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‘THEATRE OF THE BOOK’
Marginalia and *Mise en Page* in the
Cardiff Rare Books Restoration
Drama Collection

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*“Theatre of the Book”: Marginalia and Mise en Page in the
Cardiff Rare Books Restoration Drama Collection’ (CEIR Occasional Publications No. 1).*

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Summary

THE VALUE-ADDED ASPECT of both marginalia and provenance has long been recognized. Ownership marks and autograph annotations from well-known writers or public figures increase the intellectual interest as well as monetary value of a given book. Handwritten keys, pointers, and marginal glosses can help to reveal unique, historical information unavailable in the printed text; information that, in turn, can be used to reconstruct various reading and interpretive experiences of the past. However, increasingly scholars such as Alan Westphall have acknowledged that the ‘study of marginalia and annotations’ results in ‘microhistory, producing narratives that are often idiosyncratic’. While twenty to fifty percent of early modern texts have some sort of marking in them, many of these forays in textual alterity are unsystematic and fail to address, as William Sherman notes, ‘the larger patterns that most literary and historical scholars have as their goal’.

On the other hand, Heidi Hackel Brayman has shown that our commitment to ‘the singular “ideal” or transhistorical reader and the extraordinary male reader’ fails to take into account ‘less extraordinary readers’. In particular, the reciprocity between such readers and their ‘recreational’ texts is often overlooked in the early modern cycle of textual production. Surviving exemplars of these types of texts can, however, reveal varied attitudes towards books and reading from a vast range of early as well as later readers. The types of annotation evident in the Cardiff Rare Books collection reveal patterns of engagement on the part of readers that challenge critical orthodoxies—particularly in relation to the evolution of the play text. The attached paper explores, therefore, the mediations between performance and text, between stage and page, as it appears in terms of authors’, publishers’, but, most importantly, readers’ alterations to the *mise en page*—the layout of the printed text.

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‘Theatre of the Book’

Marginalia and *Mise en Page* in the Cardiff Rare Books Restoration Drama Collection

I

THE VALUE-ADDED ASPECT of marginalia has long been recognized. Ownership marks and autograph annotations from well-known writers or public figures increase the intellectual interest as well as monetary value of a given book. Handwritten keys, pointers and marginal glosses can help to reveal unique, historical information unavailable in the printed text; information that, in turn, can be used to reconstruct various reading and interpretive experiences of the past. However, increasingly scholars have acknowledged that the ‘study of marginalia and annotations’ results in ‘microhistory, producing narratives that are often idiosyncratic.’¹ While the intricacies of Samuel Taylor Coleridge’s, Gabriel Harvey’s or John Dee’s marginalia may and indeed have excited a range of scholars, most doodles, penmanship or autograph exercises, underscorings, math sums, family trees, etc. are of limited use and interest even to the most dedicated historians of the book.² Approximately twenty percent of early modern texts have some sort of marking in them, but many of these forays in textual alterity are unsystematic and fail to address, as William Sherman notes, ‘the larger patterns that most literary and historical scholars have as their goal.’³ The cataloguing of such idiosyncrasy has, therefore, been infrequent. Sherman’s own survey of the Huntington Library’s Renaissance *Short Title Catalogue* books is characterized by his editors as an exercise that ‘suggests that perhaps one cannot best reconstruct the mentality of Renaissance readers based on scattered evidence from a wide range of readers and contexts,’ and that a ‘more fruitful’ approach would be to examine ‘the libraries of well-known scholars or public figures or on a controversy and the texts generated around it.’⁴

While studies of significant readers have helped scholars of the history of reading to define the parameters of the field, they nevertheless represent, as Heidi Brayman Hackel has shown, a commitment to ‘the singular “ideal” or transhistorical reader and the extraordinary male reader.’⁵ Her own work challenges such accounts by examining ‘less extraordinary readers’ and the

reciprocity between such readers and their texts in the early modern cycle of textual production.⁶ In particular, she foregrounds their 'recreational reading of the "trifles" and "riffe-raffe" books—prose romances, poetic miscellanies, playbooks, chapbooks—that now constitute the literature of the period.'⁷ 'Trifles', 'riffe-raffe', and 'baggage books' were just some of the terms Thomas Bodley gave to playbooks when he instructed his librarian to exclude them from the Bodleian collections; however, surviving exemplars of these types of texts can often reveal the varied attitudes towards books and reading of a vast range of early modern as well as later readers.⁸

The question of how readers engage, not just with different genres, but with the typographical and material codes of the books they read has been usefully explored by Evelyn Tribble and William Slights.⁹ Tribble's work paid renewed attention to the contested margins of the printed page, where she noted that printed marginalia appeared to construct and control its readers. Slights's more recent study goes even further and speaks of marginalia as micro-managing its readers, and that 'printed marginalia did more than any other material feature of book production in the period to determine, from book to book, the nature of the reading experience.'¹⁰ He also argues that printed marginalia are 'more broadly influential (because they are not unique manuscript witnesses)' and that they 'provide strong indicators of how at least one person thought a text should be read.'¹¹ Brayman Hackel extends their theses to include the paratextual preliminaries of early modern books, arguing 'that preliminaries and printed marginalia worked in tandem to define and shape the nature of that experience, with preliminaries taking the lead.'¹² The present paper builds on all of these formulations by returning to autograph marginalia and considering how they too can 'provide strong indicators' of how readers negotiate the printed page and, in the process, tell us something about the evolution of the dramatic text.

The Cardiff Public Library Rare Books Collection

The impetus for this research was sparked by a 'new' resource for the study of the history of the book and a history of reading. In 2010, Cardiff University acquired the Cardiff Public Library's Rare Books Collection. Begun in the late nineteenth century—when Cardiff had aspirations of becoming the home of the National Library of Wales (it eventually went to Aberystwyth)—the collection comprises approximately 14,000 texts from the fifteenth through to the twentieth century. Out of circulation since the 1950s, the potential of the collection was only recently 'rediscovered' when Cardiff City Council sought to sell the collection at public auction. Together

with the help of Cardiff Council, the Welsh Assembly Government and the Higher Education Funding Council for Wales, Cardiff University was able to secure the collection. Though still in the process of being catalogued by Special Collections and Archives (SCOLAR) at Cardiff University, some of the old Public Library titles for specific collections immediately highlighted significant holdings.¹³ In particular, a collection of over nine hundred play-texts—designated as the 'Restoration Drama Collection'—has provided the university with an extensive collection of seventeenth and eighteenth-century dramatic quartos, in addition to numerous folio and octavo editions. Initial trawls through the material also revealed that these particular 'baggage bookes' contained copious marginalia and provenance details.

It was also apparent that most of the Cardiff Public Library's books were not bequeathed or purchased *en masse* from significant collections or named individuals, and instead were steadily accumulated from book-sellers, auctions and donors over a forty-year period. The disparate provenances (and often unaltered state) of the collection, therefore, provide an ideal test case for exploring the ways in which 'less extraordinary readers' interacted with their books.¹⁴ Though provenance information and marginalia feature across the collection, the present discussion focuses solely on marginalia findings from the Restoration Drama Collection and specifically on texts published between 1660 and 1700. What this paper shows, despite the caveats raised at the outset, is that 'scattered evidence from a wide range of readers and contexts' does indeed tell us interesting things about the uses and receptions of playtexts, particularly in a period famed for its evolving print market.

Restoration Drama, 1660–1700

The drama of the Restoration has been characterized by both contemporaries and modern critics as a genre that thrived on novelty, rapid innovation, adaptation and theatrical abundance.¹⁵ We know it as a period of drama that catered to the tastes of a 'merry' king, as John Wilmot, the Earl of Rochester famously labelled Charles II; that introduced the actress to the English stage; that developed new theatrical scenery and machinery; and that made all sorts of wonderful and weird changes to Shakespeare's texts. It was a moment when 'new' and 'old' co-existed and competed for audiences. It was 'new' in the sense that the theatres had been closed for eighteen years and drama in public was a welcome return to entertainment, spectacles and performance. It was, however, 'old' in that many of the key players had been involved in the theatre before the Interregnum. Almost immediately after the Restoration, Charles licensed two theatre companies: Thomas Killigrew

received the warrant to reform the old King's Men troupe, and William Davenant that of the Duke's Company. Killigrew had been around before (his first play was produced in 1636), and, in the name of the King's Company, he secured the rights to virtually all the old plays from the Elizabethan, Jacobean and Caroline stage. He also secured most of the veteran actors. Sir William Davenant had also been around before (his first play was performed in 1627), and is perhaps best remembered as Shakespeare's godson. However, his company, the Duke's Company, inherited no repertory, and so with no stock of old plays were forced to produce new ones. These proved incredibly popular, particularly the new operas and spectacles, and Killigrew had to follow suit. This 'pattern of competition' between the two playhouses 'boosted the demand for new scripts and furnished a stimulating environment for the re-emergence of the professional playwright.'¹⁶ Over four hundred new plays were mounted in London in the fifty years following the Restoration.¹⁷ The only slowdown occurred from 1682 to 1695, when the two companies merged as the United Company, but then picked up again once they split.

The Cardiff Rare Books collection of dramatic texts from the seventeenth and eighteenth centuries mirrors this novelty and abundance not just in the breadth and comprehensiveness of its holdings, but also because of its own 'newness' and re-emergence as a resource for critical enquiry. As previously noted, the collection has been all but hidden from scholarly view since the 1950s, and, during that time, there has been a considerable turn in bibliographical studies. Our interest now in the extra-textual, paratextual, material and sociological aspects of the book has, in many cases, supplanted traditional bibliographical approaches. We are now, and will ever more increasingly be working in the field D. F. McKenzie so evocatively referred to as 'the hand-held theatre of the book'.¹⁸

McKenzie's metaphor is particularly apt when the subject is dramatic texts. The textual problem at the heart of so much of the debate surrounding Shakespeare's and many other dramatists' work is the relation of their printed plays to performance. Is the printed dramatic text a record of performance? Is it trying to recapture a specific stage experience? Or, is it a literary text (that is, dramatic poetry)? Is the text for the audience of the playhouse, or is it for the audience of print? Which elements of the text are for print? Which elements are trying to recapture a stage experience? This dialectic need not be binary, in fact there is much evidence which suggests that printed texts are attempting to be integrative.

These are, of course, old questions—they were posed by Shirley Strum Kenny in the eighties—but I think a new collection and the new juxtapo-

sitions and contexts which this particular archive throws up can provide new insights.¹⁹ In particular, I believe that the types of annotation evident in our collection reveal patterns of engagement on the part of readers that challenge critical orthodoxies. Literary scholars prefer to deduce possible readings or the intended reader 'from the text's own internal structures'; however, as Roger Chartier points out,

experience shows that reading is not simply submission to textual machinery. Whatever it may be, reading is a creative practice, which invents singular meanings and significations that are not reducible to the intentions of authors of texts or producers of books.²⁰

Of course, as Chartier also acknowledges, we want to recognize 'the strategies by which authors and publishers tried to impose an orthodoxy or a prescribed reading on the text', but we need to balance this against reconstructions of 'the diversity of older readings from their sparse and multiple traces'.²¹ This paper explores, therefore, the mediations between performance and text, and between stage and page as it appears in terms of authors', publishers' and, most importantly, readers' alterations to the *mise en page*—the layout of the printed text.

The Restoration Drama Collection

Cardiff's Restoration Drama collection contains 1013 individual texts, with publication dates from 1598 to 1927. When it first arrived it contained 912 texts, including a number of works that were not dramatic. The increase in number comes from SCOLAR's decision to add a large number of eighteenth-century Shakespeare editions, as well as various rogue plays that were catalogued elsewhere in the Rare Books Collection. Some non-dramatic texts still remain: for example, copies of John Dryden's long poems in quartos have not been moved. Copies of the 'original' collection lists have been retained. There are also series of the *Old English Drama* facsimile texts in the private press section of the collection, but these have not been considered as part of the present paper.

The Cardiff Public Library clearly titled this the Restoration Drama Collection because the majority of holdings are seventeenth and early eighteenth-century single quartos (though a few of these quartos were bound together in mixed volumes by their original owners). The later editions, up to 1927, consist of mainly octavos and duodecimos and are often part of larger series: such as William Feales's early eighteenth-century reprints, *Bell's British Theatre* of the late eighteenth century or a considerable number of late nineteenth-century French's Acting Editions (with copious annotations from turn-of-the-century amateur theatricals). Of the roughly 1000

texts, over 520 are individual quartos. The *English Short Title Catalogue* lists 534 individual quartos issued between 1660 and 1700. Cardiff has 312 play-texts from the period 1660–1700 (the majority of which are quartos, though some are duplicates and a few are folios). A considerable number of the Cardiff quartos hail from the first two decades of the eighteenth century and, therefore, fall out of the date range of the present investigation. Nevertheless, the remaining numbers are significant and suggest that the Cardiff Public Library was aiming at comprehensiveness.

Of the 1013 texts consulted in the course of our provenance and marginalia cataloguing, 374 (or 37 per cent) contain provenance details. This number includes autograph inscriptions, bookplates and embossed initials on bindings. 337 works (33 per cent) contain marginal annotations or manuscript additions of some form, though this excludes autograph provenance marks. If we include handwritten provenance details in the marginalia numbers the percentage rises to 42 per cent. Only 15 per cent of works contained both provenance *and* marginal annotations. Of the 312 works published between 1660 and 1700, 73 (23 per cent) contain provenance and 130 (42 per cent) contain marginal marks of some kind. The overall numbers are similar to results reported by Sherman in his study of the Renaissance texts from the Huntington Library collections, but the high percentage of marginalia (42 per cent) for the Restoration period is surprising given that literary texts have generally elicited the least amount of annotation from historical readers. That said, of the 130 instances of marginalia, only a third contain material that is notable; that is, records of reader response or significant additions or modifications to the printed text.²²

The Cardiff sample may be too small to make broad statistical claims, but distinctive habits and patterns of engagement are discernible. On the simple end of the scale, for example, many early annotators (but also possibly the original booksellers) insert appropriate errata corrections throughout their texts—either those provided in a list of errata or ones they identify themselves. Twenty-one texts show signs of corrections. Another common trend, whether from contemporary purchasers or later book collectors, is to insert the author's name if it is missing on the title page (19 instances). In the case of the former, such marginalia is generally of little interest unless one is editing that particular text; or, in the latter instance, if the author is still unknown to researchers and cataloguers. Nevertheless, both of these types of marginalia tell us something about readers' interactions with the text. The first example may suggest a punctilious reader/bookseller but it also suggests an annotator engaged with a very specific form of copy-editing that is related to the printed book. The annotator wants a correct copy

(expects a correct copy), and, therefore, meticulously amends the printing mistakes in their text. Likewise, the annotator who inserts the author on the title page appears to desire an attribution. Many readers often insert the missing name in the middle of the title page—precisely where you would expect to see an author's name. Without suggesting that these are instances of readers submitting to 'textual machinery'—as I agree with Chartier that reading is much more creative than that—the prevalence of these sorts of annotations reveal levels of expectation about the correctness of printed copy and the *mise en page*.

Dramatic texts, because of their unique manuscript and textual history, and their very specific *mise-en-page* requirements, therefore, offer a particularly interesting case study in relation to marginalia. As T. H Howard-Hill details in his article on 'The Evolution of the Form of Plays in English During the Renaissance':

The modern arrangement of the texts of plays evolved from the confluence of two distinct methods of setting out plays for readers and theatrical use. The earliest, which I shall call the native tradition, had its seeds in the European liturgical drama and is most clearly manifested in the manuscripts of the early moral plays and of guild plays associated with Corpus Christi from the fourteenth century to the cessation of the performances late in the sixteenth century. The second is the classical method, exemplified by the early printings of the plays of Terence, Plautus and Seneca from 1470 onwards and adopted by the university educated writers of secular plays in the sixteenth century.²³

For Howard-Hill, the confluence of these two traditions has led to the particular set of formal characteristics that define the modern *mise en page* of dramatic texts: lists of *dramatis personae*; locality descriptions; act and scene divisions; prologues, epilogues, songs; stage directions; typographical distinctions for prose and verse; as well as many other features.²⁴ Very few of these conventions are present in full in earlier manuscripts or printed texts. Their appearance and adoption in English playtexts is not a story of 'submission' to the textual machinery of the European Renaissance, rather, as Howard-Hill's title suggests, evolutionary hybridization. In fact, though he does not put it in these terms, Howard-Hill perfectly delineates the origins of a stage/page duality in English playtexts. For Howard-Hill, the significance of the early vernacular manuscripts (though connected to a European liturgical tradition) is their connection to performance. The steady vernacularization of instructions and descriptions stemmed from production not textual example. For example, the use of 'Exit' or 'Exeunt'

comes from a tradition where material ‘intended primarily for the controller of the performances was in Latin.’²⁵ The end product of any transcription or transmission of these texts was performance and not reading. The classical textual tradition, on the other hand, helped determine ‘the formal properties’ of the manuscripts and later editions that had nothing to do with ‘viewing them in performance.’²⁶ For example, act and scene headings are of no use in the actual performance of a play and might better be characterized as information for readers.²⁷ Thus, the *mise en page* of sixteenth-century playtexts (and, by extension, the seventeenth-century texts I am considering) are hybrids of vernacular manuscript conventions and classical textual variations.

As with most things, Shakespeare studies has helped to focus the critical debate between stage and page. The oft-repeated argument that Shakespeare only wrote for the stage has been questioned extensively in the last decade. In *Shakespeare as Literary Dramatist* (2003), Lukas Erne challenges the iconoclastic status of Shakespeare in relation to literary print culture by pointing out that ‘[h]e could not help knowing that his plays were being read and reread, printed and reprinted, excerpted and anthologized as he was writing more plays.’²⁸ In the preface to the second edition of this work (2013), he is even more explicit, stating: ‘Shakespeare wrote his plays not only with performance but also with a readerly reception in mind.’²⁹ David Scott Kastan represents the opposing view of Shakespeare as the consummate company man; he argues that drama in Shakespeare’s time was ‘still subliterate, its audience even for the published play, understood primarily as theatregoers.’³⁰ For Kastan, ‘most published plays advertised their theatrical auspices’, and ‘title pages usually advertise[d] their plays as the records of performance rather than the registers of a literary intention.’³¹ I do not intend to rehash the Shakespeare debate here, but bring it up in order to point out that neither the status nor the formal properties of playtexts were fixed during Shakespeare’s lifetime or even at the time of the First Folio in 1623. The subsequent closing down of the theatres in 1642 means that the dramatic text is in the same state of flux when theatres reopen again in 1660.

A range of conventions and variations are deployed in seventeenth-century playtexts in the collection. In Thomas Shadwell’s comedy *Epsom Wells* (1672/3), the title page advertises its performance history—‘Acted at the Duke’s Theatre’—but the list of *dramatis personae* does not, in fact, reference any contemporary actors. Instead, it offers detailed descriptions of characters that are only necessary for readers of the play rather than theatre-goers. These include:

Clodpate A Country Justice, a publick, spirited, politick, dis-

contented Fop, an immoderate hater of *London*, and
a lover of the Country above measure, a hearty true
English Coxcomb.

[and]

Bisket A Comfit-maker, a quiet, humble, civil Cuckold gov-
erned by his Wife, whom he very much fears and loves
at the same time, and is very proud of.³²

This particular edition also features copious underscoring. The reader's focus appears to have been on the extended metaphors or *bon mots*, as most of the underlined passages are from the three main wits of the play. The reader underscored the line, 'No more of that Ecclesiastical Mouse-Trap', for example, but they also marked out the observation, 'conversation is to the mind, as the air we live in is to the body; in the good we by degrees suck in health, and in the ill Diseases.'³³ On the final page is a list of 'playes to be gott'—eight in total—all from the 1670s. The contemporaneity of the items in the list suggests a connection with performance; likewise, the use of the text as an *aide-mémoire* of apt phrases and one-liners hints at a reader interested in parroting the latest jokes from the stage. However, an equally strong case could be made for a reader (as opposed to theatregoer) who is voraciously making their way through the very latest products of the press.

In John Caryl's *The English Princess, or, The Death of Richard III* (1667), the title page features no reference to contemporary performance, but does include a prologue, an indication of the setting, 'the persons' in the play, and act and scene divisions. The annotations in the Cardiff edition, like those in the Shadwell, are only marks—'x's—rather than underscoring, and this time they appear beside particularly fraught emotional moments in the play (nine times in total). This could be an audience member remembering the finely wrought acting at these points, or it could be a reader who enjoyed marking out moments of heightened sensibility. For the scholar interested in either of these plays, these 'x's and underscorings are undoubtedly significant; however, for the researcher in quest of larger patterns they do not yet tell a coherent story.

In 1647, Humphrey Robinson and Humphrey Moseley published an edition of Beaumont and Fletcher's plays that clearly struggled to present a normative text given the competing publishing models for transforming acting scripts into dramatic works, and playwrights into authors.³⁴ Though the 1647 edition falls outside the dates chosen for this study, the later 1679 folio printed for John Martyn, Henry Herringman and Richard Marriot does not.³⁵ The source and dating of the marginalia in the 1679 text is difficult to determine. There is an ink initial for an unknown 'J. B.' on the

title page which looks to be contemporary with the text, as well as a later bookplate from Edward Levy (1833–1916), the first Baron Burnham. It is probable that the pencil marginalia throughout the text is later given that the style of the script does not match that of ‘J. B.’ Regardless, what is striking about the marginalia is the reader’s obsession with dramatic textual conventions as well as print ones. Throughout the folio, the annotator has filled in missing ‘exeunts’; added catchwords at the bottom of pages; added characters not listed as entering but who are clearly present in the scene, or crossed-out characters who enter later; inserted stage directions (such as ‘strikes her’ and ‘dies’); glosses archaic words (for example, “Murrin” = ‘Helmet’); and corrects misprints. The fifty plays in this folio are not consistent in their presentation of the dramatic *mise en page*; however, this particular annotator is very sure of the textual conventions that they expect and focus, in particular, on stage action (precisely the kind of information that, in earlier manuscripts, was meant for the controller of the performances). The reader, here, seeks to control the semantics of performance by inserting textual machinery. Like the instances mentioned above, where annotators correct misprints, add missing catchwords or page numbers, and even copy out missing pages, the attention to incomplete cast lists or missing entrances and exits shows that some readers valued clarity as well accuracy in their texts. With a question mark dangling over the dating of the marginalia, however, is it more appropriate to see this as submission to convention on the part of the reader or active engagement with its establishment?

A set of late seventeenth-century texts in the collection that do contain contemporary handwriting are the so-called ‘Players’ Quartos’—the first printed texts of Shakespeare’s plays after the reopening of the theatres in 1660. The most well known of these, Sir William Davenant’s *Hamlet*, was first performed in 1661 (published in 1676) and is seen as an important link in the performance history of Shakespeare’s most famous play. The *Oxford Dictionary of National Biography* points out that Davenant would have been too young to have witnessed Richard Burbage’s performances; however, his father—a close friend of Shakespeare’s—had and was in a position to pass on critical performance information to his son.³⁶ It is therefore significant that the printed edition of this *Hamlet* (produced after Davenant’s own death in 1668) very markedly advertised its connection to contemporary performances—the title page declares: ‘As it is now Acted at his Highness the Duke of York’s Theatre.’ According to J. Gavin Paul, the record in these editions ‘is understood to be a fairly accurate representation of *Hamlet* as it was performed in the latter half of the seventeenth century.’³⁷ It provides the ‘acting text’ in an interesting way, however. A prefatory note ‘To the

Reader' explains:

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 ‘.’³⁸

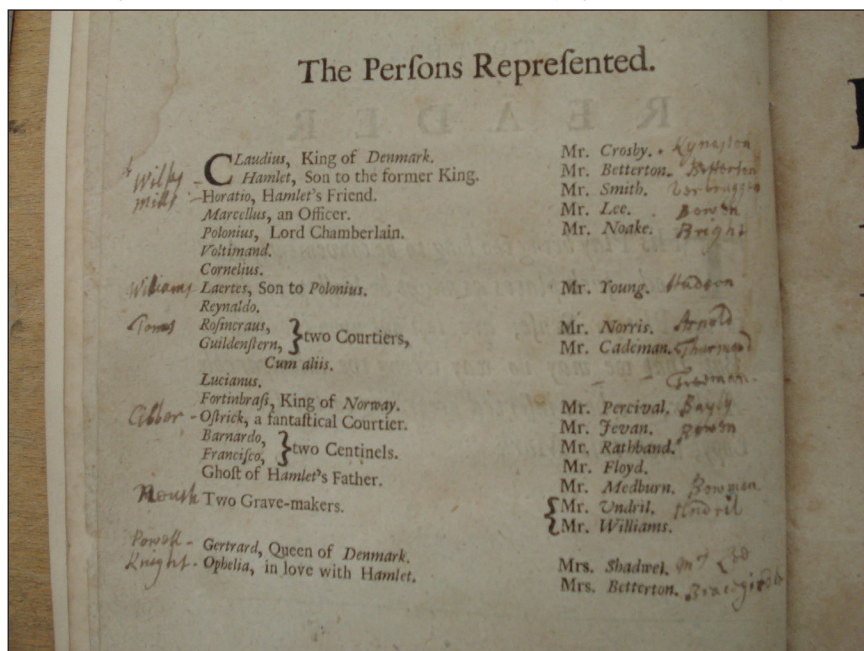
As Gavin Paul notes, the publisher's concession to 'the incomparable author' results in a text that 'is designed to mark its deviations from the play as performed, to encode the printed play with a means by which to recognize and perhaps even interrogate, the distance between printed texts and performance texts.'³⁹ These texts are not just, in Kastan's terms, 'records of performance' but already 'registers of [...] literary intention.' Typographical insertions are clearly mediating between stage and page.

The Restoration Drama Collection contains numerous Players' Quartos. From a marginalia point of view, a 1695 reprint of Davenant's *Hamlet* is one of the most interesting texts in the collection. The reader of this edition has identified on the title page that this is Shakespeare's 'best play' ('his best play').⁴⁰ This is a unique but not especially significant note. It would probably be of more interest to literary historians if he had said his worst play and why. The reason this commentator is so special and useful is that they detail two different contemporary casts at a critical moment in theatrical history (Fig. 1, overleaf).

From 1682 to 1695, the King's Company and the Duke's had merged as the United Company. During the final years of the United troupe, the autocratic managerial style of Christopher Rich drove the lead actors away, who eventually formed their own company at Lincoln's Inn's Field under the joint management of Thomas Betterton, Elizabeth Barry and Anne Bracegirdle. Colley Cibber (1671–1757), an upstart young actor and playwright at this stage, and one of those who remained with the Rich company, tells us in his memoirs that there were performances of *Hamlet*, *Othello* and *Julius Caesar* in 1695, hence new imprints of these plays in that year.⁴¹ According to *The London Stage* (1965), we have no record of the cast lists for these productions.⁴² This particular Player's Quarto appears, therefore, to reflect the state of the companies shortly after the secession of the main actors, with the Drury Lane troupe on the left and Lincoln's Inn Fields on the right (Fig. 1, below). The known movements of certain actors suggests that these annotations cannot be the 1695 casts, but their peregrinations do narrow it down to the season of 1698–99. The appearance of John Verbruggen as Horatio in the Lincoln's Inn Fields troupe necessarily places that performance after January 1697, when he left Drury Lane for Betterton's company.

Likewise, Robert Wilks returned from Dublin in the autumn of 1698 very eager to prove himself in roles he had successfully tested in Ireland.⁴³ Minus Verbruggen and Wilks, however, it is quite possible that these lists are very close to the casts in effect after the secession of the actors from the United Company in 1695.

Fig. 1. William Shakespeare, *Hamlet* (1695). Copyright Cardiff University.



The same hand is also evident in a 1695 Player's Quarto of *Othello*. The annotator's conclusion on the title page of *Othello* is that it is the 'best next to Hamlet' and further marginalia inside details another contemporary cast at Drury Lane, with Cibber as Iago this time, playing opposite George Powell's Othello (Fig. 2, overleaf).

There is also another set of marginalia that comments on the effect of the tragedy on the audience (Fig. 3). At first glance, the marginalia in the two texts suggest an audience member responding to and recording information related to the stage and not the page. The cast lists, the effect on the audience, even the 'best play' comments suggest a contented and interested theatregoer. But they also purchased the text, and decided to modify it in particular ways. The marginalia on the title page of *Hamlet* embraces Shakespeare in the same way as the note to the reader does: as the 'incom-

parable author', or 'his best play', an acknowledgement that the full text is as important as the players' copy or record of performance. The writer also significantly modifies the *mise en page* of the *dramatis personae*. The list of actors in the reissued 1676 *Hamlet* was clearly out of date, given the dual performances taking place; and the owner of this text records, presumably, the correct cast lists. In the 1695 *Othello*, the same impulse is evident. However, the comments about audience response in *Othello* are mediated textual responses and are likely by two different contributors (Fig. 3, overleaf).

The first annotator writes, 'In ys play ye favourites of ye audience {each end} in their calamity.'⁴⁴ A second hand then adds, 'Scene in ye 3^d Act betwene Iago & Othello has bin always justly esteem^d one of ye best wich was ever represented on ye Theater. Vide Guardian. vol. 1st N^o. 37.' The second reader then marks with an 'X' the passage in question from the third act. The *Guardian* followed on from Joseph Addison and Richard Steele's popular *Spectator* papers, and appeared between March and October 1713. Issue no. 37 appeared on the 23 April 1713; in it, the narrator describes taking his female wards to see *Othello* and reflects on his own love of art from the past century, while contrasting it with his wards' interest in modern romances or young men. In the process of the letter, he describes the subtlety with which Shakespeare manages the theme of jealousy in *Othello* and also notes with satisfaction that the play reduces his wards to tears.

Given the contemporary casts, the first annotator appears to be referencing multiple productions, and ones relatively contemporary with the text. The second annotator, on the other hand, eschews performance histo-

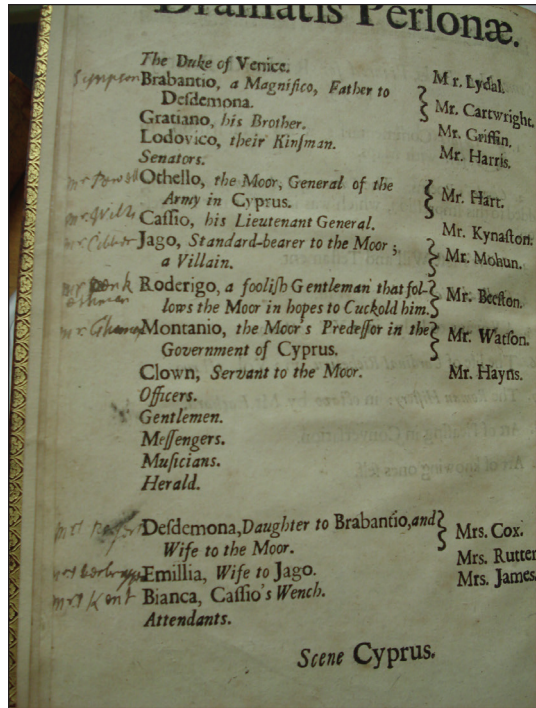


Fig. 2. William Shakespeare, *Othello* (1695). Copyright Cardiff University.

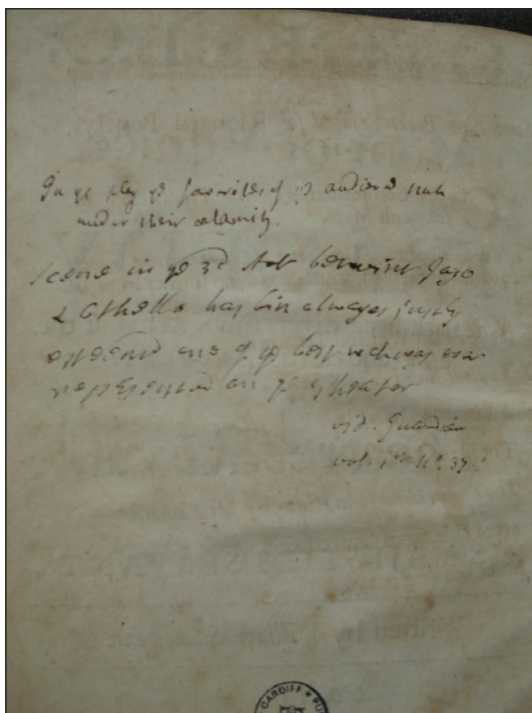


Fig. 3. William Shakespeare, *Othello* (1695). Copyright Cardiff University.

ry for a very reflective and readerly response; they may even have been re-reading the play in light of the *Guardian* article. Their particular edition of *Othello* also consisted of the older marginalia, and thus their reading necessarily involved the first reader's performance history and note about the 'favourites of the audience' ending in 'calamity'. Did the first marginal note prompt the later contribution? Did the glimpse of an audience response from the past elicit the desire for a similar account of audience goers in the present? In the end it is impossible to differentiate between performance,

marginalia and text: all are mediated. In the *Hamlet* text, the annotator has modified the textual machinery of the *mise en page* by acknowledging not a single performance (an originary performance), as so many editions do, but multiplicity and division. On the other hand, they have linked two of Shakespeare's plays as exemplary specimens ('his best play', 'his best next to Hamlet') and a later reader has reinforced their opinions with critical remarks paraphrased in the margins. The readers have created a hybrid text: one that points to a history of performance, but also an evolving textual tradition (the collected works of authors), as well as a growing body of critical literature about English drama that can be referenced as part of the reading and reception of that drama.

Critical commentary is probably the most prevalent and basic form of marginalia. As Heather Jackson noted in her award-winning book on the subject of marginalia, aids for reading are a hallmark of the pre-eighteenth-century book.⁴⁵ She notes that many readers collected information from other books to annotate their copies, but few of these notes are 'original'.⁴⁶ In contrast, marks that might be characterized as personal expressions of

opinion are more often found in works annotated between 1700 and 1820.⁴⁷ These later notes tend to evoke the personal interests and views of the readers and can be as varied as general notes concurring or disagreeing with the contents, to the poem written 'on a blank leaf'.⁴⁸ What, then, can these unoriginal aids for reading tell us?

Cardiff has a number of interesting examples from a late eighteenth-century reader: Sir John Hobhouse (1786–1869). Hobhouse was a British politician, Baron Broughton, and close friend of Byron and executor of his will. Only one of his texts falls in the 1660–1700 range that I am looking at (the other three are early eighteenth-century quartos, and it is clear from both the marginalia and torn bindings that the individual quartos were once part of bound volumes of quartos). Hobhouse, as a public figure with literary connections, as well as an apparent interest in collecting early drama, seems to be the ideal reader to reconstruct. His marginalia, as we shall see, makes more sense though as part of the larger dynamic I have been sketching out between the stage and page.

The copy in question is a 1676 quarto of Sir George Etherege's *The Man of Mode*. The text had previous owners, there is an ink autograph from 'Anthony Lybbe', who is likely the Reverend Anthony Lybbe (1645–1703), from Whitchurch then Oxford; also an ink autograph of 'Eliz Lybbe,' possibly his daughter or wife. She is one of the five women who made a claim of ownership on the dramatic texts published between 1660 and 1700. Hobhouse can be identified as the marginal scribbler based on the three later texts with his bookplate and marginalia. His contributions, though copious, are, however, completely unoriginal. They are excerpts from David Erskine Baker's 1764 work, *The companion to the play-house: or, an historical account of all the dramatic writers (and their works) that have appeared in Great Britain and Ireland, from the commencement of our theatrical exhibitions, down to the present year 1764. Composed in the form of a dictionary, For the more readily turning to any particular Author, or Performance*. The play was clearly bound at one point with two other plays, Etherege's *The Comical Revenge* (1664) and Nathaniel Lee's *Sophonisba* (1676), because he also includes excerpts on those two plays. This pattern is repeated in the other Hobhouse-owned works. What to make of this derivative marginalia? Like the glosses, scholia and rubrics of Renaissance marginalia (whether autograph or printed) this material can be, as Jackson notes, a form of 'interpretative labor' and if 'a sufficient mass of individual' notes were accumulated here, you would potentially have an independent commentary.⁴⁹ Obviously, that is not the case here. There appears to be no attempt to connect the dictionary entries with the plays. What Hobhouse has done is provided himself with the sort

of editorial introductions that students now enjoy in drama anthologies. Tellingly, Hobhouse is doing this at a time when dramatic anthologies or series were beginning to far outnumber single quarto plays. One of the most popular anthologies, *Bell's British Theatre* (1775–95), took advantage of the lapse of perpetual copyright in 1774 to repackaged hundreds of plays from the Restoration and eighteenth century. Bell's series was notable for portraits of contemporary actors which preceded each play. Aparno Golapudi argues that, while the portraits of contemporary actors may have acted as mnemonic devices through which the consumer could recall the pleasures of performance, his choice of sometimes insignificant actors and infrequently performed plays suggests that he was less interested in their effectiveness as stageable texts and more concerned about canon-formation through anthologization.⁵⁰ Hobhouse's impulse to collect, anthologize and historicize his plays mirrors the impetus behind *Bell's British Theatre* series. Amongst his collections are plays that were very much out of fashion or unknown (for example, from Catharine Trotter Cockburn). The impulse to own them could not have been based on their viability on the modern stage.

As Julie Stone Peters notes

The growth of professional theatre, along with the growing play readership that accompanied it, unquestionably exerted a powerful influence on the shape of the plays on the page, intensifying the drive towards the conventionalization of dramatic form that print had already put in motion.⁵¹

Based on the data collected thus far in the Cardiff Rare Books collection, I would like to suggest that readers, and, important in this context, audiences too had some role in this process. We may 'disagree [...] about the reliability of readers' notes, and consequently about the ways in which they might legitimately be used to reconstruct either a reading environment or the mental experience of a particular reader', but the annotations in books make it evident that readers have played an important role in negotiating the claims of the stage against that of the page.⁵²

Notes

1. Allan F. Westphall, "‘Laboring in my Books’: A Religious Reader in Nineteenth Century New Hampshire," *The Library: the Transactions of the Bibliographical Society*, 13.2 (June 2012), 185–204 (p. 187).
2. Discussed, respectively, in Heather J. Jackson, *Marginalia: Reading Writing in Books* (New Haven: Yale University Press, 2001); Lisa Jardine and Anthony Grafton, "‘Studied for Action’: How Gabriel Harvey Read His Livy," *Past and Present*, 129 (Nov 1990), 30–78; and William Sherman, *John Dee: The Politics*

- of *Reading and Writing in the English Renaissance* (Amherst: University of Massachusetts Press, 1995).
3. William Sherman, 'What Did Renaissance Readers Write in their Books?', in *Books and Readers in Early Modern England: Material Studies*, ed. by Jennifer Andersen and Elizabeth Sauer (Philadelphia: University of Pennsylvania Press, 2002), pp. 119–37 (pp. 130–1). Twenty percent was Sherman's average statistic based on the Huntington Library's 7500 Renaissance texts—see his 'What Did Renaissance Readers Write in their Books', p. 124; and *Used Books: Marking Readers in Renaissance England* (Philadelphia: University of Philadelphia Press, 2008), p. xii. However, he observes that these are probably conservative figures and the percentage is probably much higher ('Renaissance Readers', pp. 123–4). For my findings, see below.
 4. Jennifer Andersen and Elizabeth Sauer (eds), 'Current Trends in the History of Reading', in *Books and Readers in Early Modern England: Material Studies* (Philadelphia: University of Pennsylvania Press, 2002), pp. 1–20 (pp. 10–11). Sherman has, however, gone on to show the breadth of readings such a survey can yield in *Used Books*.
 5. Heidi Brayman Hackel, *Reading Material in Early Modern England: Print, Gender, and Literacy* (Cambridge: Cambridge University Press, 2005), p. 8.
 6. Brayman Hackel, pp. 8 and 9.
 7. Brayman Hackel, p. 3.
 8. See the *Letters of Sir Thomas Bodley to Thomas James, First Keeper of the Bodleian Library*, ed. by G. W. Wheeler (Oxford: Clarendon Press, 1926), pp. 35, 171, 219, 221–2. David Scott Kastan notes that, while many scholars have drawn attention to the paucity of playtexts in the first Bodleian catalogue of 1605, only three of the more than five thousand titles 'would now count as English Literature [...]. So to the degree that plays were already identifiable as literature, their absence from the library speaks to the general lack of interest in English literary production.'—'Humphrey Moseley and the Invention of English Literature', *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*, ed. by Sabrina Alcorn Baron, Eric N. Lindquist and Eleanor F. Shevlin (Amherst: University of Massachusetts Press, 2007), pp. 105–24 (p. 110).
 9. Evelyn B. Tribble, *Margins and Marginality: The Printed Page in Early Modern England* (Charlottesville and London: University Press of Virginia, 1993) and William W. E. Slights, *Managing Readers: Printed Marginalia in English Renaissance Books* (Ann Arbor: University of Michigan Press, 2001).
 10. Slights, p. 3.
 11. Slights, p. 10.
 12. Brayman Hackel, p. 88.
 13. Large portions of the collection are now catalogued. More information on the collection and its contents can be found at <http://cardiff.ac.uk/encap/>

research/ceir/rarebooks/.

14. Some books were clearly bought from the sales of famous collections (for example, Henry Huth), and others were cast-offs sold by wealthier institutions (from a time when duplicates and multiple editions were seen as unnecessary), but the texts in the Restoration Drama Collection appear, for the most part, to have been purchased as and when they became available. In his introductory essay for Euan Cox's catalogue of his own library, Edmund Gosse explained that his decision to collect Restoration books at the end of the nineteenth century was driven by financial limitations—E. H. M. Cox, *The Library of Edmund Gosse: Being a Descriptive and Bibliographical Catalogue of a Portion of His Collection Compiled by E. H. M Cox, with an Introductory Essay by Mr Gosse* (London: Dulau & Company, 1924), pp. xvi–xvii. The Cardiff Public Library may have chosen the field for similar reasons. The collection contains at least one dramatic quarto from Gosse's collection.
15. The following discussion draws on Paulina Kewes, *Authorship and Appropriation: Writing for the Stage, 1660–1710* (Oxford: Clarendon Press, 1998), particularly ch. 1: 'The Playwright and the Marketplace'.
16. Kewes, p. 14.
17. Kewes, p. 13.
18. D. F. McKenzie, 'Typography and Meaning: The Case of William Congreve', *Buch und Buchhandel in Europa im achtzehnten Jahrhundert / The Book and the Book Trade in Eighteenth-Century Europe*, ed. by Giles Barber and Bernhard Fabian (Hamburg: Ernst Hauswell & Co., 1981), pp. 81–126 (p. 83).
19. Shirley Strum Kenny, 'The Play House and the Printing Shop: Editing Restoration and Eighteenth-Century Plays', *Modern Philology*, 85.4 (May 1988), 408–419.
20. Roger Chartier, 'Texts, Printing, Readings', *The New Cultural History*, ed. by Lynn Hunt (London: University of California Press, 1989), p. 156.
21. Chartier, p. 157.
22. Doodles, math sums and penmanship trials are some of the most common marginalia in the remaining texts. While certainly not uninteresting, they present significant difficulties in the search for broader patterns. There is also abundant bookseller information with price and edition details from the late nineteenth and early twentieth centuries. The former are included in the statistics, the latter are not in the present study.
23. T. H. Howard-Hill, 'The Evolution of the Form of Plays in English during the Renaissance', *Renaissance Quarterly*, 43.1 (Spring 1990), 112–45 (p. 112).
24. Howard-Hill, p. 113.
25. Howard-Hill, pp. 113–14.
26. Howard-Hill, p. 114.
27. Howard-Hill, p. 134.
28. Lucas Erne, *Shakespeare as Literary Dramatist* (Cambridge: Cambridge

- University Press, 2003), p. 25.
29. Lucas Erne, *Shakespeare as Literary Dramatist*, 2nd edn (Cambridge: Cambridge University Press, 2013), p. 1.
30. David Scott Kastan, 'Plays into Print: Shakespeare to his Earliest Readers', *Books and Readers in Early Modern England: Material Studies*, ed. by Jennifer Andersen and Elizabeth Sauer (Philadelphia: University of Pennsylvania Press, 2002): 23–41, 32.
31. Scott Kastan, 'Plays into Print', pp. 32 and 33.
32. Thomas Shadwell, *Epsom Wells* (1672/3), sig. A1v. A 'Comfit-maker' is a confectioner.
33. *Epsom Wells*, pp. 14 and 4.
34. For a compelling account of the way this folio edition unsuccessfully, but tellingly, tries to turn Beaumont and Fletcher's collaborative works into a collected 'Works' in the mode of the single author, see Douglas A. Brooks, *From Playhouse to Printing House: Drama and Authorship in Early Modern England* (Cambridge: Cambridge University Press, 2000).
35. The Cardiff copy of the 1647 text contains marginalia, including corrections of printing errors and identification of passages that are similar to those found in Shakespeare's plays. There are two 1679 editions in the collection and both contain marginalia.
36. Mary Edmond, 'Davenant, Sir William (1606–1668)', in *Oxford Dictionary of National Biography*, ed. by H. C. G. Matthew and Brian Harrison (Oxford: Oxford University Press, 2004); online edn <www.oxforddnb.com/view/article/7197> [accessed 17 July 2013].
37. J. Gavin Paul, 'Performance as "Punctuation": Editing Shakespeare in the Eighteenth Century', *Review of English Studies*, 61/250 (2009), 390–413 (p. 391).
38. William Shakespeare, *Hamlet* (London, 1676), sig. A2^r.
39. Gavin Paul, p. 391.
40. William Shakespeare, *Hamlet* (London, 1695), t.p.
41. Colley Cibber, *An Apology for the Life of Colley Cibber, with an Historical View of the Stage During his Own Time, Written by Himself* (1740), ed. by B. R. S. Fone (Ann Arbor: University of Michigan Press, 1968), p. 112.
42. *The London Stage 1660–1800: A Calendar of Plays, Entertainments and Afterpieces, Together with Casts, Box-Receipts and Contemporary Comment. Compiled from the Playbills, Newspapers and Theatrical Diaries of the Period. Part 1: 1660–1700*, ed. by William Van Lennep, Emmett L. Avery and Arthur H. Scouten. (Carbondale: Southern Illinois University Press, 1965), pp. 439–41.
43. Prior to his triumph in Ireland, Cibber describes Wilks as playing similarly minor roles as himself, *An Apology*, pp. 130–1. See also Miriam G. Murtin, 'Wilks, Robert (c. 1665–1732)', in *Oxford Dictionary of National Biography*, online edn <<http://www.oxforddnb.com/view/article/29435>> [accessed 23

July 2013].

44. William Shakespeare, *Othello* (1695), p. 37. Braces indicate uncertain readings.
45. Jackson, p. 25.
46. Jackson, p. 25.
47. Jackson, p. 26.
48. Jackson, p. 67.
49. Jackson, p. 45.
50. Aparna Gollapudi, 'Selling Celebrity: Actors' Portraits in *Bell's Shakespeare* and *Bell's British Theatre*', *Eighteenth-Century Life*, 36.1 (Winter 2012), 54–81 (p. 67).
51. Julie Stone Peters, *The Theatre of the Book, 1480–1880: Print, Text, and Performance in Europe* (Oxford: Oxford University Press, 2000), pp. 24–6.
52. Jackson, p. 6.

II

*Database of Provenance and Marginalia in the
Cardiff Rare Books Restoration Drama Collection*

IN THE INTEREST OF LENGTH, multi-volume sets that are complete or nearly complete have been listed as one entry below. However, they were each assessed and counted individually for provenance and marginalia. Nevertheless, with many of the late nineteenth-century anthologies we only made a cursory check for marginalia and have indicated this where appropriate.

In some instances, the marginalia was too copious to transcribe in full in the database. We identify these instances as 'extensive' marginalia and indicate whether the material has been copied from another source or appears original.

The table that supplies the detail consists of five columns, spread across each page opening for the reader's convenience. These provide information regarding authorial attributions, dating, titles, provenance and marginalia. Text in braces '{ }' indicate uncertain readings.

AUTHOR	DATE	TITLE
Addison, Joseph	1722	THE DRUMMER OR, THE HAUNTED HOUSE, A COMEDY [2nd edn].
Addison, Joseph	1713	CATO, A TRAGEDY.
Allingham, John Till	[1806]	THE WEATHERCOCK; A FARCE IN TWO ACTS; FIRST ACTED AT THE THEATRE ROYAL, DRURY LANE, MONDAY, NOV. 18, 1805.
Anon	1704	FEIGN'D FRIENDSHIP: OR THE MAD REFORMER.
Anon	[1790?]	INGRATITUDE: OR, NAVAL MERIT DEGRADED. A POEM.
Anon	1697	TIMOLEON: OR, THE REVOLUTION; A TRAGI COMEDY.
Anon	1697	THE TRIUMPHS OF VIRTUE; A TRAGI COMIDY.
Anon	1687	THE REVOLTER: A TRAGE-COMEDY ACTED BETWEEN THE HIND AND PANTHER, AND RELIGIO LAICI, ETC.
Anon	1618	THE WEAKEST GOETH TO THE WALL; AS IT HAS BEEN SUNDRY TIMES PLAID BY THE RIGHT HONOURABLE EARLE OF OXFORD, LORD GREAT CHAMBERLAINE OF ENGLAND HIS SERVANTS.
Archer, William	1894	THE THEATRICAL 'WORLD' FOR 1893.
Archer, William	1895	THE THEATRICAL 'WORLD' OF 1894.
Archer, William	1896	THE THEATRICAL 'WORLD' OF 1895.
Archer, William	1897	THE THEATRICAL 'WORLD' OF 1896.
Archer, William	1898	THE THEATRICAL 'WORLD' OF 1897.
Armstrong, John	1760	THE OECONOMY OF LOVE; A POETICAL ESSAY; TO WHICH IS ADDED, THE SPLENDID SHILLING, A POEM IN IMITATION OF MILTON BY MR. PHILLIPS.
Arne, Thomas	1787	ARTAXERXES: AN ENGLISH OPERA.

PROVENANCE	MARGINALIA
Bookplate: R.t Hon.ble Sir John C. Hobhouse Bt (1786–1869) British politician, Baron Broughton, close friend of Byron and executor of his will.	Extensive copied notes possibly from Hobhouse on flyleaf 1–2; t.p.: ‘{H}’ in ink and ‘Addison’ in recent pencil hand; pp. A3–9 words copied from text.
	P. 5: large ink stars either side of title.
	T.p.: pencil hand ‘Drydeniana 10/6’ [likely library notation]; also ink hand ‘K’ and ‘{t}’.
T.p.: ink autograph ‘A H 1644’.	Front endpaper: ‘By John Webster’ and library notes.
Sticker on front endpaper: Scholastic Book Depot, Cardiff.	
Sticker on front endpaper: Scholastic Book Depot, Cardiff.	
Sticker on front endpaper: Scholastic Book Depot, Cardiff.	
Sticker on front endpaper: Scholastic Book Depot, Cardiff.	
Sticker on front endpaper: Scholastic Book Depot, Cardiff.	

AUTHOR	DATE	TITLE
Banks, John	1735	CYRUS THE GREAT: OR THE TRAGEDY OF LOVE.
Banks, John	1735	THE UNHAPPY FAVOURITE: OR, THE EARL OF ESSEX, A TRAGEDY.
Banks, John	1735	THE ALBION QUEENS: OR, THE DEATH OF MARY QUEEN OF SCOTLAND.
Banks, John	1704	THE UNHAPPY FAVOURITE: OR, THE EARL OF ESSEX, A TRAGEDY.
Banks, John	1735	VIRTUE BETRAY'D: OR, ANNA BULLEN, A TRAGEDY.
Barnaby, Charles	1701	THE LADIES VISITING DAY [also contains BEAUMONT & FLETCHER, RULE A WIFE AND HAVE A WIFE (1717); BEAUMONT & FLETCHER, THE HUMOROUS LIEUTENANT (1717); SAMUEL TUKE, THE ADVENTURES OF FIVE HOUERS (1704, 4th edn); APHRA BEHN, THE ROVER (1709)].
Bayley, Peter	1825	ORESTES IN ARGOS; A TRAGEDY, IN FIVE ACTS.
Beaumont, Francis & Fletcher, John	1647	COMEDIES AND TRAGEDIES WRITTEN BY FRANCIS BEAUMONT AND JOHN FLETCHER, NEVER PRINTED BEFORE.
Beaumont, Francis & Fletcher, John	1679	FIFTY COMEDIES AND TRAGEDIES WRITTEN BY FRANCIS BEAUMONT AND JOHN FLETCHER, ALL IN ONE VOLUME.

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

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(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: Earl of Portarlington
(peerage created in 1744);
Autograph of Hannah Dawson on
t.p. of Tuke and Behn.

Front endpaper: pencil hand ‘Beaumont & Fletcher’; flyleaf 1^r: ink hand sentence scribbled out; D2^v: ink hand highlighting of text and ‘in As you like it, Twelfth night etc.’ p. 26 of *The Spanish Curate*: pencil highlighting of text; p. 62 of *The Captaine*: ink hand correction of ‘Secundus’ to ‘4tus’; *The Lovers Progreffe*, p. 93: ink correction of pagination error and ‘misplaced’ written beside; p. 95: ink correction of pagination error and ‘Vide next leaf, misplaced’ written beside; *The Humorous Lieutenant*, p. 138: ink hand giving new speaker’s name; *The Double Marriage*, p. 33: ink hand ‘Sister of thought that you wold have {not be to none}’.

Pp. 294–5 [i]: pencil asterisks marking sections of dialogue.

AUTHOR	DATE	TITLE
Beaumont, Francis & Fletcher, John	1679	FIFTY COMEDIES AND TRAGEDIES WRITTEN BY FRANCIS BEAUMONT AND JOHN FLETCHER, ALL IN ONE VOLUME.
Beaumont, Francis & Fletcher, John	1718	THE WOMAN HATER.
Beaumont, Francis & Fletcher, John	1718	THE WOMAN HATER [plus other plays – but damaged – large section of book missing].
Beaumont, Francis & Fletcher, John	1718	WIT WITHOUT MONEY, A COMEDY.
Beaumont, Francis & Fletcher, John	1718	WIT AT SEVERAL WEAPONS, A COMEDY.
Beaumont, Francis & Fletcher, John	1630	CUPIDS REVENGE [2nd edn]
Beaumont, Francis & Fletcher, John	1635	CUPIDS REVENGE [3rd edn].
Beaumont, Francis & Fletcher, John	1649	THE TRAGEDY OF THIERRY, KING OF FRANCE AND HIS BROTHER THEODORET.
Beaumont, Francis & Fletcher, John	1678	THE ELDER BROTHER, A COMEDY.
Beaumont, Francis & Fletcher, John	1718	THE BLOODY BROTHER, OR ROLLO A TRAGEDY.
Beaumont, Francis & Fletcher, John	1717	THE HUMOROUS LIEUTENANT [also contains BEAUMONT & FLETCHER, RULE A WIFE AND HAVE A WIFE (1717); CHARLES BARNABY, THE LADIES VISITING DAY (1701); SAMUEL TUKE, THE ADVENTURES OF FIVE HOURS (1704, 4TH EDN); APHRA BEHN, THE ROVER (1709)].

PROVENANCE	MARGINALIA
Bookplate for: Edward Levy. Possibly Edward Levy-Lawson (known as Levy; 1833–1916) 1st Baron Burnham, a newspaper proprietor. T.p.: ink initials 'J. B.'	Pp. 157, 195, 163, 172–3, 243, 250, 279, 316–17, 417 [i], 52–3, 284, 408–9, 410–11, 420, 454 [ii]: pencil lines marked, brief stage directions and minimal annotations given; p. 41 [ii]: ink hand 'dies' added as annotation; p. 365 [ii]: ink writing illegible due to cleaning attempts.
	Pencil annotations throughout which suggest a possible acting copy (e.g. stage directions, changing words and cutting lines).
Bookplate: R. ^t Hon. ^{ble} Sir John C. Hobhouse Bt (1786–1869) British politician, Baron Broughton, close friend of Byron and executor of his will.	Flyleaf 1 and 2: extensive notes copied from the <i>Bibliographia Dramatica</i> covering all the plays originally included in the volume.
	P. 3: doodle of a facial profile and '{Court}' in ink with later pencil extending the letters; p. 5: cut off marginalia '{little that not good fellow Constant}'; p. 44 'Uncal' [<i>sic</i> for 'uncle']; 'Wit without Money'; p. 45 'Unc'. Marginalia responding to the text.
	T.p.: several maths sums.
Bookplate: <i>ex Museo Huthii</i> [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB).	
Bookplate: <i>ex Museo Huthii</i> [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB).	
Possible provenance: t.p. initials '[SCC]'.	T.p.: Initials '{SCC}'.
Bookplate: Earl of Portarlington (peerage created in 1744); Autograph of Hannah Dawson on t.p. of Tuke and Behn.	

AUTHOR	DATE	TITLE
Beaumont, Francis & Fletcher, John	1717	RULE A WIFE AND HAVE A WIFE [also contains CHARLES BARNABY, THE LADIES VISITING DAY (1701); BEAUMONT & FLETCHER, THE HUMOROUS LIEUTENANT (1717); SAMUEL TUKE, THE ADVENTURES OF FIVE HOURS (1704, 4TH EDN); APHRA BEHN, THE ROVER (1709)].
Beaumont, Francis & Fletcher, John	1718	THE SPANISH CURATE, A COMEDY.
Beaumont, Francis & Fletcher, John	1691	THE SCORNFUL LADY, A COMEDY [8th edn].
Beaumont, Francis & Fletcher, John	1690	THE PROPHETESS: OR THE HISTORY OF DIOCLESIAN.
Beaumont, Francis & Fletcher, John	1690	THE PROPHETESS: OR THE HISTORY OF DIOCLESIAN.
Beaumont, Francis & Fletcher, John	[1710?]	THE SCORNFUL LADY, A COMEDY [10th edn].
Beaumont, Francis & Fletcher, John	1634	PHILASTER, OR LOVE LIES A BLEEDING [4th edn].
Beaumont, Francis & Fletcher, John	1639	PHILASTER, OR LOVE LIES A BLEEDING [4th edn].
Beaumont, Francis & Fletcher, John	[1661?]	PHILASTER, OR LOVE LIES A BLEEDING [6th edn].
Beaumont, Francis & Fletcher, John	1625	A KING AND NO KING.
Beaumont, Francis & Fletcher, John	1718	LOVE'S CURE: OR THE MARTIAL MAID.
Beaumont, Francis & Fletcher, John	1676	A KING AND NO KING.
Beaumont, Francis & Fletcher, John	1639	A KING AND NO KING.
Beaumont, Francis & Fletcher, John	1711	THE WORKS OF MR. FRANCIS BEAUMONT, AND MR. JOHN FLETCHER; IN SEVEN VOLUMES [vols 1–7].

PROVENANCE

MARGINALIA

Bookplate: Earl of Portarlington
(peerage created in 1744);
Autograph of Hannah Dawson on
t.p. of Tuke and Behn.

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Pp. throughout: scant underlining.

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Bookplate: *ex Museo Huthii* [from
the Huth Library] Henry Huth
(1815–78), his collection was sold
between 1911–20 (ODNB).

.....

Bookplate: *ex Museo Huthii* [from
the Huth Library] Henry Huth
(1815–78), his collection was sold
between 1911–20 (ODNB).

.....

Bookplate: Leigh 'Tout Vient De
Dieu' (Leigh barony expired in
1786); autograph on flyleaf 1^r:
Ronald Bayne 1888.

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A2^r: 'very good & pathetic'; pp. throughout:
marginal bracketing and underlining of text.

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Vol. 6, p. 2889: text is circled.

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AUTHOR	DATE	TITLE
Beckingham, Charles	1718	SCIPIO AFRICANUS: A TRAGEDY, AS ACTED AT THE THEATRE IN LITTLE LINCOLN'S-INN-FIELDS.
Behn, Aphra	1709	THE ROVER [also contains BEAUMONT & FLETCHER, RULE A WIFE AND HAVE A WIFE (1717); CHARLES BARNABY, THE LADIES VISITING DAY (1701); BEAUMONT & FLETCHER, THE HUMOROUS LIEUTENANT (1717); SAMUEL TUKE, THE ADVENTURES OF FIVE HOURS (1704, 4TH EDN)].
Behn, Aphra	1698	THE YOUNG KING: OR, THE MISTAKE.
Behn, Aphra	1688	THE EMPEROR OF THE MOON: A FARCE [2nd edn].
Behn, Aphra	1698	THE CITY HEIRESS; OR, SIR TIMOTHY TREAT-ALL.
Beloe, William	1756	THE RAPE OF HELEN, FROM THE GREEK OF COLUTHUS, WITH MISCELLANEOUS NOTES.
Bernard, Bayle	1870	A STORM IN A TEA CUP, A COMEDIETTA IN ONE ACT.
Bickerstaff, Isaac	1806	THE PADLOCK, A FARCE.
Braithwait, Richard	1641	MECURIUS BRITANICUS, OR THE ENGLISH INTELLIGENCER, A TRAGI-COMEDY AT PARIS.
Brough, William	1854	FRENCH'S ACTING EDITION 199; NUMBER ONE AROUND THE CORNER, A FARCE IN ONE ACT.
Brough, William	[1852–1900?]	FRENCH'S ACTING EDITION 121; A PHENOMENON IN A SMOCK FROCK, A COMIC DRAMA IN ONE ACT.
Brough, William and Andrew Halliday	[1864–1900?]	FRENCH ACTING EDITION 919; THE AREA BELLE, AN ORIGINAL FARCE IN ONE ACT.
Broughton, Fred W.	[1876–87?]	FRENCH ACTING EDITION 1726; RUTH'S ROMANCE: A SUMMER EVENING'S SKETCH.
Brown, John (Rev.)	1777	BARBAROSSA, A TRAGEDY. MARKED WITH THE VARIATIONS IN THE MANAGER'S BOOK AT THE THEATRE-ROYAL IN COVENT GARDEN.
Buckingham, George Villiers, 2nd Duke of	1735	THE CHANCES, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL BY HIS GRACE DUKE OF BUCKINGHAM; AUTHOR OF THE REHEARSAL.

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: Earl of Portarlington
(peerage created in 1744);
Autograph of Hannah Dawson on
t.p. of Tuke and Behn.

Rover, opposite t.p.: 'Mrs Aphra Behn' in modern
pencil hand.

Pp. throughout: spelling corrected.

P. 1: autograph 'Riad {M...}'
[illegible].

P. 18 contemporary pen corrects spelling; p. 29
illegible '182{x}'? p. 60 changed 'sweat' for 'sweet'.

T.p.: pencil hand 'by Rv Wm Beloe'.

T.p.: pencil autograph of John E.
Williams.

T.p.: modern pencil hand 'William' as suggestion
for author's middle initial W, '[1880?]'

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

AUTHOR	DATE	TITLE
Buckingham, George Villiers, 2nd Duke of	1692	THE REHEARSAL, AS IT IS NOW ACTED AT THE THEATRE ROYAL; BY GEORGE LATE DUKE OF BUCKINGHAM [6th edn].
Buckingham, George Villiers, 2nd Duke of	1705	THE CHANCES, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL BY HIS GRACE DUKE OF BUCKINGHAM; AUTHOR OF THE REHEARSAL.
Buckingham, George Villiers, 2nd Duke of	1705	THE CHANCES, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL BY HIS GRACE DUKE OF BUCKINGHAM; AUTHOR OF THE REHEARSAL.
Buckingham, George Villiers, 2nd Duke of	1735	THE REHEARSAL, AS IT IS NOW ACTED AT THE THEATRE ROYAL; BY GEORGE LATE DUKE OF BUCKINGHAM [13th edn].
Burnaby, William	1703	LOVE BETRAY'D; OR THE AGREEABLE DISAPOINTMENT, A COMEDY.
Byron, Henry James	[1860?]	BLUE BEARD! FROM A NEW POINT OF HUE; A BURLESQUE EXTRAVAGANZA.
Byron, Henry James	[1865]	SENSATION DRAMAS FOR THE BACK DRAWING ROOM.
Byron, Henry James	[1864?]	ORPHEUS AND EURYDICE; OR THE YOUNG GENTLEMAN WHO CHARMED THE ROCKS; A COMIC CLASSICAL LOVE TALE IN ONE ACT [LACY].
Byron, Henry James	1864	ORPHEUS AND EURYDICE; OR THE YOUNG GENTLEMAN WHO CHARMED THE ROCKS; A COMIC CLASSICAL LOVE TALE IN ONE ACT [part of collected volume titled <i>Burlesques / Lacy Burlesques</i>].
Byron, Henry James	[1875?]	FRENCH'S ACTING EDITION 1728; OUR BOYS: AN ORIGINAL MODERN COMEDY.
Cartwright, Edmund	1772	ARMINE AND ELVIRA, A LEGENDARY TALE; IN TWO PARTS.
Cartwright, William	1639	THE ROYALL SLAVE, A TRAGI-COMEDY.
Caryl, John (1625-1711)	1674	THE ENGLISH PRINCESS: OR THE DEATH OF RICHARD III, A TRAGEDY.

PROVENANCE

MARGINALIA

Front endpaper: pencil hand 'this is an altered edition of Beaumont & Fletcher's play of the same name' [likely library notation].

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

P. 3: pencil doodle, possibly a game of noughts and crosses; pp. 5–8: pencil markings 'JM', 'W'; p. 13 characters circled; p. 15 words crossed out.

Cover: smudged illegible signature in ink and smudged numbers in ink.

T.p.: partly illegible pencil hand 'RS [...] Burlesques'.

Ink autograph on cover of 'John E. Williams 1893'.

Pencil annotations throughout which imply an acting copy (e.g. underlining sections, stage directions, changing words and prop suggestions): p. 8 'Cigar'; p. 18 'Pipe'.

Typewritten note: '1920 Bought from T. Robinson, Oxford. £2. 10. 0'.

T.p.: illegible pencil word in corner; 'by Cartwright' in pencil or possibly ink. H3v: ink hand, Latin notes.

T.p.: ink hand 'by J. Caryl'; modern pencil hand '9'.

AUTHOR	DATE	TITLE
Caryl, John (1625-1711)	1667	THE ENGLISH PRINCESS: OR THE DEATH OF RICHARD III, A TRAGEDY [2nd edn].
Centlivre, Susanna	1709	THE MAN'S BEWITCHED; OR, THE DEVIL TO DO ABOUT HER.
Centlivre, Susanna	1708	THE GAMESTER: A COMEDY [2nd edn].
Chambers, Miss [Marianne]	1811	OURSELVES, A COMEDY IN FIVE ACTS; AS PERFORMED WITH DISTINGUISHED SUCCESS BY THEIR MAJESTIES SERVANTS AT THE THEATRE ROYAL LYCEUM.
Chapman, George	1631	CAESAR AND POMPEY: A ROMAN TRAGEDY, DECLARING THEIR WARRES.
Chapman, George	1657	BUFFY D'AMBOIS; A TRAGEDIE.
Cibber, Colley	1732	THE LADY'S LAST STAKE: OR THE WIFE'S RESENTMENT, A COMEDY [3rd edn].
Cibber, Colley	1736	CAESAR IN AEGYPT, A TRAGEDY.
Cibber, Colley	1735	THE CARELESS HUSBAND, A COMEDY.
Cibber, Colley	1754	THE COMICAL LOVERS, A COMEDY.
Cibber, Colley	1740	THE DOUBLE GALLANT: OR, THE SICK LADY'S CURE, A COMEDY.
Cibber, Colley	1736	LOVE IN A RIDDLE, A PASTORAL.
Cibber, Colley	1761	LOVE MAKES A MAN: OR, THE FOP'S FORTUNE, A COMEDY.
Cibber, Colley	1736	THE NON-JUROR, A COMEDY.
Cibber, Colley	1761	PAPAL TYRANNY IN THE REIGN OF KING JOHN, A TRAGEDY
Cibber, Colley	1736	PEROLLA AND IZADORA, A TRAGEDY.

PROVENANCE

MARGINALIA

Bookplate: 'IL' [possibly LL]
obscuring autograph.

Flyleaf 2^v: modern pencil hand 'John Caryl';
sections marked with a cross in the margin
throughout.

Autograph on t.p.: Henry Knolles.

Half-title verso: modern pencil hand 'Carrol
afterwards Centlivre, Susanna. T.p.: 2nd pencil
hand '5'.

Bookplate: 'HBW 1904' Henry
Benjamin Wheatley (1838–1917),
bibliographer and editor. His library
(*Bibliotheca Pepysiana*) was sold
off in April 1918 (ODNB). Small,
coloured printer's device pasted to
upper cover with motto 'Aldi disc.
anc.' and the dolphin and anchor of
Manutius with a large letter P.

P. 73 underlining of text; final endleaf: pencil
initials 'GW'.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.
Autograph on t.p.: 'Frances Salmon'.

P. 47: ink hand correcting misprint.

P. 25: ink smudge.

AUTHOR	DATE	TITLE
Cibber, Colley	1753	THE REFUSAL: OR THE LADIES PHILOSOPHY, A COMEDY.
Cibber, Colley	1753	THE RIVAL FOOLS, A COMEDY.
Cibber, Colley	1736	THE SCHOOL BOY: OR THE COMICAL RIVAL, A FARCE.
Cibber, Colley	1736	SHE WOU'D, AND SHE WOU'D NOT: OR THE KIND IMPOSTER, A COMEDY.
Cibber, Colley	1736	VENUS AND ADONIS: A MASQUE AND MYRTILLO: A PASTORAL INTERLUDE
Cibber, Colley	1736	WOMAN'S WIT: OR THE LADY IN FASHION, A COMEDY.
Cibber, Colley	1736	XERXES, A TRAGEDY.
Cibber, Colley	1735	XIMENA: OR, THE HEROICK DAUGHTER, A TRAGEDY.
Cibber, Colley	1721	PLAYS WRITTEN BY MR CIBBER IN TWO VOLUMES [2 vols bound as 1].
Cibber, Colley	1702	LOVE'S LAST SHIFT; OR THE FOOL IN FASHION, A COMEDY.
Cibber, Colley	[1707]	THE LADY'S LAST STAKE: OR THE WIFE'S RESENTMENT, A COMEDY.
Cibber, Colley	[1707]	THE DOUBLE GALLANT: OR, THE SICK LADY'S CURE, A COMEDY.
Cibber, Colley	[1707]	THE COMICAL LOVERS, A COMEDY.
Cibber, Colley	1705	THE CARELESS HUSBAND, A COMEDY [2nd edn].
Cibber, Colley	1777	BELL'S EDITION; THE CARELESS HUSBAND, A COMEDY.
Cibber, Colley	1737	THE FAIR QUAKER OF DEAL.

PROVENANCE

MARGINALIA

Front endpaper: pencil markings in ornate old hand '{Fs} 4'; Frontispiece recto: possible signature illegible as top of page cut off.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

P. 35: ink initials 'AB'.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Love's Last Shift, t.p.: pencil hand 'Colley Cibber died Nov 6th 1757'.

Frontispiece recto/flyleaf recto: ink hand practising large 'J' and 'G'; t.p.: pencil hand '159'; pp. 14–16: ink marginalia torn from tops of pages; p. 16: ink hand 'Journey'.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

AUTHOR	DATE	TITLE
Cibber, Colley	1747	LOVE'S LAST SHIFT; OR THE FOOL IN FASHION, A COMEDY, AS IT IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE, BY THEIR MAJESTIES SERVANTS.
Collier, George	1806	SELIMA AND AZOR.
Congreve, William	1693	THE OLD BATCHELOUR, A COMEDY.
Congreve, William	1703	THE MOURNING BRIDE, A TRAGEDY [3rd edn].
Congreve, William	1697	THE MOURNING BRIDE, A TRAGEDY [2nd edn].
Congreve, William	1704	LOVE FOR LOVE, A COMEDY [4th edn].
Congreve, William	1697	LOVE FOR LOVE, A COMEDY [3rd edn].
Congreve, William	1695	LOVE FOR LOVE, A COMEDY [2nd edn].
Congreve, William	1694	THE DOUBLE DEALER, A COMEDY [1st edn].
Congreve, William	1707	THE OLD BATCHELOUR, A COMEDY [7th edn].
Congreve, William	1697	THE OLD BATCHELOUR, A COMEDY [6th edn].
Congreve, William	1707	THE OLD BATCHELOR, A COMEDY [7th edn].
Congreve, William	1700	THE WAY OF THE WORLD, A COMEDY
Congreve, William	1776	THE DRAMATIC WORKS OF MR CONGREVE IN TWO VOLUMES [2nd vol.].
Congreve, William	1774-6	[THE DRAMATIC WORKS OF MR CONGREVE IN TWO VOLUMES. No t.p.; vol. 1 contains: THE MOURNING BRIDE, THE OLD BATCHELOR, THE DOUBLE DEALER, published by Fox.]
Congreve, William	1725	THE WORKS OF MR WILLIAM CONGREVE IN THREE VOLUMES [vol. 1].
Corneille, Thomas	1675	THE AMOROUS GALLANT: OR LOVE IN FASHION, A COMEDY.
Cornielle, M. de [Corneille, Pierre]	1664	HERACLIUS, EMPEROUR OF THE EAST, A TRAGEDY – ENGLISHRD [sic] BY LODOWICK CARLELL.
Corye, John	1672	THE GENEROUS ENEMIES OR THE RIDICULOUS LOVERS, A COMEDY.

MARGINALIA

A6: ink scribble across text.

B2^v, p. 1: various ink notations of 'Anthony', 'AM', 'Thomas' and 'Old Bat' referring to the title.

Bookplate: Sir Joseph Mawbey Bar. (1730-?); *fl.* 1757-64 as MP and Sheriff of Surrey. H. M. Gilbert, Bookseller, Southampton.

Ink autograph on flyleaf 1^v of
'[Thomas Loriday]'.
[10]

P. 63: after 'FINIS' ink hand (different to Thomas Loriday) 'my part is too'.

Front endpaper: pencil initials '{T.P.}'; flyleaf 3 recto: ink hand 'Generous Enemies'; t.p.: maths, possibly working out age of text in 1719 by subtracting the publication date of 1672; p. 64: ink hand correcting misprint.

AUTHOR	DATE	TITLE
Cother, E.	1750	A SERIOUS PROPOSAL FOR PROMOTING LAWFUL AND HONOURABLE MARRIAGE, ADDRESSED TO THE UNMARRIED, OF BOTH SEXES.
Cowley, Abraham	1663	CUTTER OF COLEMAN STREET, A COMEDY.
Craven, Henry Thornton	[1863?]	FRENCH'S ACTING EDITION 893; MIRIAM'S CRIME: A DRAMA IN THREE ACTS.
Craven, Henry Thornton	[1861?]	FRENCH'S ACTING EDITION 742; THE CHIMNEY CORNER, AN ORIGINAL DOMESTIC DRAMA IN TWO ACTS.
Craven, Henry Thornton	[1867?]	LACY'S ACTING EDITION 1081; MEG'S DIVERSION.
Crown [Crowne], John	1680	THE MISERY OF CIVIL WAR, A TRAGEDY.
Crown [Crowne], John	1694	REGULUS, A TRAGEDY.
Crown [Crowne], John	1703	SIR COURTLY NICE: OR, IT CANNOT BE, A COMEDY.
Crown [Crowne], John	1735	THE COUNTRY WIT, A COMEDY, ACTED AT THE DUKE'S THEATRE.
Crowne, John	1672	THE HISTORY OF CHARLES THE EIGHTH OF FRANCE.
Crowne, John	1681	HENRY THE SIXTH, THE FIRST PART WITH THE MURDER OF HUMPHREY, DUKE OF GLOUCESTER.
Crowne, John	1677	THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN.
Crowne, John	1690	THE ENGLISH FRIAR, OR THE TOWN SPARKS, A COMEDY.
Crowne, John	1693	THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN.
Crowne, John	1675	CALISTO: OR THE CHASTE NIMPH.

PROVENANCE

MARGINALIA

T.p.: '[Henry Thornton]' in pencil.

Autograph on t.p. of 'John E. Williams Dec 2. 1892'; same autograph, undated, on makeshift front cover.

T.p. verso: pencil hand updating original cast list with new names; pp. throughout: pencil underlining.

Autograph on front cover of 'James P. Thompson (his book)'.

T.p.: ink markings, '{L}'; p. 9: ink alteration of text; p. 11: 'Call' added in ink where it had been missed out of text.

A4: ink maths sums; p. 3: ink maths sum; p. 21: ink lists of numbers; '{spart}' '{pimms}'?

P. 54: ink correction of misprint.

T.p.: Autograph of 'J. Thelwall' (1765–1834), political reformer and lecturer (ODNB). Flyleaf 1^r: autograph of Cornelius Paine (*fl.* 1875), donor of 100s of volumes to Jubilee Library, Brighton.

AUTHOR	DATE	TITLE
Crowne, John	1694	THE MARRIED BEAU: OR, THE CURIOUS IMPERTINENT, A COMEDY.
Crowne, John	1703	[JOHN CROWNE PLAYS. No t.p.: see catalogue entry for <i>The Destruction of Jerusalem</i> by Titus Vespasian].
Croxall, Samuel	1750	THE FAIR CIRCASSIAN; A DRAMATIC PERFORMANCE; DONE FROM THE ORIGINAL BY A GENTLEMAN COMMONER OF OXFORD TO WHICH ARE ADDED SEVERAL OCCASIONAL POEMS BY THE SAME AUTHOR [10th edn].
Croxall, Samuel	1743	THE FAIR CIRCASSIAN; A DRAMATIC PERFORMANCE; DONE FROM THE ORIGINAL BY A GENTLEMAN COMMONER OF OXFORD TO WHICH ARE ADDED SEVERAL OCCASIONAL POEMS BY THE SAME AUTHOR [6th edn].
Croxall, Samuel	1732	THE FAIR CIRCASSIAN; A DRAMATIC PERFORMANCE; DONE FROM THE ORIGINAL BY A GENTLEMAN COMMONER OF OXFORD TO WHICH ARE ADDED SEVERAL OCCASIONAL POEMS BY THE SAME AUTHOR.
D., J. [Dover, John]	1667	THE ROMAN GENERALLS: OR THE DISTRESSED LADIES.
Dance, Charles	[184-?]	FRENCH'S ACTING EDITIONS 32; NAVAL ENGAGEMENTS, A FARCE.
Dance, Charles	[1849?]	FRENCH'S ACTING EDITION 268; DELICATE GROUND, OR PARIS IN 1793, A COMIC DRAMA IN ONE ACT.
D'Avenant, Charles	1703	CIRCE, A TRAGEDY [3rd edn].
D'Avenant, Charles	1685	CIRCE, A TRAGEDY [2nd edn].
D'Avenant, Charles	1668	THE RIVALS, A COMEDY.

PROVENANCE

Flyleaf 1: paragraph of pencil hand and initials ‘H. F. B. B-S.’; possibly H.F.B. Brett-Smith, *fl.* as literary editor of Shakespeare Head Press (1920–8).

Bookplate: Sir John Rawdon (1720–93), also autograph on p. 9. Flyleaf 2: ink hand ‘Thomas Garner’, possibly engraver from Birmingham (1789–1868); *Thyestes*, t.p.: ink hand ‘Ma{Mr.} Stanley’.

MARGINALIA

Flyleaf 1: ‘Collated and correct. The gap between pp. 38–41 is an error of pagination found in all copies. In this case it has led the binder to place the Prologue and Dramatis Personae folio there instead of in its proper place after the Epistle to the Reader. H. F. B. B-S.’; t.p.: ink ‘t’; end flyleaf 2: pencil ‘Ad.’

Flyleaf 1: list of ‘The plays in this volum’ [*sic*]; flyleaf 2: ink hand ‘John Crowns [*sic*] plays’; A6: ink writing cut off edge of page.

T.p.: pencil hand ‘[Samuel Croxall]’.

P. 15: reader response ‘Love’ in large pencil hand; p. 29: pencil drawn symbol similar to male symbol with arrow.

Bookplate: ‘IL’ [possibly LL] obscuring autograph: ‘Lancaster’.

P. 5: nonsensical ink hand ‘Overhanged [?]’; p. 31: ink scribbling out of text.

AUTHOR	DATE	TITLE
Davenant, William	1673	THE WORKS OF SIR WILLIAM DAVENANT, KT. CONSISTING OF THOSE WHICH WERE FORMERLY PRINTED, AND THOSE WHICH HE DESIGNED FOR THE PRESS.
Davenant, William	1673	THE WORKS OF SIR WILLIAM DAVENANT, KT. CONSISTING OF THOSE WHICH WERE FORMERLY PRINTED, AND THOSE WHICH HE DESIGNED FOR THE PRESS.
Davenant, William	1643	THE UNFORTUNATE LOVERS, A TRAGEDIE.
Davenant, William	1669	THE MANS THE MASTER, A COMEDY.
D'Avenant, William	1663	THE SIEGE OF RHODES.
D'Avenant, William	1665	THE WITS, A COMEDIE & THE PLATONICK LOVERS, A TRAGI-COMEDIE.
Davenport, Robert	1661	THE CITY NIGHT CAP: OR, CREDE QUOD HABES, & HABES.

PROVENANCE

T.p.: ink autograph of 'Elizabeth Cooke'.

Bookplate scratched off, unknown owner. Front endpaper: printed stuck-in catalogue note 'from the Zouch collection at Swillington Hall'. Swillington Hall was owned by the Lowthers in Yorkshire. T.p.: ink initials: 'E.L. FH'. T.p. verso: same ink hand: 'E. libris {Franrisri} Hollinshead. E for M.J. plt 1' vols 4'. Evidently from the library of an F. Hollinshead.

T.p. verso: Autographs of 'James Callan. May the 22nd 1779' and 'James Callan April 8 1792'.

T.p.: autograph 'Ewd Mangin', Edward Mangin (1772–1852) writer and translator. Bookplate and imprint on cover: 'HBW 1904'. Henry Benjamin Wheatley (1838–1917), bibliographer and editor. His library (*Bibliotheca Pepysiana*) was sold off in Apr 1918 (ODNB).

Front endplate: sticker for 'Chas J. Sawyer Ltd. Booksellers', London.

Front endpaper: sticker for B. H. Blackwell Ltd. Booksellers.

MARGINALIA

The Platonick Lovers, pp. 387, 393, 396–7: pencil highlighting of text; end flyleaf 1^v: ink initials 'Bh'.

p. 83 [i]: ink hand: 'Innocent are you my Dearest'; p. 222 [i]: scribbled out ink poem: 'Love me and the [illegible line] L.h'; p. 286 [ii]: pencil hand highlighting of passage and annotated with 'Copied {downwad} from Shakespear – a Merchant of Venice'; p. 287 [ii]: same pencil hand highlighting a passage and annotating with 'Shakespear – Measure for Measure'; p. 298 [ii]: same pencil hand annotating highlighted passage with 'Shakespear Measure for Measure'; p. 299 [ii]: same pencil hand annotating highlighted passage with 'a vile copy of Shakespeare'; p. 329 [ii]: same pencil hand at the end of *The Man's the Master*, 'a most stupid production MD'; p. 111 [iii]: ink hand fills in the last page of *The Fair Favourite* which has been lost.

T.p.: autograph has been scribbled out; A3^v: 'for Mrs {Lewise} att Colby'.

T.p.: 2nd ink hand (different to Mangin) 'First edition One of the first plays that scenes were painted for. Vide Malone Hist. Marge'; A4^r: 3rd ink hand (possibly Mangin's) note added to cast list 'The first woman who appeared on the English stage was Mrs Coleman, who represented Ianthe in The Siege of Rhodes'; pencil note added '1656 at {Rutland} House'; end flyleaf 1^v: extensive handwritten (4th hand) ink extract from J. Aubrey's letters; end flyleaf 2^r: extensive handwritten (5th hand) ink note, signed by 'J.G.' tipped in (contains excerpt from John Aubrey on introduction of scenes in plays and a possible reference to a performance of 'Sir Thomas Overbury' by Richard Savage in Liverpool 1777 with Kemble as Somerset and Siddons as the Countess of Somerset); pp. throughout: text marked in margin in ink.

AUTHOR	DATE	TITLE
Dennis, John	1702	THE COMICAL GALLANT: OR THE AMOURS OF SIR JOHN FALSTAFFE, A COMEDY.
Dibdin, Thomas	1816	THE LORD OF THE MANOR; AN OPERA.
Digby, George	1667	ELVIRA: OR THE WORST NOT ALWAYS TRUE, A COMEDY.
Dilke, Thomas	1696	THE LOVER'S LUCK, A COMEDY.
Dilley, Joseph J. and Allen, James	[1870–93?]	FRENCH'S ACTING EDITON: CHISELLING, A FARCE IN ONE ACT.
Dimond, W.	1811	THE PEASANT BOY, AN OPERA IN THREE ACTS; AS ACTED BY HIS MAJESTY'S SERVANTS AT THE THEATRE ROYAL LYCEUM.
Dodd, Wiliam	1818	THOUGHTS IN PRISON; IN FIVE PARTS; THE IMPRISONMENT; THE RETROSPECT; PUBLIC PUNISHMENT; THE TRIAL; FUTURITY.
Dryden, John	1701	THE COMEDIES, TRAGEDIES AND OPERAS WRITTEN BY JOHN DRYDEN – NOW FIRST COLLECTED TOGETHER, AND CORRECTED FROM THE ORIGINALS [2 vols].
Dryden, John	1676	AURENG-ZEBE: A TRAGEDY.
Dryden, John	1692	CLEOMENES, THE SPARTAN HEROE, A TRAGEDY.
Dryden, John	1676	AURENG-ZEBE: A TRAGEDY.
Dryden, John	1688	BRITANNIA REDIVIVA: A POEM ON THE BIRTH OF THE PRINCE.
Dryden, John	1692	AURENG-ZEBE: A TRAGEDY.
Dryden, John	1685	AURENG-ZEBE: A TRAGEDY.
Dryden, John	1690	AURENG-ZEBE: A TRAGEDY.
Dryden, John	1673	THE ASSIGNATION: OR, LOVE IN A NUNNERY.

PROVENANCE

MARGINALIA

	P. 65: ink hand, text highlighted.
	Half-title bears 3 different ink hands: 1st, illegible archaic writing of two words; 2nd, 'loves luck'; 3rd, mathematical doodles; p. 15 ink hand correction of text.
Front cover: ink autograph 'John E. Williams'.	T.p. verso: pencil hand (possibly Williams') listing performances in Maindy and Bridgend from 29 Nov–13 Dec {18}93; same pencil hand listing the cast of those performances; p. 3: pencil hand (possibly William's) 'Mallet Chisel {Pic}'; text underlined in crayon throughout.
A2': very faint pencil autograph (illegible).	Front endpaper – 'Rabb{..}'.
T.p.: ink autograph 'George Craig'. Endpaper: printed sticker 'Presented by Charles Fox M.R.C.S [Royal College of Surgeons]'.	Half-title verso: ink note 'To M ^r . G. Craig from your affectionate friend J. Peake 1829. JP'; pp. 38, 61: misprints corrected in pencil hand.
Ink autograph on t.p.: '{Hillsly} Brown'.	
T.p.: monogram, perhaps 'JA', deliberately obscured by ink blot.	T.p. verso: extensive ink handwritten extract from 'The Difinition [<i>sic</i>] of a Play Essay 21'; brief thematic ink annotations given throughout (e.g. 'Death', 'Marriage', 'Rape'); misprints corrected in ink throughout.
	A3': ink hand citing reference for Dryden's Latin quotation in the text 'Horatius Epist Lib. 1.4'.

AUTHOR	DATE	TITLE
Dryden, John	1692	THE ASSIGNATION: OR, LOVE IN A NUNNERY [3rd edn].
Dryden, John	1678	THE ASSIGNATION: OR, LOVE IN A NUNNERY.
Dryden, John	1706	AMPHITRYON: OR, THE TWO SOCIA'S, A COMEDY.
Dryden, John	1684	MARRIAGE A-LA-MODE, A COMEDY.
Dryden, John	1691	KING ARTHUR, OR THE BRITISH WORTHY, A DRAMATICK OPERA.
Dryden, John	1673	MARRIAGE A-LA-MODE, A COMEDY.
Dryden, John	1694	INDIAN EMPEROUR; OR THE CONQUEST OF MEXICO BY THE SPANIARDS, BEING THE SEQUAL OF THE INDIAN QUEEN.
Dryden, John	1695	KING ARTHUR, OR THE BRITISH WORTHY, A DRAMATICK OPERA.
Dryden, John	1692	ELEONORA: A PANEGYRICAL POEM DEDICATED TO THE MEMORY OF THE LATE COUNTESS OF ABINGDON [1st edn].
Dryden, John	1690	THE KIND KEEPER; OR MR LIMBERHAM, A COMEDY.
Dryden, John	1686	THE INDIAN EMPEROUR; OR THE CONQUEST OF MEXICO BY THE SPANIARDS, BEING THE SEQUAL OF THE INDIAN QUEEN.
Dryden, John	1692	THE INDIAN EMPEROUR; OR THE CONQUEST OF MEXICO BY THE SPANIARDS, BEING THE SEQUAL OF THE INDIAN QUEEN.

PROVENANCE

MARGINALIA

P. 22: ink hand alteration of text 'grow' to 'go'; p.
27: correction of omission in text 'World'.

P. 8: ink hand 'Copies', followed by cut-off
writing.

P. 80: ink hand, underlining of dialogue and
annotation 'Shakespeare'.

Flyleaf 3^r: pencil autograph
'Randolph Churchill (44)', possibly
Randolph Churchill (1911–68),
son of Sir Winston Churchill PM;
2nd pencil autograph 'LW Lloyd',
probably Lewis William Lloyd
(1939–97), Welsh historian and
author. T.p. verso: ink autograph 'E
Williams'.

T.p.: numerous illegible or fragmentary ink
autographs and scribbles, including 'Mexico',
'John Dryden', '{Bonninfogton}', 'Here Ends', etc.;
t.p. verso: large ink hand '{Thomam}'.

B^r: ink autograph 'G Rice'
(possibly of the Rice family from
Carmarthenshire; see WBO).

T.p.: possible trace of monogram '{R}' scratched
through from previous flyleaf; likewise for traces
of triangles; A2^r: ink hand, supplementation of
'Epistle of Fleckno' in text with 'alias Sh=well'; p.
55: ink hand correction of text.

AUTHOR	DATE	TITLE
Dryden, John	1680	THE KIND KEEPER; OR MR LIMBERHAM, A COMEDY.
Dryden, John	1670	THE INDIAN EMPEROUR; OR THE CONQUEST OF MEXICO BY THE SPANIARDS, BEING THE SEQUAL OF THE INDIAN QUEEN [3rd edn].
Dryden, John	1687	THE HIND AND THE PANTHER, A POEM [3rd edn].
Dryden, John	1671	AN EVENING'S LOVE: OR, THE MOCK ASTROLOGER.
Dryden, John	1691	AN EVENING'S LOVE: OR, THE MOCK ASTROLOGER.
Dryden, John	1690	THE KIND KEEPER; OR MR LIMBERHAM, A COMEDY.
Dryden, John	1692	ELEONORA: A PANEGYRICAL POEM DEDICATED TO THE MEMORY OF THE LATE COUNTESS OF ABINGDON [1st edn].
Dryden, John	1692	DON SEBASTIAN, KING OF PORTUGAL, A TRAGEDY.
Dryden, John	1690	DON SEBASTIAN, KING OF PORTUGAL, A TRAGEDY [1st edn].
Dryden, John	1672	THE CONQUEST OF GRANADA BY THE SPANIARDS.
Dryden, John	1687	THE CONQUEST OF GRANADA BY THE SPANIARDS [4th edn].
Dryden, John	1695	THE CONQUEST OF GRANADA BY THE SPANIARDS [5th edn].
Dryden, John	1704	THE CONQUEST OF GRANADA BY THE SPANIARDS [6th edn].
Dryden, John	1672	TYRANNICK LOVE: OR, THE ROYAL MARTYR, A TRAGEDY.
Dryden, John	1694	THE WILD GALLANT, A COMEDY.
Dryden, John	1691	MARRIAGE A-LA-MODE, A COMEDY.

PROVENANCE

MARGINALIA

T.p.: autograph of 'S Hervey', possibly Stephen Harvey (a.k.a. Hervey, 1665–1707), lawyer, poet and translator for Jacob Tonson. Bookplate: 'Edmund William Gosse', bookplate designed by 'E^A Abbey 1883'; Sir Edmund William Gosse (1849–1928), scholar and writer.

P. 146: ink autograph 'William Salt His Book Elton Derbyshire 1801'; p. 32: ink autograph (written twice) 'Abraham Salt 1824 Vie + born July 1813'.

A3^v: extensive quotation attributed to Samuel Johnson that begins 'Dryden, in his Zeal for the Church of Rome published...' (Hand does not appear to match that of Salt); t.p.: ink hand 'By John Dryden Esq^{re}'.

T.p.: ink number '3'.

Pencil underlining throughout the dedication.

Front endplate: sticker for 'Chas J. Sawyer Ltd. Booksellers, London'.

A²: ink autograph 'B Morcliffe'.

P. 6: ink hand manicules pointing at certain passages.

AUTHOR	DATE	TITLE
Dryden, John	1698	MARRIAGE A-LA-MODE, A COMEDY.
Dryden, John	1695	TYRANNICK LOVE: OR, THE ROYAL MARTYR, A TRAGEDY.
Dryden, John	1702	TYRANNICK LOVE: OR, THE ROYAL MARTYR, A TRAGEDY.
Dryden, John	1669	THE WILD GALLANT, A COMEDY.
Dryden, John	1684	THE WILD GALLANT, A COMEDY.
Dryden, John	1694	THE WILD GALLANT, A COMEDY.
Dryden, John	1694	AMPHITRYON: OR, THE TWO SOCIA'S, A COMEDY [2nd edn].
Dryden, John	1691	AMPHITRYON: OR, THE TWO SOSIA'S, A COMEDY.
Dryden, John	1673	AMBOYNA, A TRAGEDY.
Dryden, John	1691	AMBOYNA, A TRAGEDY.
Dryden, John	1673	AMBOYNA, A TRAGEDY.
Dryden, John	1709	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1703	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY [several copies bound together].
Dryden, John	1703	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1692	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY.

PROVENANCE

MARGINALIA

P. 13: ink hand cut off edge of page, repeated writing of 'Fake'; p. 21: ink hand, possible autograph but very poor handwriting '{Dreldoun Mamnoz}'.

Throughout, text is bracketed (suggests performance cuts); p. 9: ink hand inserting lines for the characters Bromia and Alcmene 'I have a thous.^d things to tell thee. Alcm. & I a thousand things to {enguno-ex}'; p. 19: alteration of text 'And' to 'But'; p. 25: illegible additional line; p. 26: addition to text 'Mrs Ld'; p. 28: addition to text 'at your arrival I'.

Pp. 6, 10: ink hand correction of text; p. 55: ink hand '{floricas the...}'.

Bookplate: 'J. Cresswell'. Identity unknown, but plate looks c. 19th-cent. Endpaper: illegible ink signature 'Jn: {Tannoy}'.

Copy 1. Misprints and omissions corrected in ink and lines highlighted in crayon throughout. Copy 2. A^v & A2^r: ink hand, illegibly cut off; p. 16: maths sums cut off; p. 29: ink hand detailing £10 p. a. charges for 'Shiping Warf' [sic], amongst other scribblings; p. 64: various ink scribblings inc. quoting words from the text, the dates '1703' and '1709' and the names 'Rich. {Trador}' and 'Rich. Cradock'; endpaper: different ink hand listing the quarter-days of the year and nonsensical writings about an auction.

AUTHOR	DATE	TITLE
Dryden, John	1696	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1678	ALL FOR LOVE: OR, THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1703	ALL FOR LOVE, OR THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1681	ABSALOM AND ACHITOPHEL, A POEM.
Dryden, John	1678	ALL FOR LOVE, OR THE WORLD WELL LOST, A TRAGEDY.
Dryden, John	1692	ABSALOM AND ACHITOPHEL, A POEM [7th edn].
Dryden, John	1682	ABSALOM AND ACHITOPHEL, A POEM [4th edn].
Dryden, John	1682	ABSALOM AND ACHITOPHEL, A POEM.
Dryden, John	[1694?]	[BOUND QUARTOS IN CHRONOLOGICAL ORDER – NO TITLE PAGE] CONTAINS: THE DUKE OF GUISE; THE VINDICATION OF THE DUKE OF GUISE; ALBION AND ALBANIUS; DON SEBASTIAN; AMPHITRYON; KING ARTHUR, OR THE BRITISH WORTHY; CLEOMENES; LOVE TRIUMPHANT.
Dryden, John	1692	THE MEDAL, A SATYRE AGAINST SEDITION [3rd edn].
Dryden, John	1683	RELIGIO LAICI, OR A LAYMAN'S FAITH. A POEM.
Dryden, John	1682	RELIGIO LAICI, OR A LAYMAN'S FAITH. A POEM.
Dryden, John	1693	OF DRAMATIC POESIE, AN ESSAY.
Dryden, John	1668	OF DRAMATIC POESIE, AN ESSAY.
Dryden, John	1669	THE RIVAL LADIES, A TRAGI-COMEDY.
Dryden, John	1698	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1669	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1691	SIR MARTIN MARR-ALL: OR, THE FEIGN'D INNOCENCE, A COMEDY.

PROVENANCE

MARGINALIA

Ink and pencil highlighting of text throughout.

T.p.: ink autograph of 'Pen Hervey' (possibly Stephen Harvey, a.k.a Hervey. See identical autograph in *The Kind Keeper*, 1680, above).

T.p.: ink hand scribbling out writing; different ink hand 'Kenn[illegible]'; t.p. verso: illegible ink scribbles across page; A2^v & A3^v: ink writing cut off edge of page; A4^v: ink hand practising 'R'.

Flyleaf 3^v: ink hand 'J.' followed by list of plays, some by Dryden.

Bookplate: E. J. & H. Lloyd.
Endpaper: two ink autographs, 'Eliz King 1697', 'Sarah King 1696'.

Front endpaper: ink initials obscured with red wax, possibly an 'A'.

P. 63: archaic pencil hand, underlining of 'Growth of Popery' and related annotation 'Written by Andrew Marvell who died in 1678 – Dec Made Tracts privately.[?] printed 1693 p69'.

Bookplate: G. Walter Steeves

P. 1: ink autograph 'John Day of Pool [*sic*] in Dorset'.

P. 1: ink autograph of 'G. Rice' (possibly of the Rice family from Carmarthenshire; see WBO).

AUTHOR	DATE	TITLE
Dryden, John	1669	SIR MARTIN MARR-ALL: OR, THE FEIGN'D INNOCENCE, A COMEDY.
Dryden, John	1678	SIR MARTIN MARR-ALL: OR, THE FEIGN'D INNOCENCE, A COMEDY.
Dryden, John	1668	SIR MARTIN MARR-ALL: OR, THE FEIGN'D INNOCENCE, A COMEDY.
Dryden, John	1691	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1682	THE MEDALL, A SATYRE AGAINST SEDITION.
Dryden, John	1668	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1679	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1691	SECRET LOVE, OR THE MAIDEN QUEEN.
Dryden, John	1686	TYRANNICK LOVE: OR, THE ROYAL MARTYR, A TRAGEDY.
Dryden, John	1677	TYRANNICK LOVE: OR, THE ROYAL MARTYR, A TRAGEDY.
Dryden, John	1695	TROILUS AND CRESSIDA, OR TRUTH FOUND TOO LATE, A TRAGEDY.
Dryden, John	1685	THRENODIA AUGUSTALIS: A FUNERAL-PINDARIQUE POEM.
Dryden, John	1679	TROILUS AND CRESSIDA, OR TRUTH FOUND TOO LATE, A TRAGEDY.
Dryden, John	1679	TROILUS AND CRESSIDA, OR TRUTH FOUND TOO LATE, A TRAGEDY.
Dryden, John	1685	THRENODIA AUGUSTALIS: A FUNERAL-PINDARIQUE POEM [2nd edn].
Dryden, John	1701	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.

PROVENANCE

P. 72: large ink hand 'James Boynes'.

P. 43: ink autograph 'Chadkirk Cranburn 1706'.

Endpaper: ink autograph of Thos. J. Wise, following an extensive note. Thomas James Wise (1859–1937) was a book collector and forger (ODNB).

MARGINALIA

P. 72: large ink hand 'Libre James Boynes 1783 Sep The Wild Gallant {AC}'.

Front endpaper, flyleaf 1^r & endpaper: extensive handwritten note by Wise, attempting to justify his claim that this is a 1st edn copy; t.p.: ink hand, different to Wise's 'Written by John Dryden The First Edition'.

T.p.: ink hand, illegible notation 'Peot. s 1'; p. 1: ink addition to title 'Of The Earl of Shaftsbury

P. 6: ink hand alteration of 'fold' in text to the more archaic 'fould'.

T.p.: large ink autograph 'R. Speers'; t.p. verso: ink autograph 'R. Feilding ye . i^o Aug 1683'. Perhaps Robert Feilding (1650/1–1712), who, according to the ODNB, was a notorious Restoration rake.

P. 1: pencil hand, Latin; p. 2: same hand, annotation to 'once' in text 'See Glofsarial Index to Shakesp'; p. 15: same hand, annotation to 'late Posterity' in text Sera ke'; p. 16: same hand, annotation of text 'Clio, Muse of History?'; p. 20: same hand, 'Virgo'; p. 21: same hand, annotation of text 'Markland Epistorry [*sic*]'.

AUTHOR	DATE	TITLE
Dryden, John	1695	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1690	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1690	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1676	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1676	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1676	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1670	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY [1st edn].
Dryden, John	1703	THE STATE OF INNOCENCE, AND FALL OF MAN: AN OPERA.
Dryden, John	1695	THE STATE OF INNOCENCE, AND FALL OF MAN: AN OPERA.
Dryden, John	1675	THE RIVAL LADIES, A TRAGI-COMEDY.
Dryden, John	1693	THE RIVAL LADIES, A TRAGI-COMEDY.
Dryden, John	1697	SIR MARTIN MARR-ALL: OR THE FEIGN'D INNOCENCE, A COMEDY.
Dryden, John	1690	THE SPANISH FRYAR, OR THE DOUBLE DISCOVERY [3rd edn].
Dryden, John	1695	THE SPANISH FRYAR, OR THE DOUBLE DISCOVERY.
Dryden, John	1717	THE SPANISH FRYAR, OR THE DOUBLE DISCOVERY.
Dryden, John	1677	THE STATE OF INNOCENCE, AND FALL OF MAN: AN OPERA.

PROVENANCE

MARGINALIA

T.p.: trace of monogram scored from previous flyleaf. See either side of 'The' at top of page.

T.p.: faint trace of 'Rough 1720' scored in from previous flyleaf.

Endpaper: pencil hand, illegible writing.

P. 31: ink hand 'Mai My Dec'; p. 35: same ink hand date 'May y^e. 12.'

T.p. verso: ink hand, list of plays by Dryden and contemporary playwrights; B4^r: ink hand, maths sums.

P. 1: ink autograph of 'G. Rice' (possibly of the Rice family from Carmarthenshire; see WBO).

P. 1: ink autograph of 'G. Rice' (possibly of the Rice family from Carmarthenshire; see WBO).

A4^r: ink additions to cast list.

T.p.: ink autograph illegibly cut off the edge of the page.

AUTHOR	DATE	TITLE
Dryden, John	1690	THE STATE OF INNOCENCE, AND FALL OF MAN: AN OPERA.
Dryden, John	1692	THE STATE OF INNOCENCE, AND FALL OF MAN: AN OPERA.
Dryden, John	1813	FABLES FROM BOCCACIO AND CHAUCER IN TWO VOLUMES [vol. 1].
Dryden, John	1690	THE TEMPEST, OR THE ENCHANTED ISLAND, A COMEDY.
Dryden, John	1692	THE FAIRY-QUEEN: AN OPERA.
Dryden, John	1692	THE FAIRY-QUEEN: AN OPERA.
Dryden, John	[1813?]	PALAMON AND ARCITE; OR, THE KNIGHT'S TALE FROM CHAUCER; BOOK 1.
Dryden, John & Lee, Nathaniel	1687	OEDIPUS: A TRAGEDY [3rd edn].
Dryden, John & Lee, Nathaniel	1682	OEDIPUS: A TRAGEDY [2nd edn].
Dryden, John & Lee, Nathaniel	1692	OEDIPUS: A TRAGEDY [2nd edn].
Dryden, John & Lee, Nathaniel	1679	OEDIPUS: A TRAGEDY.
Dryden, John & Lee, Nathaniel	1679	OEDIPUS: A TRAGEDY.

PROVENANCE	MARGINALIA
Bookplate #1: 'Nicholas John Philipson'. Philipson (d. 1822), from Newcastle, was a Herald, genealogist, merchant and editor of a work by Renaissance writer William Flower. Bookplate #2: 'John Trotter Brockett'. Brockett (bap. 1788, d. 1842) was an antiquarian and philosopher from Newcastle.	P. 5: pencil hand, indecipherable note; p. 31: pencil hand, reader response to text: 'his wroth is every where' [sic].
	P. 15: ink hand copying text 'exit' and 'exeunt'; p. 27: several illegible ink scribbles, inc. '[Logure]'; p. 29: ink hand, giant '{B}'.
T.p.: ink autograph: 'Charlotte Hawkey Sept. 7th 1841' (possibly the Victorian author of <i>Neota</i> and <i>The Shakespeare Tapestry</i>). Flyleaf 2 ^r : ink autograph 'H.J. {Dowell}'. Endpaper: bookplate with no name, motto 'Audax et Paratus'.	
	P. 17: ink hand notation: 'the'.
T.p.: ink autograph 'Robt: Keck. 1706'.	T.p. verso: extensive ink commentary of the play.
	Text marked with pencil crosses throughout.
Bookplate: <i>ex Museo Huthii</i> [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB).	T.p.: very faint pencil autograph; lines marked in margin throughout with pencil.
	P. 7: smudged and crossed out ink hand: ' Robert Chornell [?] Earl[?]'; p. 33: smudged ink hand, repeated tracing of the page number and other numbers: '33 36 37 33'; p. 80: ink hand copying and adding to lines from the text 'Full two thousand years so much lost.....'

AUTHOR	DATE	TITLE
Dryden, John & Lee, Nathaniel	1699	THE DUKE OF GUISE, A TRAGEDY.
Dryden, John & Lee, Nathaniel	1682	OEDIPUS: A TRAGEDY [4th edn].
Dryden, John & Lee, Nathaniel	[1696]	OEDIPUS: A TRAGEDY [5th edn].
Dryden, John & Lee, Nathaniel	1701	OEDIPUS: A TRAGEDY [6th edn].
Dryden, John & Lee, Nathaniel	1734	OEDIPUS, A TRAGEDY, AS IS ACTED AT HIS HIGHNESS THE DUKE OF YORK'S THEATRE.
Dryden, John (Junior)	1696	THE HUSBAND HIS OWN CUCKOLD, A COMEDY.
Duffett, Thomas	1674	THE EMPRESS OF MOROCCO, A FARCE.
Duffett, Thomas	1675	THE MOCK TEMPEST, OR THE ENCHANTED CASTLE.
Duffett, Thomas	1674	THE SPANISH ROGUE.
D'Urfey, Thomas	[1676/ 85]	A FOND HUSBAND: OR, THE PLOTTING SISTERS, A COMEDY.
D'Urfey, Thomas	1682	THE ROYALIST, A COMEDY.
D'Urfey, Thomas	1676	THE SIEGE OF MEMPHIS, OR THE AMBITIOUS QUEEN, A TRAGEDY.
D'Urfey, Thomas	1679	SQUIRE OLDSAPP: OR THE NIGHT- ADVENTURERS, A COMEDY.
D'Urfey, Thomas	1711	A FOND HUSBAND: OR, THE PLOTTING SISTERS, A COMEDY.
D'Urfey, Thomas	1694	THE COMICAL HISTORY OF DON QUIXOTE [Part 1].
D'Urfey, Thomas	1678	THE FOOL TURN'D CRITICK, A COMEDY.

PROVENANCE	MARGINALIA
	T.p.: ink hand 'in K'.
	T.p.: red crayon 'VII' added to title; text marked throughout in pencil and red crayon.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
	T.p.: ink hand '{II}'.
Front endpaper: autograph 'C. Bohn Slingluff. 1892. Collated, perfect.—'. Slingluff (<i>fl.</i> 1868–84) was an American Senator. Bookplate: 'Thomas Jefferson M ^c Kee'. McKee (1814–99) was an American book collector, whose library was sold in Autumn 1900.	Front cover: Slingluff's ink hand giving title 'Spanish Rogue – Duffelt. 1674'; missing page numbers for pp. 55 & 57 are replaced in ink.
	T.p. verso: ink hand copying text.
	Front endpaper: ink hand '26 {July} 1723'; other ink and pencil notations; flyleaf 1': ink hand '133 {CD} – 17 Plays 2C/'; epilogue (no page number): ink hand copying text 'night slight'.

AUTHOR	DATE	TITLE
Esmond, H. V.	1913	ELIZA COMES TO STAY; A FARCE IN THREE ACTS.
Etherege, George	1689	THE COMICAL REVENGE, OR LOVE IN A TUB.
Etherege, George	1669	THE COMICAL REVENGE, OR LOVE IN A TUB.
Etherege, George	1693	THE MAN OF MODE; OR, SR FOPLING FLUTTER, A COMEDY.
Etherege, George	1676	THE MAN OF MODE; OR, SR FOPLING FLUTTER, A COMEDY.
Etherege, George	1693	SHE WOU'D IF SHE COU'D; A COMEDY.
Etherege, George	1735	THE COMICAL REVENGE, OR LOVE IN A TUB, A COMEDY.
Farquhar, George	1733	THE BEAUX STRATEGEM: A COMEDY [8th edn].
Farquhar, George	1735	THE STAGE-COACH, A FARCE.
Farquhar, George	1766	THE STAGE-COACH, A FARCE.
Farquhar, George	1763	THE INCONSTANT: OR, THE WAY TO WIN HIM, A COMEDY.
Farquhar, George	1735	THE CONSTANT COUPLE: OR, A TRIP TO THE JUBILEE, A COMEDY.

PROVENANCE	MARGINALIA
	P. 24: ink hand offering phonetic spelling for French word in text; p. 40: pink crayon highlighting text and annotation 'From p32'; p. 52: same crayon hand, responding to text 'deliberate'; text underlined in crayon throughout.
Multiple autograph of 'S' John Bennett' (d. 1713?).	T.p.: Bennett's ink hand, partly cut off the page, notations insulting Etheredge 'chuff' and 'by Sir George Etheredge by the Lord Chuff' ('chuff' = churl); p. 71: second ink hand copying word 'Epilogue'; p. 72: character's name copied in ink; p. 73: under 'Finis' in text, ink hand has added 'an End'.
T.p.: ink autograph of 'Anthony Lybbe', also monogram of 'AL'. Possibly Revd Anthony Lybbe (1645–1703), from Whitchurch then Oxford; also ink autograph of 'Eliz Lybbe', possibly daughter of former. Bookplate: R.t Hon.ble Sir John C. Hobhouse Bt (1786–1869), British politician, Baron Broughton, close friend of Byron and executor of his will.	Flyleaf 1 ^r to flyleaf 2 ^v : extensive notes by Hobhouse, copied from Lord Oxford's Works, vol. 2; t.p.: two dates given in different ink hands and crossed out '1720' and '99'.
	P. 76: ink hand, partly cut-off page edge, also spelling 'Sweelld Swell ^d Sweet'.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
T.p.: ink autograph 'Frances Salmon'.	
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
T.p.: ink autograph 'Frances Salmon'.	

AUTHOR	DATE	TITLE
Farquhar, George	1760	THE RECRUITING OFFICER: A COMEDY.
Farquhar, George	1733	THE RECRUITING OFFICER: A COMEDY.
Farquhar, George	1754	THE TWIN RIVALS: A COMEDY.
Farquhar, George	1706	THE RECRUITING OFFICER: A COMEDY [4th edn].
Farquhar, George	[1710?]	BARCELONA A POEM, OR THE SPANISH EXPEDITION.
Farquhar, George	1702	THE INCONSTANT: OR, THE WAY TO WIN HIM, A COMEDY [1st edn].
Farquhar, George	1701	SIR HARRY WILDAIR: BEING THE SEQUAL OF THE TRIP TO THE JUBILEE, A COMEDY.
Farquhar, George	1703	SIR GIDDY WHIM, OR THE LUCKY AMOUR, A COMEDY.
Farquhar, George	[1711?]	[THE WORKS OF THE LATE INGENIOUS MR GEORGE FARQUHAR: CONTAINING ALL HIS LETTERS, POEMS, ESSAYS AND COMEDIES PUBLISH'D IN HIS LIFE TIME. No t.p.; possibly 1st edn].
Farquhar, George	1714	THE WORKS OF THE LATE INGENIOUS MR GEORGE FARQUHAR: CONTAINING ALL HIS LETTERS, POEMS, ESSAYS AND COMEDIES PUBLISH'D IN HIS LIFE TIME [3rd edn].

PROVENANCE	MARGINALIA
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	P. 11: ink scoring out misprinted heading; p. 34: ink drawn dagger; pp. 76–77: ink dashes next to Scale's lines; p. 82: ink underscoring; pp. 83–7: ink dashes by Scale's lines.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
T.p.: possible faded ink monogram: 'JK'.	T.p.: ink hand giving page number, also 'Contents 1. Farquhar – poem – or Spanish Expedition 2. History of all Books – printed in Europe – vol. 14. – 1712. 3. The like – vol.10. – 1700? [all listed as 3s. for a total of 9] all very scarce'.
P. 1: ink autograph of 'J Hamond'.	T.p.: ink hand, numbers crossed through.
Ink autograph: 'Sanderson'.	
	Pp. 17 & 23: ink hand 'the 1t'; p. 35: same ink hand 'Sir G'; p. 37: ink hand 'the geul [<i>sic</i>]'; p. 35: messy ink hand '{mal}'.
Front endpaper: ink autograph 'Edward Miller, Neath 1846'; p. 49 of <i>The Inconstant</i> : ink autograph of 'Caterine Jones {SJ}'; p. 20 of <i>Poems, Letters and Essays</i> , note from SWA.	Front endpaper: second ink hand maths sums and accounts; text underlined throughout <i>Poems, Letters and Essays</i> ; p. 20 of <i>Poems, Letters and Essays</i> : ink annotation of 'Tom's Coffeehouse' in text, 'I stayed here on my first Visit to London SWA'; p. 2 of <i>The Inconstant</i> : pencil drawing, possibly of a tree; endpaper: numbered list of 6 names, possibly contents 'Alexander {Madderburne}, C Thurlow, W M-{q}, Mr Pratt, J Norton, J {Lunning}'.
T.p.: ink autograph 'George Adams – Widdington'. Adams (d. 1824), possibly rector of Widdington c. 1782.	T.p.: 2nd ink hand giving Farquhar's birth and death dates; t.p. for <i>The Comedies</i> : ink hand 'Wor[...]'; p. 1 of <i>Love and a Bottle</i> : 2nd ink hand '1694 8 th . W-[?]'; p. 2: ink underlining; p. 3: 3rd ink hand cross-referencing Moliere's play 'Bourgeois Gentilhomme. Moliere –'; G2 ^v of <i>The Constant Couple</i> : 4th ink hand supplementing descriptions of <i>dramatis personae</i> ; p. 1: 4th ink hand date '1700' and added the subtitle 'Trip to the Jubilee'.

AUTHOR	DATE	TITLE
Fenton, Elijah	1726	MARIAMNE, A TRAGEDY ACTED AT THE THEATRE ROYAL IN LINCOLN'S-INN-FIELDS [2nd edn].
Fenton, Elijah	1745	MARIAMNE, A TRAGEDY.
Fenton, Elijah	[1749?]	MARIAMNE; A TRAGEDY WRITTEN BY MR FENTON; SEIGE OF DAMASCUS BY HUGHES; THE DISTREST MOTHER BY PHILIPS; THE MOURNING BRIDE; A TRADEGY WRITTEN BY MR CONGREVE; THE ORPHAN BY OTWAY AND GEORGE BARNWELL BY LILLO [vol. 2].
Fenton, Elijah	1726	MARIAMNE. A TRAGEDY ACTED AT THE THEATRE ROYAL IN LINCOLN'S-INN-FIELDS [2nd edn].
Fernald, Chester Bailey	1912	FRENCH ACTING EDITION 2418; THE CAT AND THE CHERUB.
Filmer, Edward	1697	THE UNNATURAL BROTHER; A TRAGEDY.
Fletcher, John	1640	NIGHT- WALKER, OR THE LITTLE THEIFE, A COMEDY.
Fletcher, John	1686	ROLLO, DUKE OF NORMANDY: OR, THE BLOOD BROTHER, A TRAGEDY.
Fletcher, John	1631	SICELIDES, A PISCATORY.
Foote, Samuel	1780	THE DRAMATIC WORKS OF SAMUEL FOOTE, ESQ; IN FOUR VOLUMES; VOL. 2, THE ORATORS; THE MINOR; THE LYAR AND THE PATRON.
Foote, Samuel	1782	THE DRAMATIC WORKS OF SAMUEL FOOTE, ESQ; IN FOUR VOLUMES; VOL. 3, THE COMMISSARY; THE LAME LOVER; THE BANKRUPT AND THE COZENERS.
Foote, Samuel	1787	THE DRAMATIC WORKS OF SAMUEL FOOTE, ESQ; IN FOUR VOLUMES; VOL. 4, THE MAID OF BATH; THE DEVIL UPON TWO STICKS; A TRIP TO CALAIS AND THE CAPUCHIN.
Foote, Samuel	1765	THE COMMISSARY; A COMEDY IN THREE ACTS. AS IT IS PERFORMED AT THE THEATRE IN THE HAY-MARKET [1st edn].
Foote, Samuel	1794	A TRIP TO CALAIS; A COMEDY IN THREE ACTS.

PROVENANCE	MARGINALIA
	Front endpaper: pencil 'R'.
P. 83: ink hand following handwritten 5th act: 'T{} B'.	Front cover: ink hand 'My J's Cambridge; p. 83: missing end of the 5th act and epilogue have been written in ink, with some spelling mistakes.
Flyleaf 1 ^v : embossed stamp 'Drayton & Sons Booksellers, Exeter'.	
Front cover & p. 5: stamp from the YMCA headquarters in Strasbourg.	
Flyleaf 2 ^r : ink autograph: 'J.S. Isaac'.	
Front endpaper: bookplate: 'F.S.I'.	
Embossed cover: 'Ainsworth'.	T.p.: Pencil '[1776–81]', quite possibly a library addition.
Embossed cover: 'Ainsworth'.	T.p.: Pencil '[1770–82]', quite possibly a library addition.
Embossed cover: 'Ainsworth'.	T.p.: Pencil '[1778]', quite possibly a library addition.
T.p. & A2 ^r : ink autograph 'J Penington Bristol'.	T.p. verso: faint pencil hand, possibly giving extra stage directions.

AUTHOR	DATE	TITLE
Foote, Samuel	1793	THE MINOR, A COMEDY IN THREE ACTS. AS IT IS PERFORMED AT THE THEATRES ROYAL, DRURY LANE AND COVENT-GARDEN.
Franklin, Thomas	1818	THE EARL OF WARWICK, A TRAGEDY.
Freeman, Ralph	1655	IMPERIALE, A TRAGEDY.
Freeman, Ralph	1655	IMPERIALE, A TRAGEDY.
Frowde, Philip	1735	PHILOTAS, A TRAGEDY ACTED AT THE THEATRE ROYAL IN LINCOLN'S-INN-FIELDS.
Gascoyne, George	1872	THE SCHOOL OF SHAKESPEARE NO. 1; A LARUM FOR LONDON OR THE SIEGE OF ANTWERP TOGETHER WITH THE SPOYLE OF ANTWERPE.
Gildon, Charles	1701	LOVE'S VICTIM: OR THE QUEEN OF WALES, A TRAGEDY.
Glaphorne, Henry	1640	THE LADIES PRIVILEGE.
Glaphorne, Henry	1640	WIT IN A CONSTABLE, A COMEDY WRITTEN IN 1639.
Glaphorne, Henry	1640	THE TRAGEDY OF ALBERTUS WALLENSTEIN [1st edn].
Gordon, Walter	[1860?]	DEAREST MAMA; A COMEDIETTA IN ONE ACT.
Gordon, Webster	1856	THE SCHOOL FOR WIVES; A COMEDY IN THREE ACTS.
Granville, George	1701	THE JEW OF VENICE, A COMEDY.
Griffith, Mrs Elizabeth	1766	THE DOUBLE MISTAKE, A COMEDY AS IT IS PERFORMED AT THE THEATRE ROYAL IN COVENT GARDEN.

PROVENANCE

MARGINALIA

T.p. Pencil inscription: 'Johannes
Chip sum ex liber'.

Bookplate: 'J Knight'. K4v – ink
hand: 'R. and E.' – Joseph Knight
c.19th

T.p.: ink hand: 'The catastrophe of ys plays very
moving [*sic*]'; also very faint pencil hand; A2^r:
ink, author's name added to printed initials.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: 'A.H. Christie'. Front
endpaper, messy pencil autograph:
'{Mawleigh} James'.

Flyleaf 1^r: ink hand 'of {} Lumley' and 'Bodleian
Catalogue 1843 vol. 2; p. 154'; t.p.: ink hand 'II';
J': text cut off from page replaced in ink hand;
endpaper: pencil 'C & p'.

Small, coloured printer's device
pasted to upper cover with motto
'Aldi disc. anc.' and the dolphin and
anchor of Manutius with a large
letter P.

Front cover: ink autograph 'John
E. Williams'. Also t.p.: 'John E.
Williams april 1896'.

T.p. verso: Williams' ink hand 'Prem ⁴ at cruelty
& children Bazaar 28.29&30 april 1896 – Park
Hall (4 performances)'; also Williams' hand
updated cast list including 'Self' as Nettle Croker;
p. 3: pencil hand 'Newspaper – Cigarette & Case
– Bell –'; pp. 10, 19, 21–23: same pencil hand,
extra dialogue added; text underlined in crayon
throughout.

T.p.: pencil autograph '{Hailey}'.

T.p.: ink hand giving author's name twice.

AUTHOR	DATE	TITLE
Grundy, Sydney	1925	FRENCH'S ACTING EDITION 2122: A PAIR OF SPECTACLES; A COMEDY IN THREE ACTS.
Grundy, Sydney	[1850]	FRENCH ACTING EDITION 1838; IN HONOUR BOUND.
Grundy, Sydney	[1901]	FRENCH ACTING EDITION 2211; SOWING THE WIND.
Gwinne, Matthæo	1603	NERO TRAGAEDIA NOVA.
Harris, Joseph	1696	THE CITY BRIDE: OR, THE MERRY CUCKOLD, A COMEDY.
Hazlitt, W Carew (ed.)	1876	A SELECTION OF OLD ENGLISH PLAYS. ORIGINALLY PUBLISHED BY ROBERT DODSLEY IN THE YEAR 1744 [vol. 15].
Hazlitt, W Carew (ed.)	1874	A SELECT COLLECTION OF OLD ENGLISH PLAYS; ORIGINALLY PUBLISHED BY ROBERT DODSLEY IN THE YEAR 1744 [4th edn, vols 1-14].
Heathcote, A. M.	[1888]	FRENCH ACTING EDITION 1936; WOMAN'S WRONGS.
Heathcote, A. M.	[1888]	FRENCH ACTING EDITION 1956; THE DUCHESS OF BAYSWATER & CO.
Heathcote, A. M.	[1891]	FRENCH ACTING EDITION 2210; COUSINS ONCE REMOVED.
Heraud, John A.	1860	BUTLER'S THEATRICAL DIRECTORY AND DRAMATIC ALMANACK FOR THE YEAR 1860, BEING LEAP-YEAR [4th edn].
Heywood, John	[1884]	A MERY PLAY, BETWEEN JOHAN JOHAN, THE HUSBANDE, AND TYB, HIS WYFE, AND SYR JHAN, THE PREEST; ATTRIBUTED TO JOHN HEYWOOD 1533.
Heywood, Thomas	1617	A WOMAN KILDE WITH KINDNESSE [3rd edn].
Heywood, Thomas	1639	IF YOU KNOW NOT MEE, YOU KNOW NO BODY, OR, THE TROUBLES OF QUEENE ELIZABETH [2nd edn].
Heywood, Thomas	1631	THE FAIR MAID OF THE WEST, OR A GIRL WORTH GOLD, THE FIRST PART.

PROVENANCE	MARGINALIA
	Extensive pencil annotations suggesting director's notes for an amateur performance on every page; t.p.: separate pencil hand listing the authors and title of the French play from which it was adapted.
Front cover: ink autograph 'John E. Williams'.	
	Lines for Lord Petworth marked throughout, suggesting actor's copy.
	Marginal highlighting throughout.
	Where text has been cut off, replaced in ink throughout.
	Not checked for marginalia.
Front cover: ink autograph 'John E. Williams'.	T.p. verso: updated cast list and Welsh performance details (e.g. 'Llandaff Jan 7 1894') in ink and pencil; p. 7: indecipherable pencil hand; p. 12: pencil hand '2 ^o centre'; p. 18: pencil hand: prop directions given; lines underlined in crayon throughout.
	Back cover: pencil hand 'Lily saw chandeliers'; 2nd pencil hand 'J. {Coak} 65 Melbourne Scone xxxxx[?]; more illegible pencil writing.
Bookplate: 'Edward Whittaker Hennell', noted book collector.	C2 ^v : ink hand cut off from page; F4 ^v : title copied in ink.

AUTHOR	DATE	TITLE
Hill, Aaron	1737–59	[Rebinding of 2 works including] ALZIRA, A TRAGEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN LINCOLN'S-INN FIELDS [2nd edn]; THE TRAGEDY OF ZARA [5th edn].
Hippisley, John	1768	FLORA; OR, HOB IN THE WELL, AN OPERA AS IT IS NOW ACTING AT THE THEATRE ROYAL IN DRURY LANE [7th edn].
Home, John	1773	ALONZO, A TRADEGY IN FIVE ACTS AS IT IS PERFORMED AT THETHEATRE ROYAL DRURY LANE.
Home, John	1784	DOUGLAS, A TRAGEDY. MARKED WITH THE VARIATIONS IN THE MANAGER'S BOOK AT THE THEATRE-ROYAL IN COVENT GARDEN.
Hook, Theodore Edward	1833	CUMBERLAND'S BRITISH THEATRE 229: KILLING NO MURDER, A FARCE.
Hoole, John	1795	TIMANTHES, A TRAGEDY.
Hoole, John	[1795?]	[No t.p.; contains: CLEONICE, PRINCESS OF BITHYNIA; CYRUS; THE LADY'S LAST STAKE; THE MAN OF THE WORLD.]
Hopkins, Charles	1697	BOADICEA, QUEEN OF BRITAIN, A TRAGEDY.
Howard, Edward	1671	THE WOMENS CONQUEST, A TRAGI-COMEDY.
Howard, James	1674	THE ENGLISH MOUNSIEUR, A COMEDY.
Howard, James	1672	ALL MISTAKEN, OR THE MAD COUPLE, A COMEDY.
Howard, Robert	1665	FOUR NEW PLAYS VIZ: THE SURPRISAL, THE COMMITTEE, THE INDIAN QUEEN, THE VESTAL VIRGIN.
Howard, Robert	1700	FIVE NEW PLAYS, VIZ THE SURPRISAL, THE COMMITTEE (COMEDIES) AND THE INDIAN-QUEEN, THE VESTAL-VIRGIN, THE DUKE OF LERMA (TRAGEDIES) [2nd edn; also bound with plays by R. Boyle (Earl of Orrery) and Thomas Killigrew].

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.
Frontispiece of *Zara*: ink hand
'Mary Wright, Hir Boocke [*sic*] Jaⁿ:
18 1764'; second ink hand, possible
monogram '{JR}'.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: pencil hand claiming that John Hippisley is a
pseudonym of Colley Cibber

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Front endpaper: modern pencil hand 'copies
of Killigrew with the portrait have sold in
the {rooms} for £39, £38 10 0 and £27 10 0
respectively'; flyleaf 1^r: ink hand 'e:1-0-0'; pp.
181, 185 & 191 [i]: ink hand marking of text;
t.p. of *The History of Henry the Fifth*; author's
name (Boyle, R.) given in pencil; p. 13 [iii]: ink
hand 'and and {Comflin}'; p. 26 [iv]: ink hand
highlighting of text; endpaper: ink hand 'om
{omnef}'.

AUTHOR	DATE	TITLE
Howard, Robert	1692	FIVE NEW PLAYS, VIZ THE SURPRISAL, THE COMMITTEE (COMEDIES) AND THE INDIAN-QUEEN, THE VESTAL-VIRGIN, THE DUKE OF LERMA (TRAGEDIES) [2nd edn].
Howard, Robert & Dryden, John	1735	THE INDIAN QUEEN: A TRAGEDY.
Hughes, John	1745	THE SEIGE OF DAMASCUS, A TRAGEDY.
Inchbald, Mrs [Elizabeth]	1809	A COLLECTION OF FARCES AND OTHER AFTERPIECES [...] SELECTED BY MRS INCHBALD [7 vols].
Jackson, Fred	1925	THE NAUGHTY WIFE; A COMEDY IN THREE ACTS, ELABORATED AND REVISED BY EDGAR SELWYN.
Jephson, Robert	1780	OTHELLO; A TRADEGY, IN FIVE ACTS.
Jevon, Thomas	1695	THE DEVIL OF A WIFE, OR A COMICAL TRANSFORMATION.
Jones, Henry A.	[1850]	FRENCH ACTING EDITION 1780; A BED OF ROSES.
Jones, John	1635	ADRASTA, OR THE WOMANS SPLEENE, AND LOVE'S CONQUEST, A TRAGI-COMEDIE NEVER ACTED.
Jonson, Ben	1669	CATILINE HIS CONSPIRACY, A TRAGEDIE.
Jonson, Ben	1709	THE ALCHEMIST: A COMEDY.
Jonson, Ben	1640	THE WORKES OF BENJAMIN JONSON [contains EVERY MAN IN HIS HUMOR, EVERY MAN OUT OF HIS HUMOR, CYNTHIAS REVELLS, POETASTER, SEJANUS, THE FOX, THE SILENT WOMAN, THE ALCHYMIST, CATILINE, EPIGRAMMES, THE FORREST, ENTERTAINMENTS, PANEGYRE, MASQUES AND BARRIERS].

PROVENANCE

MARGINALIA

Front endpaper – pencil hand:
'V.M.T's book'.

Flyleaf 1^r and Dd3^v: extensive ink hand passages
quoting contemporary writings – *Granger* and
Anecdotes of Howard Family – and also notes his
relation to Dryden; Dd3^v: ink hand Latin 'Bella
gen placuit- Lucian 1.12'; p. 208: ink hand 'TL';
endpaper pencil hands 'Luma 213'; 'March/67
2/-'.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Vol. 1 only: Flyleaf 1^r: ink hand
'John Davies Esq from his friend
{Rn} Williams {Rhayader} 1853'.

Not checked for marginalia.

Front cover: pencil hand 'W.M.'

P. 24: ink hand marking text with a cross.

P. 3: red ink cross.

AUTHOR	DATE	TITLE
Jonson, Ben	[1850]	FRENCH ACTING EDITION 1353; EVERYMAN IN HIS HUMOUR.
Jonson, Ben	1692	THE WORKS OF BEN JONSON WHICH WERE FORMERLY PRINTED IN TWO VOLUMES AND NOW REPRINTED IN ONE, TO WHICH IS ADDED A COMEDY CALLED THE NEW INN.
Jonson, Ben	1692	THE WORKS OF BEN JONSON WHICH WERE FORMERLY PRINTED IN TWO VOLUMES AND NOW REPRINTED IN ONE, TO WHICH IS ADDED A COMEDY CALLED THE NEW INN.
Jonson, Ben	1616	EVERY MAN OUT OF HIS HUMOUR.
Jonson, Ben	1616–40	[BEN JOHNSON'S WORKS 2. No t.p.; contains MASQUES, THE UNDERWOOD, THE ENGLISH GRAMMAR, THE MAGNETICK LADY, DISCOVERIES, THE TALE OF A TUB, THE SAD SHEPHERD and THE DIVELE IS AN ASSE].
Jonson, Ben	1631	[BEN JOHNSON'S WORKS 3. No t.p.; contains BARTHOLMEW FAYRE, THE STAPLE OF NEWES and THE DEVILLE IS AN ASSE].
Keate, George	1773	THE MONUMENT IN ARCADIA; A DRAMATIC POEM, IN TWO ACTS.
Kelly, Hugh	1774	THE SCHOOL FOR WIVES, A COMEDY AS IT IS PERFORMED AT THE THEATRE ROYAL IN DRURY LANE.
Kenny, James	[1827?]	THE ILLUSTRIOUS STRANGER; OR, MARRIED AND BURRIED; AN OPERATIC FARCE IN TWO ACTS.
Kenrick, William	1767	THE WIDOW'D WIFE, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE BY HIS MAJESTY'S SERVANTS.

PROVENANCE	MARGINALIA
	<p>Frontispiece recto: pencil hand 'Downright[? a character in play]'; pp. throughout: large sections crossed out with instructions to skip pages suggesting an acting copy; p. 32: line and stage directions changed 'Who are you?'; p. 45: illegible pencil; p. 52: pencil stage directions.</p> <p>P. 168: ink hand annotating song in play 'Translated from Catrilla = as'; p. 249: line underlined in pencil with asterisks; p. 669: pencil hand 'see p. 430'.</p>
<p>Bookplate for 'Thomas Taylor Arm: de Denbury in Com Devon:'. Flyleaf 1^r: ink hand 'Bought at Score's Sale; 1773'.</p>	<p>Pp. 76, 77 & 79: pencil notation suggesting Sir Francis Bacon and William Shakespeare are parodied in the play; p. 124: assigns characters to Shakespeare and Bacon; in response to the line in the text 'Not without mustard' pencil hand has written 'Does Sogliando represent William Shakespeare? Shakespeare's motto was "Not without Right" '; end flyleaf 3^r: pencil hand 'Dow 8/74'.</p>
<p>P. 44: upside down ink hand 'Jo Mac[?]'.</p>	
<p>T.p.: ink autograph scribbled out, possibly 'John [...]y[...] Gla[...]sler'.</p>	<p>Pp. 89–90: pagination errors corrected in pencil; p. 91: ink hand 'pool {lline}'.</p>

AUTHOR	DATE	TITLE
Killigrew, William	1665	THREE PLAYS WRITTEN BY SIR WILLIAM KILLIGREW, VICE-CHAMBERLAIN TO HER MAJESTY THE QUEEN CONSORT 1664. VIZ. SELINDRA, PANDORA, ORMASDES.
King, William	1709	USEFUL TRANSACTIONS IN PHILOSOPHY, AND OTHER SORTS OF LEARNING, FOR THE MONTHS OF JANUARY AND FEBRUARY [vol. 1 only].
Lacy, John	1698	SAUNY THE SCOTT: OR, THE TAMING OF THE SHREW: A COMEDY.
Lacy, John	1672	THE DUMB LADY: OR, THE FARRIAR MADE PHYSICIAN [bound with THE OLD TROOP OR MONSIEUR RAGGOU (1672); SIR HERCULES BUFFOON (1684); SAUNY THE SCOT OR THE TAMING OF THE SHREW (1708)].
Lacy, John	1672	THE OLD TROOP OR MONSIEUR RAGGOU [bound with THE DUMB LADY: OR, THE FARRIAR MADE PHYSICIAN (1672); SIR HERCULES BUFFOON (1684); SAUNY THE SCOT OR THE TAMING OF THE SHREW (1708)].
Lacy, John	1684	SIR HERCULES BUFFOON [bound with THE DUMB LADY: OR, THE FARRIAR MADE PHYSICIAN (1672); THE OLD TROOP OR MONSIEUR RAGGOU (1672); SAUNY THE SCOT OR THE TAMING OF THE SHREW (1708)].
Lacy, John	1708	SAUNY THE SCOT OR THE TAMING OF THE SHREW [bound with THE DUMB LADY: OR, THE FARRIAR MADE PHYSICIAN (1672); THE OLD TROOP OR MONSIEUR RAGGOU (1672); SIR HERCULES BUFFOON (1684)].
Lacy, M. Rophino	[1861?]	FRENCH'S ACTING EDITION 812; DOING FOR THE BEST, AN ORIGINAL DOMESTIC DRAMA IN TWO ACTS.
Lawrence, Slingsby	[1850]	FRENCH ACTING EDITION 64; THE GAME OF SPECULATION.
Leconte de Lisle		OEUVRES DE LECONTE DE LISLE; POEMES BARBARES.

PROVENANCE

MARGINALIA

Tp.: ink 'by King W O... of Ch. Ch. Oxon.'

Bookplate: William Holgate. Flyleaf
1^v: pencil hand 'From W Holgate's
collection [/] – "– J Crossley's –" –
1884'. James Crossley (1800–83) was
a writer and book collector whose
collection was sold in 1884.

Bookplate: William Holgate. Flyleaf
1^v: pencil hand 'From W Holgate's
collection [/] – "– J Crossley's –" –
1884'. James Crossley (1800–83) was
a writer and book collector whose
collection was sold in 1884.

Bookplate: William Holgate. Flyleaf
1^v: pencil hand 'From W Holgate's
collection [/] – "– J Crossley's –" –
1884'. James Crossley (1800–83) was
a writer and book collector whose
collection was sold in 1884.

Bookplate: William Holgate. Flyleaf
1^v: pencil hand 'From W Holgate's
collection [/] – "– J Crossley's –" –
1884'. James Crossley (1800–83) was
a writer and book collector whose
collection was sold in 1884.

Bookplate: *'Ex Libris William Price
James, M.A., The Lindens, Canton,
Cardiff. Bequeathed to the Central
Library May 1935'*

AUTHOR	DATE	TITLE
Lee, Nathaniel	1694	THE WORKS OF MR. NATHANIEL LEE IN ONE VOLUME, CONTAINING THESE FOLLOWING TRAGEDIES.
Lee, Nathaniel	1696	CAESAR BORGIA; SON OF POPE ALEXANDER THE SIXTH, A TRAGEDY.
Lee, Nathaniel	1680	CAESAR BORGIA; SON OF POPE ALEXANDER THE SIXTH, A TRAGEDY.
Lee, Nathaniel	1711	CAESAR BORGIA; SON OF POPE ALEXANDER THE SIXTH, A TRAGEDY.
Lee, Nathaniel	1678	MITHRIDATES KING OF PONTUS, A TRAGEDY.
Lee, Nathaniel	1693	MITHRIDATES KING OF PONTUS, A TRAGEDY.
Lee, Nathaniel	1676	PISO'S CONSPIRACY, A TRAGEDY.
Lee, Nathaniel	1697	THE PRINCESS OF CLEVE.
Lee, Nathaniel	1702	THE RIVAL QUEENS; OR, THE DEATH OF ALEXANDER THE GREAT [4th edn].
Lee, Nathaniel	1699	GLORIANA, OR THE COURT OF AUGUSTUS CAESAR, A TRAGEDY.
Lee, Nathaniel	1681	LUCIUS JUNIUS BRUTUS; FATHER OF HIS COUNTRY, A TRAGEDY.
Lee, Nathaniel	1708	LUCIUS JUNIUS BRUTUS; FATHER OF HIS COUNTRY, A TRAGEDY.
Lee, Nathaniel	1708	LUCIUS JUNIUS BRUTUS; FATHER OF HIS COUNTRY, A TRAGEDY.
Lee, Nathaniel	1678	MITHRIDATES KING OF PONTUS, A TRAGEDY.
Lee, Nathaniel	1684	CONSTANTINE THE GREAT, A TRAGEDY.
Lee, Nathaniel	1690	THE MASSACRE OF PARIS, A TRAGEDY.
Lee, Nathaniel	1684	THE RIVAL QUEENS; OR, THE DEATH OF ALEXANDER THE GREAT.

PROVENANCE	MARGINALIA
Flyleaf 1 ^r : ‘Ambrose Holbech’ in two different ink hands, possibly father and son. Holbech the elder (1632–1701), Holbech the younger born c. 1672. <i>Sophonisba</i> t.p. verso: bookplate of Holbech the younger.	Endpaper: pencil ‘{MP}’.
	T.p.: ink hand, Latin ‘volet hæc sub luce videri Judicis argutum quæ non formidat acumen’ (Horace); p. 36: text marked with an ink star.
	P. 70: ink hand ‘tal’.
Crest on cover with motto ‘Aldi disc. anc.’ and the dolphin and anchor of Manutius with a large letter P. T.p.: ink initials ‘R.S.’	T.p.: ink hand ‘pisas Conspiracy’.
	P. 53: missing number 3 added in pencil.
	T.p.: ink ‘k’.
	P. 4: ink hand correcting misprint of ‘Breast’ to ‘Beast’.
Front cover missing, possibly belonged to Sir John C. Hobhouse given marginalia notes.	End flyleaf 1&2: extensive handwritten essay on Theodosius, Mithridates and Lucius Junius Brutus; handwriting is similar to that of Sir John C. Hobhouse.
	T.p.: ink ‘k’.

AUTHOR	DATE	TITLE
Lee, Nathaniel	1704	THE RIVAL QUEENS, OR THE DEATH OF ALEXANDER THE GREAT [5th edn].
Lee, Nathaniel	1681	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1691	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1699	THE RIVAL QUEENS, OR THE DEATH OF ALEXANDER THE GREAT [3rd edn].
Lee, Nathaniel	1697	SOPHONISBA: HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1697	THEODOSIUS, OR THE FORCE OF LOVE, A TRAGEDY.
Lee, Nathaniel	1697	THEODOSIUS, OR THE FORCE OF LOVE, A TRAGEDY.
Lee, Nathaniel	1696	THE TRAGEDY OF NERO, EMPEROUR OF ROME.
Lee, Nathaniel	1696	THE TRAGEDY OF NERO, EMPEROUR OF ROME.
Lee, Nathaniel	1684	THEODOSIUS, OR THE FORCE OF LOVE, A TRAGEDY.
Lee, Nathaniel	1709	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1704	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1697	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY.
Lee, Nathaniel	1736	LUCIUS JUNIUS BRUTUS; FATHER OF HIS COUNTRY, A TRAGEDY.
Lee, Nathaniel	1734	CONSTANTINE THE GREAT, A TRAGEDY, ACTED AT THE THEATRE ROYAL BY THEIR MAJESTIES SERVANTS.
Lee, Nathaniel	1734	THE MASSACRE OF PARIS, A TRAGEDY.

PROVENANCE

MARGINALIA

P. 30: 'aking [*sic*] odours' annotated as 'stinking in other editions' in pencil; pp. 39, 42 & 50: misprints and omissions corrected in pencil.

P. 15: ink hand, maths sum.

P. 23: ink hand copying 'Woman' from text.

T.p.: various pencil notations, one giving incorrect date.

Flyleaf 3^r: ink hand 'Lee; Theodosius'; pencil hand giving date and price (possibly library or bookseller).

Flyleaf 3^r: ink autograph of 'Selina Skipwith Sep^{br} 13th 1785'.

Flyleaf 3^r: ornate pencil hand 'K3'.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

T.p.: pencil hand, date written in pencil underneath numerals.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

AUTHOR	DATE	TITLE
Lee, Nathaniel	1726	SOPHONISBA: OR HANNIBAL'S OVERTHROW, A TRAGEDY, ACTED AT THE THEATRE-ROYAL BY HIS MAJESTY'S SERVANTS.
Lee, Nathaniel	1739	THEODOSIUS, OR THE FORCE OF LOVE, A TRAGEDY.
Lee, Nathaniel	1736	CAESAR BORGIA; SON OF POPE ALEXANDER VI, A TRAGEDY, ACTED AT THE THEATRE-ROYAL BY THEIR MAJESTIES SERVANTS.
Lee, Nathaniel	1734	GLORIANA OR, THE COURT OF AUGUSTUS CAESAR, A TRAGEDY, ACTED AT THE THEATRE-ROYAL BY THEIR MAJESTIES SERVANTS.
Lee, Nathaniel	1744	THEODOSIUS, OR THE FORCE OF LOVE, A TRAGEDY, ACTED BY THEIR ROYAL HIGHNESS'S SERVANTS AT THE DUKE'S THEATRE.
Lee, Nathaniel	1734	THE PRINCESS OF CLEVE, AS IT WAS ACTED AT THE QUEEN'S THEATRE IN DORSET GARDEN.
Lee, Nathaniel	1736	THE DRAMATICK WORKS OF MR NATHANAEL LEE, VOLUME II CONTAINING, MITHRIDATES, KING OF PONTUS; CAESAR BORGIA; CONSTANTINE THE GREAT; DUKE OF GUISE [only <i>Mithridates</i> in this item].
Lee, Nathaniel	1764	THE RIVAL QUEENS; OR, THE DEATH OF ALEXANDER THE GREAT; AS IT IS ACTED AT THE THEATRES-ROYAL.
Lee, Nathaniel	1734	NERO, EMPEROR OF ROME, A TRAGEDY, ACTED AT THE THEATRE-ROYAL BY HIS MAJESTY'S SERVANTS.
Lee, Nathaniel	1722	THE WORKS OF MR NATHANIEL LEE, IN THREE VOLUMES. [Vol. 1 plays.]

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.
T.p. verso – ink autograph cut off
top of page '[indecipherable first
name] Roger 175[?]'

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

3 ink autographs (2 on t.p., 1 on
endpaper) and numerous pencil
autographs of Captain Richard
Davys, dated 1788 and 1794.
Richard Davys held the Neuadd-
fawr estate in Carmarthenshire.
Front endpaper: ink initials '{JJ}'.
Theodosius t.p.: separate ink hand
'Goody'.

T.p.: Davys' ink hand attributing co-authorship of
Oedipus to Dryden; cast list preceding each play
updated in ink; p. 13: pencil drawing of anchor;
p. 23: ink hand altering stage directions; pp. 91–7:
text marked in ink; *Oedipus*, p. 348: text marked
in ink; 'supremely' added to line.

AUTHOR	DATE	TITLE
Lee, Nathaniel & Dryden, John	1734	THE DUKE OF GUISE, A TRAGEDY, ACTED AT THE THEATRE-ROYAL BY HIS MAJESTIES SERVANTS.
Lemon, Harry	[1850]	FRENCH ACTING EDITION 1177; UP FOR THE CATTLE SHOW.
Lewis, M. G.	1806	RUGANTINO: OR, THE BRAVO OF VENICE; A GRAND ROMANTIC MELODRAMA IN TWO ACTS. FIRST PERFORMED AT COVENT GARDEN THEATRE.
Lillo, George	1782	THE LONDON MERCHANT; OR, THE HISTORY OF GEORGE BARNWELL, A TRAGEDY [...] AT THE THEATRE ROYAL IN DRURY LANE.
Lion, Leon M. and Hall, W. Strange	[1911]	FRENCH ACTING EDITION 2381; THE MOBSWOMAN.
Lloyd, J.	1859	BOB DOBBS; THE PROFESSOR; A COMIC FARCE IN TWO ACTS.
Machin, Lewes & Gervase Markham	1633	THE DUMBE KNIGHT, AN HISTORICALL COMEDY.
Maidwell, Lewis	1680	THE LOVING ENEMIES: A COMEDY.
Mallet, David	1795	EURYDICE; A TRAGEDY BY MR. DAVID MALLET, ADAPTED FOR THEATRICAL REPRESENTATION AS PERFORMED AT THE THEATRE ROYAL DRURY LANE.
Mallet, David	1735	EURYDICE; A TRAGEDY ACTED AT THE THEATRE-ROYAL BY HIS MAJESTY'S SERVANTS [new edn].
Maltby, H. F. [Henry Francis]	1927	THE LAUGHTER OF FOOLS; A COMEDY IN THREE ACTS.
Massinger, Philip	1639	THE UNNATURALL COMBAT, A TRAGEDIE.
Massinger, Philip	1638	THE DUKE OF MILLAINE.
Massinger, Philip	1638	THE BOND-MAN: AN ANCIENT STORIE.

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Front cover: crossed out initials
'G.A.S.S'; autograph of John E.
Williams; '~~To be returned to Mr~~
~~Naldon~~'.

T.p. verso: cast list updated in ink inc. Mr J.
Williams, and in pencil; ink and pencil listing
of performances inc. 'St Fagan's 14 Dec' 1894,
'Llandaff – 8. Feby 1895'; p. 3: pencil list of props;
p. 8: line added in pencil. Lines of J. Williams'
character underlined in blue crayon throughout.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist

Front cover – ink autograph of
'{E.R.Insdle}'.

Pencil annotations throughout which imply
an acting copy, i.e. underlining sections, stage
directions, changing words and prop suggestions:
pp. 4-6, 10, 12, 14, 16–24.

Flyleaf 3^v: pencil hand gives authors' names; end
flyleaf 3^r: nonsensical notations.

P. 60: contemporary ink inserts a missing
speaker's name, 'Julia'; also two loose leaves with
ink bibliographical notes.

T.p.: pencil hand '1503'.

Front cover – ink autograph
'{Edwd}. Evans'.

T.p.: ink hand adding 'esqe' after Massinger's
name.

AUTHOR	DATE	TITLE
Mathews, Charles	1852?	FRENCH'S ACTING EDITION 173; LITTLE TODDLEKINS, A COMIC DRAMA IN ONE ACT.
Mathews, Charles (ed)	1830	MR MATHEWS' COMIC ANNUAL FOR 1830 WITH HUMOROUS CUTS AND OTHER EMBELLISHMENTS; HIGH, LOW, JACK AND THE GAME BY PLANCHÉ AND DANCE; WAT TYLER BY SOUTHEY; THE JACOBITE BY PLANCHÉ; ANYTHING FOR A CHANGE BY BROOKS; THE SERIOUS FAMILY BY BARNETT; THE FOLLIES OF A NIGHT BY PLANCHÉ; THE LOAN OF A LOVER BY PLANCHÉ; ERNANI BY VERDI; MEDEA IN CORINTH BY MAYER; OXBERRY'S DRAMATIC CHRONOLOGY.
Merivale, H. C. [Herman Charles]	[1873?]	FRENCH ACTING EDITION 1499; A HUSBAND IN CLOVER.
Merry, Robert	1787	PAULINA; OR, THE RUSSIAN DAUGHTER; A POEM IN TWO BOOKS.
Messenger, Philip & Decker, Thomas	1631	THE VIRGIN MARTYR, A TRAGEDIE.
Middleton, Thomas	1640	A MAD WORLD MY MASTERS, A COMEDY [2nd edn].
Middleton, Thomas	1640	A MAD WORLD MY MASTERS, A COMEDY.
Middleton, Thomas	1640	A MAD WORLD MY MASTERS, A COMEDY.
Moliere	1797	L'ECOLE DES MARIS, COMEDIE EN TROIS ACTES, EN VERS, DE MOLIERE.

PROVENANCE	MARGINALIA
T.p.: ink autograph '{J} M Lewis'; 2nd autograph "John E. Williams".	T.p.: pencil hand 'Oct ^r 1890'; lines marked in the margin throughout.
	Frontispiece to <i>Comic Annual</i> verso: ink hand contents list; <i>The Jacobite</i> , t.p. verso: pencil hand prop list; p. 7: ink hand adding words to text; <i>The Serious Family</i> , text highlighted pp. throughout; p. 37: extra stage direction given; p. 40: indecipherable ink hand; <i>The Follies of a Night</i> , p. 5: ink hand 'a letter'; p. 6: 'pencil hand 'Normandy'; pp. 13, 15: ink hand marginalia cut off top of page; p. 16: illegible ink hand; p. 18: ink props list; p. 35: ink hand ' <u>il regreto</u> '; text highlighted throughout; <i>Loan of a Lover</i> , t.p. verso: ink hand props list; p. 25: text alteration cut off page; p. 28: ink poem; text highlighted throughout; <i>Medea in Corinth</i> , p. 25: text highlighted; p. 31: reader responding to text; text highlighted and annotated with 'Gammon'; later pencil hand highlights same lines commenting 'Ladies note'; p. 49: pencil hand adding to text 'O vain spoils'.
Bookplate: Oscar Clarke.	
Bookplate: 'Herbert T. Griffiths'. Possibly Herbert T. Griffiths MD (fl. 1877), became a doctor at St George's Hospital, London.	
Bookplate: 'Edward Hailstone [sic]', probably Edward Hailstone (1818– 90), a book collector whose library was sold after his death.	All profanity and blasphemy has been scored out in ink.
	T.p.: ink hand 'Thomas Middleton' and other scored out name; 2nd ink hand '1620' and '37'; A3 ^r : suggestion for introduction by printer ' Probably James Shirley '; E3 ^r : reader response to mention of poisoning by a doctor in the text: 'The play was probably written soon after the poifoning of S ^r Th: Overbury 1613'.

AUTHOR	DATE	TITLE
Montague, Leopold	[1901]	FRENCH ACTING EDITION 2206; BROWNE.
Moore, Edward	1784	THE GAMESTER; A TRAGEDY.
Morton, J.M.	[1858?]	TICKLISH TIMES; A FARCE IN ONE ACT.
Morton, J.M.	[1858?]	TICKLISH TIMES; A FARCE IN ONE ACT.
Morton, John Maddison	[1850]	FRENCH ACTING EDITION 73; BOX AND COX; A ROMANCE OF REAL LIFE.
Morton, John Maddison	[1856?]	FRENCH'S ACTING EDITION 417; OUR WIFE; OR THE ROSE OF AMIENS, A COMIC DRAMA IN TWO ACTS.
Morton, John Maddison	[1848?]	FRENCH'S ACTING EDITION 131; YOUR LIFE'S IN DANGER, A FARCE IN ONE ACT.
Morton, John Maddison	[1852?]	FRENCH'S ACTING EDITION 116; A CAPITAL MATCH! A FARCE IN ONE ACT.
Morton, John Maddison	[1847?]	FRENCH'S ACTING EDITION 73; BOX AND COX, A ROMANCE OF REAL LIFE IN ONE ACT.
Morton, John Maddison	[n.d.]	FRENCH'S ACTING EDITION 945; WOODCOCK'S LITTLE GAME.
Motteux, Peter	1736	THE ISLAND PRINCESS: OR, THE GENEROUS PORTUGUEZE, MADE INTO AN OPERA AS IT IS PERFORM'D AT THE THEATRE ROYAL.
Motteux, Peter	1706	CAMILLA, AN OPERA. TRANSLATED BY PETER MOTTEUX AND PUT INTO VERSE MR. NORTHMAN FROM 'IL TRIONPHO DI CAMILLA' BY SILVIO STAMPIGLIA. EDITED BY OWEN M[A]CSWINY.
Mountfort, William	1696	THE SUCCESSFUL STRANGERS; A TRAGI- COMEDY.
Murphy, A	1773	ALZUMA, A TRADEGY AS IT IS PERFORMED AT THE THEATRE ROYAL IN COVENT GARDEN.
Nabbes, Thomas	1640	THE BRIDE, A COMEDIE.

PROVENANCE	MARGINALIA
T.p.: pencil autograph 'John E. Williams'.	
Front cover: ink autograph 'John E. Williams 1891'.	Pencil underlining and dashes by Williams' lines.
Front cover: pencil 'John E. Williams'.	Front cover: second ink hand ' Prompters Copy ' scored out; same ink hand gives stage directions throughout; pencil annotations throughout, possibly in J.E.W.'s hand, inc. cast list for 2 Dec 1909 (inc. 'J.E.W.').
	Pencil annotations throughout which imply an acting copy – stage directions, dashes.
Front cover: pencil 'John E. Williams'.	Blue crayon underlining lines throughout.
Front cover, half-title and t.p.: pencil autograph of J. Dun. Half-title: pen autograph 'J. White'.	T.p. verso: pencil annotation 'Work – letter –'; p. 3: pencil hand replacing 'our' with illegible word; p. 4: stage directions 'rising'.
	T.p.: ink 'For the use of the Company'.
	Flyleaf 1 ^v : 'MacSwinney. O'; A3 ^v : ink hand, Latin 'Testes Es'; p. 23: ink hand 'Sir'.
Embossed initials on back cover 'JLG'.	Flyleaf 1 ^v : ink hand '1355 4 Plays of'; t.p.: ink hand 'first printer 1690'.
<p>Bookplate: John {Kershaw}. Flyleaf 1^v: pencil 'Large and beautifully clean copy Rhodes' sale 10/1'.</p> <p>Flyleaf 2^v: ink hand 'From Sotheby's. July 1877. 15/-'. T.p.: ink initials 'M.D'.</p>	

AUTHOR	DATE	TITLE
Nabbes, Thomas	1637	MICROCOSMUS, A MORALL MASKE PRESENTED WITH GENERALL LIKING AT THE PRIVATE HOUSE IN SALISBURY COURT...
Newcastle, William Cavendish, Duke of	1677	THE TRIUMPHANT WIDOW, OR THE MEDLEY OF HUMOURS.
Nolan, Edward	1866	IPHIGENEIA; OR, THE SAIL! THE SEER! AND THE SACRIFICE!!!
O'Keeffe, John	1800	MODERN ANTIQUES; OR, THE MERRY MOURNERS; IN TWO ACTS; PERFORMED AT THE THEATRE ROYAL COVENT GARDEN IN 1789.
Oldmixon, J.	1703	THE GOVERNOUR OF CYPRUS: A TRAGEDY.
Orrery, Roger Boyle, Earl of	1677	THE HISTORY OF HENRY THE FIFTH, AND THE TRAGEDY OF MUSTAPHA, SON OF SOLOMAN THE MAGNIFICENT.
Orrery, Roger Boyle, Earl of	1734	THE TRAGEDY OF MUSTAPHA, THE SON OF SOLYMAN THE MAGNIFICENT.
Otway, Thomas	[1760?]	THE CHEATS OF SCAPIN, A COMEDY.
Otway, Thomas	1736	DON CARLOS, PRINCE OF SPAIN, A TRAGEDY.
Otway, Thomas	1735	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.
Otway, Thomas	1736	FRIENDSHIP IN FASHION, A COMEDY.
Otway, Thomas	1736	TITUS AND BERENICE, A TRAGEDY, WITH A FARCE CALLED THE CHEATS OF SCAPIN.

PROVENANCE	MARGINALIA
T.p.: ink autograph cut off top of page.	T.p.: ink dates inc. '1695', '1694'; F4: 'Bella' is crossed out and 'MG' added in pencil.
Front cover: sticker for Tho ^s Shrimpton & Son., Book & Printsellers, Oxford. Front cover & t.p.: pencil autograph of 'A. E. Adams Llandaff November 1878'.	T.p.: pencil hand 'A. E. Adams Wednesday 26 th Orphée. Hop light Loo. Sugar shop [names of songs appearing in play]. And at the School Room, Llandaff L at Rookwood Theatre Royal Llandaff. <u>1873</u> '; t.p. verso: ink hand giving cast list, inc 'A. Adams'; p. 11: place name changed to 'Cardiff'; p. 25: Lines crossed out and replaced with 'may y.r blessed wife go mad for women's rights And may y.r children squest _(scream) & squeal & spoil _{all} night.'
Bookplate: for Lewis Watson, Earl of Rockingham [3rd baron, 1st earl, fl. 1714–46]. Arms are impressed on the front. T.p.: autograph of Lewis Watson.	Flyleaf 2 ^v : modern pencil hand 'Roger Boyle'; endpaper: maths fractions.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	T.p.: pencil hand giving date in numbers underneath roman numerals.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	

AUTHOR	DATE	TITLE
Otway, Thomas	1736	PLAYS WRITTEN BY MR THOMAS OTWAY VOLUME THE FIRST [missing 2 plays, contains only <i>The Soldier's Fortune</i> and <i>The Atheist or, The Second Part Of The Soldier's Fortune</i> (1733)].
Otway, Thomas	1735	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1735	VENICE PRESERVED: OR, A PLOT DISCOVERED, A TRAGEDY.
Otway, Thomas	1684	THE ATHEIST; OR THE SECOND PART OF THE SOULDIERS FORTUNE.
Otway, Thomas	1687	ALCIBIADES, A TRAGEDY.
Otway, Thomas	1684	THE ATHEIST; OR THE SECOND PART OF THE SOULDIERS FORTUNE.
Otway, Thomas	1686	DON CARLOS, PRINCE OF SPAIN, A TRAGEDY [3rd edn].
Otway, Thomas	1695	DON CARLOS, PRINCE OF SPAIN, A TRAGEDY [4th edn].
Otway, Thomas	1704	DON CARLOS, PRINCE OF SPAIN, A TRAGEDY [5th edn].
Otway, Thomas	1680	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.
Otway, Thomas	1678	FRIENDSHIP IN FASHION, A COMEDY.
Otway, Thomas	1692	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.
Otway, Thomas	1692	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.
Otway, Thomas	1703	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.
Otway, Thomas	1703	THE HISTORY AND FALL OF CAIUS MARIUS, A TRAGEDY.

[illegible]

AUTHOR	DATE	TITLE
Otway, Thomas	1680	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1685	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1696	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1691	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1705	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1705	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1695	THE SOULDIER'S FORTUNE, A COMEDY [3rd edn].
Otway, Thomas	1701	TITUS AND BERENICE, A TRAGEDY, WITH A FARCE CALLED THE CHEATS OF SCAPIN.
Otway, Thomas	1704	VENICE PRESERVED: OR, A PLOT DISCOVERED, A TRAGEDY.
Otway, Thomas	1682	VENICE PRESERVED: OR, A PLOT DISCOVERED, A TRAGEDY.
Otway, Thomas	1812	THE WORKS OF THOMAS OTWAY, CONSISTING OF HIS PLAYS, POEMS AND LETTERS; WITH A SKETCH OF HIS LIFE [vols 1 & 2].
Otway, Thomas	1734	ALCIBIADES, A TRAGEDY.
Otway, Thomas	[172-?]	THE ORPHAN, OR THE UNHAPPY MARRIAGE, A TRAGEDY.
Otway, Thomas	1728	THE WORKS OF MR THOMAS OTWAY, IN TWO VOLUMES CONSISTING OF HIS PLAYS, POEMS, AND LOVE-LETTERS [vols 1 & 2].

PROVENANCE

MARGINALIA

Bookplate: *ex Museo Huthii* [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB).

P. 23: ink autograph of Thomas Jute from Dubelin[sic] {Kowe} [or ‘Korde’] Living at Knaresbrough; p. 27: ink autograph of ‘Robert Rathmell from York’. Rathmell was christened 3rd November 1825, Holy Trinity, York; p. 29: ink hand ‘Narey Longdall’.

P. 23 bracketing of text; p. 27: beneath Rathmell’s second signature, his ink hand ‘Long may hape [sic for hope] may he Bee[sic] Blest with Conten [sic] and from mesforton fre’; p. 29: preceding Longdall’s signature, ink numbers; pp. 64–5: ink scribbles inc. ‘the gay’.

A3: pencil hand adding ‘&Sister Lotham’ to cast list.

T.p.: ink autograph cut off page ‘Eliz L[...]’.

T.p.: ink autograph ‘{Jifson} Roberts’.

P. 72: pencil numbers.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Ink marks in margin throughout.

Both volumes contain bookplate: ‘Ex Libris William Price James, M.A., The Lindens, Canton, Cardiff Bequeathed to the Central Library May 1935’.

AUTHOR	DATE	TITLE
Otway, Thomas	1728	THE WORKS OF MR THOMAS OTWAY, IN TWO VOLUMES CONSISTING OF HIS PLAYS, POEMS, AND LOVE-LETTERS [vol. 1].
Parsons, James	1767	REMAINS OF JAPHET: BEING HISTORICAL ENQUIRIES INTO THE AFFINITY AND ORIGIN OF THE EUROPEAN LANGUAGES.
Payne, Henry Neville	1673	THE FATAL JEALOUSIE, A TRAGEDY.
Philips, [Ambrose]	1712	THE DISTREST MOTHER, A TRAGEDY [1st edn].
Philips, Ambr.	1725	HUMFREY, DUKE OF GLOUCESTER, A TRAGEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE BY HIS MAJESTY'S SERVANTS [3rd edn].
Philips, Ambr.	1725	THE BRITON, A TRAGEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE BY HIS MAJESTY'S SERVANTS [3rd edn].
Philips, Ambr.	1734	THE DISTREST MOTHER, A TRAGEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE BY HIS MAJESTY'S SERVANTS [7th edn].
Pilon, Frederick	1787–92	[No t.p.; contains HE WOULD BE A SOLDIER; THE FARMHOUSE; THE ENGLISH TAVERN AT BERLIN; THE SON-IN-LAW; SURRENDER OF CALAIS.]
Piozzi, Mrs [Hester Thrale]	1843	LOVE LETTERS OF MRS PIOZZI, WRITTEN WHEN SHE WAS EIGHTY, TO WILLIAM AUGUSTUS CONWAY.

PROVENANCE

Bookplate: John Hughes of Brecon esqr 1745. Half-title: ink autograph 'Johand Hughes 1793' possibly son of former. T.p.: ink autograph 'David Lewis Wooding 1873'. Wooding (1828–91) was a genealogist, historian, bibliophile and shopkeeper, his library was donated to the National Library of Wales.

MARGINALIA

Front endpaper: pencil hand 'Feb: 1873 Francis bot this at a Sale at Tregunter – 185–'.

Flyleaf 2^r–3^r: ink hand extensive essay on the author, partially copied from 'Nichols' Anecdotes of Bowyer'; t.p.: publisher's name given in ink hand; also pencil library notations; p. 31: pencil hand annotation 'see Loge 44'; p. 35: pencil hand underlining of Biblical figure's 3rd son's name and annotated with '4th – Japhet'; p. 44: pencil hand annotations 'see Loge 31'; p. 278: pencil hand correction of Welsh word 'Anferk' with 'Anserek'; end flyleaf 1^r: pencil hand giving long lists of numbers and bibliographical notes; flyleaf 1^v: ink hand '71 L W {Jukard} oo CJ %'; 2nd ink hand 'from RW Loge'; lines marked with pencil throughout.

Flyleaf 1^r: pencil autograph of 'JM Thomson'.

T.p.: pencil hand giving author's name as Payne.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

T.p.: pencil hand giving date.

Pencil 'C' on front endpaper.

AUTHOR	DATE	TITLE
Pix, Mary	1701	THE DOUBLE DISTRESS, A TRAGEDY.
Planché, J. R.		PUSS IN BOOTS; BY MESSRS. PLANCHE AND CHARLES DANCE; RIQUET WITH THE TUFT; BY J. R. PLANCHE AND C. DANCE; THE SLEEPING BEAUTY IN THE WOOD; BY J. R. PLANCHE; SONGS, DUETS, CHORUSSES, & C. IN SHAKSPERE'S MIDSUMMER NIGHT'S DREAM; THE MUSIC COMPOSED AND SELECTED BY T. COOK; THE WORDS OF THE OPERA OF ACIS AND GALATEA; WRITTEN BY GAY, AND ADAPTED FOR STAGEREPRESENTATION FROM THE SERENATA OF HANDEL; DRYDEN'S DRAMATIC OPERA OF KING ARTHUR; FIDELIO; OR CONSTANCY REWARDED; MADAME DU BARRY, COMEDIE EN TROIS ACTES, MELEE DE COPLETS PAR M. ANCELOT; THE STRANGER'S GUIDE TO HAMPTON COURT PALACE AND GARDENS.
Planche, J. R.	1818	AMOROSO, KING OF LITTLE BRITAIN: A SERIO-COMICK BOMBASTICK OPERATICK INTERLUDE IN ONE ACT.
Planche, J. R.	[1860?]	FRENCH'S ACTING EDITION 201; THE JACOBITE, A COMIC DRAMA IN TWO ACTS.
Planche, J. R.	[18--?]	[PLAYS BY PLANCHE. No t.p.; contains: BLUEBEARD; FORTUNIO AND HIS SEVEN GIFTED SERVANTS; GRACIOSA AND PERCINET; THE DRAMA AT HOME; THE BEE AND THE ORANGE TREE; THE GOLDEN FLEECE; THE INVISIBLE PRINCE; "THE BIRDS" OR ARISTOPHANES; THE GOLDEN BRANCH; THESEUS AND ARIADNE; THE KING OF THE PEACOCKS; THE SEVEN CHAMPIONS OF CHRISTENDOM; THE ISLAND OF JEWELS; CYMON AND IPHIGENIA; KING CHARMING; THE SPHINX; OLYMPIC DEVILS; OLYMPIC REVELS; THE DEEP DEEP SEA.]
Planche, J. R.	[1834?]	FRENCH'S ACTING EDITION 124; LOAN OF A LOVER, A VAUDEVILLE [5 copies, 1 with marginalia].

PROVENANCE

MARGINALIA

Front endpaper: ink hand contents list;
frontispiece recto: pencil hand catalogue details;
Riquet with the Tuft, p. 4: pencil hand filling in
omission in cast list.

T.p.: pencil autograph scribbled out.
A2': ink autograph 'John Reid'.

Blue crayon underlining lines throughout.

Flyleaf 1': autograph of 'M. J. Melch
Cheltenham 1887'.

Front endpaper: ink hand list of contents; flyleaf
1': ink hand 'Extravaganza by Planché; 2nd ink
hand 'J.R.Planché Esq' underneath portrait; date
given in pencil on each t.p. .

1 copy contains marginalia: p. 14: pencil
hand alteration of dialogue; pen underlining
throughout.

AUTHOR	DATE	TITLE
Plumptre, James	1812	THE ENGLISH DRAMA PURIFIED: BEING A SPECIMIN OF SELECT PLAYS IN WHICH ALL THE PASSAGES THAT HAVE APPEARED TO THE EDITOR TO BE OBJECTIONABLE IN POINT OF MORALITY ARE OMITTED OR ALTERED; VOL 3, LIONEL AND CLARISSA; THE KING AND MILLER; THE TOY SHOP; SIR JOHN COCKLE; THE BLIND BEGGAR; BARATARIA; ROSINA.
Pocock, I.		ROB ROY MACGREGOR; AN OPERATIC DRAMA [<i>The English Drama and Theatrical Portrait Gallery</i>].
Pocock, I.	1810	HIT OR MISS! A MUSICAL FARCE IN TWO ACTS [1st edn].
Pordage, Samuel	1677	THE SEIGE OF BABYLON.
Porter, T.	1694	THE VILLAIN, A TRAGEDY.
Porter, T.	1694	THE VILLAIN, A TRAGEDY.
Powell, George	1696	THE TREACHEROUS BROTHERS: A COMEDY.
Prestwich, Edmund	1656	THE HECTORS: OR THE FALSE CHALLENGE, A COMEDY.
Ramsay, Allan	1763	THE GENTLE SHEPHERD, A SCOTS PASTORAL COMEDY.
Randolph, Thomas	1634	THE JEALOUS LOVERS, A COMEDIE.
Ravencroft, Edward	1688	LONDON CUCKOLDS, A COMEDY.
Ravencroft, Edward	1687	TITUS ANDRONICUS, OR THE RAPE OF LAVINIA (ALTERED FROM MR SHAKESPEARS WORKS).
Rhodes, Richard	1677	FLORA'S VAGARIES. A COMEDY, ACTED AT THE THEATRE ROYAL, BY HIS MAJESTIES SERVANTS.
Richardson, William	1778	AMBITION AND LUXURY; A POLITICAL EPISTLE [1st edn].
Roberts, George	[1863?]	FRENCH'S ACTING EDITION 870; COUSIN TOM, A COMEDIETTA IN ONE ACT.
Robertson, William Thomas	[1851?]	THE LADIES' BATTLE; A COMEDY IN THREE ACTS [2 copies, 1 incomplete with only 12 pp.; complete copy has marginalia and provenance; see below].
Robertson, William Thomas	[1851?]	THE LADIES' BATTLE; A COMEDY IN THREE ACTS [2 copies, 1 incomplete with only 12 pp.; complete copy has marginalia and provenance].

PROVENANCE

MARGINALIA

T.p.: pencil hand: '1st Ed. 1663'.

Flyleaf 2^r: pencil autograph 'J M Thomson'.

T.p.: pencil hand: '7/' written twice; ink hand: 'Anon.'

T.p.: ink hand giving author's name twice.

Complete copy, front cover: ink
autograph 'J.P. Thompson'.

Complete copy, t.p.: pencil hand; 'T.W.' beneath author's name; t.p. verso: cast list updated in ink hank featuring 'J.p. T.' as Gustave de Grignon.

AUTHOR	DATE	TITLE
Rochester, John Wilmot, Earl of	1685	VALENTINIAN: A TRAGEDY. AS 'TIS ALTER'D BY THE LAT EARL OF ROCHESTER, AND ACTED AT THE THEATRE ROYAL. TOGETHER WITH A PREFACE CONCERNING THE AUTHOR AND HIS WRITINGS.
Rowe, Nicholas	1803	THE ROYAL CONVERT. A TRAGEDY.
Rowe, Nicholas	1703	THE FAIR PENITENT. A TRAGEDY, AS IT IS ACTED AT THE NEW THEATRE IN LITTLE LINCOLNS-INN-FIELDS BY HER MAJESTY'S SERVANTS.
Rowe, Nicholas	1703	THE FAIR PENITENT. A TRAGEDY, AS IT IS ACTED AT THE NEW THEATRE IN LITTLE LINCOLNS-INN-FIELDS BY HER MAJESTY'S SERVANTS.
Rowe, Nicholas	1703	TAMERLANE. A TRAGEDY, AS IT IS ACTED AT THE NEW THEATER IN LITTLE LINCOLNS- INN-FIELDS BY HER MAJESTY'S SERVANTS [2nd edn].
Rowe, Nicholas	[1714]	THE TRAGEDY OF JANE SHORE. WRITTEN IN IMITATION OF SHAKESPEAR'S STYLE [1st edn].
Rowe, Nicholas	1708	THE ROYAL CONVERT. A TRAGEDY. AS IT IS ACTED AT THE QUEEN'S THEATRE IN THE HAY-MARKET, BY HER MAJESTY'S SWORN SERVANTS.
Rowe, Nicholas	1706	ULYSSES, A TRAGEDY. AS IT IS ACTED AT THE QUEEN'S THEATRE IN THE HAY-MARKET, BY HER MAJESTY'S SWORN SERVANTS.
Rowe, Nicholas	1702	AMBITIOUS STEP-MOTHER. A TRAGEDY AS IT IS ACTED AT THE NEW THEATRE IN LITTLE-LINCOLNS-INN-FIELDS BY HER MAJESTIES SERVANTS [2nd edn with a new scene].
Rowe, Nicholas	1708	THE ROYAL CONVERT. A TRAGEDY, AS IT IS ACTED AT THE QUEEN'S THEATRE IN THE HAY-MARKET BY HER MAJESTY'S SWORN SERVANTS [1st edn].
Rowe, Nicholas	1747	THE WORKS OF NICHOLAS ROWE, ESQ.; VOLUME THE FIRST. CONTAINING: THE AMBITIOUS STEP-MOTHER; TAMBERLANE; THE FAIR PENITANT; ULYSSES.
Rowe, Nicholas	1747	THE WORKS OF NICHOLAS ROWE, ESQ.; VOLUME THE SECOND. CONTAINING: THE ROYAL CONVERT; JANE SHORE; JANE GRAY; POEMS ON SEVERAL OCCASIONS.

PROVENANCE

MARGINALIA

T.p.: author's name given in pencil.

Non-Cambrian copy, p. 64: ink hand maths sums.

Pp. 32–3: ink hand correction of misprints.

Flyleaves 4^r & 5^r: ink autographs scribbled out.

AUTHOR	DATE	TITLE
Rymer, Thomas	1691	THE ENGLISH MONARCH: AN HEROICK TRAGEDY.
Sedley, Charles	1696	ANTONY AND CLEOPATRA: A TRAGEDY. AS IT IS ACTED AT THE DUKE'S THEATRE [2 copies; see below].
Sedley, Charles	1696	ANTONY AND CLEOPATRA: A TRAGEDY. AS IT IS ACTED AT THE DUKE'S THEATRE.
Sedley, Charles	1687	BELLAMIRA, OR THE MISTRESS, A COMEDY: AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Sedley, Charles	1677	ANTONY AND CLEOPATRA: A TRAGEDY. AS IT IS ACTED AT THE DUKE'S THEATRE .
Selby, Charles	[1838?]	FRENCH'S ACTING EDITION 281; LITTLE SINS AND PRETTY SINNERS, AN INTERLUDE IN ONE ACT.
Settle, Elkanah	1694	THE HEIR OF MOROCCO, WITH THE DEATH OF GAYLAND. ACTED BY THEIR MAJESTIES SERVANTS.
Settle, Elkanah	1673	THE EMPRESS OF MOROCCO, A TRAGEDY WITH SCULPTURES. AS IT IS ACTED AT THE DUKE'S THEATRE.
Settle, Elkanah	1694	PASTOR FIDO: OR, THE FAITHFUL SHEPHERD. A PASTORAL AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Sewell, [George]	1720	THE TRAGEDY OF SIR WALTER RALEIGH. AS IT IS ACTED AT THE THEATRE IN LINCOLNS-INN-FIELDS.
Sewell, [George]	1722	THE TRAGEDY OF SIR WALTER RALEIGH [5th edn with addition of a new scene].
Shadwell, Charles	1737	THE FAIR QUAKER OF DEAL: OR, THE HUMOURS OF THE NAVY, A COMEDY.
Shadwell, Thomas	1720	THE HUMOURISTS, A COMEDY.

PROVENANCE

MARGINALIA

T.p.: ink autograph ‘Hannah Cock’

P. 1: ink writing blotted out.

A3^v: ink hand, *dramatis personae* updated with cast and brief character descriptions.

Bookplate: *ex Museo Huthii* [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB).

T.p.: pencil hand: ‘5th & 6th’, crosses marking text throughout.

T.p. verso: ink autograph ‘{I} Libris: T: Trevor’. Possibly Thomas Trevor (1658–1750), 1st Baron Trevor of Bromham in Bedfordshire, though of Welsh descent.

Bookplate (Alice in Wonderland themed): ‘Edgar F Leo: His Book’

Flyleaf 2^r: ‘The 1st illustrated English Play having actual representations of the Stage Scenes’

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

T.p.: illegible pencil hand.

AUTHOR	DATE	TITLE
Shadwell, Thomas	1736	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER.
Shadwell, Thomas	1720	EPSOM-WELLS, A COMEDY.
Shadwell, Thomas	1676	THE LIBERTINE, A TRAGEDY ACTED BY HIS ROYAL HIGHNESS' SERVANTS.
Shadwell, Thomas	1720	THE ROYAL SHEPHERDESS, A TRAGI-COMEDY.
Shadwell, Thomas	1720	THE SCOWRERS, A COMEDY.
Shadwell, Thomas	1720	THE VOLUNTEERS, OR THE STOCK-JOBBER, A COMEDY.
Shadwell, Thomas	1736	DON JOHN: OR THE LIBERTINE DESTROYED, A TRAGEDY.
Shadwell, Thomas	1720	THE DRAMATICK WORKS OF THOMAS SHADWELL, IN FOUR VOLUMES [vol. 1].
Shadwell, Thomas	1720	PYSCHÉ: A TRAGEDY.
Shadwell, Thomas	1720	BURY-FAIR, A COMEDY.
Shadwell, Thomas	1720	THE VIRTUOSO, A COMEDY.
Shadwell, Thomas	1720	THE SQUIRE OF ALSATIA [<i>Works Of Thomas Shadwell</i> , vol. 4].
Shadwell, Thomas	1704	THE VIRTUOSO, A COMEDY AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Shadwell, Thomas	1691	THE SCOWRERS, A COMEDY, ACTED BY THEIR MAJESTIES SERVANTS.
Shadwell, Thomas	1693	THE SQUIRE OF ALSATIA, A COMEDY AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

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physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: pencil hand 'Shad'.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: pencil hand giving date.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Half-title: pencil hand indecipherable note.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: pencil hand giving date and 'Shad'.

T.p.: ink autograph 'R: {Paul} 1705.
1^s: 6^p.

A4^v: cast list updated in possibly Paul's ink hand,
but partially cut off page; pp. 4 & 8: misprints
corrected in same ink hand.

P. 72: ink hand upside down 'Nash'.

AUTHOR	DATE	TITLE
Shadwell, Thomas	1688	THE SQUIRE OF ALSATIA, A COMEDY AS IT IS ACTED BY THEIR MAJESTY'S SERVANTS.
Shadwell, Thomas	1699	THE SQUIRE OF ALSATIA, A COMEDY AS IT IS ACTED BY THEIR MAJESTY'S SERVANTS [1 of 2 copies; see below].
Shadwell, Thomas	1699	THE SQUIRE OF ALSATIA, A COMEDY AS IT IS ACTED BY THEIR MAJESTY'S SERVANTS [2 of 2 copies].
Shadwell, Thomas	1688	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED AT THE DUKE'S THEATRE [1 of 2 copies; see below]
Shadwell, Thomas	1688	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED AT THE DUKE'S THEATRE [2 of 2 copies].
Shadwell, Thomas	1691	THE LANCASHIRE WITCHES, AND TEGUE O DIVELLY THE IRISH PRIEST: A COMEDY ACTED AT THE DUKE'S THEATRE.
Shadwell, Thomas	1693	THE VOLUNTEERS, OR THE STOCK-JOBBER, A COMEDY, AS IT IS ACTED BY THEIR MAJESTIES SERVANTS AT THE THEATRE ROYAL.
Shadwell, Thomas	1720	THE LIBERTINE, A TRAGEDY.
Shadwell, Thomas	1691	THE VIRTUOSO, A COMEDY AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Shadwell, Thomas	1689	BURY-FAIR, A COMEDY [original t.p. missing].
Shadwell, Thomas	1673	EPSOM-WELLS. A COMEDY, ACTED AT THE DUKE'S THEATRE.
Shadwell, Thomas	1693	EPSOM-WELLS. A COMEDY, AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Shadwell, Thomas	1704	EPSOM-WELLS. A COMEDY, ACTED AT THE DUKE'S THEATRE.

PROVENANCE

Front endpaper – ink autograph of 'James Raine 1837'. Raine (1791–1858) was an antiquarian and librarian in Durham. Typed sticker for Mainsforth Library in Durham; pencil autograph of 'L Crawe'.

MARGINALIA

T.p.: ink hand filling in words lost through damage; pencil hand crosses out 'By' in 'Printed By' and superscribes 'for'; p. 88: pencil hand on damage repair paper: 'I note this among'.

One copy, p. 72: pencil hand maths sums.

T.p.: ink hand Latin sentence scribbled out, and illegible scribbles.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

Underlining and highlighting of texts in ink throughout; p. 98: ink hand, list of 'plays to be gott'.

P. 20 ink hand practising spelling of 'cage' and 'carye'; p. 62: same ink hand practising spelling indecipherable word.

AUTHOR	DATE	TITLE
Shadwell, Thomas	1678	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED AT THE DUKE'S THEATRE.
Shadwell, Thomas	1678	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED AT THE DUKE'S THEATRE.
Shadwell, Thomas	1696	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED BY HIS MAJESTIES SERVANTS.
Shadwell, Thomas	1703	THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. AS IT IS ACTED BY HER MAJESTIES SERVANTS.
Shadwell, Thomas	1690	THE AMOROUS BIGOTTE: WITH THE SECOND PART OF TEGUE O DIVELLY. A COMEDY ACTED BY THEIR MAJESTY'S SERVANTS.
Shadwell, Thomas	1720	THE AMOROUS BIGOT: WITH THE SECOND PART OF TEGUE O DIVELLY. A COMEDY ACTED BY THEIR MAJESTIES SERVANTS.
Shakespeare, William	1687	OTHELLO.
Shakespeare, William	1700	K. HENRY IV WITH THE HUMOURS OF SIR JOHN FALSTAFF.
Shakespeare, William	1700	MEASURE FOR MEASURE. OR, BEAUTY THE BEST ADVOCATE.
Shakespeare, William	1695	OTHELLO, THE MOOR OF VENICE.

PROVENANCE

MARGINALIA

Bookplates on front endpaper
& flyleaf 1^r: Charles Lancelot
Shadwell. Shadwell (1840–1919)
was a scholar and head of Oriel
College, Oxford.

T.p.: faded ink hand 'Dalo'; faded pencil hands
including price.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: ink autograph: 'Rob: Keck.
170[cut off page]'. Might also be
Kock. Front endpaper – pencil:
'Bartlett 1939'. Possibly the Bartlett
Library at UCL.

T.p. verso: ink hand partially obscured Latin
phrases; second ink hand, partially cut-off
paragraph about the character John Falstaff; p. 3:
text underlined in ink; p. 36: 'tight' crossed out
and changed to 'tythe'; p. 52: ink Latin phrase cut
off page.

T.p.: ink hand: 'best next to Hamlet'. T.p. verso:
same ink hand: 'In ys play ye favourites of ye
audience {each end} in their calamity'; 2nd hand:
'Scene in ye 3^d Act betwine [*sic*] Iago & Othello
has bin alwayes justly esteem^d one of ye best wich
was ever r^epresented on ye Theater. vid. Guardian
vol. 1er No. 37'; A2^v: cast list updated in ink; p.
37: same ink hand marking the passage referred
to above with an 'X'.

AUTHOR	DATE	TITLE
Shakespeare, William	1703	THE TRAGEDY OF HAMLET PRINCE OF DENMARK. AS IT IS NOW ACTED BY HER MAJESTIES SERVANTS [1 of 2 copies].
Shakespeare, William	1703	THE TRAGEDY OF HAMLET PRINCE OF DENMARK. AS IT IS NOW ACTED BY HER MAJESTIES SERVANTS [2 of 2 copies].
Shakespeare, William	1714	ROMEO AND JULIET. A TRAGEDY [unbound].
Shakespeare, William	1695	THE TRAGEDY OF HAMLET PRINCE OF DENMARK; AS IT IS NOW ACTED AT THE THEATRE ROYAL BY HER MAJESTIES SERVANTS.
Shakespeare, William	1683	THE TRAGEDY OF HAMLET PRINCE OF DENMARK; AS IT IS NOW ACTED AT HIS HIGHNESS THE DUKE OF YORK'S THEATRE.
Shakespeare, William	[1685?]	JULIUS CAESAR; A TRAGEDY.
Shakespeare, William	1674	MACBETH, A TRAGEDY.
Shakespeare, William	1695	MACBETH; A TRAGEDY.
Shakespeare, William	1710	MACBETH, A TRAGEDY. WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS, AND NEW SONGS. AS IT IS NOW ACTED AT THE QUEEN'S THEATRE.
Shakespeare, William	1710	MACBETH; A TRAGEDY, WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS AND NEW SONGS. AS IT IS NOW ACTED AT THE QUEEN'S THEATRE.
Shakespeare, William	[1684/5?]	THE TRAGEDY OF JULIUS CAESAR.
Shakespeare, William	1687	OTHELLO, THE MOOR OF VENICE [damaged t.p., which possibly reads: <i>As It Hath Been Divers Times Acted at the Globe, and at the Black-Friars; and Now at the Theatre Royal, by Her Majesties Servants</i>].

PROVENANCE

Front endpaper: pencil hand 'Bartlett 1939'. Possibly the Bartlett Library at UCL. Copy #1, B: ink autograph of George Banks. Banks (1821–81) was an author and journalist.

Front endpaper: pencil hand 'Bartlett 1939'. Possibly the Bartlett Library at UCL.

Flyleaf 1^v: pencil hand, 'Bartlett 1939'. Possibly the Bartlett Library at UCL.

T.p. verso: bookplate for 'Charles Lord Maynard'. Probably Charles Maynard the Younger (1751–1824). Flyleaf 1^v: pencil hand 'Bartlett 1939'. Possibly the Bartlett Library at UCL.

Front endpaper: Bartlett (1939).

MARGINALIA

Copy #1. front endpaper: ink hand practising letters 'A', 'a' & 'B'; pencil hand list of plays with dates; flyleaf 1^v: ink hand list of plays, obscured by torn page; p. 63: ink hand 'The Dane's Ghost {Prince} of Den'.

T.p.: pencil hand copying 'R' from title.

T.p.: ink hand: 'his best play'; A2^v: cast list updated in ink, inc. 'Cibber' and 'Mrs. Shadwell'.

T.p.: various notes in ink and pencil; p. 25: ink hand upside down 'Hamlet Prince of Denmark' cut off page; P. 78: ink hand 'Ham' twice in margin and 'La' (perhaps for Laertes).

P. 32: ink hand underlining of 'mightily' in text and marginal annotation of 'nightly'; p. 64: ink hand adding authors' names to list of plays and 'see at y^e end of the Mourning Bride. J'.

Ink scribbles throughout; p. 10: ink hand 'titti' (after the character Tittinius?); p. 28: ink hand correction of 'which' to 'with'.

AUTHOR	DATE	TITLE
Shakespeare, William	1695	MACBETH; A TRAGEDY, WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS AND NEW SONGS. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1691	JULIUS CAESAR; A TRAGEDY. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1676	HAMLET PRINCE OF DENMARK [t.p. & beginning missing; starts at p. 7].
Shakespeare, William	[n.d.]	JULIUS CAESAR; A TRAGEDY. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1687	MACBETH, A TRAGEDY: WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS AND NEW SONGS. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1691	JULIUS CAESAR; A TRAGEDY. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1687	MACBETH, A TRAGEDY: WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS AND NEW SONGS. AS IT IS NOW ACTED AT THE THEATRE ROYAL.
Shakespeare, William	1710	MACBETH, A TRAGEDY: WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS AND NEW SONGS. AS IT IS NOW ACTED AT THE QUEEN'S THEATRE.
Shakespeare, William		JULIUS CAESAR; A TRAGEDY. AS IT IS NOW ACTED AT THE THEATRE ROYAL [3rd edn].
Shakespeare, William	1705	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 THEATRE ROYAL, BY HER MAJESTIES SERVANTS.
Shakespeare, William	1681	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 THEATRE ROYAL, BY HER MAJESTIES SERVANTS.

PROVENANCE

MARGINALIA

A2^r: ink autograph of 'Catharine Nash 1820'. T.p.: ink autograph illegibly cut off page and smudged in ink.

T.p.: author's name given in ink twice; end flyleaf 2^r: pencil hand practising writing 'shoes'.

Front endpaper: pencil hand 'Bartlett 1939' with library notations. Possibly the Bartlett Library at UCL.

T.p.: ink hand Latin sentence scribbled out (a quotation of Horatio); p. 10: ink hand annotating 'the Bird of Night' in text with 'The Owl'; p. 24: same hand Latin translation of 'the Cause is in my Will' from text; pp. 20 & 33: same hand gives marginal definitions of words in text.

Flyleaf 1^r: ink note 'Ex libris E. Gordon Duff E.coll: Wadh: Oxon'. Duff (1863–1924) was a bibliographer from Oxford. End flyleaf 18^r: pencil initials 'CKM'.

P. 60: pencil hand 'Duff'.

T.p.: illegible ink notation; p. 57: nonsensical pencil notations.

T.p.: ink 'p'.

T.p.: two illegibly faded ink autographs.

AUTHOR	DATE	TITLE
Shakespeare, William	1674	MACBETH, A TRAGEDY. WITH ALL THE ALTERATIONS, AMENDMENTS, ADDITIONS, AND NEW SONGS. AS IT'S NOW ACTED AT THE DUKES THEATRE.
Shakespeare, William	[1854?]	FRENCH'S ACTING EDITION 193; KING RICHARD THE THIRD, A TRAGEDY, ADAPTED BY COLLEY CIBBER.
Shakespeare, William	1683	THE TRAGEDY OF HAMLET PRINCE OF DENMARK.
Shakespeare, William	1703	THE TRAGEDY OF HAMLET PRINCE OF DENMARK.
Shakespeare, William	1710	MACBETH, A TRAGEDY.
Shakespeare, William	1824	DOLBY'S BRITISH THEATRE; THE MERCHANT OF VENICE, A COMEDY, IN FIVE ACTS.
Shakespeare, William	1823	DOLBY'S BRITISH THEATRE; MUCH ADO ABOUT NOTHING, A COMEDY IN FIVE ACTS.
Shakespeare, William	1824	DOLBY'S BRITISH THEATRE; ROMEO AND JULIET, A TRAGEDY, IN FIVE ACTS.
Shakespeare, William	1823	DOLBY'S BRITISH THEATRE; THE WINTER'S TALE, A PLAY IN FIVE ACTS.
Shakespeare, William	1723-5	THE WORKS OF SHAKESPEAR IN SIX VOLUMES. COLLATED AND CORRECTED BY THE FORMER EDITIONS, BY MR POPE. [<i>Alexander Pope Edition</i>].
Shakespeare, William	1714	THE WORKS OF MR WILLIAM SHAKESPEAR, IN NINE VOLUMES: WITH HIS LIFE, BY N. ROWE ESQ.; ADORN'D WITH CUTS.

PROVENANCE

MARGINALIA

T.p.: faded ink autograph: 'Lord Bodney'.

Flyleaf 1^v: pencil hand 'Bartlett 1939'. Possibly the Bartlett Library at UCL.

T.p. recto: ink autograph 'Rob. Keck. 1703' [Could also be Kock]. Front endpaper: pencil hand 'Bartlett 1939'. Possibly the Bartlett Library at UCL.

P. 3: ink annotation changing 'Pollax' to 'Polack'; p. 7: 2 ink annotations for the same line explaining meaning; p. 18: ink definitions of words given; pp. 18, 23 & 72: same ink hand, long Latin quotations; p. 57: ink annotation of 'proposd' to 'purposd'; p. 70: ink highlighting of text.

Bookplate: 'HBW 1904'. Henry Benjamin Wheatley (1838–1917), bibliographer and editor. His library (*Bibliotheca Pepysiana*) was sold off in April 1918 (ODNB). Crest with motto 'Aldi disc. anc.' and the dolphin and anchor of Manutius with a large letter P.

Bookplate for all volumes (where cover is still present): 'Bradby-Hall'.

In all volumes.

Vol. 1 only: bookplate on endpaper for John Kershaw.

AUTHOR	DATE	TITLE
Shakespeare, William	1747	THE WORKS OF MR WILLIAM SHAKESPEAR,; IN NINE VOLUMES. WITH A GLOSSARY. CAREFULLY PRINTED FROM THE OXFORD EDITION IN QUARTO, 1744 [only 6 vols; missing 2, 6 & 9].
Shakespeare, William	1710	THE WORKS OF MR WILLIAM SHAKESPEAR; VOLUME THE SEVENTH. CONTAINING VENUS AND ADONIS, TARQUIN AND LUCRECE AND HIS MISCELLANY POEMS.
Shakespeare, William	1709	THE WORKS OF MR WILLIAM SHAKESPEAR; IN SIX VOLUMES. ADORN'D WITH CUTS. REVISED AND CORRECTED, WITH AN ACCOUNT OF THE LIFE AND WRITINGS OF THE AUTHOR, BY N. ROWE ESQ.
Shakespeare, William	1733	THE WORKS OF SHAKESPEARE: IN SEVEN VOLUMES. COLLATED WITH THE OLDEST COPIES AND CORRECTED; WITH NOTES, EXPLANATORY AND CRITICAL: BY MR THEOBALD.
Shakespeare, William	1747	THE WORKS OF SHAKESPEAR IN EIGHT VOLUMES. BY MR. POPE AND MR. WARBURTON [<i>William Warburton Edition</i>].
Shakespeare, William	1728	THE WORKS OF MR WILLIAM SHAKESPEAR IN TEN VOLUMES. PUBLISH'D BY MR POPE AND DR SEWELL.

PROVENANCE	MARGINALIA
Flyleaf 1 ^r : ink autograph of 'A: Dew' on all volumes.	Not checked for marginalia
Not checked for marginalia	
T.p. of first play: ink autograph 'S:Fenton'; second hand 'Doctors Com'ons'. Samuel Fenton, uncle of Richard Fenton (1747–1821) who was a member of Doctors' Commons. Other Fenton texts in Cardiff Public Library.	Not checked for marginalia
Vols 1, 2, 3, 5 & 6, bookplate for Ravensworth Castle, near Durham. Vol. 4, flyleaf 1 ^r : ink autograph of 'A. Liddell'. Anne Liddell was either the wife or the daughter of Sir Henry Liddell, 4th Baronet, later Baron Ravensworth.	
T.p. of every vol. (except 6): ink autograph of 'M.M. Lloyd'. On various tipped-in newspaper cuttings, the dates have been added in ink, possibly Lloyd's hand, dating his ownership to c. 1887–9. Flyleaf 3 ^r : signature (not Lloyd's) obscured by stuck on frontispiece. Vol. 6 only: ink autograph of 'R.P. Lloyd', probably relation of the former. Vol. 8 only, t.p.: pencil autograph twice: 'Mr. Hay'.	Vol. 1, front endpaper: pencil hand '8 Vols'; flyleaf 1 ^r , 2 ^r , 4 ^r : extensive ink passages, mainly quoted, written by Lloyd; half-title: ink hand under author's name: 'Died april 23. 1616 aged 53'; p. xlvi: ink hand giving name of school Shakespeare attended 'Ed 6 th school. 1482. Stratford-on-Avon'; D2 ^r : line underlined; D3r: misprint corrected in ink; vol. 6: extensive ink hand passages throughout; extensive ink and pencil annotation throughout <i>King Lear</i> , e.g. cutting sections and adding words; pp. 356, 362, 389: ink hand alterations to text; vol. 8, flyleaf 1 ^r : pencil hand 'Rowe[?] and[?]'; p. 47: ink hand correction of misprint; p. 116: Lloyd's explanation and interpretation of a minor event in the play; p. 122: Lloyd altering 'extravagant' in text to 'extravagant' [sic].
All vols, t.p.: ink hand 'Catherine Kynnersley left me by my Dear Mother P. Kynnersley'. Vol 2 only: ink autograph 'Penelope Kynnersley' (<i>fl.</i> 1763).	Not checked for marginalia

AUTHOR	DATE	TITLE
Shakspeare, William	[n.d.]	[JOHN CUMBERLAND'S BRITISH THEATRE: SHAKESPEARS PLAYS. No t.p.; contains: ROMEO AND JULIET; MACBETH; OTHELLO; KING LEAR; KING RICHARD III; JULIUS CAESAR; CORIOLANUS.]
Sharpe, Lewis	1640	THE NOBLE STRANGER.
Sharpham, Edward	1630	CUPID'S WHIRLIGIG. AS IT HATH BENE SUNDRIE TIMES ACTED, BY THE CHILDREN OF HIS MAIESTIES REUELS.
Sheridan, Richard Brinsley	[185-?]	FRENCH'S ACTING EDITION 488; THE RIVALS, A COMEDY IN FIVE ACTS [1 of 2 copies; 1 incomplete].
Sheridan, Richard Brinsley	[185-?]	FRENCH'S ACTING EDITION 488; THE RIVALS, A COMEDY IN FIVE ACTS [2 of 2 copies; incomplete copy].
Shirley, H.	1638	THE MARTYR'D SOULDIER.
Shirley, James	1661	LOVE WILL FINDE OUT THE WAY, AN EXCELLENT COMEDY BY T. B. AS IT WAS ACTED WITH GREAT APPLAUSE BY HER MAJESTIES SERVANTS, AT THE PHOENIX IN DRURY LANE.
Shirley, James	1667	LOVE TRICKS; OR, THE SCHOOL OF COMPLEMENTS.
Shirley, James	1633	THE WITTIE FAIRE ONE; A COMEDY.
Shirley, James	1655	THE GENTLEMAN OF VENICE; A TRAGI COMEDY.
Shirley, James	1632	CHANGES; OR, LOVE IN A MAZE; A COMEDY.
Shirley, James	[1660?]	THE GRATEFUL SERVANT; A COMEDY.
Shirley, James	1639	THE MAIDES REVENGE; A TRAGEDY.
Shirley, James	[1640]	THE OPPORTUNITIE; A COMEDY.
Shirley, James	1638	THE ROYAL MASTER [1 of 2 copies].

PROVENANCE	MARGINALIA
	Front endpaper: ink autograph scratched out; each t.p. has a pencil date added.
	T.p.: ink hand giving author's name.
Incomplete copy. Front cover: ink autograph 'F. James'.	Incomplete copy; extensive extra dialogue, stage directions and editing on virtually every page throughout the copy.
	Flyleaf 3 ^v : pencil hand gives author's name.
Bookplate: 'A.H. Christie'	Flyleaf 2 ^v : pencil hand gives author's name.
Bookplate: 'A.H. Christie'. T.p.: ink autograph 'Anne Lovelace'.	
Bookplate: 'A.H. Christie'	T.p. verso: ink hand, poem by William Cartwright ('The Dreame') copied out by 'Jane {Watkin}' with an extra stanza added.
	C ^v : ink cross at top of page; C3 ^r : ink hand correction of misprinted scene number; H ^r : ink hand annotation of 'Dill' in text to 'devill'; I2 ^r : ink hand illegible sentence (perhaps bled through from subsequent page no longer attached).
Bookplate: 'A.H. Christie'	F3 ^v : pencil hand annotation of 'higher' in text to 'hire'.
Bookplate: 'A.H. Christie'	T.p.: date of publication given in pencil.
Copy 1. Bookplate of Francis Freeling. Sir Freeling (1764–1836) was a Bristolian postal administrator and book collector.	

AUTHOR	DATE	TITLE
Shirley, James	1638	THE ROYAL MASTER [2 of 2 copies].
Shirley, James	1640	ST. PATRICK FOR IRELAND; THE FIRST PART.
Shirley, James	1637	HIDE PARKE; A COMEDIE.
Sidley, Charles	1675	THE MULBERRY-GARDEN, A COMEDY. AS IT IS ACTED BY HIS MAJESTIE'S SERVANTS AT THE THEATRE ROYAL [1 of 2 copies].
Sidley, Charles	1675	THE MULBERRY-GARDEN, A COMEDY. AS IT IS ACTED BY HIS MAJESTIE'S SERVANTS AT THE THEATRE ROYAL [2 of 2 copies].
Simpson, John Palgrave	[1861?]	SCRAP OF PAPER; A COMIC DRAMA IN THREE ACTS [1 OF 2 COPIES].
Simpson, John Palgrave	[1861?]	SCRAP OF PAPER; A COMIC DRAMA IN THREE ACTS [2 of 2 copies].
Slous, Angiolo R	1852	WALDECK OR THE SIEGE OF LEYDEN; NOT SO BAD AS WE SEEM BY LYTTON; THE TEMPLAR BY SLOUS.
Smedley, Constance	1922	GREEN THEATRE; BELLE AND BEAU.
Smedley, Constance	1922	GREEN THEATRE; THE CURIOUS HERBAL.
Smedley, Constance	1922	GREEN THEATRE; THE GILDED WREATH.
Smedley, Constance	1922	GREEN THEATRE; RED RIDING HOOD'S WOOD.
Smith, Edmund	1719	PHAEDRA AND HIPPOLITUS; A TRAGEDY [3rd edn].
Smith, Edmund	1709	PHAEDRA AND HIPPOLITUS; A TRAGEDY.
Smith, S. Theyre	[1888]	FRENCH ACTING EDITION 1919; A CASE FOR EVICTION.
Southerne, Thomas	1700	THE FATE OF CAPUA; A TRAGEDY.
Southerne, Thomas	1699	OROONOKO; A TRAGEDY; 2ND EDITION.
Southerne, Thomas	1713	OROONOKO; A TRAGEDY AS IT WAS ACTED AT THE THEATRE ROYAL BY HIS MAJESTY'S SERVANTS IN THE YEAR 1699.

PROVENANCE

MARGINALIA

Copy 2. Bookplate of William Curtis. Either Sir Curtis (1752–1829), who was a banker and politician, or one of his descendants named after him.

Stage directions and pagination added throughout in ink.

Bookplate: 'A.H. Christie'.

Copy 1. T.p.: ink autograph of 'John E. Williams Nov: 1892'.

Copy #1. Cast list updated in ink, inc. 'Self' as Baron de la Glaciere; stage directions and extra dialogue added liberally throughout.

Copy #2. Pp. 34–5: pencil lighting directions.

Bookplate for Sydney Kennedy. Half-title & t.p. for *The Templar*: ink autographs for 'Syd. Kennedy'.

Front endpaper: pencil contents list.

Inside cover: pencil contents list

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

T.p.: date given in pencil with author's first name.

P. 13: ink hand adds line 'But you baine' and copies out bits of text.

Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.

AUTHOR	DATE	TITLE
Southerne, Thomas	1713	THE WORKS OF THOMAS SOUTHERNE, 2 VOLS.
Southerne, Thomas	1713	THE DISAPPOINTMENT, OR THE MOTHER IN FASHION, A PLAY AS IT WAS ACTED AT THE THEATRE ROYAL BY THEIR MAJESTIES SERVANTS IN THE YEAR 1684.
Southerne, Thomas	1713	THE FATE OF CAPUA; A TRAGEDY, AS IT ACTED AT THE THEATRE IN LINCOLN'S-INN-FIELDS, BY HIS MAJESTIES SERVANTS IN THE YEAR 1700.
Southerne, Thomas	1713	SIR ANTHONY LOVE: OR THE RAMBLING LADY, A COMEDY AS IT WAS ACTED AT THE THEATRE ROYAL BY THEIR MAJESTIES SERVANTS IN THE YEAR 1691.
Southerne, Thomas	1713	THE WIVES EXCUSE, OR CUCKOLDS MAKE THEMSELVES, A COMEDY AS IT WAS ACTED AT THE THEATRE ROYAL BY THEIR MAJESTIES SERVANTS IN THE YEAR 1692.
Southerne, Thomas	1713	THE FATAL MARRIAGE; OR THE INNOCENT ADULTERY, A PLAY AS IT WAS ACTED AT THE THEATRE ROYAL, BY THEIR MAJESTIES SERVANTS, IN THE YEAR 1694.
St. Serfe, Tho.	1668	TARUGO'S WILES: OR, THE COFFEE HOUSE; A COMEDY.
Stapleton, Robert	1664	THE STEPMOTHER; A TRAGI COMEDY.
Steele, Richard	1702	THE FUNERAL, OR GRIEF A LA MODE; BOUND WITH THE DISAPPOINTMENT, OR THE MAID'S THE MISTRESS [by William Taverner].
Steele, Richard	1705	THE TENDER HUSBAND; OR, THE ACCOMPLISHED FOOLS; A COMEDY.
Steven, George Alexander	1751	THE HUMOURS OF A MODERN COURT OF JUSTICE; WRITTEN BY AN EXIL'D FREEMAN, FOR HIS AMUSEMENT DURING RETIREMENT, AND DEDICATED TO THE LOVERS OF TRUTH AND LIBERTY.
Stirling, William Alexander, Earl of	1604	THE TRAGEDIE OF DARIUS.
Stirling, William Alexander, Earl of	1607	THE TRAGEDIE OF IULIS CAESAR.

PROVENANCE

MARGINALIA

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

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physician, physicist and spiritualist.

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(1793–1878?), British author,
physician, physicist and spiritualist.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: ink hand giving author's name as 'Sir John
Stapylton.'

T.p. of the Maid, The Mistress – pencil hand gives
author's name.

Front endpaper: pencil 'R.'

AUTHOR	DATE	TITLE
Stirling, William Alexander, Earl of	1604	THE TRAGEDIE OF CROESUS.
Sturmy, John	1728	SESOSTRIS: OR, ROYALTY IN DISGUISE, A TRAGEDY AS IT IS ACTED AT THE THEATRE ROYAL IN LINCOLNS-INN-FIELDS.
Suppe, Franz von	1883	A COMPLETE OPERA LIBRETTO OF FATINITIZA, A COMIC OPERA IN THREE ACTS BY FRANZ VON SUPPE, CONTAINING ALL THE WORDS AND SONGS.
Suter, William	[1850]	FRENCH ACTING EDITION 1187; A VERY PLEASANT EVENING.
Suter, William	[1863?]	FRENCH'S ACTING EDITION 874; WHICH SHALL I MARRY? A FARCE IN ONE ACT..
Swinhoe, Gilbert	1658	THE TRAGEDY OF THE UNHAPPY FAIR IRENE
Tate, Nahum	1681	THE HISTORY OF KING LEAR, ACTED AT THE DUKE THEATRE; REVIV'D WITH ALTERATIONS.
Tate, Nahum	1682	THE INGRATITUDE OF A COMMONWEALTH, OR, THE FALL OF LAIUS MARTIUS LOZIOLANUS AS IT IS ACTED AT THE THEATR ROYAL [1 of 2 copies].
Tate, Nahum	1682	THE INGRATITUDE OF A COMMONWEALTH, OR, THE FALL OF LAIUS MARTIUS LOZIOLANUS AS IT IS ACTED AT THE THEATR ROYAL [2 of 2 copies].
Tate, Nahum	1653	THE LOYAL GENERAL, A TRAGEDY ACTED AT THE DUKE'S THEATRE.
Tate, Nahum	1681	THE HISTORY OF KING RICHARD THE SECOND, ACTED AT THE THEATRE ROYAL, UNDER THE NAME OF SICILIAN USURPER.
Tate, Nahum	1691	THE SICILIAN USURPER; A TRAGEDY.
Tate, Nahum	1712	THE HISTORY OF KING LEAR, ACTED AT THE QUEENS THEATRE; REVIVED WITH ALTERATIONS.
Tate, Nahum	[1710?]	THE HISTORY OF KING LEAR, ACTED AT THE QUEENS THEATRE; REVIVED WITH ALTERATIONS.
Tate, Nahum	1689	THE HISTORY OF KING LEAR, ACTED AT THE QUEENS THEATRE; REVIV'D WITH ALTERATIONS.

[illegible]

AUTHOR	DATE	TITLE
Tate, Nahum	1699	THE HISTORY OF KING LEAR, ACTED AT THE QUEENS THEATRE; REVIV'D WITH ALTERATIONS.
Tate, Nahum	1678	BRUTUS OF ALBA OR, THE ENCHANTED LOVERS; A TRAGEDY.
Tatham, John	1652	THE SCOTS FIGGARIES: OR, A KNOT OF KNAVES; A COMEDY.
Taverner, William	1713	THE FEMALE ADVOCATES; OR, THE FRANTICK STOCK-JOBBER; A COMEDY.
Taylor, Tom	[1857?]	A SHEEP IN WOLF'S CLOTHING; A DOMESTIC DRAMA IN ONE ACT.
Taylor, Tom	1794	THE CAPUCHIN. A COMEDY, IN THREE ACTS ALTERED FROM A TRIP TO CALAIS.
Taylor, Tom	[1846?]	FRENCH'S ACTING EDITION 181; TO PARENTS AND GUARDIANS! AN ORIGINAL COMIC DRAMA IN ONE ACT.
Theobald, [Lewis]	1715	THE PERSIDIOUS BROTHER; A TRAGEDY.
Theobald, [Lewis]	1717	THE PERSIAN PRINCESS; OR, THE ROYAL VILLAIN; A TRAGEDY.
Thomas, Charles	[1850]	FRENCH ACTING EDITION 1859; BREAKING THE ICE.
Thomson, James [adapted by Thomas Hull]	1795	EDWARD AND ELEONORA; A TRAGEDY; ALTERED FROM MR. JAMES THOMSON, AND ADAPTED TO THE STAGE BY MR. THOMAS HULL; AS PERFORMED AT THE THEATRE ROYAL COVENT GARDEN.
Thorne, George	[1880]	THE SLEEPING BEAUTY, OR DING DONG DELL AND THE ENCHANTED WELL.
Tomkis, Thomas	1747	ALBUMAZIR: A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE.
Townley, James	1763	HIGH LIFE BELOW STAIRS; A FARCE OF TWO ACTS AS IT IS PERFORMED AT THE THEATRE ROYAL IN DRURY LANE, 7TH EDITION.
Trapp, Joseph	1743	ABRA-MULE: OR, LOVE AND EMPIRE A TRAGEDY.

PROVENANCE

MARGINALIA

T.p. verso: pencil hand 'Shakespeare Tate'.

T.p.: author's name given in pencil.

Front cover: ink autograph of 'John E. Williams 1897'.

Front endpaper: pencil updates to cast list for 'Llandaff 30. April 1897'; p. 32–4: Williams' part's lines underlined in blue crayon.

Half-title: ink autograph {~~Mary~~
~~Anne Michaels~~}.

Half-title verso: pencil bracketing of male and female players in the cast list.

Front cover: ink autograph of
'J:P. Thompson 19 Windsor Place
Cardiff'.

T.p.: ink '6'.

T.p.: pencil autograph 'John E.
Williams Sept. 1890'.

Underlining and stage directions throughout; p. 14: William's pencil hand, extra last line added: 'Look – there's the Sun: the weather is going to change'.

T.p.: pencil hand '1508'.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

Flyleaf 1^r: ink hand giving extensive historical notes; t.p.: gives author's name in pencil.

T.p.: pencil hand '3252'; p. 10: ink hand, 'one' written repeatedly upside down; p. 18: illegible pencil hand.

Bookplate: John Ashburner, MD
(1793–1878?), British author,
physician, physicist and spiritualist.

T.p.: author's name given in pencil; p. 65: ink hand inserting omitted word to text 'left'.

AUTHOR	DATE	TITLE
Trotter, Catharine	1706	THE REVOLUTION OF SWEDEN, A TRAGEDY, AS IT IS ACTED AT THE QUEENS THEATRE IN THE HAYMARKET.
Trotter, Catharine	1696	AGNES DE CASTRO; A TRAGEDY. AS IT IS ACTED AT THE THEATRE ROYAL, BY HIS MAJESTY'S SERVANTS. WRITTEN BY A YOUNG LADY.
Trotter, Catharine	1698	A FATAL FRIENDSHIP; A TRAGEDY.
Tuke, Samuel	1704	THE ADVENTURES OF FIVE HOURES [4th edn, also contains BEAUMONT & FLETCHER, RULE A WIFE AND HAVE A WIFE (1717); CHARLES BARNABY, THE LADIES VISITING DAY (1701); BEAUMONT & FLETCHER, THE HUMOROUS LIEUTENANT (1717); APHRA BEHN, THE ROVER (1709)].
Tuke, Sir Samuel	1664	THE ADVENTURES OF FIVE HOURS, A TRAGI-COMEDY [2nd edn].
Vanbrugh, John	1698	THE PROVOK'D WIFE, A COMEDY, AS IT IS ACTED AT THE NEW THEATRE IN LITTLE LINCOLNS-INN-FIELDS.
Vanbrugh, John	1709	THE PROVOK'D WIFE, A COMEDY, AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE.
Vanbrugh, John	1702	AESOP, A COMEDY, AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE [3rd edn].
Vanbrugh, John	1705	THE CONFEDERACY, A COMEDY, AS IT IS ACTED AT THE QUEEN'S THEATRE IN HAYMARKET BY HER MAJESTY'S SWORN SERVANTS.
Vanbrugh, John	1708	THE RELAPSE: OR, VIRTUE IN DANGER; BEING THE SEQUEL OF "THE FOOL IN FASHION;" A COMEDY, ACTED AT THE THEATRE ROYAL IN DRURY LANE.
Vanbrugh, John	1698	THE RELAPSE: OR, VIRTUE IN DANGER; BEING THE SEQUEL OF "THE FOOL IN FASHION;" A COMEDY, ACTED AT THE THEATRE ROYAL IN DRURY LANE.

PROVENANCE

MARGINALIA

T.p.: ink hand initials 'HM'.

T.p.: ink hand giving author's real name: 'Mr^s
Catherine Trotter afterwards Cockburne'.

Bookplate: Earl of Portarlington
(peerage created in 1744).
Autograph of Hannah Dawson on
t.p. of Tuke and Behn

Front endpaper: various modern pencil hands –
possible price: '2 1/- Gal 423'; '– with additions
–'; 'Sir S. Tuke'; mainly illegible paragraph of text;
flyleaf 1: various modern pencil hands 'Tuke (Sir
Samuel)'; 'msxx'; 'Pepys'? [partially erased]; t.p.:
initials {HI}? faint pencil hand 'Perfect HI'?

P. 33: scribbled ink note: 'Tho Day by {mafs 6/}
want'.

T.p. & p. 74: ink initials repeatedly
scribbled, 'RM'.

T.p.: ink hand copying words and dates from
text; p. 1: ink underlining; p. 2: word in text
'Can't' changed to 'cannot'; pp. 17 & 74: ink hand
copying words, but cut-off page; p. 21: ink maths
sums cut off page; p. 45: ink hand marginalia cut
off page, possibly practising initials; pp. 47 & 64:
ink marginalia cut off pages.

AUTHOR	DATE	TITLE
Vanbrugh, John	1735	PLAYS WRITTEN BY VANBRUGH, IN TWO VOLUMES.
Vanbrugh, John	1735	LA MAISON RUSTIQUE: OR, THE COUNTRY HOUSE, A FARCE AS IS ACTED ON ALL OUR THEATRES WITH GREAT APPLAUSE.
Vanbrugh, John	1735	ESOP; A COMEDY AS IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE.
Vanbrugh, John	1735	THE PROVOK'D WIFE; A COMEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN DRURY LANE.
Vanbrugh, John	1751	THE CONFEDERACY, A COMEDY, AS IT IS ACTED AT THE QUEEN'S THEATRE IN THE HAY-MARKET.
Vanbrugh, John	1735	THE FALSE FRIEND, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE.
Vanbrugh, John	1735	THE MISTAKE, A COMEDY AS IT IS ACTED AT THE THEATRE-ROYAL IN THE HAY-MARKET.
Vanbrugh, John & Cibber, Colley	1735	THE PROVOK'D HUSBAND; OR A JOURNEY TO LONDON, A COMEDY AS IT IS ACTED AT THE THEATRE-ROYAL BY HIS MAJESTY'S SERVANTS.
Vassar, J. J.	1799	POEMS ON SEVERAL OCCASIONS, INCLUDING THE PETITIONER, OR A VIEW OF THE RED BOOK; WITH A DEDICATION TO THE RT. HON. W***** P***.
Vernon, Captain Leicester, MP	[1853?]	FRENCH'S ACTING EDITION 187; THE LANCERS, A DRAMA IN THREE ACTS.
Wagner, Richard		THE MEISTERSINGER VON NÜRNBERG; THE MASTERSINGERS OF NUREMBERG TRANSLATED INTO ENGLISH BY FREDERICK JAMESON.
Walkes, W. R.	[1895]	FRENCH ACTING EDITION 2047; HER NEW DRESSMAKER.

PROVENANCE	MARGINALIA
In both volumes. Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	T.p.: date given in pencil; t.p. verso: original French author's name given in pencil 'F. Carton d'Ancourt'.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	T.p.: date given in pencil.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist. T.p.: ink autograph of Catherine Cotton.	T.p.: date given in pencil.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist. T.p.: ink autograph of Catherine Cotton.	T.p.: date given in pencil.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	T.p.: date given in pencil.
Bookplate: John Ashburner, MD (1793–1878?), British author, physician, physicist and spiritualist.	T.p.: date given in pencil.
T.p.: ink autograph of 'W.P.I.'	Ink and pencil underlining, highlighting of text, extra dialogue and stage directions throughout.
	T.p.: date given in pencil.

AUTHOR	DATE	TITLE
Webster, J	1678	THE DUCHESS OF MALFEY, A TRADEGY, AS IT IS NOW ACTED AT THE DUKES THEATER.
Weil, Oscar & Hinrichs, Gustav	1883	BOCCACCIO, A COMIC OPERA IN THREE ACTS, MUSIC BY FRANZ VON SUPPE, TRANSLATED FOR MISS EMELIE MELVILLE BY OSCAR WEIL AND GUSTAV HINRICH, AS SUNG BY MISS EMELIE MELVILLE FOR OVER THREE HUNDRED TIMES.
Whitehead, William	1797	CREUSA, QUEEN OF ATHENS; A TRAGEDY.
Wilbye, John	1598	THE FIRST SET OF ENGLISH MADRIGALS TO 3, 4, 5, AND 6 VOICES: NEWLY COMPOSED.
Wilks, Thomas Egerton	[1842?]	BAMBOOZLING; AN ORIGINAL FARCE IN ONE ACT.
Wilks, Thomas Egerton	[1842?]	FRENCH'S ACTING EDITION 418; BAMBOOZLING, AN ORIGINAL FARCE IN ONE ACT.
Williams, Thomas J.	[1867?]	DANDELION'S DODGES; A FARCE.
Williams, Thomas J.	[1868?]	WHO'S TO WIN HIM? A COMEDIETTA IN ONE ACT.
Williams, Thomas J.	[1859?]	ICI ON PARLE FRANCAIS; A FARCE IN ONE ACT.
Wilson, John	1664	ANDRONICUS COMNENIUS: A TRAGEDY
Wycherley, William	1688	THE COUNTRY WIFE, A COMEDY, ACTED AT THE THEATRE ROYAL [1 of 2 copies].

PROVENANCE	MARGINALIA
	T.p.: ink hand: 'made from' [then cut off page].
	P. 7: pencil drawing of an angel playing a harp and a lone trumpet; endpaper: ink scribble.
Front endpaper: ink autograph 'J: Awbery. Rector of Strathfieldsaye 1770'; 2nd ink autograph 'M' Miller Chichester'. Flyleaf 1': Miller's ink hand 'This Book I received from friends at Finedon Northamptonshire – 1825'.	P. 112: ink hand 'Here endeth the Songs of 5 Parts'.
No autograph, but handwriting is of John E. Williams, owner of dozens of similar editions.	T.p. verso: cast list updated for performances of the play at Porthcawl and Cowbridge Town Hall in December 1904; J.E.W.'s lines underlined in crayon; Stage directions added in pencil.
	Front cover: pencil hand 'no fee'.
T.p.: two ink stamps of 'R.H.A. Davies, Solicitor, Crickhowell'.	T.p.: pencil hand: '{Having} London with Bunch 1/2 whisky + Soda 7.p. m'; p. 3: hand drawn set and scenery; Dibbs' lines highlighted in pencil, with some additions.
T.p.: faint pencil autograph of 'J. E. Williams'.	
Front cover and t.p.: ink autographs of 'John E. Williams Dec ^r 1892'.	T.p. verso: cast list updated in pencil; pencil alterations, emphases and stage directions added throughout; J.E.W.'s lines underlined in blue crayon.
	T.p.: ink hand '3' in a box.
Copy #1. Flyleaf 1r: ink autograph 'J p {Tuckey} Bot. Oct. 88'. Flyleaf 1v: pencil hand 'Colonel Grant's copy'. Possibly the Colonel Grant (fl. 1952), author of <i>A Dictionary of British Landscape Painters</i> (1952).	Copy #1. Flyleaf 2': ink hand 'acted 1673. 1st edition. 4to. 1675. From this piece Garrick took his comedy of "The Country Girl"; blank leaf inserted between A2 ^v & B: pencil hand 'Annis seed Robbin'; blank leaf inserted between pp. 2–3: pencil hand 'Ecole de filles'; p. 6: pencil hand '{Coleman}'; blank leaf inserted between pp. 28–9: pencil hand 'Tarugos Wiles The Slighted Maiden'.

AUTHOR	DATE	TITLE
Wycherley, William	1688	THE COUNTRY WIFE, A COMEDY, ACTED AT THE THEATRE ROYAL [2 of 2 copies].
Wycherley, William	1695	THE COUNTRY WIFE, A COMEDY, ACTED AT THE THEATRE ROYAL [1 of 2 copies].
Wycherley, William	1695	THE COUNTRY WIFE, A COMEDY, ACTED AT THE THEATRE ROYAL [2 of 2 copies].
Wycherley, William	1677	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL [3rd edn].
Wycherley, William	1686	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL [4th edition; 1 of 2 copies, 1 incomplete].
Wycherley, William	1686	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL [4th edition; 2 of 2 copies, 1 incomplete].
Wycherley, William	1709	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE [6th edn; 1 of 2 copies].
Wycherley, William	1709	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL IN DRURY LANE [6th edn; 1 of 2 copies].
Wycherley, William	1694	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED IN THE THEATRE-ROYAL [6th edn; 2 of 2 copies].
Wycherley, William	1700	THE PLAIN-DEALER, A COMEDY AS IT IS ACTED AT THE THEATRE ROYAL [7th edn].
Wycherley, William	1693	THE GENTLEMAN DANCING MASTER, A COMEDY, AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Wycherley, William	1694	LOVE IN A WOOD, OR, ST JAMES'S PARK, A COMEDY AS IT IS ACTED BY THEIR MAJESTIES SERVANTS.
Young Lady	1698	THE UNNATURAL MOTHER, THE SCENE IN THE KINGDOM OF SIAM, AS IT IS NOW ACTED AT THE NEW THEATRE IN LINCOLNS-INN-FIELDS, BY HIS MAJESTY'S SERVANTS.
	1791-7	BELL'S BRITISH THEATRE [vols 1-22].

PROVENANCE

MARGINALIA

Complete copy. Flyleaf 1^r: large pencil hand 'Real plays Wycherley' and several numbers.

Copy #2. Front endpaper: 'This edition has a long list of plays, including many by Shakespeare'; t.p.: pencil hand 'Called the' added to 'Sixth Edition' in text.

P. 82: ink hand 'p. 83' at bottom of page next to catch word; p. 83: ink hand 'from p. 82' at top of page.

T.p. verso: pencil hand '1st Ed 1693'; pp. 66 & 67: illegible ink hand; p. 68: pencil numbers.

A3^r: ink hand numbers.

Bookplate: *ex Museo Huthii* [from the Huth Library] Henry Huth (1815–78), his collection was sold between 1911–20 (ODNB)

Flyleaf 1^r: pencil hand 'Unnatural'.

Front endpaper: ink autograph: 'Will^m Kingsley' (in 15 vols).

AUTHOR	DATE	TITLE
	[1825?]	[No t.p.; see Dolby's <i>British Theatre in Catalogue</i> ; contains:] THE SUSPICIOUS HUSBAND, A COMEDY, IN FIVE ACTS BY DR HOADLY; THE DUENNA BY R. B. SHERIDAN; THE RIVALS BY SHERIDAN; THE HYPOCRITE BY BICKERSTAFF; MAID OF THE MILL BY BICKERSTAFF; THE BARBER OF SEVILLE BY FAWCETT; A BOLD STROKE FOR A WIFE BY MRS CENTLIVRE; THE GOOD NATURED MAN BY OLIVER GOLDSMITH; THE SCHOOL FOR SCANDAL BY R. B. SHERIDAN.
	[1829]	[No t.p.; contains: NO SONG, NO SUPPER: A MUSICAL ENTERTAINMENT, IN TWO ACTS; BY PRINCE HOARE; CLARI; OR, THE MAID OF MILAAN; AN OPERA IN TWO ACTS BY JOHN HOWARD PAYNE; THE RIVAL VALETS; A FARCE IN TWO ACTS BY JOSEPH EBSWORTH; AMBROSE GWINETT; OR, A SEASIDE STORY: A MELODRAMA IN THREE ACTS BY D. W. JERROLD; PRESUMPTIVE EVIDENCE: A MELODRAMA IN TWO ACTS BY JOHN BALDWIN BUCKSTONE; OROONOKO: A TRADEGY IN FIVE ACTS BY THOMAS SOUTHERN.]
	1829	[PLAYS, VOL. 12. No. t.p.; contains: KILLING NO MURDER, A FARCE by Hook; AS YOU LIKE IT BY SHAKESPEARE; OTHELLO BY SHAKESPEARE; ARTAXERXES, AN OPERA, MUSIC BY T. A. ARNE; OF AGE TO-MORROW BY THOMAS DIBDIN; WINNING A HUSBAND BY GEORGE MACFARREN; THE BRIGAND BY J. R. PLANCHÉ; THE GREEN BUSHES BY ANON.; COMEDY OF ALL IN THE WRONG BY ARTHUR MURPHY; DRAMATIC REMINISCENCES BY RALPH WEWITZER; DRAMATIC CHRONOLOGY.]

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The Duenna and *The Rivals*, t.ps: ink autographs of 'W^m Metford, Bath' and 'Will^m. Metford 182[...]' cut off page.

The Barber of Seville: text marked in pencil throughout.

The Rival Valets, p. 27 & *Ambrose Guinett*, p. 14: ink autograph of 'Penley'.

The Rival Valets, t.p.: ink hand 'Theatre {Ceryxx} Windso' [cut off page]; throughout *Ambrose Guinett*: ink hand scenes numbers give in numerals; pp. 33–4: same ink hand, section crossed out; p. 39: ink hand 'PS'; p. 41: ink hand 'Bell'; p. 46: underlining; p. 47: ink hand '{othe}'; p. 48: section cut out; p. 9 of *Presumptive Evidence*: ink hand '{Ebry}' x3; Frontispiece recto for *Oroonoko*: pencil hand, short partly indecipherable poem; throughout *Oroonoko*: large sections of text removed with minor additions, including p. 17: 'When last I parted with my friend, My fred he cried over this, with comfort at whatever world we are {thrown}'.

As You Like It, t.p.: autograph of 'Gustavus V. Brooke Theatre Royal Dublin [...?] 1846': 3 of the same autographs throughout the play, one followed by 'Theatre Bolton Octbr [?] 6./ 184[? cut off page]'. Gustavus Vaughn Brooke (1818–66), Irish Shakespearean actor. T.p. of *Killing No Murder*: 2 autographs of 'Mr Webb'.

Flyleaf 1': handwritten contents list in ink; *Dramatic Chronology*, sig. B: events of 1530 marked with a cross in the margin.

AUTHOR	DATE	TITLE
	1843	THE SECRETARY: A PLAY IN FIVE ACTS; LUCRETIA A TRAGEDY; TIME WORKS WONDERS BY DOUGLAS JERROLD; ERNANI A LYRICAL DRAMA, MUSIC BY GIUSEPPE VERDI, SCENERY BY CHARLES MARSHALL; SCENES FROM THE REJECTED COMEDIES; MY DOG BRACE: A POEM BY THE REV. CALAMUS KURRENS; THE RAMBLING MUSE OR FUGITIVE RHYMES BY OSCAR SMYTH LUSHINGTON; MY LIFE A POEM; BRITISH BLESSING A POEM BY A LAYMAN; THE BOOK OF ENTERTAINMENT.
	1729–65	THE COUNTRY WIFE BY JOHN LEE {1765?}. THEMISTOCLES BY SAMUEL MADDEN [1729]. THE TWO GENTLEMEN OF VERONA BY B. VICTOR [1763]. LA BUONA FIGLIUOLA BY CARLO GOLDONI. PHARNACES OF ANTONIO MARIA LUCCHINI [1765]. EURYDICE BY DAVID MALLETT [1731].
	[1826?]	[PLAYS, VOL. 5. No t.p.; contains: THE VILLAGE LAWYER BY LYONS; THE CRITIC BY SHERIDAN; THE CASTLE SPECTRE BY LEWIS; THE REVENGE BY YOUNG; MONSIEUR TONSON BY MONCRIEFF; THE SPECTRE BRIDEGROOM BY MONCRIEFF; INKLE AND YARICO BY COLMAN.]
	1825	DOLBY'S BRITISH THEATRE; THE FATAL DOWRY, A TRAGEDY IN FIVE ACTS; THE SHEPHERD OF DERWENT VALE BY JOSEPH LUNN; FATHER AND SON BY E. BALL; WIVES AS THEY WERE BY MRS INCHBALD; LOFTY PROJECTS BY JOSEPH LUNN; EVERY MAN IN HIS HUMOR BY BEN JONSON; THE TWO GALLEY SLAVES BY JOHN HOWARD PAYNE;
	1829	A NEW WAY TO PAY OLD DEBTS BY MASSINGER; THE HYPOCRITE BY BICKERSTAFF; THE PROVOK'D HUSBAND BY VAN BRUGH AND COLLEY CIBBER; SHE STOOPS TO CONQUER BY GOLDSMITH.
	[1820?]	BERTRAM; OF, THE CASTLE OF ST. ALDOBRAND; A TRADEGY IN FIVE ACTS BY MATURIN; IVANHOE BY MONCRIEFF; IVADNE BY SHEIL; WALLACE BY WALKER; VIRGINIUS BY KNOWLES; THE CASTLE OF OSWESTRY BY HEATHCOTE.

PROVENANCE

Front endpaper: ink autograph of ‘John Philippart’ (c. 1784–5), military writer. Philippart’s autograph also on t.p. of *Scenes from Rejected Comedies*. Flyleaf 1^r: bookplate of Henry G. C. Allgood.

MARGINALIA

Front endpaper: pen hand under Philippart’s autograph ‘Sir John Philippart for many years Editor of the Military and Naval Review, I bought this with other volumes at the sale of his Library in 1895, at {Hodgam’s}, Chancery Lane, London Henry GC. Allgood’; *Lucretia*, pp. 24–7: passages marked with pencil; *My Life a Poem*, p. 15: pencil correction of ‘gambled’ to ‘gambolled’.

La Buona Figliuola, t.p.: ink autograph cut off page ‘Henry {Jo}’.

The Village Lawyer, frontispiece recto, *The Castle Spectre*, frontispiece recto, *The Revenge* frontispiece recto & *The Spectre Bridegroom* frontispiece recto: pencil autograph of ‘{J} Brown’. Printed business card, ink autograph: ‘A. Welsh’.

A New Way to Pay Old Debts, p. 47: pencil hand alteration of stage directions; p. 56: section of text marked to be cut out.

AUTHOR	DATE	TITLE
	[1829?]	[PLAYS; VOL. 3. No t.p.; contains: MONSIEUR TONSON BY MONCRIEFF; THE WEATHERCOCK BY ALLINGHAM; RAISING THE WIND BY KENNEY; THE IRISHMAN IN LONDON BY MACREADY; THE DEVIL'S ELIXIR BY FITZ-BALL; THE DUEL BY PEAKE; HAPPIEST DAY OF MY LIFE BY BUCKSTONE; CHARLES THE XII BY PLANCHÉ; HARTFORD BRIDGE BY PEARCE; A WOMAN NEVER VEXT BY ROWLEY; THE DAY AFTER THE WEDDING BY KEMBLE].
	[1826?]	THE CHILDREN IN THE WOOD; AN OPERA IN TWO ACTS BY MORTON; THE RENDEZVOUS BY AYTON; BARBAROSSA BY JOHN BROWN; THE GAMBLER'S FATE BY THOMPSON; THE MERCHANT OF VENICE BY SHAKESPEARE; THE ROAD TO RUIN BY HOLCROFT; LOVE IN HUMBLE LIFE BY PAYNE
	1825	[No t.p.; contains: KING JOHN; KING HENRY IV; THE WONDER BY CENTLIVRE; HAMLET; A TRIP TO SCARBOROUGH BY SHERIDAN; THE ROAD TO RUIN BY T. HOLCROFT; THE GAMESTER BY MOORE.]
	1845?	[No t.p.; contains: THE CRITIC – SHERIDAN; CHRONONHOTOANTHOLOGOS – CAREY; THE HYPOCRITE – BICKERSTAFF; HIGH LIFE BELOW STAIRS – TOWNLEY; MISS IN HER TEENS – GARRICK; SHE STOOPS TO CONQUER – GOLDSMITH].
	1702–12	[No t.p.; collection of quartos bound together, containing: WIT OF A WOMAN; THE MODISH HUSBAND; THE GENTLEMAN CULLY; THE STAGE COACH; THE CITY RAMBLE OR A PLAYHOUSE WEDDING; THE MAID THE MISTRALS; MAR PLOT, OR THE SECOND PART OF THE BUSY BODY; THE MAN'S BEWITCH'D OR THE DEVIL TO DO ABOUT HER; THE WIFE'S RELIEF OR THE HUSBAND'S CURE.]

PROVENANCE

The Weathercock, frontispiece recto & *Raising the Wind* frontispiece recto: ink autographs 'R Radclyffe junior'.

MARGINALIA

Front endpaper: red sticker with ink hand number '55'; 2nd ink hand contents list; *Hartford Bridge*, p. 10: pencil hand stage direction; endpaper: pencil hand drawing of a face in profile; some T.ps have authors' initials given in pencil.

The Children in the Wood, frontispiece recto and *The Rendezvous*, frontispiece recto: pencil autograph of J. Brown. *Merchant of Venice*, frontispiece recto: ink autograph 'J. B. Brown Nov^r 12 1827'.

Barbarossa, t.p.: pen hand 'alias By Sir John Brown M.D.' added to author's name.

Flyleaf 1^r: ink autograph of 'Isabella Metford Halisleighe 1876'. *The Hypocrite*, frontispiece recto: ink initials 'S. C.'; pencil initials 'I.M'.

Flyleaf 2^r: pencil hand contents list.

Bookplate: 'John Somers, Lord Somers, Baron Somers (1651–1716) was a lawyer, politician and patron of many writers of the day (e.g. Congreve, Vanbrugh, etc.).

Flyleaf 1^r: ink hand contents list; Flyleaf 1^v: ink hand: '{K-01-23}'; *Wit of a Woman*, half-title: ink 'q'; half-title verso: pencil hand 'Thomas Walker'; t.p.: pencil 'Walker, T'; p. 35: ink crossing out of advert text; *The Modish Husband*, half-title: pencil 'Charles Barnaby'; *The Gentleman-Cully*, t.p.: pencil 'Charles Johnson'; *The Stagecoach*, t.p.: pencil 'G. Farquhar'; *The City-Ramble*, t.p.: pencil 'E. Settle'; *The Man's Bewitch'd*, t.p.: date given in pencil.

AUTHOR	DATE	TITLE
	[1859?]	[No t.p.; contains: THE BABES IN THE WOOD; ESMERELDA; THE PAPHIAN BOWER; TELEMACHUS; THE GOOD WOMAN IN THE WOOD; WILLIKIND AND HYS DINAH; HARLEQUIN KING GOZZLEGRUMBLE; THE CAPTAIN OF THE WATCH; TWAS I!; LOUIS XI; THE MAID WITH THE MILKING PAIL; THE FOUR SISTERS; A PET OF THE PUBLIC; THE SECRET; TWO IN THE MORNING; NUMBER 1, ROUND THE CORNER; A MORNING CALL; JEANNETTE'S WEDDING; DELICATE GROUND; THE LAWYERS; MY LORD AND MY LADY; SOMEBODY ELSE; GUY MANNERING.]
	[1904?]	[No t.p.; contains: CARTON: THE NINTH WALTZ; SUTRO: A MAKER OF MEN; SMITH: MRS HILARY REGRETS; SMITH: A CASE FOR EVICTION; SWEARS: THE MERE MAN; DAVIES: AN OLD GARDEN; PINERO: HESTER'S MYSTERY; DICKINSON: THE THIRD TIME; SMITH: THE CRICKET ON THE HEARTH; BUCKSTONE: MARRIED LIFE; LANDER: BLEAK HOUSE; BARNETT: THE SERIOUS FAMILY.]
	1817	THE BRITISH DRAMA, A COLLECTION OF THE MOST ESTEEMED DRAMATIC PRODUCTIONS WITH BIOGRAPHY OF THE RESPECTIVE AUTHORS; AND A CRITIQUE ON EACH PLAY [...] IN FOURTEEN VOLUMES; VOL. 7, GAMESTERS; WONDER; REVENGE; JEALOUS WIFE.
	[1829?]	THE QUAKER; A COMIC OPERA, IN TWO ACTS; BY CHARLES DIBDIN (1810); THE ETON BOY; A FARCE IN ONE ACT; BY EDWARD MORTON (1825); ASMODEUS OR THE LITTLE DEVIL'S SHARE; A DRAMA IN TWO ACTS ADAPTED FROM THE FRENCH OF SCRIBE BY THOMAS ARCHER (1852); THE WINDMILL; A FARCE IN ONE ACT BY EDWARD MORTON (1825); FAINT HEART NEVER WON FAIR LADY, A COMEDY IN ONE ACT, BY J. R. PLANCHE (1825); NO! A FARCE IN ONE ACT ADAPTED FROM THE FRENCH BY FRANCIS REYNOLDS; THE PHANTON BREAKFAST, A FARCE IN ONE ACT BY CHARLES SELBY (1825); ANTONY AND CLEOPATRA: A BURLETTA IN ONE ACT BY CHARLES SELBY (1825); WHO WANTS A GUINEA? A COMEDY IN FIVE ACTS BY GEORGE COLMAN (1829); THE RAPE OF

PROVENANCE

Babes in the Wood, t.p.: pencil autograph: ‘M^r Webb’.

MARGINALIA

Flyleaf 1^r: ink contents list; flyleaf 2^r: pencil hand ‘in Cloth’; each t.p.: pencil date; most t.ps: pencil hand giving author’s name; *Willikind*: ink alterations to text throughout.

Underlining, prop suggestions and stage directions throughout in ink and pencil; *The Ninth Waltz*, t.p. verso: ink hand, nonsensical writings; *An Old Garden*, t.p.: pencil London address; *Hester’s Mystery*, t.p.: pencil hand ‘Programme’; *The Cricket on the Hearth*: dialogue added in red ink on every page; p. 3: pencil hand ‘Every Tuesday 7:30’; *Married Life*: 8 leaves inserted into binding at the end with additional dialogue in ink.

Flyleaf 1^r: illegible pencil hand; *Comedy of the Gamesters*, t.p.: illegible ink hand, possibly autograph.

Flyleaf 1^r: ink hand ‘This book belongs to Mr. J. Melch[.] Cheltenham. Antony and Cleopatra t.p.: autograph of ‘Mr. J. Melch.’

Flyleaf: ink table of contents; each t.p.: modern pencil hand giving possible publication dates; *Who Wants a Guinea?*, t.p.: pencil hand ‘the Younger’ supplemented to author’s name; flyleaf 1^r: ink hand (Melch’s) listing some of the plays in the collection; *Asmodeus*: lines marked throughout in ink and pencil (2 different hands) suggesting acting copy; *Asmodeus*, p. 17: pencil hand ‘music’, ‘wait for’ [latter cut off by binder]; p. 18: illegible pencil hand; *No!*, p. 22: ink hand ‘½ a note lower’ referring to song in play.

AUTHOR	DATE	TITLE
		THE LOCK; A BURLETTA IN TWO ACTS BY JOHN OXENFORD; AMOROSO, KING OF LITTLE BRITAIN; A SERIO-COMIC, BOMBASTIC, OPERATIC INTERLUDE IN ONE ACT BY J. R. PLANCHE; SELECTION OF FRENCH SONGS BY VARIOUS WRITERS.
	1825-7	[PLAYS FROM THE LONDON STAGE. No t.p.; contains: MARGARET'S GHOST; SUCH THINGS ARE; THE RECRUITING OFFICER; THE MAN OF THE WORLD; ALL IN THE WRONG; THE BROTHERS; EVERY ONE HAS FAULT; A TRIP TO SCARBOROUGH; WHICH IS THE MAN?; THE CONSCIOUS LOVERS; THE FOLLIES OF A DAY; MISS IN HER TEENS; THE FASHIONABLE LOVER; THE HEIRESS; THE DESERTED DAUGHTER; LOVE FOR LOVE; THE CONFEDERACY; SHE WOULD AND SHE WOULD NOT; THE FIRST FALL; THE VIRGIN UNMASKED; THE FOUNDLING; EVERY MAN IN HIS HUMOUR; ALL FOR LOVE; THE CHANCES; THE DOUBLE DEALER; FALSE IMPRESSIONS; HE'S MUCH TO BLAME; THE CURFEW; THE SIEGE OF BELGRADE; HERO AND LEANDER; THE MERCHANT OF BRUGES; THE SCHOOL FOR ARROGANCE; SEDUCTION; NORTH POLE.]
	[1842-53?]	[PLAYS, VOL. [10?]. No t.p.; contains: GISIPPUS; THE LADY OF LYONS; FAUST; WALPURGIS-NIGHT'S DREAM; SCHILLER'S TRAGEDIES - THE PICCOLOMINY & THE DEATH OF WALLENSTEIN.]
	1795	THE ROYAL CONVERT BY ROWE; MEROPE BY HILL; THE FUNERAL BY STEELE; THE PROVOK'D WIFE BY VANBRUGH; MARIAMNE BY FENTON.
	1722-9	THE TRAGEDY OF SIR WALTER RALEIGH [5th edn]; THE CLOUDS BY THEOBALD; A WIFE TO BE LEFT BY HAYWOOD; BUSIRIS BY YOUNG; THE PLAIN DEALER BY WYCHERLY.
	1829	[No t.p.; contains: OTHELLO; THE DUENNA BY R. B. SHERIDAN; THE RIVALS BY SHERIDAN; THE BELL'S STRATAGEM BY MRS. COWLEY; CYMBELINE; VENICE PRESERVED BY OTWAY; THE WEST INDIAN BY RICHARD CUMBERLAND.]

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Flyleaf 1^r: pencil autograph ‘J. Alban Morris’. Flyleaf 2^r: ink hand ‘Presented to J. Alban Morris By a Dramatic Enthusiast (J. J. H) 30th April 1898’. Alban Morris lived in Caerphilly, a literary adjudicator at the Eisteddfod of Wales, Gorsedd Secretary 1606–97 a drama critic, lecturer and journalist.

Front endpaper to flyleaf 1^r: pencil contents list and ‘misc. from the London Stage (pub 1824/27 in 4 vols.)’; pencil hand giving author’s full name where absent throughout; *The Man of the World*: pencil underlining throughout; *The Conscious Lovers*: under author’s name, ink hand ‘buried at St Peters Camarthen’; *Every Man in his Humour*: updated cast list in ink; *The Chances*: ink hand giving Beaumont and Fletcher’s ages at death; *The Double Dealer*: ink hand ‘Theatre Royal 1693’; *False Impressions*: updated cast list in ink; *He’s Much to Blame*: pencil hand Welsh sentence ‘y roed hyn yn wendid arno wall’; *Hero and Leander*: engraving coloured in by hand; end flyleaf 2^r: pencil hand ‘Squire her home from the theatre’; endpaper: pencil hand ‘Love for Love 9’. Pagination given in pencil on each recto page.

T.p. of *Gisippus*: ink autograph of ‘Hillary Morris 30.th April 1898’.

Faust, t.p.: pencil hand ‘Universal Library Poetry vol I 1853’; t.p. verso: pencil hand ‘See the stage June 26 1930’; extensive thematic and translation notations, with underlining and new sectioning, throughout *Faust*; *Schiller’s tragedies*, t.p.: pencil hand ‘Universal Library. Poetry vol I 1853’; *Piccolomini*, p. 304: pencil annotations in Welsh.

Flyleaf 2^r: ink autograph ‘John Peach’.

Flyleaf 2^r: pencil hand maths games and sums; t.p.: modern pencil hand notations including: ‘Plays (Scarce)’.

Each frontispiece recto: ink and pencil autographs of ‘J B Brown Nov 12 1817’.

Each t.p.: pencil dates given.

AUTHOR	DATE	TITLE
	1787	EDWARD THE BLACK PRINCE; THE EARL OF WARWICK BY DR. FRANKLIN; ANNA BULLEN BY BANKS; THE ALBION QUEENS BY BANKS; KING CHARLES THE FIRST BY HAVARD; GLORIANA BY LEE; CONSTANTINE THE GREAT BY LEE; THE MASSACRE OF PARIS BY LEE.
	[1777?]	[No t.p.; contains: THE FUNERAL, OR GRIEF A LA MODE – RICHARD STEELE; LOVE IN A MIST; LOVE IN A VILLAGE – BICKERSTAFF; THE LYING LOVERS – RICHARD STEELE; THE MAID OF THE MILL – BICKERSTAFF; THE KING AND THE MILLER OF MANSFIELD – DODSLEY; SIR JOHN COCKLE AT COURT.]
	[1805?]	[No t.p.; contains: THE HONEYMOON; WHO WANTS A GUINEA?; THE LADY OF THE ROCK; THE BLIND BARGAIN; THE ENGLISH FLEET; THE CARAVAN; MEMOIRS OF THE YOUNG ROSCIUS; THE GRUB STREET OPERA; THE MASQUERADE.]
	[1796?]	[BRITISH THEATRE; VOL. 8. No t.p.; contains: THE MISTAKE; TIMANTHES; THE GENTLE SHEPHERD; EDWARD AND ELEONORA.]
	[1795?]	[BRITISH THEATRE; VOL. 10. No t.p.; contains: THE RELAPSE; THE INCONSTANT; CYMON; MAHOMET.]
	[1770?]	[No t.p.; contains: THE SULTAN; IRENE; CYRUS; THE FATAL DISCOVERY; ZENOBIA.]
	1824	[No t.p.; contains: THE HYPOCRITE, A COMEDY, IN FIVE ACTS BY BICKERSTAFFE; A WOMAN NEVER VEXT, OR THE WIDOW OF CORNHILL BY W. ROWLEY; THE JEALOUS WIFE BY GEORGE COLEMAN; THE MAN OF THE WORLD BY C. MACKLIN; KNOW YOUR OWN MIND BY ARTHUR MURPHY.]
	[1827?]	[CUMBERLAND'S BRITISH THEATRE. No t.p.; contains: LOVE IN A VILLAGE; HAMLET; A TRIP TO SCARBOROUGH; A TALE OF MYSTERY; THE WIDOW OF CORNHILL; THE BARBER OF SEVILLE; ISABELLA; THE TWO GALLEY SLAVES.]

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Date written in pencil on each t.p.

Frontispiece recto: ink hand ‘M^r {L}.
Hearsey Minerva 1800 Commedies
[sic]’

Frontispiece recto: pencil numbers; pencil date
given on each t.p.; *The Funeral* and *The Lying
Lover*, t.p.: pencil hand ‘2n Anne’.

Flyleaf 1^r: ink maths sums; *Who Wants A Guinea*,
A2^v: large ink drawing of a face; p. 84: pencil
hand notation, illegibly faint; *The Grub Street*, t.p.
& *The Masquerade*, t.p.: dates and authors’ name
given in pencil; end flyleaf 1^r: pencil drawings of
facial profiles; end flyleaf 1^v: pencil drawing of a
house.

Cymon, t.p.: pencil hand giving author’s name.

Bookplate: Sir Joseph Alfred
Bradney (1859–1933), Welsh
historian.

Flyleaf 1^r: ink hand contents list; authors’ names
given in pencil before each play.

Autograph in pencil or ink prior to
each play of ‘J. Brown 1827’.

A Woman Never Vexed, p. 61: pencil hand,
possibly Brown’s, indicating a reading list of
plays?; *The Barber of Seville*, p. 47: similar pencil
list of plays.

AUTHOR	DATE	TITLE
	[1795?]	[No t.p.; contains: BARBAROSSA; FALSE DELICACY; THE OLD BATCHELOR; HENRY THE SECOND; THE DOUBLE DEALER.]
		[No t.p.; contains: unidentified text, probably EMILIA GALOTTI BY GOTTHOLD LESSING, THE REHEARSAL BY DUKE OF BUCKINGHAM, PIZARRO BY RICHARD HERON, VENICE PRESERVED BY OTWAY, JOHN BULL BY UNKNOWN, DOUGLAS BY JOHN HOME.]
	[1813–1903?]	[No t.p.; contains: BURNAND: BETSY; GRUNDY: FOOLS PARADISE; HAMILTON: HARVEST; TAYLOR: TICKET OF LEAVE MAN; HORNER: THE LATE LAMENTED; RAE: THE MAN WITH THREE WIVES; BYRON: OLD SOLDIERS; NICHOLLS AND LESTOCQ: JANE; BURNAND: PROOF; PINERO: THE MONEY SPINNER; SHERIDAN: THE RIVALS.]
	1767	ANNO REGNI GEORGII III REGIS MAGNAE BRITANIAE, FRANCIAE & HIBERNIAE SEPTIMO.
	1773	ANNO REGNI GEORGII III REGIS MAGNAE BRITANIAE, FRANCIAE & HIBERNIAE DECIMO TERTIO.
	1824	THE OLD ENGLISH DRAMA; A SELECTION OF PLAYS FROM THE OLD ENGLISH DRAMATISTS NO. 2; A PLEASANT CONCEITED COMEDY.
	[1837?]	[ACTING NATIONAL DRAMA VOL. 1. No t.p.; contains: WALTER TYRREL; THE BOTTLE IMP; SHOCKING EVENTS; THE BARBERS OF BASSORA; THE DANCING BARBER; THE PRINTER'S DEVIL; THE GROVES OF BLARNEY; THE ORIGINAL; THE SPITALFIELD'S WEAVER; OLIVER TWIST; GEMINI; THE VALET DE SHAM; TOM NODDY'S SECRET; CONFOUNDED FOREIGNERS.]

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John Bull, A2^r: ink autograph ‘Tho^s Basely’. End flyleaf 1^v: ink autograph of ‘Mr Tho^s Clay’.

The Rehearsal, t.p.: 2 dates given in pencil ‘1672’, ‘1704’; *John Bull*, t.p.: pencil hand ‘by George Colman the Younger’; *Douglas*, t.p.: pencil hand ‘1757 etc.’; *John Bull*, pp. 16–17 & 57: section cut out; p. 27: ink hand stage direction; pp. 28 & 29: illegible ink and pencil notations; *Douglas*, endleaf 1: upside down ink scribbles; endleaf 1^v: pencil maths workings out; endpaper: pencil tally charts.

Pencil stage directions given frequently throughout all plays; *A Fool’s Paradise*, p. 4: pencil hand directions to ‘Jewish Working Men’s Club’; p. 58: nonsensical pencil writing; *The Ticket-Of-Leave Man*, t.p.: pencil date ‘Wed 28th’; *The Late Lamented*, t.p.: pencil hand ‘20th century american writer’; t.p. verso: pencil hand ‘Amateur Actor’s Associ. 92 {biel} st’; *The Money Spinner*, t.p.: pencil hand ‘15th’.

Pencil date written beneath each respective t.p. of the first performances; some t.ps have Roman numerals; *The Groves of Blarney*, t.p.: author’s full name given in pencil.

AUTHOR	DATE	TITLE
	[1838?]	[ACTING NATIONAL DRAMA VOL 2. No t.p.; contains: THE IRISH LION; A FARCE IN ONE ACT; BY JOHN BALDWIN BUCKSTONE; OUR MARY ANNE; A FARCE IN ONE ACT; BY JOHN BALDWIN BUCKSTONE; A HASTY CONCLUSION; A BURLETTA IN ONE ACT; BY ELIZA PLANCHE; THE CULPRIT; AN ORIGINAL FARCE IN ONE ACT; BY THOMAS HAYNES BAYLY; VALSHA; OR, THE SLAVE QUEEN . A DRAMA IN THREE ACTS; BY J STIRLING COYNE; MY LITTLE ADOPTED; A FARCE IN ONE ACT; BY THOMAS HAYNES BAYLY; THE BENGAL TIGER; A FARCE IN ONE ACT; BY CHARLES DANCE; BUT HOWEVER; A FARCE IN ONE ACT; BY HENRY MAYHEW AND HENRY BAYLISS; THE MIDDLE TEMPLE; OR, WHICH IS MY SON?; A FARCE IN ONE ACT; BY R . PEAKE; FORTY AND FIFTY; A FARCE IN ONE ACT; BY THOMAS H. BAYLY; THESPITFIRE; A FARCE IN ONE ACT; BY J. M. MORTON; ASK NO QUESTION; A BURLETTA IN TWO ACTS; BY CHARLES SELBY; LYING IN ORDINARY; A FARCE IN ONE ACT; BY R. B. PEAKE; ADVICE GRATIS; A FARCE IN ONE ACT; BY CHARLES DANCE.]
	1804	THE BRITISH DRAMA; COMPREHENDING THE BEST PLAYS IN THE ENGLISH LANGUAGE [vol. 3].
	1825	THE LONDON STAGE; A COLLECTION OF THE MOST REPUTED TRAGEDIES, COMEDIES, OPERAS, MELO-DRAMA, FARCES AND INTERLUDES [3 vols].
	1839	THE ACTING DRAMA; CONTAINING SIXTY HIGHLY POPULAR PLAYS.
	1824	THE BRITISH DRAMA; A COLLECTION OF THE MOST ESTEEMED TRAGEDIES, COMEDIES, OPERAS, AND FARCES, IN THE ENGLISH LANGUAGE [vol. 1].
	1824	THE BRITISH DRAMA; A COLLECTION OF THE MOST ESTEEMED TRAGEDIES, COMEDIES, OPERAS, AND FARCES, IN THE ENGLISH LANGUAGE [2 vols].

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Advice Gratis, t.p. verso: cast list updated in ink giving actors and their ages.

Bookplate: John Bruce Bruce
Duffryn, Aberdare. Flyleaf 1^r: ink
autograph of 'J. B. Bruce'.

Flyleaf 1^r: indecipherable ink
autograph.

P. 889: pencil hand 'attrib to ISAAC
BICKERSTAFFE' beneath play's name.

T.p.: ink autograph of 'David Davies
Surgeon 1823'.

Not checked for marginalia.

T.p.: ink autograph of 'David Lewis
Wooding 1861' in both vols.

Not checked for marginalia.

AUTHOR	DATE	TITLE
	1791–3	PLAYS [10 vols, published by John Bell. Vol. 1 contains: WHITEHEAD – THE SCHOOL FOR LOVERS (1793); JOHNSON – THE GAMESTERS (1792); CUMBERLAND – THE CHOLERIC MAN (1793); CUMBERLAND – THE FASHIONABLE LOVER (1793).
	1795	JONES'S BRITISH THEATRE [10 vols].
	1850	DAVIDSON'S SHILLING VOLUME OF CUMBERLAND'S PLAYS, WITH REMARKS, BIOGRAPHICAL AND CRITICAL [34 vols; vols. 6, 7, 18, 19, 21 only].
	1808	THE BRITISH THEATRE; OR, A COLLECTION OF PLAYS [...] WITH BIOGRAPHICAL AND CRITICAL REMARKS BY MRS INCHBALD IN TWENTY-FIVE VOLUMES.
	[1796?]	[BRITISH THEATRE. No t.p.; vol. 2, contains: GUSTAVUS VASA; IRENE; THE PLAIN DEALER; ZENOBIA.]
	[1797?]	[BRITISH THEATRE. No t.p.; vol. 4, contains: THE SCHOOL FOR GUARDIANS; SAMSON AGONISTES; CARACTACUS; ELFRIDA.]
	[1796?]	[BRITISH THEATRE. No t.p.; vol. 2, contains: PHAEDRA AND HIPPOLITUS; BUSIRIS; PERICLES, PRINCE OF TYRE; THE WAY OF THE WORLD.]
	[1825?]	[DOLBY'S BRITISH THEATRE. No t.p.; contains: THE BARBER OF SEVILLE – FAWCETT; ISABELLA – SOUTHERN; CHARLES THE SECOND – PAYNE; THE FAIR PENITENT – ROWE; GEORGE BARNWELL – LILLO; THE FALL OF ALGIERS; DER FREISCHUTZ; OR THE SEVENTH BULLET – VON WEBER.]
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 1, contains: THE WEST INDIAN – CUMBERLAND; EVERYONE HAS HIS FAULT – MRS INCHBALD; THE JEALOUS WIFE – GEORGE COLMAN; THE DESERTED DAUGHTER – THOMAS HOLCROFT; THE WAY TO KEEP HIM – ARTHUR MURPHY.
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 2, contains: MORTON: SPEED THE PLOUGH; COLMAN: INKLE AND YARICO; GARRICK: THE COUNTRY GIRL; MURPHY: ALL IN THE WRONG; MACKLIN: MAN OF THE WORLD.]

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Not checked for marginalia.

Vol. 7 bookplate: 'George Burdett
Esq. Longtown House.'

Not checked for marginalia.

Not checked for marginalia.

T.p. & t.p. of first play: ink
autograph of 'Mrs Wallace' (in all
but 1 vol.).

Not checked for marginalia.

Not checked for marginalia.

Not checked for marginalia.

Not checked for marginalia.

Flyleaf 2^r: pencil autograph
'Duriday E.'Not checked for marginalia.

AUTHOR	DATE	TITLE
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 4, contains: THE WAY TO GET MARRIED; RULE A WIFE AND HAVE A WIFE; THE WONDER; THE HEIR AT LAW; EVERYMAN IN HIS HUMOUR
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 5, contains: THE BROTHERS; THE INCONSTANT; THE RIVALS; KNOW YOUR OWN MIND; THE CONSCIOUS LOVERS
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 7, contains: THE MOURNING BRIDE; ALL FOR LOVE; THE REVENGE; GEORGE BARNWELL; THE ORPHAN; A BOLD STROKE FOR A WIFE; FONTAINBLEAU
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 8, contains: THE FAIR PENITENT; THE ROMAN FATHER; ISABELLA; DOUGLAS; OROONOKO; JANE SHORE; EDWARD THE BLACK PRINCE
	[1808?]	[BRITISH THEATRE. No t.p.; vol. 10, contains: CATO; ZARA; BARBAROSSA; THE COUNTESS OF SALISBURY; DE MONFORT; THE COUNT OF NARBONNE.
	1824	DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOL. 1, ROMEO AND JULIET; SHE STOOPS TO CONQUER; MACBETH; PIZARRO; RICHARD III; DOUGLAS; SUSPICIOUS HUSBAND.
	1823	DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOL. 2, OTHELLO; THE DUENNA; THE RIVALS; THE BELLE'S STRATAGEM; CYMBELINE; VENICE PRESERVED; WEST INDIAN.
	1824	DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOL. 5, THE WINTER'S TALE; THE INCONSTANT; MAN OF THE WORLD; LOVE IN A VILLAGE; JANE SHORE; KING HENRY VIII; JULIUS CAESAR.
	1824	DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOL. 6, MERCHANT OF VENICE; MERRY WIVES OF WINDSOR; VIRGINIUS; CAIUS GRACCHUS; ALL IN THE WRONG; KING LEAR; CATO.

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Flyleaf 2^r: pencil autograph 'Lewis
Morgan Lann' (vol. 9 also).

Not checked for marginalia.

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Flyleaf 1^r: pencil contents list; *Barbarossa*, t.p.:
pencil hand 'John' added to author's name.

Not checked for marginalia.

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AUTHOR	DATE	TITLE
	1824	DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOL. 7, A NEW WAY TO PAY OLD DEBTS; MEASURE FOR MEASURE; THE JEALOUS WIFE; THE TEMPEST; CLANDESTINE MARRIAGE; CORIOLANUS; EVERY ONE HAS HIS FAULT.
	[1824]	[DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; VOLS 8 AND 9] VOL 8: THE ALCAID; BUSY BODY; A TALE OF MYSTERY; KNOW YOUR OWN MIND; THE MAYOR OF GARRETT; A WOMAN NEVER VEXT; MAID OF THE MILL; VOL. 9: BRUTUS; ALI PACHA; TWELFTH NIGHT; KING HENRY V; LOVE IN HUMBLE LIFE; CHILD OF NATURE; THE SLEEP WALKER.
	1871	THE BRITISH DRAMA ILLUSTRATED [DICK'S BRITISH DRAMA]; VOL. 5
	[1883?]	DICK'S STANDARD CHARADES AND COMEDIES : FOR HOME REPRESENTATION.
	[1879–82?]	DICK'S STANDARD PLAYS [Pamphlet Box 1, containing a selection of approx. 27 plays ranging in number from 1–316].
	[1883?]	DICK'S STANDARD PLAYS [Pamphlet Box 2, containing a selection of approx. 25 plays ranging in number from 317–409].
	[1872–84?]	DICK'S STANDARD PLAYS [Pamphlet Box 3, containing a selection of approx. approx. 25 plays ranging in number from 412–564].
	1884–9	DICK'S STANDARD PLAYS [Pamphlet Box 2, containing a selection of approx. 25 plays ranging in number from 568–1051].
	1775	THE ENGLISH THEATRE IN EIGHT VOLUMES. CONTAINING THE MOST VALUABLE PLAYS WHICH HAVE BEEN ACTED ON THE LONDON STAGE; VOL. 8, ROMEO AND JULIET; SIEGEOF DAMASCUS; THEODOSIUS, OR THE FORCE OF LOVE; VENICE PRESERVED; ZARA.

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Front endpaper: pencil hand, dates added to list of titles in the collection; p. 9: pencil hand adds 'Henry Brougham' to author's name (H.B. Farnie); *Lovely*, t.p.: pencil hand beneath author's name 'pseud. (i.e. Henry Willoughby Gratlan Plunkett)'; mistaken t.p.: pencil hand after author's pseudonym '(i.e. J. I. Lushingham)'.

My Unknown Friend, No. 412, t.p.:
ink autograph 'Ann Warrdes'.

The Village Coquette: Welsh pencil notes
throughout.

Every respective t.p.: date written in pencil
beneath Roman numerals.

AUTHOR	DATE	TITLE
		DOLBY'S BRITISH THEATRE WITH ORIGINAL PREFATORY REMARKS, BIOGRAPHICAL SKETCHES AND NOTES; BEING THE ONLY EDITION EXISTING WHICH IS FAITHFULLY MARKED WITH THE STAGE BUSINESS AND STAGE DIRECTIONS, FROM THE MOST RECENT PERFORMANCES AT THE THEATRES ROYAL, LONDON; VOL. 3.
	1865	BRITISH DRAMA ILLUSTRATED [12 vols; vols 1, 2, 3 and 4 only. Vol. 1 contains: THE GAMESTER; JANE SHORE; THE MAN OF THE WORLD; LOVE IN A VILLAGE; PIZARRO; THE MAN OF GARRATT; THE ROAD TO RUIN; THE INCONSTANT; THE REVENGE; THE JEALOUS WIFE; SHE STOOPS TO CONQUER; DOUGLAS; THE DEVIL TO PAY; THE ADOPTED CHILD; THE CASTLE SPECTRE; THE RIVALS; MIDAS; THE STRANGER; VENICE PRESERVED; GUYMANNERING; FATAL CURIOSITY. Vol. 2 contains: A NEW WAY TO PAY OLD DEBTS; THE GRECIAN DAUGHTER; THE MILLER AND HIS MEN; THE HONEYMOON; THE FAIR PENITENT; THE PROVOKED HUSBAND; A TALE OF MYSTERY; THE WONDER; THE CASTLE OF SORENTO; THE SCHOOL FOR SCANDAL; THE IRON CHEST; GEORGE BARNWELL; ROB ROY MACGREGOR; CATO; THE PILOT; ISABELLA: OR, THE FATAL MARRIAGE; THE LORD OF THE MANOR; ARDEN OF FAVERSHAM; THE SIEGE OF BELGRADE. Vol. 3 contains: EDWARD THE BLACK PRINCE; THE CRITIC; OR, A TRAGEDY REHEARSED; BERTRAM; THE FOUNDLING; BRUTUS; OR, THE FALL OF TARQUIN; GIOVANNI IN LONDON; DAMON AND PYTHIAS; THE BEGGARS' OPERA; THE CASTLE OF ANDALUSIA; JOHN BULL; TANCRED AND SIGISMUNDA; CYMON; WERNER; PAUL AND VIRGINIA; THE THREE BLACK SEALS; THE THIEVES OF PARIS; BRAGANZA; THE LILY OF THE DESERT; A TRIP TO SCARBOROUGH. Vol. 4 contains: LADY JANE GREY; THE GOLD MINE; FAZIO; THE ORPHAN OF THE FROZEN SEA; THE HYPOCRITE; THE CURFEW; EVERY MAN IN HIS HUMOUR; THE QUAKER; JOHN FELTON; THE TURNPIKE GATE; PRISONER OF STATE; THE DUENNA; THE ROMAN FATHER; THE PROVOKED WIFE; THE WATERMAN; THE

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AUTHOR	DATE	TITLE
		MAID OF HONOUR; EVADNE; THE MERCHANT OF BRUGES; SPEED THE PLOUGH; NO SONG, NO SUPPER; THE COURIER OF LYONS; BARBAROSSA.]
	[1788?]	NEW ENGLISH THEATRE; VOL. 3, THE SPANISH FRYAR; OLD BACHELOR; RULE A WIFE AND HAVE A WIFE; RECRUITING OFFICER; PROVOK'D WIFE.
	1777	NEW ENGLISH THEATRE; VOL. 7, PROVOKED HUSBAND; DRUMMER; LOVE MAKES THE MAN, CARELESS HUSBAND; FUNERAL.
	1777	NEW ENGLISH THEATRE; VOL. 9, AMPHITRYON; DOUBLE DEALER; DOUBLE GALLANT; INCONSTANT CONSTANT COUPLE.
	1777	NEW ENGLISH THEATRE; VOL. 11, CONFEDERACY; MINOR COUNTRY WIFE; CHANCES; WONDER.
	1786	NEW ENGLISH THEATRE; VOL. 13, ARTHUR & EMMELINE; COMUS; FOUNDLING; HYPOCRITE; SHE WOULD & SHE WOULD NOT; VIRGIN UNMASKED.
		[No t.p.; contains: BICKERSTAFFE: LOVE IN A VILLAGE; BICKERSTAFFE: MAID OF THE MILL; GAY: THE BEGGAR'S OPERA; COLMAN; THE SURRENDER OF CALAIS; BICKERSTAFFE: LIONEL AND CLARISSA; CIBBER: THE CARELESS HUSBAND.]
	[n.d.]	[THE LONDON STAGE; A COLLECTION OF THE MOST REPUTED TRAGEDIES, COMEDIES, OPERAS, MELO-DRAMA, FARCES AND INTERLUDES. Vol. 4 and ?; no t.p.]
	1905	EARLY ENGLISH DRAMATISTS; SIX ANONYMOUS PLAYS (FIRST SERIES C. 1510–1537); FOUR ELEMENTS; THE BEAUTY AND GOOD PROPERTIES OF WOMEN (USUALLY KNOWN AS CALISTO AND MELIBAEA); EVERY MAN; HICKSCORNER; THE WORLD AND THE CHILD; THERSITES; NOTEBOOK AND WORDLIST.

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T.p.: pencil hand 'Chap 2^d 1687'.

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AUTHOR	DATE	TITLE
	1906	EARLY ENGLISH DRAMATISTS; SIX ANONYMOUS PLAYS (SECOND SERIES); JACOB AND ESAU; YOUTH; ALBION, KNIGHT; MISOGONUS; GODLEY QUEEN HESTER; TOM TYLER AND HIS WIFE; NOTE BOOK AND WORD LIST.
	1906	EARLY ENGLISH DRAMATISTS; SIX ANONYMOUS PLAYS (THIRD SERIES); COMPRISING; JACK JUGGLER; KING DARIUS; GAMMER GURTON'S NEEDLE; NEW CUSTOM; TRIAL OF TREASURE; NOTEBOOK AND WORDLIST.
		THE SIEGE OF DAMASCUS; A TRAGEDY IN FIVE ACTS; BY JOHN HUGHES; THE RIVAL QUEENS; OR, THE DEATH OF ALEXANDER THE GREAT; A TRAGEDY IN FIVE ACTS; BY NATHANIEL LEE; FATAL CURIOSITY; A TRAGEDY IN THREE ACTS; BY GEORGE LILLO; THE GAMESTER; A TRAGEDY IN FIVE ACTS; BY EMWARD MOORE; MAHOMET, THE IMPOSTER; A TRADEGY IN FIVE ACTS; BY HTE REV. MR. MILLER; VENICE PRESERVED; OR, A PLOT DISCOVERED; A TRAGEDY IN FIVE ACTS; BY THOMAS OTWAY; THE BATTLE OF HEXHAM; OR, DAYS OF OLD; A PLAY IN THREE ACTS; Y GEORGE COLMAN.
	[n.d.]	CATO; A TRAGEDY IN FIVE ACTS; BY JOSEPH ADDISON; ZARA; A TRADEGY IN FIVE ACTS; BY AARON HILL; BARBAROSA; A TRADEGY IN FIVE ACTS; BY DR. BROWN; THE COUNTESS OF SALISBURY; A TRADEGY IN FIVE ACTS; BY HALL HARTSON; DE MONTFORT; A TRADEGY IN FIVE ACTS; BY JOANNA BAILLIE; THE COUNT OF NARBONNE; A TRADEGY IN FIVE ACTS; BY ROBERT JEPHSON.
	[1859?]	THE AMATEUR THEATRE, A COLLECTION OF PLAYS, DRAMAS, FARCES, AND EXTRAVAGANZAS SUITABLE FOR PRIVATE REPRESENTATION, VOLUME 14 CONTAINING, HUNTING A TURTLE; RETAINED FOR THE DEFENCE; JULIUS CAESAR; IF THE CAP FITS; CAUGHT BY THE EARS; NINE POINTS OF THE LAW; ICI ON PARLE FRANCAISE; THE KING AND I; THREE CUCKOOS; PAYABLE ON DEMAND; AN OLD OFFENDER; HOUSE OR THE HOME; RIFLE AND HOW TO USE IT; HUSBAND TO ORDER; MY GREAT AUNT.

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