collections and, if the information is available, what their subsequent history has been. We have mentioned above a series of books from the Shakespeare collection that Bodmer sold to H. P. Kraus in 1970/1 (see pp. 57-58). To these should be added two Caxtons, *Reynart the Foxe* (Westminster, 1481) and Christine de Pisan's *Fayttes of Armes and of Chyualrye* (Westminster, 1489), and first editions of the anonymous play *The Troublesome Reign of John, King of England* (1591), the Coverdale Bible (1535), and John Bunyan's *Pilgrim's Progress* (1678). Kraus sold the Coverdale Bible and *The Pilgrim's Progress* to Yale University, in whose Beinecke Library they now are.³ Also sold to Kraus were copies of Walter Charlton's *Onomasticon zoicon* (1668) and of James Primerose's *Exercitationes et Animadversiones* (1630), the latter bound up with a copy of the first edition of William Harvey's *De motu cordis* (Frankfurt-am-Main, 1628), to which it constitutes a reply. The Bodmer Library's card catalogue knows of copies of Moses Maimonides, *Porta Mosis* (1655) and John Bale, *Illustrium Maioris Britanniae scriptorum* (Gippeswici in Anglia [i.e. Wesel], 1548), but we have been unable to locate them. The books may have been sold. Martin Bodmer is also known to have owned a copy of the 1687 *Works* of Chaucer.⁴ We do not know when it left the collection, nor what its subsequent history was.

1. See Lawson, ed., *The Elizabethan New Year's Gift Exchanges 1559-1603*, pp. 33, 482-93.

2. For an account of Bodmer's acquisition of the Chaucer manuscript from Rosenbach, see Wolf and Fleming, *Rosenbach*, p. 576. See also Méla, *Légendes des siècles*, p. 206. Note that in July 1970, Bodmer also wanted to acquire a holograph copy of John Donne's verse epistle to Lady Carey and successfully bid for it at a Southeby's auction through his intermediary Bernard H. Breslauer. The British authorities refused to issue an export permit for the manuscript, however, and it is now at the Bodleian Library (see Breslauer, 'Mes souvenirs sur Martin Bodmer', 286-87).

3. See Kraus, *A Rare Book Sage*, pp. 283-84.

4. See Bodmer, *Eine Bibliothek der Weltliteratur*, p. 89.

La quatre partie

traicté du fort de Saint Esprit, Abrenille & Mefferes.

¶ Or prouilloit le seigneur de Barleuont, que Montreuil & Saint Esprit est auant pris, Boulogne & Ardes seroient seruis a cause du fort de Meffuit, & que l'on ne pourroit sans grande difficulté y bailler secours. Outre il faisoit son compte que Mefferes parzout seroit impossible d'enuir auer Mariembourg.

¶ Le prince de Sauge sur ces entrefaites cherchoit vng soldat auant pour l'enuoir a Montreuil, & en gaagner d'autres, pensant aisément par ce moyen venir au dessus de ses entreprises.

¶ Toutes lesquelles choses sont venues en euidance par les mesmes Soldats exécutés pour le regard de Meffuit & Bourdeaux: d'auant l'on pourra veoir au proces & enquêtes sur ce faittes.

¶ Du costé d'Italie ne se faisoient moindres mentes, comme lon a peu veoir par les lettres du Cardinal de Bruges, escriptes a ceux de Saint Flour, pour pratiquer Montalain & Grassin en Toseant, a ce que les criminels, vng Medecin & vng Capitaine, trahistres l'ont confesse & persisterent en leur dire, iusques a l'exécution demandans pardon a Dieu & au Roy d'auoir faulxé leur foy a la sauion des innocens.

¶ Considérés les choses susdites la Tresue n'a esté rompue de la part du tres-chrestien Roy, mais des aduersaires, qui par tous moyens cian desfiniments vouloient surprendre les villes du dit sieur, sans l'a prouuoir de vouloir empisonner les canes.

¶ Il n'y e homme qui iuge auerement que le Roy n'aye eu iuste occasion de destruire ses forces, & auer armes repouiser l'injure qu'en machinait sur luy & sur les allies de la couronne de France.

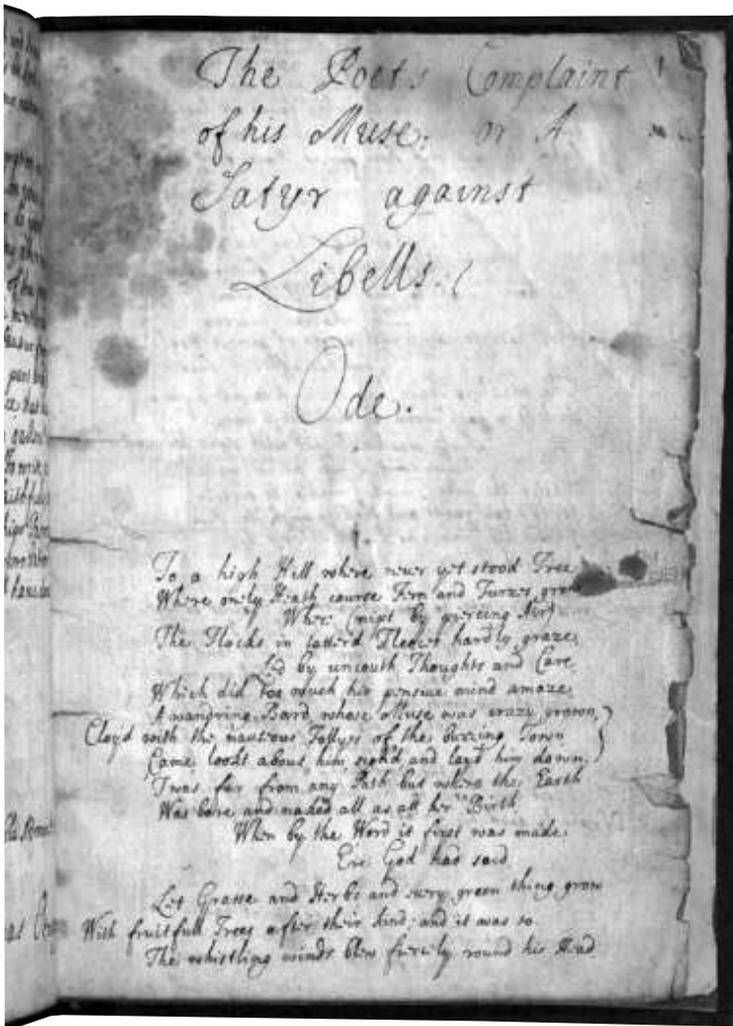
¶ Si l'Empereur sedit auer en droit de defendre les Colonis contre leur souverain seigneur nostre saint Pere le Pape, me semble qu'a plus forte raison le tres-chrestien Roy, premier filz de l'Eglise a tresque iuste cause de se leur contre les ennemis du saint siege Apostolic, mesmeement en aione esté supplet de ce faire.

¶ S'il a defendu comme Vicair du saint Empire les Allemagnes contre l'opresse de l'Empereur, il a mainement braucoup meilleure cause comme filz de nostre saint Pere, & auerit (aies toutes les auerit injures) euey seule, aies d'argument pour rompre la Tresue, mais les aduersaires premiers par leurs pratiques l'ont enfrasinte.

FIN.

Sleeps Baby mine desyre nuzze senar anoth
 The babe cryes way my head on althow
 The babe cryes way thy lone lorde howe deep me anoye
 Sulee luby my babe here walle bringerh
 Vato my hodie allway god restethise
 The babe cryes way thy lone deth I care no anoye
 since Baby mine frome me thy watchynge springers
 sleep then alittle say wostente is makynge
 The Babe cries way for its agde of walyng

24. Philip Sidney, 'SLEEPS BABY MINE DESYRE', holograph poem



25. Thomas Otway, 'THE POET'S COMPLAINT OF HIS MUSE',
holograph poem

Finally, books that are at the Bodmer but do not fit the STC and Wing parameters are Thomas More's *Utopia* in the revised Basel edition of 1518, the first edition of his collected works of 1563, also published in Basel, both in Latin, and Martin Opitz's German translation of Philip Sidney's *Arcadia*, published in Frankfurt in 1638. Newton's *Opticks*, of which the Bodmer also holds a copy, were published in London, but since they appeared in 1704, they have not been included either, contrary to the 1687 *Principia*.

* * *

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