Printing:
ITS BIRTH AND GROWTH
By W. JAGGARD
Arnold Yates
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Incipit epistola sancti ieronimi ad paulinum presbiterum de omnibus divinae historiae libros capitolium frater ambrosius suam dictam munificenti epistola psalmorum decurit et suavissimas trahit a principio amicitiae hac parte iam hodie versatis amicis nova: sperant. Hic aut illa necessitudo in opus gladioe popularata est non voluit terras et familiaris no pudatur tum corpore no libido x palpatis adulac iure dei amore et divinae scripturarum studia concilian. Legimus in venerabili historis quosque lubrasse quinca nonos admisse prospet maria vasisur eos quos ex libris novisque: coda ipsi videmus. Sic ut aratores memphi nicos vates sic plato aegipti sic architata tamunaeque candidae quam rectaeque quondam magna grecia diebali laboriosissime peraguit et ur qui athenis migrarcat popus alias: doctinas

(Phytotype facsimile of the original in the Imperial Library at Vienna)
Printing:

ITS BIRTH AND GROWTH

BY

WILLIAM JAGGARD

AUTHOR OF

'SHAKEPHER BIBLIOGRAPHY'
'SHAKEPHERE'S FIRST PLAY'
'SHAKEPHERE'S PUBLISHERS'

and other Works

With illuminated facsimile of the Gutenberg Bible
and a portrait of Caxton

LIVERPOOL: At the SHAKESPEARE PRESS
XCH Dale Street & XIII Moorfields

MCMVIII
PRINTING:
ITS BIRTH AND GROWTH

WHAT is printing? To-day, conceivably, one of His Majesty's Judges or a child of tender years only would ask this question; and if answer were required, the reply would probably be—"the practice of taking copies by means of impression."

Ere the twentieth century is much older, the world will reach a point in history when it may, with some wisdom and justice, celebrate the quincentenary of printing. In these days of pageants, jubilees, and festivals, there would be ample excuse if such a commemoration made more dust and noise than usual, for we owe much more than we commonly acknowledge to printing.

Wondrous art, which crystallises for us the fleeting thought on a fragile bit of paper; which symbolises all the hidden emotions of the human heart; which can compel in turn willy nilly, on a single page, our laughter or tears, anger or pity, love or hatred, scorn or sympathy. Printing is a luminary, lacking which life is merely a stunted, deformed existence. A few chance words in print will lead men to endanger or sacrifice their lives at the pole or in the tropics. A selfish news-sheet may inflame a continent and embroil two otherwise peaceful nations in war and ruin. So while exercising an enormous power, the press also carries a terrible responsibility, for it bears millions of human lives and millions of treasure in its keeping.

Glancing back over the last five hundred years, it is borne in on one that the invention of typography did more to purify humanity and make for the goal of common good than any art yet planned by man. If we cast back to the dark ages, it is difficult to imagine humanity attempting to emerge from barbarism and savagery without the all-powerful agency of printing. History tends to show that black ink transformed the black-hearted brute into a white man; that its gentle power chastened and shaped the white man into something resembling a scholar, and then came reformation, light, and beauty refreshing the earth. Under the all-benign influence of this magic pigment, the ancient arts of Egypt, of Greece, and of Italy sprang anew into being, bringing healthful, throbbing life and prosperity where aforetime had been wretched thraldom and pitiful existence. After the mediæval eclipse—that long spell of abysmal
ignorance and darkness—came the Renaissance or new birth, which marks the transition in history from the old régime to the new. It was as a brilliant sunrise after a pitch-black night. In England itself, as throughout Europe, the notable growth of learning was equalled by the appetite for or power of assimilating it among the general populace. So swift was the advance that the profession of letters in this kingdom seemed to attain its meridian within the course of almost a single century, judged by the quality of the output under enlightened Elizabeth. Shakespeare alone would have rendered famous for all time any age or nation, yet he was born less than a century after England’s astonished eyes gazed upon its first printing press.

To the general question, “When was printing invented?” the average man answers, “In the fifteenth century,” or thereabouts, for so inferior school-books and cyclopædias teach, without reservation. The average individual is much too apathetic to question what he sees in cold print, or to search in more reliable quarters for the origin of the various arts and sciences.

So, touching the art which gives him his education and religion, which affords oft-times his living, and (too rarely) his recreation, the individual is either supremely oblivious or heedless of its real source. He knows not (and cares less) that the magic art was employed in primitive form by the ancients; so long ago, indeed, that the fifteenth century is but as a kind of yesterday.

For over nine centuries the Chinese have practised printing by means of engraved pear-tree blocks, and in most parts of that empire to-day the natives prefer their old-fashioned method to the European manner. It is thought that they invented in the twelfth or thirteenth century moveable types of clay or wood, as Corean books dated 1317 still exist, printed by means of such instruments.

A friend showed the writer recently some marvellously-preserved specimens of Greek printing belonging to a period anterior to the birth of Christ. The work was connected with wine-making; the Grecian custom being to name the annual vintages after some well known person, instead of dating them. Thus at dinner the special kind desired would be called for by name alone. The earthenware wine vessels were stamped upon the neck by the Greeks, while the clay was wet, with the name of some celebrity—Socrates, for example—the instrument used being a little wooden impress, an inch or two long, beautifully engraved.

In a much earlier epoch the art was familiar to the Egyptians, whose identical printing stamps have been unearthed from tombs at Meroe, Thebes, and elsewhere. In shape they resemble the wooden implement used by plasterers for smoothing their work, called a “derby.” In the British Museum are several bricks found on the site of ancient Babylon printed in this manner. They were made apparently from muddy clay, mixed with chopped straw as binding, and baked in the sun.

The actual birth-date, therefore, of the twin-art of engraving and printing must be regarded as lost in obscure mists of antiquity, and so, curiously, this craft which records almost everything has omitted to record
the history of itself. Probably the idea of printing occurred originally by observing the impressions made by the feet on soft or wet ground.

Of one phase of printing, however, and the most important, because the most universal, we are not left in much doubt. Letterpress printing and the invention of adjustable types, as employed to-day, undoubtedly belong to the fifteenth century, and it is possible to fix their very genesis within a generation or so. Up to that time such books as existed outside China were formed solely through the aid of the pen, at much labour and no small expense. The copying of books and manuscripts was not confined to the monasteries, but offered a means of livelihood to many skilled and intelligent workers. This laborious and time-wasting system doubtless acted as a spur to the genius who invented or adopted adjustable types.

Particulars have come down the ages of many famous ancient libraries, consisting entirely of manuscript books. The Hebrews had their literary assemblages. Osmandyas King of Egypt built a library in his palace, as did also the Ptolemies. At Athens, Pisistratus, editor of Homer, erected a public library, afterwards transported by Xerxes into Persia, and eventually brought back by Seleucus Nicator to Athens. The collection of Ptolemaeus Philadelphus numbered several hundred thousand rolls, all ruthlessly burnt by Cesar's soldiers. At Constantinople, the Emperor Constantine erected a magnificent library, which was burnt by order of Leo Isaurus, and in those flames perished the 'Iliad' and 'Odyssey,' written in gold upon serpent's skin. At Rome, the most famous libraries were the Ulpian and the Palatine. A second gathering was formed from the remains of the first at Alexandria, reputed to have contained no fewer than seven hundred thousand books. This was totally destroyed by the Saracens, who obtained hot bath-water for six months by burning books instead of wood, by command of Omar, Caliph of the Saracens. In olden times every large church had its library. Pope Nicholas founded that at the Vatican in 1450. Destroyed by the Constable Bourbon at the sacking of Rome, it was restored by Pope Sixtus V., and was considerably enriched with spoils from Heidelberg, which city Count Tilly plundered in 1622.

Printing may be regarded as an advanced form of writing, which latter art Carlyle described as the most miraculous of all man's devices, adding that with the art of writing the true reign of miracles began.

In one respect, if no more, there is an unmeasurable gulf between now and five hundred years ago, apt to be overlooked. In ancient times, the individual with a message could speak only as far as his voice could carry. In medieval times, only as fast as the pen could write. To-day, by calling in the aid of electricity and printer's ink, he may speak to all the world at once, and to many millions of people within the compass of comparatively few minutes.

The earliest dated example of paper printing known is the legendary picture of "Saint Christopher carrying the child Christ over a stream," dated 1423, now preserved at the Rylands' Library, Manchester; but whether this preceded or succeeded the "Biblia Pauperum" is a matter in dispute.

With a view to illustrating the dawn and development of letterpress printing, a little exhibition has been arranged at the Public Library,
Stratford-on-Avon, containing examples from the writer's collection extending back for about five hundred years. It begins with a facsimile of the "Biblia Pauperum," circa 1420, and ends with the opening of the nineteenth century. There is practically an unbroken sequence of the handicraft as carried on in various parts of Europe for the first four centuries. The one hundred and forty-five specimens shown have been selected, not for individual significance, but as being representative of their time, locality, and language. Thus the seventeenth and eighteenth century decadence in English paper and taste is in evidence, as well as volumes which bear a sinister significance touching matters of copyright and conscience. To typify the kind of author's copy supplied to composers in olden days, an Elizabethan manuscript "commonplace book" is shown.

One remarkable local coincidence arises. In July, 1642, upon the outbreak of the Civil War, the then Lord Brooke, of Warwick Castle, was held responsible by Parliament for the supply of Warwickshire ordnance. To-day the present Lord Brooke, a worthy descendant of the "King-makers," is taking an active part in the new Territorial force for the same district. So history, like fashion, repeats itself.

Most of the old centres of printing in Europe are represented by exemplars of different periods. A close comparison of the latest with the earliest specimens will show that the first printers had little or nothing to learn from nineteenth century workmen, in spite of pioneer hardships in primitive machinery and plant. In most of the early samples there is the "thinking" touch, that strong character or individuality which seems lacking in most modern work; and this remark applies to nearly all handicrafts of the early ages. In those days the workman appears to have put head, heart, and soul into his work. Now-a-days he too often acts as mechanically as the monotype.

"Of the influence of books," quoting from G. B. Rawlings, "this is not the place to speak. No-one who loves books needs to be told to how many magic portals they are the keys, while he who loves them not would not understand for all the telling in the world."

Brief particulars of the exhibits are appended.

**ILLUSTRATIONS**

**ILLUMINATED FACSIMILE OF THE GUTENBERG FORTY-TWO LINE BIBLE, 1455.** The earliest dated book -  -  -  -  frontispiece

**PORTRAIT AND DEVICE OF WILLIAM CAXTON.**

This device or merchant's mark first appeared in the Sarum Missal, 1487, and is supposed by some to have a mathematical bearing. The writer thinks it may represent a mediaeval scythe, or flail and sheaf-band, typical of the "golden grain" Caxton garnered in his hundred publications.
EXHIBITS

BIBLIA PAUPERUM [Bible of the Poor]  
_Haarlem: Laurence Coster [1420-35]_  
Printed by means of engraved wood blocks, before the invention of divisible types, and hence known as a Block Book.

HIERONYMUS. Exposicio in Symbolum Apostolorum  
_Oxford: Theodore Rood, 1468 [1478]_  
The first book printed at Oxford. Owing to the misprinted date, it is sometimes put forward as the first work printed in England.

LE FEVRE. Recuyell of the Historyes of Troye  
_Bruges, 1474?_  
The first book printed in English; likewise the first printed by Caxton.

LIFE OF JASON  
_Westminster: William Caxton, 1476-77_

BOETHIUS. De Consolatione Philosophiae. Trans. by G. Chaucer  
_Westminster: William Caxton, 1477_  
Shows the first two founts of type used in England.

CATHO pro pueris  
_Westminster: William Caxton, 1480_

ANDREAS (Anthonius) Super Duodecim Libros Metaphysica Aristotelis  
_Ln.: John Letton, 1480_
The first book printed in London.

AUGUSTINUS (Sancti) Sermones [Rubricated by hand]  
_Strasburg: M. Flach, 1480_

CATON. Trans. by Bennet Burgh  
_Westminster: William Caxton, 1483_  
Exhibits Caxton's types Nos. 2 and 4.

VORAGINE. Golden Legend  
_Westminster: Wm. Caxton, 1483_

CHAUCER. Canterbury Tales. [Ed. II.]  
_Westminster: William Caxton, 1484_  
The first edition to possess illustrations.

ORDER OF CHIVALRY  
_Westminster: William Caxton, 1484_

WATTON. Speculum Christiani  
_Ln.: William de Machlinia, 1485_

BOKE OF SAINT ALBANS  
_Saint Albans [Printer unknown], 1486_  
With the beautiful typographical device.

CAXTON. Device [Colophon of Missal]  
_Westminster: Caxton, 1487_
CHAUCER. Canterbury Tales  
*Ln*: Richard Pynson, 1491

SPECULUM VITE CHRISTI  
*Ln*: Richard Pynson, 1494

BARTHOLOMAEUS. De Proprietatibus Rerum  
*Ln*: Wynkyn De Worde, 1496

With the famous Epilogue by De Worde:—

'And also of your charyte call to remembraunce
The soule of William Caxton, first prynter of this boke
In Laten tongue at Coleyn, hymself to avance
That every well disposyd man may theron loke . . .'

INFORMACÓN for Pylgrymes vnto the Holy Londe  
*Ln*: Wynkyn de Worde, 1498

HORATIUS. Opera  
*Paris*: c. 1500

PHILELPHUS (Francisci) Satyrae . . .  
*Paris*: R. et J. Gourmont, 1508

VALLA (Laurentius) Elegantiarum . . .  
*Strasburg*: M. Shurer, 1517

AUREA ROSA  
*Lyons*: W. Huyon, 1521

GREAT HERBAL  
*Southwark*: Peter Treveris, 1526

Exhibits the printer's large pictorial device.

OVIDIUS. Heroidum Epistolae . . .  
*Florence*: P. Junta, 1528

PLAUTUS. Mustellaria: Comedia  
*Venice*: N. Zoppino, 1530

BAYFIUS. De re Nauali  
*Paris*: F. Stephanus, 1537

GIUSTINIANO. Historia . . . dell' Origine di Vinegia  
*Venice*: B. Bindoni, 1545

BOKE OF PRESIDENS. exactly written in maner of a Register  
*Ln*: R. Grafton, 1545

GARIMBERTO. Problemi Naturali e Morali  
*Venice*: V. Valgrisi, 1549

CHRYSTOM Archbp. (John) Aureæ in Psalmos  
Antwerp: J. Steelsiu>s, 1552

CICERONIS. Les Oraisons  
*Paris*: J. Ruelle, 1559

STURMIUS. Partitionum Dialecticarum  
*Strasburg*: J. Ribel, 1560

CICERONIS. La Retorica  
*Venice*: L. Avanzo, 1561

CASALIO. De Sacrificio Missæ  
*Venice*: J. Ziletti, 1563

In an unusually fine stamped vellum binding of the period, dated 1568, covered with pictorial emblematic panels in blind relief.

VIRGILIIUS. Bucolica  
*Paris*: A. Wechel, 1572

VARAMUND. True and Plaine Report of the furious Outrages of Fraunce  
*Stirling [Anonymous]*, 1573
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TUSSER. Five Hundredth Points of Husbandry

Lm : R. Tottel, 1573

This book is supposed to have furnished Shakespeare with agricultural knowledge. It is a faithful picture of country and farm life in his boyhood.

AUGUSTINE.] Saint Austen's Manuel

Lm : F. Day, 1574

Curiously printed throughout within quaint woodcut borders, the death's head employed varying on almost every page.

BOOKE OF PRESIDENS

Lm : R. Tottel, 1575

Tottel issued the first English Anthology styled 'Tottel's Miscellany' in 1557.

SPRENGER. Malleus Maleficarum

Venice : J. A. Bertano, 1576

CALVIN. Commentarie vpon 'Corinthians'

Lm : Harrison & Byshop, 1577

CALVIN. Sermons . . . of Free Election

Lm : T. Man & T. Cooke, 1579

CALVIN. Sermons on 'Timothie' and 'Titus'

Lm : G. Bishop & T. Woodcoke, 1579

AESOPUS. Vita et Favole

Venice : A. Salicata, 1585

MIRANDULA. Illustrium Poetarum Flores . .

Venice : G. B. Bonsadio, 1586

GUAZZONI. Andromeda: Tragi-Comedia

Venice : D. Imberti, 1587

SMITH. Commonwealth of England

Lm : J. Windet for G. Seton, 1589

PLAUTUS. Comoedias . . .

Leyden : F. Raphelengius, 1589

PSALTERIUM . . .

Leyden : F. Raphelengius, 1591

A beautiful example of early Hebrew printing.

BROUGHTON (Hugh)] Treatise of Melchisedek, proving him to be Sem

Lm : G. Simson & W. White, 1591

MORE. A Table, from the beginning of the World to this day

Cambridge : J. Legate, 1593

With autograph and memoranda by Edmund Waller the poet.

REMIGIUS. Daemonolatreia . . .

Lyons : B. Vincent, 1595

An extraordinary work on Witchcraft.

CONCIONES . . .

Lyons : A. de Villeneufve, 1598

GRANADA (Lewis de) Memoriall of a Christian Life

Rouen : G. Loyselet, 1599

One of the earliest English books printed abroad by religious refugees from England.

ALVEARIE: [Collection of Witty and Useful Extracts in Prose and Verse from famous Authors]

Manuscript, 1600-1700
PRINTERING:

MENGO. Flagellum Demonum | Lyons: P. Landry, 1604
   A rare work upon Exorcism.

SAINT-GERMAN.] Dialogue in English betwixt a Doctor of Divinity and a Student in the Lawes | Ln: T. Wight, 1604
   BERNARD (Saint) Meditations | Ln: A. Johnson, 1611
   Arthur Johnson published the first edition of the ‘Merry Wives of Windsor.’

WOLCOMBE.] Glasse for the Godly | Ln: T. Pavier for A. Johnson, 1612
   The ‘Glasse’ has nothing to do with the Licensing Bill. It refers to a Mirror.

PERKINS. Damned Art of Witchcraft | Cambridge: C. Legge, 1613
   BERNARD (Saint) Meditations | Ln: A. Johnson, 1611
   Arthur Johnson published the first edition of the ‘Merry Wives of Windsor.’

PRIMER, or Office of the B. V. Mary | Ln: J. Beale, 1616
   A rare English liturgy, printed in Belgium.

BREVIARIUM MONASTICUM | Paris: J. Villaine, 1620
   Bound in quaint brass-edged binding of the period.

JACKSON. Raging Tempest stilled | Ln: J. Haviland for G. Edmondson & N. Vavasour, 1623
   With curious engraved title-page.

TASSO. Gerusalemme Conquistata | Venice: A. Vecchi, 1627

   Written to expose the arrogance and ignorance of the common English Lawyers. Twice performed before King James.

SLEIDAN. De Quatuor Summis Imperis . . . | Leyden: Elzevir, 1631

PRYNNE. Histrio Mastix, or Player’s Scourge, wherein is evidenced . . . that popular Stage Playes are sinfull, heathenish, lewde, ungodly Spectacles | Ln: E. Alde & W. Jones for Michael Sparke, 1633
   For writing this work, Prynne, a Barrister, was struck off the Rolls, fined £5,000, had his ears cut off, and sentenced to imprisonment for life. This punishment would have cured most men of authorship, but Prynne wrote another work while captive in the Tower, was again fined £5,000, and branded with redhot irons on each cheek.

ARISTEUS. Auncient History of the Septuagint. Done into English by [Dean] John Donne | Ln: N. Okes, 1633

SCHULTHEIS. Eine Ausfuhrliche Instruction wie in Inquisition . . . | Coln: H. Berchem, 1634
   The author, whose portrait occurs on verso of the title, was a heartless exterminator of ‘Witches’ in that dark age.
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CAMDEN. Remaines concerning Britaine
   Ln : T. Harper for J. Waterson, 1637

HELPE TO DISCOURSE, or More Merriment mixt with Serious Matters
   Ln : T. Harper for N. Vavasour, 1638

BALZAC. Collection of some Modern Epistles
   Oxford : L. Lichfield for F. Bowman, 1639

PLAUTUS. Comediae
   Amsterdam : J. & C. Blaeu, 1640

PRYNNE. Antipathie of the Lordly Prelacie
   Ln : M. Sparke, 1641

SMITH. De Republica Anglorum
   Leyden : Elzevir, 1641

CERTIFICATE of Deputy Lieutenants for the County of Warwick of . . . Militia, Trained Bands, and Voluntiers
   Ln : L. Norton & J. Field, 1642

Refers to Robert Greville, Earl of Warwick, the Parliamentary General who captured Stratford-on-Avon during the Civil War in 1643, but was killed in attacking Lichfield.

HUSBANDS. Collection of Remonstrances
   Ln : E. Husbands, T. Warren & R. Best, 1643

With copperplate view of King Charles I. in the House of Lords, and a picture of the House of Commons beneath.

ASCHAM. Of the Confusions and Revolutions of Governments
   Ln : W. Wilson, 1649

The author had the misfortune to travel as Ambassador to the Court at Madrid, where he was promptly murdered on arrival, notwithstanding his accommodating disposition.

CHARLES I. no Man of Blood
   Ln : [anonymous printer], 1649

VIRGILIUS. Opera
   Amsterdam : J. Blaeu, 1650

HOBBS. Philosophical Rudiments
   Ln : J. G— for R. Royston, 1651

BROWNE. Religio Medici
   Ln : E. Cotes for A. Crook, 1656

TASSO. Gierusalemme Liberata
   Rome : F. de Rossi, 1657

PRYNNE. A Plea for the Lords . . .
   Ln : Privately printed for the Author, 1658

By this title it will be seen that the idea of abolishing the House of Lords is no new thought to-day.

BAXTER. Five Disputations of Church Government
   Kidderminster : R. W. for N. Simmons, 1659

One of the earliest volumes containing a Worcestershire imprint.

MORLEY. Sermon on the Coronation of Charles II.
   Ln : R. Norton for T. Garthwait, 1661

With fine portrait of the King enthroned.

[Bound up with this is the]

FORM OF CORONATION of Charles II., King of Scotland . . .
   Aberdeen : J. Brown, 1660
CHARLES I. Effata Regalia. Collected by Richard Watson

Lu: R. Horn, 1661

With a striking likeness of the King.

BARKSDALE. Memorials of Worthy Persons [including Sir Francis Bacon]

Lu: I. R.—, 1661

ATKYNS. Original and Growth of Printing

Lu: J. Streater, 1664

With fine portrait of Charles II. enthroned. Relying on a misprinted date, the author attempts to show Oxford had a printing press some three years before Caxton's start. This is the first known English book on the typographical art.

LUBINUS. Clavis Graecae Linguae

Amsterdam: Elzevir, 1664

PREYE. Le Bouquet d'Eden

Hanau [Prussia]: H. von Sand, 1673

QUARLES. Argalus and Parthenia

Lu: Printed by J. R— for T. Rookes, 1677

Sir W. Scott relates in 'Woodstock' that this book was once the favourite study of swains and damsels throughout the country!

HORATIUS. Opera . . . ed. Joh. Minellio

Rotterdum: Widow of A. Leers, 1677

WEBSTER. Displaying of Witchcraft

Lu: J. M—, 1677

MILTON. Paradise Lost [The rare Third Edition]

Lu: S. Simmons, 1678

FLORUS. Opera cum Notis Joh. Minelly

Rotterdum: Widow of A. Leers, 1680

BARNES. Catholico-Romanus Pacificus

Oxford: Sheldonian Theatre, 1680

CORELLI (Archangel) Twelve Concertos

Lu: J. Walsh, c. 1680

These compositions exhibit high qualities, and won for him many honours, apart from his individual skill as a Violinist. A fine portrait serves as frontispiece. Engraven throughout on copper,

RALEGH (Sir W.) Remains

Lu: H. Mortlock, 1681

WOODHEAD (Abraham] The Gentleman's Calling

Lu: [anonymous printer: probably a piracy], 1682

ACOLUTH. Aquis Amaris Maledictionem

Leipzig: J. Brandt, 1682

With elaborately engraved frontispiece. A singular work upon the 'Water of Jealousy' and its effect on a woman.

BURNET. History of the Reformation

Lu: J— D— for R. Chiswell, 1683

The curious frontispiece exhibits portraits of King Henry VIII., K. Edward VI., Queen Mary watching Martyrs burn, and Q. Elizabeth.

HOBBES. Tripos

Lu: M. Gilliflower, H. Rogers & T. Fox, 1684

With red-ruled title, done by hand.

CASIMIR. Lyricorum

Cambridge: R. Green, 1684

ERASMUS. Stultitiae Laus [Praise of Folly]

Amsterdam: H. Wetstein, 1685
COOKE (James) Mellificium Chirurgiae, or Marrow of Chirurgery
Ln: T. Hodgkin for W. Marshall, 1685
This famous Warwick surgeon translated Dr. Hall's 'Select Observations' in 1679, which contains cases in Shakespeare's family. John Hall being the poet's son-in-law. The above volume bears a fine portrait of Cooke.

RASTELL. Les Termes de la Ley, or difficult and obscure words of the Laws and Statutes expounded
Ln: W. Rawlins, S. Roycroft & M. Flesher, 1685

ORDO BAPTIZANDI . . . pro Anglia, Hibernia et Scotia
Ln: H. Hills, 1686
A rare service book, printed in red and black.

GOODMAN. The Penitent Pardoned
Ln: R. Norton for L. Meredith, 1689
With six singular copperplates, one depicting the Prodigal Son feeding on husks among the pigs.

JOHNSON. Julian's Arts to undermine and extirpate Christianity
Ln: J. D.—, 1689
Condemned to be burnt. The author was unfrocked, fined £32 6s. 8d., whipped publicly from Newgate to Tyburn, and then left to cool his heels in the pillory.

DECKER. Spectrologia Hamburg: G. Liebernickel, 1690
A curious treatise on the existence of Ghosts.

ENGLISH LIBERTIES, or Free-Born Subject's Inheritance
Ln: S. Harris, 1691

BOYER. The Martial Field of Europe Ln: T. Salusbury, 1694

WITSIUS. Ægyptiaca . . . Amsterdam: G. Borstius, 1696
With finely-engraved copper title.

QUARLES. Unfortunate Lovers Ln: C. Hitch & L. Hawes, c. 1700
An example of the decadence of English printing and paper.

MIEGE. Short French Dictionary Hague: H. van Bulderen, 1701
A tasteful piece of press-work in English from Holland.

à KEMPIS. De l'Imitation de Christ Brussels: E. H. Fricx, 1706

PRIOR. Poems on several Occasions Ln: J. Tonson, 1709

SOPHOCLES. Electra: A Tragedy. Trans. by Lewis Theobald [Shakespearean Editor] Ln: B. Lintot, 1714

BRATHWAITE. Drunken Barnaby's Four Journeys Ln: J. Harding, 1716-1805
With finely-engraved comic copperplates.

FLINT. Examen Doctrinae D. Johannis Simson Edinburgh: Widow of J. Reid, 1717

Bible.] Les Pseaumes de David Amsterdam: H. Desbordes, 1721

KEACH. Travels of True Godliness Ln: A. W— for J. Clarke, 1723
Another exemplar of English decadence.
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PATERCULUS. Historiae Romane
Ln: J. Tonson & J. Watts, 1725

WYCHERLEY. Works [Pirated Edition]
Dublin: A. Rhames for P. Crampton, 1733
Above the average merit of Irish press-work at this period.

FONTENELLE & ADDISON. A Week's Conversation
Ln: A. Bettesworth (and others), 1737

DRAYTON [the Warwickshire Poet] England's Heroical Epistles
Ln: J. Hazard (and others), 1737

CLARENDON. History of the Rebellion in Ireland
Ln: T. Cooper, 1740

RAY. Compleat History of the Rebellion
Manchester: R. Whitworth, c. 1746
The author was present at the Battle of Culloden with the Duke of Cumberland's Army.

BOOK OF COMMON PRAYER (in German)
Braunsberg [Prussia], 1749
Set in a bold black letter fount very similar to Caxton's type. The binding is curious.

ROWE. Devout Exercises. Edited by Isaac Watts
Ln: [anonymous printer], 1753

ADDISON. Dramatic Works
Glasgow: R. Urie, 1760

VOLTAIRE. History of Charles XII. of Sweden
Glasgow: J. Knox, 1762

JONSON. Every Man in his Humour. With Alterations by D. Garrick
Ln: J. & R. Tonson, 1765

CERVANTES. Historia de Persiles y Sigismunda
Barcelona: J. Nadal, 1768

GOLDNEY. Scriptural Counsel & Infallible Remedies
Ln: Privately printed, 1770
With copperplates; one depicting the Devil in combat.
An extraordinary piece of printing; every page is set in differing fonts of type, no two being exactly alike.

FOX. Amser, a Diwedd Amser
Wrexham: R. Marsh, 1784

YOUNG GENTLEMAN & LADY'S POETICAL PRECEPTOR
Coventry: M. Luckman, c. 1785

ALLEINE. Alarm to Unconverted Sinners
Ln: J. Buckland [and others], 1787

ABERCROMBIE. Garden Vade Mecum
Ln: J. Stockdale, 1789

WATTS. Logick, or Right Use of Reason
Leeds: J. Binns, 1792

INTERESTING MEMOIRS
Liverpool: H. Forshaw, 1801