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## SOME OF MY BOOKS.

**T**O possess a library in this twentieth century one must inherit it, or must be prepared for the outlay of much time and more money—the latter in almost unlimited amounts. On the other hand, to form a collection of books one must still be prepared to spend much time, but the expense in money can be limited, and it is only to the possession of collections in definite and comparatively narrow fields that most of us, among others myself, can aspire. It has never been my lot to inherit any books, but during the past fourteen or fifteen years my aim in book collecting has been to acquire as many as possible first and early editions of important works in the field of English literature of the sixteenth, seventeenth and eighteenth centuries—a difficult period it is true, but one which repays effort. Even during this not very long experience chance, aided by some vigilance, has given me the satisfaction of acquiring a fairly representative collection in which there are some books to be described as of extreme rarity, and as having an important place in English literary bibliography. In a few instances it has been my good fortune to note hitherto undescribed features in these books, and in the following pages I purpose placing on record some of these. Only books

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which are rare and also have a certain literary and bibliographical importance will here be considered, to the exclusion of such editions as the Shakespeare Folios, which, though very important, are also fairly common. Many books of this latter class are essential, if a collection is to be at all representative, but their acquisition is only a question of a little time and a short search.

A suitable beginning in these notes may be made with Pynson's folio edition of Boccaccio's 'Fall of Princes,' Lydgate's version printed in London in 1494, of which among the very few known surviving copies not one apparently is quite perfect. In every known copy the last leaf containing Pynson's large device is missing or defective, the copy in the Rylands Library having this device cut round and mounted and inserted at the beginning of the volume, this being as far as I can discover the only case in which the device leaf exists. My copy wants the leaf with the device and two leaves of text, d<sub>4</sub> and H<sub>3</sub>, but it is otherwise in fine condition, uncut and in the original leather-covered oak boards. When the volume was rescued from impending annihilation in a heap of worthless books about to be thrown away, the binding was somewhat dilapidated, but the defects have been made good to as great an extent as possible. Altogether it is a splendid production of the printer's art. The paper is very fine in quality, the typography is dignified and good, and the ink brilliant, while the woodcuts, of French origin, are powerful and graphic though crude. Apparently this copy, the copy at Britwell Court, and the

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## SOME OF MY BOOKS.

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Morgan copy, are the only ones in existence outside colleges and museums, which together possess four or five more. The British Museum has two copies which are hardly more than large fragments. Finally it may be noted that no copy has the leaf a, which is assumed generally to have been a blank, unless the copy in the library of King's College, Cambridge, has the genuine leaf. The collation of my copy is the same as that given for the Morgan copy in the splendid catalogue of that collection. The stilted diction and the lugubrious subject matter of this work make us wonder how it could have been so popular as to call for several reprints before 1560, especially as it was obviously not a cheap book for the masses, and the painfully efficient Retribution which in its stories overtakes the sins of Pride, Position and Wealth, does not seem exactly what potential sinners can have cared to have set before them too insistently or too vividly. Certainly the modern sinner would prefer to have his warnings and admonitions a little less stark.

Tottel's edition of this book, published in 1554, is interesting, as having a new set of woodcuts, some of which are copies of those in the first edition, and consequently reversed when printed. My copy of the latter edition comes from the Huth Collection.

Another rare book, sometimes not altogether accurately described, is the 'Vision of Pierce Plowman,' which was not seen in type until 1550, and both this edition and that of 1561 merit a few words of description. There were two issues of the first edition, and another and different edition, also

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dated 1550. In one issue the date is misprinted '1505,' and in another, the misprint having been detected, it is corrected not by a change in the type, but by having the '1505' partially obliterated with a leaf-shaped stamp, and the correct date '1550' stamped in the same sort of figures, evidently by hand, under the obliterated figures. The third form of the book in the year in question, though an exact reprint, has been reset throughout, and the date appears 'MDL' on the title. There are furthermore six additional leaves at the end, 'a briefe sume of the principall poyntes.' Robert Crowley printed all three issues of the book appearing in 1550. The edition of 1561, printed by Owen Rogers, is a fairly common book except when it contains the Creed, first printed in 1553, which is very rarely present, as is the case in the copy in my possession. The collation of the 'Crede' is A to D<sub>4</sub> in fours, and D<sub>4</sub> is a blank.

That somewhat untrustworthy guide, J. P. Collier, calls William Warner's 'Albions England' an 'important and amusing historical work,' but he had evidently not seen the first edition of 1586, when he wrote his 'Bibliographical Account' in 1865. He, however, gives an interesting extract from the Stationers' Register of 17th October, 1586, describing the search of Roger Warde's house by the wardens, who removed and burnt what they could find of a forbidden and unauthorized 'booke in verse intytled Englandes Albion.' The Archbishop of Canterbury and the wardens seem to have had, in regard to books, consciences which showed many degrees of hyperæsthesia and

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timidity, and in Warner's case there is no good reason apparent for his somewhat mechanical and colourless poetical effusion having been interfered with. Nevertheless, the first edition is a book of extreme rarity, the only copy besides my own which I can trace being that sold in the Hoe Collection about three years ago. It is a quarto with no peculiarities of collation except that the first leaf is a blank marked Aj on the recto. The date occurs in the colophon and not in the imprint. The succeeding and steadily expanding editions of 1589, 1592, 1597, and 1602 are also rare books, particularly the first two.

The 'Fables of Æsop' had a perennial interest for the people who read anything for amusement, and this interest can be said to have persisted to the present day. Even modern editions of 'Æsop' are sometimes successful. Early editions of the 'Fables' in English are of very great rarity, editions before the year 1700 being not infrequently represented only by unique copies or even fragments. The fact that in the Huth Collection there was no example earlier than 1647, and in the Hoe Collection nothing before 1662, is an exemplification of how rare the early editions are. The copy which came to me through the catalogue of a German bookseller a few years ago is a small octavo volume in its original vellum, printed in London for Thomas Adams in 1596. It is mostly in black letter, and is complete and in fine condition. As far as I can discover, no other copy of this edition is known. The collation of the book is A-Q<sub>8</sub> in eights, the title, shown on the next page, being on A<sub>1</sub>.

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The year 1600 was notable for the production of anthologies. In it appeared 'England's Heli-



## THE FABLES OF ESOP IN ENGLISH:

With al his life and fortune, how he was subtil, *wise and borne in Greece, not farre from Troy* the great, in a towne named Amoneo, he was of all other men most deformed and euill shapen: for hee had a great head, a large visage, long eares, sharpe eies, a short necke, crooke backed, great belly, great legs, large feete. And yet that which was worst, he was dumb and could not speake. But notwithstanding this, he had a singular wit, and was very ingenious and subtil in conuillations, and pleasant in wordes, after he came to his speech.

Wherunto is added the Fables of *Auicenn*: and also the Fables of *Alfonse*, with the Fables of *Poge the Florentine*, very pleasant to reade.



L O N D O N

Printed for Thomas Adams dwelling in  
Pauls Church-yard at the signe  
of the white lion.

1596

con,' 'England's Parnassus,' and 'Belvédère or the Garden of the Muses.' 'England's Helicon' is

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now practically *introuvable*, though one can always hope. The copy of 'England's Parnassus' in my possession has one or two features of bibliographical interest. It is in the original vellum cover, so that the structure of the first sheet is easily made out. A<sub>1</sub> is pasted down on the vellum cover; A<sub>2</sub> is entirely blank, and its connection with A<sub>7</sub> is perfectly preserved; A<sub>3</sub> is the title, verso blank; A<sub>4</sub> has the dedication to Sir Thomas Mounson, signed R. A. on recto, and the verso is blank; A<sub>5</sub> has on the recto a sonnet signed R. A., verso blank; A<sub>6</sub>, A<sub>7</sub>, and A<sub>8</sub> have the table and errata. Most copies of this book have at some time been rebound, so that the original state of the first sheet is not as obvious as it might be. Furthermore this copy has the exceedingly rare imprint with Hayes' name spelt out in full. Nearly all copies have simply the initials. The last leaf in the book is K K<sub>8</sub>, a blank. The literary importance of this little volume is too well appreciated to require any attempt at elaboration on my part.

When an opportunity offered for the acquisition of a second copy of Bodenham's 'Belvédere or the Garden of the Muses,' published in 1600, it was seized with pleasure, for the second copy settled in my mind a point about which bibliography had heretofore not been clear, though I had myself always been convinced that there were two issues of the book in 1600. In the Grolier Club's Bibliography, 1893, the collation of this book gives ten leaves in sheet A, the rest of the book being regular in eights, and with this collation my first copy and the copy at Britwell correspond. However, in my

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first copy, and also in two imperfect copies which I have examined, investigation shows that the two sonnets to the two Universities, described as occupying A<sub>9</sub> and A<sub>10</sub>, are really printed on paper quite different from the rest of the sheet, in fact, different from any in the rest of the book. Leaves A<sub>9</sub> and A<sub>10</sub> are, therefore, interpolations. This issue of the volume is the more important on account of the well-known prose address to the reader occupying A<sub>3</sub>, A<sub>4</sub>, A<sub>5</sub>, and A<sub>6</sub> recto, and containing the interesting list of 'moderne and extant Poets.' It has been generally assumed that A<sub>1</sub> is a blank, though this leaf is apparently not mentioned as existing in any known copy. The second copy of this book in my possession is in its original calf binding, and the structure of the first sheet can be perfectly made out, and it is only in this sheet that there are any differences whatever between it and the first copy. Sheet A in this case runs as follows: A<sub>1</sub> title, verso blank; A<sub>2</sub> cancelled, but in this instance a stump remains with traces of letterpress, apparently verse, upon it; then follow the two leaves of sonnets to the Universities not part of the sheet, and on different paper from the rest of the book, but like that of the corresponding leaves in the other copy. Then follow two leaves in every respect exactly like A<sub>7</sub> and A<sub>8</sub> in the first copy, and naturally without signature letters. Apparently no other copy is known containing any trace of the cancelled leaf. We have therefore to account for the disappearance of the prose address from some copies of this book, and also for the cancelled leaf. It seems reasonable to suppose that

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in both issues of the book  $A_2$  was cancelled, and that the title is really on  $A_1$ , so that it thus becomes unnecessary to assume the presence of a blank  $A_1$ .  $A_2$  may have had a dedication which was not liked on second thought, and its cancellation would only be an example of what not infrequently occurred in books of the period. In any case there was something, and it has disappeared. The suppression of the prose address is another matter, and the only explanation which I can offer rests on what may at best be called a plausible conjecture. Near the end of this address the following paragraph occurs: 'Secondly looke what workes of Poetrie have been put to the worlds eye by that learned and right royall king and Poet James, king of Scotland, no one Sentence of worth hath escaped, but are likewise here reduced into their right roome and place.' When this book was published, the great Elizabeth's life and reign were drawing to a close, and for some time the subject of her successor had been constantly before her mind—the mind of a woman who had for forty years exercised a jealous and despotic sway over all her subjects, a woman to whom the idea of the succession of the unsympathetic James was never, to say the least, anything but irksome. Is it an unreasonable supposition to advance that this complimentary reference to James was what caused the suppression of the prose address which contained it? If this is not the reason no other is very obvious. Be this as it may, the prose address *is* gone from one volume, and there are in consequence two issues of a very rare book.

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Henry Parrot, there is not much doubt, was the author of that collection of satires and epigrams, some exceedingly mordant, which appeared in 1615 under the title, 'The Mastive or Young Whelpe of the Olde Dogge.' The collection is preceded by a prose address, 'to the universall reader,' which is signed 'H. P.,' and the work suggests Parrot's unquestioned production, 'Laquaei Ridiculosi,' which appeared in 1613. Collier gives a description of the 'Mastive,' and mentions the fact that 'in the one or two extant copies,' the date has been cut off. I can trace five copies, all of which have the date line of the title cut off, except the copy in my collection, in which this leaf is perfect in every way, thus resolving any doubts about the date of publication, which may have continued since Collier's description. The copies known are as follows, and in two at least there are other defects besides the cutting away of the date line in the imprint: Britwell, Huth, British Museum, a private collection in New York, and finally my own, in which, as has been noted, the title-page is perfect and the book complete, apparently being unique in this state. The wood-cut on the title is too large for a quarto of the size of the book, and thus the imprint is crowded down to such an extent that when bound with other average size quartos, the last line could scarcely escape removal by the binder's knife.

One of the most charming books of the period is Hannay's 'Nightingale' (1622), of which very few copies have survived, and among these survivals those which are really perfect are far fewer

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# THE MASTIVE,

OR

Young-Whelp of the Olde-Dogge.

*Epigrams and Satyrs.*

*Horat:*

*Verba decent iratum plena minarum.*



L O N D O N,

Printed by Tho: Creede, for Richard Meighen, and Thomas Jones,  
and are to be sold at S. Clements Church, without  
Temple-Barre, 1615.



in number than one would suppose from the not very accurate notes which are printed in catalogues like those of the Hoe and the Huth Collections, from the latter of which my copy comes. It is a fine and perfect example in the original vellum cover. The Huth catalogue says that only 'three other copies are known,' and in the Hoe catalogue the statement is also made that 'three other copies are known,' but they are not specified. The Huth Library Catalogue specifies the present copy, one at Britwell Court, one in the British Museum, and one belonging to Major Hannay, and states that these are the only ones known. My own investigations have amplified this list, and have shown that the condition of some of the copies is such that they must be described as imperfect. As far as I can discover the following are the known copies of this book: (i.) Britwell copy, perfect in a modern binding; (ii.) my own copy, perfect and in original vellum; (iii.) British Museum copy, much cut into in the margins, and wants the two leaves of music; (iv.) the Crawford-Lefferts copy, with the title in facsimile, but having the two leaves of music; (v.) the Hoe copy, no music, but otherwise perfect; (vi.) the Bodleian copy, title in facsimile, otherwise perfect; (vii.) a copy possibly in the possession of Lord Rosebery, but no particulars are available; (viii.) a copy said to belong to Major Hannay, but whether this copy is perfect, or whether it appears in this list under the name of another owner, it is impossible to say. There may, of course, be other surviving copies of the book, but this seems improbable, and among those

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in this list there are apparently only two which are really perfect. No notice has been taken of the presence or absence of two final blank leaves in any of the copies. There is in existence a very good copper-plate facsimile of the engraved title, made about a century ago, which can be at once distinguished from the genuine print, by its having no dot over the 'i' in the word Patrick, and having the word 'love' in the upper right hand corner spelt 'love' instead of 'loue' as it is in the original.

According to the Dictionary of National Biography, Thomas Peyton, a Cambridgeshire poet, lived from 1595 to 1626, and in 1620 there was published 'The Glasse of Time in the two First Ages. Divinely handled by Thomas Peyton of Lincolnes Inne, Gent.' It is a production which shows much piety and a large amount of study and biblical research on the part of its author, but as poetry it does not hold our attention long. The Dictionary's account of this book is not clear, for the impression is given that the second part was not published till 1623. However, in this, the first edition of 1620, the title to the second part is on Sig. M, and is exactly like the first title except for the wording which is, 'The Glasse of Time in the second age,' the remainder being the same as in the first title. The two parts are separately paged, but the signature letters are consecutive, after the first title and the dedication to King James which are not marked. The collation is: first title one leaf, dedication to King James one leaf, A to Z<sub>3</sub> in fours, L<sub>4</sub> being a blank and missing from my copy. There was a second edition of the whole work in

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1623, and of it there was an example in the Hoe Library. Of the first edition I can trace only one other which is complete, besides my own, and that is at Britwell Court, that repository of so many bibliographical and literary treasures. The copy in the Huth Collection wants the leaf of dedication to King James, and that in the British Museum wants the first title. The book is embellished with a number of woodcut illustrations through the text.

The first edition of the 'Decameron' of Boccaccio in English, by an unknown translator, is an interesting and important book, far rarer than is generally supposed owing to a certain amount of confusion existing in regard to the first volume. In the case of the real first edition both volumes are dated 1620 and the letterpress of the titles is surrounded by a series of wood-block illustrations, the same in each volume, but *differently arranged*. The difference is important to note because, as the first volume is of extreme rarity, it is not an unheard of manœuvre to substitute a title of the second volume for the title in a copy of the 1625 edition of the first volume and to remove from the letterpress the words, 'the last five days,' which happen to be printed very small, so that obliteration is not a matter of much difficulty. The 1625 edition of the first volume with the 1620 edition of the second volume is the combination usually met when both volumes are present, but it should not be overlooked that the 1625 edition is an entirely different book from the first volume issued in 1620. An immediate test is the following:

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vol. i. of 1620 ends at page 211 and has a leaf of errata, while vol. i. of 1625 ends at page 193, followed by a blank  $NN_6$ , and there is no leaf of errata. It is a curious fact that in the flood of translations from classical and renaissance writers coming from the press in England after the introduction of printing down to the Civil War, a work of the interest and importance of the 'Decameron' should have had to wait until 1620 for its appearance in English. Of the 1620 edition of both volumes I can find recorded only about six perfect copies, three of which certainly are in permanent public collections. My own copy comes from the Huth Library.

The first edition of the 'Poems of Thomas Carew,' which appeared in 1640, is a scarce book, if one wants a copy in a fine state; but, as far as I can discover, no mention is anywhere made of the fact that there is a first issue of the book containing a leaf which was cancelled and reprinted for the second issue, owing to the accidental omission of a line. In my copy, on page 93, the lines headed, 'Epitaph on Lady S., wife to Sir W. S.,' begin as follows:

The harmonie of colours, features, grace  
 Resulting Ayres (the magique of a face)  
 Of musicall sweet tunes, all which combined  
 To this dark vault, she was a Cabinet  
 Where all the choycest stones of price were set.

There is an obvious hiatus in the sense, and a comparison with other copies of the book show that a line was dropped out, evidently by the printer. In



all other copies of which it has been possible for me to make an examination, the reading of these lines is thus:

The harmony of colours, features, grace  
 Resulting Ayres (the magicke of a face)  
 Of musicall sweet tunes, all which combined  
 To crown one Sovereigne beauty lies confind  
 To this dark vault. She was a cabinet  
 Where all the choycest stones of price were set.

When this leaf was reprinted the opportunity was taken to make a number of changes in spelling on both sides of it. It was evidently intended that the leaf in question was to be removed from my copy, as there is a straight scissors cut half way across it, apparently as an indication to this effect; but in this instance it was overlooked, and it is probable that such a circumstance did not often occur.

In 'THE LIBRARY' for April and October, 1903, Mr. Pollard published an exhaustive description of the little-known first issue of Herrick's 'Hesperides,' most of the copies which he had seen apparently having been imperfect. The difficulty of obtaining a perfect copy of the 'Hesperides' at all has increased very much in recent years, and the first issue is certainly of very infrequent occurrence. My copy of this delightful book is a perfect one of the first issue with the leaves C<sub>7</sub>, M<sub>8</sub> and O<sub>8</sub> in the first state with the misprints and typographical variations which were altered in the reprinted leaves, found in nearly all copies pasted on the stumps of those excised. On page 225, line 20, the first issue reads: 'As if they played at Bo-peep.' In the second issue 'played' was changed

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to 'started.' If one might venture a bibliographical prophecy, it would be that Herrick's 'Hesperides' is a book which in its first edition will steadily gain interest and importance to the collector in the field of English literature to an extent which a very few years ago would have seemed impossible.

A book of extreme rarity, about which bibliographers have not been very certain or definite in their statements, is the so-called spurious issue of the 'Workes of Edmond Waller,' with the imprint, 'London, Printed for Thomas Walkley 1645.' The title-page exists in two states, one with a dated imprimatur, and the other and rarer form, of which my copy is an example, with a printer's ornament in place of this imprimatur. It seems probable that this second form is the earlier, for there would be no apparent object in removing a dated imprimatur and substituting a type-metal ornament, after the dated imprimatur had once appeared. The collation of my copy, which is in the original sheepskin binding, may be of interest.

It is, title one leaf, verso blank; second leaf wholly blank, but this leaf might, by different folding, have preceded the title, then B to H<sub>8</sub> in eights. The speeches begin at page 93 and extend to page 111. This edition of Waller's works was followed in rapid succession by several others in the same year, the first admittedly authorized being in duodecimo size, and apparently the last in the year 1645.

The catalogues of the Hoe and the Huth Libraries contain an enormous amount of accurate and useful bibliographical information, but these



THE  
VVORKES  
OF  
EDMOND WALLER  
Esquire,

Lately a Member of the Ho-  
nourable House of  
COMMONS,  
In this present Parliament.



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LONDON,  
Printed for *Thomas Walkley*.  
1645.

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Olympians occasionally nod. Thomas Flatman, the miniaturist-poet, published an octavo volume of poems in 1674, and because he or his publisher saw fit to cancel a leaf, both of these great catalogues have fallen into error in describing the book. The difficulty is with the first sheet, A, and the compiler of the Hoe catalogue seeks to escape from the difficulty by saying, 'two preliminary blank leaves, the second marked A, etc.,' while the Huth catalogue says that A has six leaves. My copy is fortunately in the original calf, and shows very clearly the arrangement of sheet A to be as follows: A<sub>1</sub> blank except for a large A on the recto; A<sub>2</sub> the title, verso blank; A<sub>3</sub> cancelled, but the stump remaining has a portion of printed rule visible, so that we may infer that this leaf was possibly a sub-title; A<sub>4</sub> to A<sub>5</sub> recto, 'Advertisement to the Reader'; A<sub>5</sub> verso to A<sub>8</sub> verso, dedicatory poems by Walter Pope and Charles Cotton. The rest of the book presents no difficulties, but it should be noted in passing that no portrait was issued with this edition nor with the next one of 1677.

It may be that most of the points noted here will seem of very minor importance, but much of bibliography is made up of minor points, and at the present day we cannot hope to make great discoveries, but must be satisfied if we can explain minor difficulties and add small bits to our knowledge of the books of the great period of English literature. That is the most that a collector like myself can hope.



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