DESCRiptive catalog of the
ROBERT W. SEVERANCE COLLECTION OF HUDIBRAS
AT THE RARE BOOK COLLECTION
AT THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

by
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A Master’s paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

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Approved by:

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Charles B. McNamara

This Master’s paper consists of a descriptive catalog of sixty-nine editions of Samuel Butler’s epic poem *Hudibras* from a collection of Butler’s works donated to the Rare Book Collection at the University of North Carolina at Chapel Hill by Robert W. Severance. This catalog does not represent the entire Severance collection nor does it represent the Rare Book Collection’s entire holdings of *Hudibras*. Rather it is limited only to the editions of the poem from the Severance collection published in the seventeenth and eighteenth centuries (the Severance collection includes editions published through the twentieth century). Each of the sixty-nine one-page descriptions provides a title page transcription, collation, pagination, list of contents, description of type and page size, and description of illustrations. While the catalog is not an all-inclusive representation of the seventeenth and eighteenth editions of the poem, it is a fairly comprehensive description of the publishing history of *Hudibras* before 1800.

Headings:

Butler, Samuel, 1612-1680

Hudibras

Rare books – Bibliography

College and university libraries – Rare books

Printing – History – England

Imprints, English
Samuel Butler was born in 1613 in the small village of Strensham in the vicinity of Worcester. Living in England until his death in 1680, Butler was a witness to great social and political change. During his lifetime he saw the rise of Puritanism, the English Civil War, the Puritan “Commonwealth,” and the restoration of the English monarchy. These events greatly affected Butler’s life and influenced his epic poem Hudibras, the work for which he would ultimately be known. Butler published his poem in three parts: part one (1663), part two (1664), and part three (1678). The poem, a satirical indictment of the recent Puritan rule of England, was immensely popular in its time. In 1663 alone, nine different editions of the first part of the work were published. The initial popularity of the poem, however, did not translate into continued success for Butler. In the years following Hudibras’ publication, Butler began to slip from popularity, leading him into financial troubles. Butler eventually died in 1680 in poverty. One hundred years later, discussing Butler’s life in his Lives of the English Poets, Samuel Johnson wrote: “In this mist of obscurity passed the life of Butler, a man whose name can only perish with his language. The mode and place of his education are unknown; the events of his life are variously related; and all that can be told with certainty is, that he was poor.” Johnson notes Butler’s poverty, but more importantly, he also notes his achievement. In the

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2 Qtd. in, George Wasserman, Samuel “Hudibras” Butler (Boston: Twayne Publishers, 1989) 1.
strongest of compliments, Johnson writes that Butler’s name and thus his work will survive as long as the English language. More than two hundred years after stating them, Johnson’s words continue to be true. Butler’s name and his most important work have survived. While Butler may have faded from popularity near the end of his life, in the years since his death, edition after edition of Hudibras has been produced. Over time the poem has been accepted as an important literary work and has moved from its initial popularity in England to popularity throughout Europe and the United States. Today the poem is firmly entrenched in the canon of Western Literature.

Any discussion of Hudibras is impossible without also discussing the English Civil War. This Puritan revolution began in 1642, but tensions that led to open conflict started much earlier. With the accession of James I, the first Stuart monarch, Puritan and Parliamentary forces began agitating for less authoritative control from the Episcopal church. Discontent spread further with the rule of Charles I, James’ increasingly strict son. On one side of the conflict were the King and those loyal to his rule; on the other side were Puritan ministers and their congregations later expanded to include Parliament and the merchant class. Conflict ultimately broke out in full force in 1642. The Parliamentary/Puritan armies were successful in one of their primary goals; they removed Charles I from power, put him on trial, and executed him. They failed, however, to put in the monarchy’s place a viable political system. From 1649 to 1660, England was under a military dictatorship established by Oliver Cromwell to ensure order. This “Commonwealth” was a makeshift government and upon its failure gave way to Charles II who was recalled to England from exile to take the throne.  

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Sixty years of political tension and conflict had a great impact on English literature. With the restoration of Charles II came the birth of the neoclassical or “Augustan” period in English literature. Named after Rome’s Augustan Age, the period following the English Civil War has much in common with Rome shortly before the Christian era. Augustus ruled Rome during a period of peace and stability following the civil war started by the death of Julius Caesar. The chief poets of the time (Virgil, Horace, and Ovid) produced highly polished works for their wealthy patrons and the educated aristocracy. A similar period began in England in 1660 as peace and stability returned to English society. Leading this neoclassical period were writers like John Dryden who favored “greater simplicity, clarity, restraint, regularity, and good sense. This tendency is most readily to be observed in the preference of Dryden and his contemporaries for ‘easy natural’ wit, which aims to surprise rather than to shock.”

The literature of this period is recognizable for its polished, balanced feel. Restoration poetry emphasizes even meter, regular rhyme and a restrained yet fresh wit.

True to form, Butler’s Hudibras is a carefully crafted work extolling a biting wit; however, one might not recognize it as such on first glance. Butler’s poem is a burlesque (a poem which takes a serious subject and debases and distorts it through a low style and exaggeration). The result for Butler is a sing-songy work written in iambic tetrameter (eight regular beats following a consistent unstressed/stressed pattern per line). Butler strictly keeps to this pattern, allowing little variation to creep into his meter. Along with

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his regular rhythm, Butler employs strong and often comic rhymes. The result is poetry that under different circumstances might be considered shoddy work:

When civil fury first grew high,
And men fell out, they knew not why;
When hard words, jealousies, and fears
Set folks together by the ears
And made them fight, like mad or drunk,
For Dame Religion as for punk,

Then did Sir Knight abandon dwelling,
And out he rode a-coloneling.

Butler’s poetry reads quickly. He uses simple diction like “folks” and “drunk” and employs rhymes that can only considered comic (e.g. dwelling and a-coloneling).

Butler’s accomplishment comes in the fact that this doggerel style is intentional. The serious subjects that Butler intended to satirize were the Puritan and Parliamentary factions in the recent conflict. Butler explains his intent in writing Hudibras: “[my] chiefe designe was onely to give yᵉ world a Just Accoⁿ of yᵉ Ridiculous folly & Knavery of yᵉ Presbiterian & Independent Factions then in power.”

Butler ultimately is successful in his poem. With his character Hudibras, Butler creates a “meddling, hypocritical busybody” through whom he can attack the entire Puritan establishment.

Butler published the first edition of his poem in 1663, and it immediately met with enormous success. Butler picked the most opportune time to publish his poem. Charles II had been restored to the throne two years earlier. A poem poking fun at the Puritan and Parliamentary forces was well received by the King and his court. Charles II was said to have admired the poem greatly and was known to quote from it often. He

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7 Qtd. in Wasserman 46
8 “Samuel Butler” 1950.
rewarded Butler for his efforts with a £300 gift. The poem was also extremely popular with the public at large. The English people were ready to move forward and embraced Butler’s lighter look at what had been a violent and heated conflict. Evidence of the popularity of the poem can be found in Samuel Pepys’ famous diary. Pepys initially disliked the poem and sold his copy, “only to buy another two months later, conceding that it was ‘certainly some ill humor to be so against that which all the world cries up to be the example of wit.’”

The popularity of Butler’s poem led to an interesting and somewhat controversial first year of publication. In that first year, nine separate editions of the first part of the poem were published. Four of these editions, however, were unauthorized pirated editions. The first edition actually appeared in November of 1662 even though the publication date on the title page reads 1663. With the immediate success of this first edition, further editions were ordered. This success also paved the way for a number of pirated editions. The first authorized edition is an octavo of 268 pages. The second authorized edition is a small format edition of 125 pages. Essentially, the second edition is a copy of the first with a few substantive changes. In his essay on the lifetime editions of *Hudibras*, James Thorson suggests that the first unauthorized edition is a merger of the first two authorized editions. The first unauthorized edition does not incorporate the changes in the second authorized edition, but does copy its smaller format. Thorson argues that the unauthorized publisher used the first edition to copy from because the larger text was easier to follow but used the cheaper format of the second edition to cut costs. This publisher made an effort to make his edition physically similar to the second authorized

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9 “Samuel Butler” 1950.
10 Qtd. in Wasserman 9.
edition going so far as to ensure that the number of pages between the two editions was the same. The basic differences between the second authorized edition and the first unauthorized edition are different title pages and the failure of the unauthorized edition to incorporate the changes made to the first authorized edition in the second edition. The remaining three unauthorized editions of 1663 follow the lineage of the first unauthorized edition. They too are in the smaller format and their order has been determined by the fact that they become “progressively worse as they get further from the legitimate first edition.”

The remaining three authorized editions from 1663 were published in a duodecimo format. Thorson suggests that the decision to again change the format of the book was a response by the authorized publisher to distinguish his editions from the unauthorized ones. The third and fourth authorized editions were apparently good sellers. Evidence suggests that before the type from each of these editions could be completely distributed, another edition was ordered. The fourth edition shares its entire first gathering and one forme of its second gathering with the third edition. The last two gatherings of the fifth edition are identical to those of the fourth edition. Butler clearly had a commodity on his hands. The English public was buying editions of the first part of Hudibras as quickly as the publishers (both authorized and unauthorized) could produce them.

1663 also saw the publication of at least four spurious editions of the second part of Hudibras (the four editions are all dated 1663). The fact that this poem is considered to be a poor poem with no link whatsoever to Samuel Butler and still went through four

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12 Thorson 423.
editions is further evidence of the popularity of the first part. An entrepreneur recognizing the popularity of Butler’s poem saw an opportunity to make quick money by giving the public what they wanted: the second part of *Hudibras*. Butler published the true second part in 1664. That year saw two editions of the poem. The first is an octavo roughly the same size as the first authorized edition of the first part. Often these two parts can be found together bound as a set. The second edition of the second part corresponds with the small format of the second authorized edition of the first part. Like the two first editions, these two second editions are often found bound together as well.

In 1674 a new edition of the poem combining the first and second parts was published. Up to that point, the nine editions of the first part and the two editions of the second part had been sufficient to satisfy the demand for the poem. Thorson suggests two reasons why only two editions of the second part were needed between 1664 and 1674. The first is that the two editions had fairly large printings, and the second is that Butler’s initial popularity had begun to cool. The 1674 edition contains a number of significant changes from the previous editions. A number of lines were added, some were deleted, and some were rewritten. In addition to these changes, a number of explanatory notes were added (most likely written by Butler). In 1678 a second edition of the combined poem was published. The second edition follows the first closely and exhibits only a few changes, most of them accidental. Thorson suggests that these changes are not significant changes of content like the ones in the first edition that likely were made by Butler himself.

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13 Thorson 423-424.  
14 Thorson 424.
In 1678 Butler published the third and final part of *Hudibras*. That year saw two editions of the third part. A third edition of the third part was published in 1779, and a fourth was produced in 1780. All four editions of the third part are relatively similar. No significant changes to the text were made by Butler in his lifetime.¹⁵

Following the publication of the third part a trend began in the publication of *Hudibras* to produce an edition of the poem that included all three of its parts. Between 1684 and 1710 a number of editions of *Hudibras* were published towards this end. The editions produced between these years, however, exhibit a great variety in consistency with regard to pagination and collation. A 1684 edition consists of all three parts of the poem. In this edition, parts one and two share the same collation and pagination while part three has a unique collation and pagination. Further complicating the edition, each part of the poem has its own unique title page.¹⁶ The title page reading “Hudibras In Three PARTS” in a 1689 edition suggests an attempt to make a more uniform edition of the poem. However, within this edition, the collation and pagination for the first two parts are still different from that of the third part. As the years progressed, publishers continued to move towards a more uniform edition of the three-part poem. A 1700 edition with the title “Hudibras Compleat” has one single collation shared by all three parts. The pagination in this edition, however, is still problematic; parts one and two share the same pagination while part three has a unique pagination. Not until 1710 is an edition produced that brings all three parts of the poem together under one collation and

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¹⁵ Thorson 425.
¹⁶ Descriptions and analysis of this edition and all subsequent editions in this paper are based on copies examined from the Robert W. Severance collection of *Hudibras* in the Rare Book Collection at the University of North Carolina at Chapel Hill.
one pagination. From that date forward, editions of *Hudibras* consistently included all three parts all sharing a common collation and pagination.

Around 1710 illustrations began to accompany the text of *Hudibras*. The 1709 edition appeared with a frontispiece of Butler and roughly eighteen engravings throughout the text depicting the action in the poem. This addition to the poem was a selling point and advertised on the title page with the words “Adorned with CUTS.” These cuts are unsigned and no information about who drew or engraved them exists in the text itself. This anonymity changes in the 1726 edition of *Hudibras*. In that edition are included illustrations drawn and engraved by the then up and coming artist, William Hogarth.

Hogarth would eventually become one of the most popular English artists of the eighteenth century. Before publication of his set of *Hudibras* prints, however, Hogarth was largely unknown. Hogarth was born in London in 1697 and was raised in an impoverished area of the city. His father was an unsuccessful teacher and writer and spent time during William’s youth in debtor’s prison. With this position in life, Hogarth was unable to gain a formal education or patronage from universities or professions. He furthermore could not afford an apprenticeship with a painter or a print engraver. Thus, in 1714, he became an apprentice to a silver plate engraver (silver plate engraving was largely considered to be hack work). During this apprenticeship, however, Hogarth made the most of his time and began teaching himself to be an artist. In the 1720s Hogarth started to publish his own work. Today his paintings are famous, but in his life most people were introduced to his work through his engravings. These engravings were
immensely popular as they were marketed and available to a large segment of the population. Ultimately, his fame spread throughout England and the rest of Europe.  

In describing Hogarth’s work, one might refer to it as comic or satiric. This would generally be valid as his greatest contribution came through his satirical work. Hogarth’s prints are often set in London and focus on the poverty of every day English life. His work is designed to evoke humor as it comments on humanity. This comic edge to Hogarth’s work is not surprising as he lived in the age of satire (his contemporaries including the likes of Jonathan Swift and Alexander Pope). In fact, Hogarth was often thought of and referred to in literary terms as many of his more popular sets of engravings came in the form of narrative.

This narrative style in Hogarth’s sets of prints was first successful in his engravings of *Hudibras*. Around 1723 Hogarth began etching a number of small illustrations depicting the action in the poem. By 1725 Hogarth was planning a large set of *Hudibras* prints to be published independent of the text. In February of 1726, twelve large illustrations were published. The prints were extremely successful which lead to the subsequent publication of a set of smaller prints included in the 1726 edition of the poem. In her biography of Hogarth, Jenny Uglow explains that Hogarth was “feeling his way towards telling a story in pictures.” She further explains that his choice of the satirical subject of *Hudibras* established himself as satirist of modern life. In 1732 Hogarth published “The Harlot’s Progress,” a set of prints that met with great and immediate success. Three years later Hogarth produced a companion set of prints titled “A Rake’s Progress.” Both sets of prints continue the narrative, satiric tradition that

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Hogarth first developed in his *Hudibras* engravings. With the publication of the two “Progresses,” Hogarth had reached immense popularity; orders for his work poured in. In 1732, the year “The Harlot’s Progress” was produced, another edition of Hudibras was published with “Cuts, Design’d and Engrav’d by Mr. Hogarth.” The following year another edition was published and yet another was produced in 1739. Each of these editions included Hogarth’s engravings. The connection of Hogarth to these editions of Hudibras is indicative of the importance of the poem to early eighteenth century England. The poem had reached the status of being illustrated by the most important artist of the time. Throughout the remainder of the eighteenth century, Hogarth’s designs continued to be used. More often than not, editions after 1739 contained illustrations that were based on Hogarth’s designs. These illustrations were usually engraved by another artist, however. As one would expect, the quality of these engravings vary widely.

Another significant development in the publishing history of *Hudibras* occurred in 1744. That year saw the first Zachary Grey edition of the poem. The majority of the editions from the first part of the eighteenth century were in smaller inexpensive formats. The text size was small, and the publishers made an effort to fit all three parts of the poem into one volume. The result was a text of relatively poor quality. This changed in 1744 with Grey’s two volume set of *Hudibras in Three Parts*. Grey, a clergyman interested in English literature, produced a more expensive, finer edition than the public had been accustomed to. The edition was published in a large octavo format divided into two volumes (the text is split between the second and third cantos of the second part of the poem). The size of the text is larger than had been the norm and the paper used in the
The Grey edition was established as the premier edition of the mid-eighteenth century. In 1764 a second Grey edition was published. The text in this second edition is largely the same as in the first Grey edition. It too includes the preface by Grey and the annotations to the text. The format and text size are also similar. This second edition again uses a finer grade of paper leading to an aesthetically pleasing edition of the poem. Like the first edition, the second includes illustrations designed by Hogarth and engraved by Mynde. The primary difference between the first and second editions is the absence of a list of subscribers that was included in the introductory material of the first edition. A third Grey edition appeared in 1772. The text of this third edition is almost identical to the second edition. Collations and paginations between the two editions are identical. Two primary differences between the two editions are different title pages and basic corrections of errors in collation and pagination which occurred in the second edition.
The Grey editions were also copied and distributed outside of England. In 1754, a two volume set of *Hudibras* was published in Dublin. Accompanying the text in this edition is “A Dissertation upon Burlesque Poetry. By the late Learned, and Ingenious Montagu Bacon, Esq.” This Irish edition contains Grey’s preface and annotations. In 1770 a publisher in Edinburgh brought out an edition that contained the annotations by Grey. This edition is in a small format and was published as a three volume set. In 1777 another small format three volume set was published in Edinburgh, this one claiming to be “FROM THE TEXT OF ZACH. GREY, LL. D.” The Grey edition of Hudibras had become somewhat of a standard. The popularity of Butler’s work had pushed its publication beyond English borders. Publishers outside of England recognized the popularity of the poem and further recognized the status afforded the Grey editions.

Foreign editions and/or foreign language editions, however, did not always follow the Grey text. In 1757 a London publisher produced a three volume set of the poem in which the text was in both French and English. In each volume exists two title pages, one in English and one in French. This duplicity continues throughout out the remainder of the text. When the book is open, the left side of the text is in English while the right side is the same text translated into French. The publication of such a book suggests that Butler’s fame was spreading beyond the English speaking world. Supporting this thesis is the fact that the first English/French edition did not meet the demand from the public. In 1758, a second English/French edition was published. The two editions are similar, sharing the same basic pagination; however, the 1758 edition has an extra leaf at the beginning of the first volume. On this leaf is a new title page declaring the text a second edition with the 1758 date on it. Following this title page, however, are the two title
pages (English and French) from the 1757 edition with the 1757 date on them. Beyond this basic distinction, there exists minor differences in pagination and signatures that distinguish the two editions.

Between the 1740s and the 1790’s, editions of Hudibras were most often either Zachary Grey editions or smaller format copies of the Grey editions. This changed in 1793 when a three volume large format edition of the poem was published. This edition was published using good quality woven paper. The volumes are the size of a typical folio. The edition incorporates a large text size and provides large margins. A new set of engravings accompanies the text, and, additionally, a number of new engravings appear on the same page as printed text (up to this point in the publishing history of Hudibras, engravings had generally been included in an edition as separate leaves, unique from the gatherings). The text in the large format edition is divided among the three volumes in a similar fashion to the Grey editions. Volume one contains the first part and the first and second cantos of the second part. Volume two contains the third canto of the second part and the third part. Volume three is devoted to the annotations and index (Grey’s editions had included the annotations along with the text).

At the end of the eighteenth century one final significant publishing event occurred. In 1797 Hudibras was published in Germany in the city of Konigsberg. The edition is of fine quality and includes nine aquatints instead of the typical engravings. By the end of the century, Butler’s work had moved from the British isles and was advancing across Europe.

By the beginning of the nineteenth century Hudibras had become firmly established in the canon of Western literature. The poem that once was consumed as popular culture
had by the end the eighteenth century become an established literary work. Literary
greats like Samuel Johnson had recognized the poem’s genius, and the publishing world
reflected *Hudibras’* continued popularity through the number of editions it produced.
The evolution of the poem to its status as an accepted literary work was steady and was
always reflected in the nature of its publication. The immediate success of the work and
Butler’s subsequent fall from popularity is evident in the number of editions published in
Butler’s lifetime. After Butler’s death, the steady rise in popularity of his greatest work
can be traced from its publication with Hogarth’s illustrations, to the Grey editions of the
mid 1700s, and finally to the large format and foreign editions at the end of the
eighteenth century. Throughout it all the publishing history reads like a book telling the
story of Butler’s greatest work.
Bibliography


Wasserman, George. *Samuel “Hudibras” Butler*. Boston:
Descriptive Catalog
Title
HUDIBRAS. | [rule, 87 mm.] | THE FIRST PART. | [rule, 87 mm.] | Written in the time of the late Wars. | [rule, 87 mm.] | [wreath ornament, 45 x 52 mm.] | [rule, 87 mm.] | LONDON, | [Printed by J. G. for Richard Marriot, under Saint Dunstan’s Church in Fleetstreet. 1663.]

Imprimatur
[row of 34 fleur-de-lis, 88 mm.] | Imprimatur. | JO: BERKENHEAD. | Novemb. II. | 1662. | [row of 6 upside down fleur-de-lis, 1 “æ”, and 27 upside down fleur-de-lis, 88 mm.]

Collation
8⁰: A-R⁸ [$4 signed Arabic (-A1, A2)], 136 leaves.

Pagination
[4],1-70 | 71-161 | 162 | 163-268 (“38” printed at the inner margin of the page; 171 misnumbered as “17,” 250 as “251,” 251 as “250”) [= 4, 268]

Contents
A¹ blank, A¹ imprimitur, A2⁰ title, A2¹ blank, A3⁰-R8⁰ text to the first part (R8⁰ also lists errata).

Type
a) text block: 125 x 80 mm. (pg. 120)
b) 10 lines: 90 mm. (pg. 120)
c) lines to page: 14 (pg. 120)

Illustrations
None.
Title
HUDIBRAS. | [rule, 90 mm.] | The Second Part. | [rule, 87 mm.] | By the Author of the First. | [rule, 87 mm.] | [wreath ornament with angel head and wings on top, bell in the middle, 60 x 74 mm.] | LONDON, | Printed by T. R. for John Martyn, and James Allestry | at the Bell in St. Pauls Church Yard, 1664.

Imprimatur
[row of 17 five-petal flowers, 91 mm.] | Imprimatur, | ROGER L’ESTRANGE. | Novemb., 5th. | 1663. | [row of 17 five-petal flowers, 91 mm.]

Collation
8°: A² B-O⁸ P⁴ [$4 signed arabic (-A1, A2, P3, P4; F3 is signed as “F4”)], 110 leaves.

Pagination
[4], 1-216 [= 4, 216].

Contents
A1r blank, A1v imprimatur, A2r title, A2v blank, B1v-P4v text to the second part (P4v also lists errata).

Type
a) text block: 119 x 89 mm. (pg. 9).
b) 10 lines: 84 mm. (pg. 9).
c) lines to page: 14 (pg. 9).

Illustrations
None.
Title
HUDIBRAS. | [rule, 88mm.] | THE | Third and last | PART. | [rule, 88 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [rule, 88 mm.] LONDON, | Printed for Simon Miller, at the Sign of the Star | at the West End of St. Pauls. 1678.

Collation
8^0: A-S^8 [4 signed arabic (-A1)], 144 leaves.

Pagination
[2], 1-285 286 [= 2, 286].

Contents
A1^r title, A1^v licensed and entered, A2^r-S8^r text to the third part, S8^v blank.

Type
a) text block: 139 x 70 mm. (pg. 46).
b) 15 lines: 114 mm. (pg. 46).
c) lines to page: 18 (pg. 46).

Illustrations
None.
Title
HUDIBRAS. | [rule, 87 mm.] | THE FIRST PART. | [rule, 87 mm.] | Written in the time of the late Wars. | [rule, 87 mm.] | [ornament, 53 x 45 mm.] | [rule, 87 mm.] | LONDON. |
Printed by J.G. for Richard Marriot, under Saint Dunstan’s Church in Fleetstreet. 1663

Notes
Condition of book prevents a fuller bibliographic description.
Title
Hudibras. | [rule, 70 mm.] THE FIRST PART. | [rule, 70 mm.] | Written in the time of the late Wars. | [rule, 70 mm.] | [wreath ornament, 45 x 52mm.] | [rule, 70mm.] | LONDON: | Printed by J. G. for Richard Marriot, under | [remainder of text cut from bottom of the page]

Imprimatur
[row of interwoven ornaments, 71 mm.] | IMPRIMATUR. | Jo: Berkenhead. | Nov. II. 1662. | [row of interwoven ornaments, 71 mm.]

Collation
24⁰: A-H⁸ [$4 signed arabic (-A1; B1 signed as “A2”)], 64 leaves.

Pagination
[2]. 1-75 76 77-125 126 [= 2, 126].

Contents
A¹ title, A¹⁵ imprimatur, A₂¹-H⁸ text to the first part, H⁸⁵ blank.

Type
a) text block: 115 x 58mm. (pg. 28).
b) 20 lines: 82 mm. (pg. 28).
c) lines to page: 28 (pg. 28).

Illustrations
None.

Notes
Bottom third cut away on final page.
Title
Hudibras. | [rule, 67 mm.] | THE FIRST PART. | [rule, 67 mm.] | Written in the time of
the late Wars. | [rule, 67 mm.] | [wreath ornament, 44 x 52 mm.] | [rule, 67 mm.] |
LONDON: | Printed by J. G. for Richard Marriot, under | St. Dunstans Church in Fleet-
Street, 1663

Imprimatur
[row of interwoven ornaments, 66 mm.] | IMPRIMATUR. | Jo: Berkenhead. | Nov. II.
1662: | [row of interwoven ornaments, 66 mm.]

Collation
120: A-E12 F6 [$5 signed arabic (-A1, A2, F4, F5)], 66 leaves.

Pagination
[4], 1-128 (25 misnumbered as “2”, 94 as “92,” 95 as “93,” 98 as “96,” 99 as “97,” 102 as
“100,” 103 as “101,” 106 as “104,” 107 as “105,” 110 as “108,” 111 as “109,” 114 as
“112,” 115 as “113”) [=4, 128].

Contents
A1r blank, A1v imprimatur, A2r title, A2v blank, A3r-F6v text to the first part.

Type
a) text block: 115 x 65 mm. (pg. 58).

b) 20 lines: 82 mm. (pg. 58).

c) lines to page: 28 (pg. 58).

Illustrations
None.
Title
HUDIBRAS. | [rule, 73 mm.] | The Second Part. | [rule, 73 mm.] | By the Author of the First. | [rule, 73 mm.] | [wreath ornament with angel head and wings on top; bell in the middle, 60 x 73 mm.] | LONDON, | Printed by T. R. for John Martyn, and James Allestry, at the Bell in St. Pauls Church-Yard. 1664.

Imprimatur
[row of 14 snowflakes, 75 mm.] | Imprimatur, | ROGER L’ESTRANGE. | Novemb + 5th. | 1663. | [row of 14 snowflakes, 75 mm.]

Collation
24⁰: A⁸ (-A1) B-H⁸ (-H8) [$4 signed arabic], 62 leaves.

Pagination
3-6 7-77 78-125 l26 [= 124].

Contents
A2r blank, A2v imprimatur, A3r title, A3v blank, A4r-H7r text to the second part, H7v blank.

Type
a) text block: 105 x 63 mm. (pg. 52).
b) 20 lines: 80 mm. (pg. 52).
c) lines to page: 26 (pg. 52).

Illustrations
None.
Title
HUDIBRAS. | [rule, 86 mm.] | The First and Second Parts. | [rule, 86 mm.] | Written in the time of the Late Wars. | [rule, 86 mm.] | CORRECTED & AMENDED, | WITH | Several Additions and Annotations. | [rule, 86 mm.] | LONDON, | Printed by T. N. for John Martyn and Henry Herringman, at the Bell in St. Paul’s Churchyard, and the Anchor in the Lower Walk of the New Exchange, 1674.

Collation
8°: A-Z₈ (-Z₁, Z₈) 2A-2C₈ [4$ signed arabic (-A₁, I₄, K₃, T₃, Y₃, Y₄, 2C₄)], 206 leaves.

Pagination

Contents
A₁ᵗ title, A₁ᵛ blank, A₂ᵗ-O₇ᵛ text to the first part, O₈ᵗ blank, O₈ᵛ blank, P₁ᵗ-2C₈ᵛ text to the second part.

Type
a) text block: 133 x 71 mm. (pg. 154).
b) 15 lines: 110 mm. (pg. 154).
c) lines to page: 18 (pg. 154).

Illustrations
None.
Title
HUDIBRAS. | [rule, 88 mm.] | THE | Third and last | PART. | [rule, 88 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [rule, 88 mm.] | LONDON. | Printed for Simon Miller, at the Sign of the Star | at the West End of St. Pauls. 1678.

Collation
8⁰. A-S⁸ [$4 signed arabic], 144 leaves.

Pagination
[2], 1-285 286 [= 2, 286].

Contents
A¹ title, A¹ licensed and entered, A²⁵-S⁸⁵ text to the third part, S⁸³ blank.

Type
a) text block: 138 x 74 mm. (pg. 90).
b) 15 lines: 113 mm. (pg. 90).
c) lines to page: 18 (pg. 90).

Illustrations
None.
Title
HUDIBRAS. | [rule, 85 mm.] | The First and Second Parts. | [rule, 85 mm.] | Written in the Time of the | Late Wars. | [rule, 85 mm.] | CORRECTED & AMENDED, | With | Several Additions and Annotations. | [rule, 85 mm.] | LONDON: | Printed by T.N. for John Martyn and Henry Herringman, at the Bell in St. Pauls Church- | yard, and at the Anchor in the Lower | Walk of the New Exchange, 1678.

Notes
Condition of book prevents a fuller bibliographic description.
Title
HUDIBRAS. | [rule, 87 mm.] | The First and Second Parts. | [rule, 87 mm.] | Written in the Time of the Late Wars. | [rule, 86 mm.] | CORRECTED & AMENDED, | With | Several Additions and Annotations. | [rule, 87 mm.] | LONDON: | Printed by T. N. for John Martyn and Henry Herringman, at the Bell in St. Pauls Church- | yard, and at the Anchor in the Lower | Walk of the New Exchange, 1678.

Collation
80: A-2C8 [4 signed arabic], 208 leaves.

Pagination

Contents
A1r title, A1v blank, A2r-O7v text to the first part, O8r blank, O8v blank, P1r-2C8v text to the second part.

Type
a) text block: 131 x 81 mm. (pg. 63).
b) 15 lines: 101 mm. (pg. 63).
c) lines to page: 18 (pg. 63).

Illustrations
None.
Title
HUDIBRAS. | [rule, 88 mm.] | THE | Third and last | PART. | [rule, 89 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [rule, 89 mm.] | LONDON. | Printed for Robert Horne, at the South Entrance | of the Royal-Exchange. 1679.

Collation

Pagination
[2], 1-254 [=2, 254].

Contents
A1r title, A1v licensed and entered, A2r-Q8v text to the third part.

Type
a) text block: 130 x 76 mm. (pg. 93).
b) 15 lines: 97 mm. (pg. 93).
c) lines to page: 20 (pg. 93).

Illustrations
None.

Notes
Bound with Butler’s Ghost.
Title (Parts 1 and 2)
HUDIBRAS. | [rule, 88 mm.] | The First Part. | [rule, 88 mm.] | Written in the time of the | Late Wars. | [rule, 88 mm.] | CORRECTED & AMENDED | WITH | Several Additions and Annotations. | [rule, 86 mm.] | LONDON, | Printed by T. N. for Henry Herringman, and | are to be sold by T. Basset at the George | in Fleetstreet, 1684.

Title (Part 3)
HUDIBRAS. | [rule, 90 mm.] | THE | Third and Lost | PART. | [rule, 90 mm.] | Written by the | AUTHOR | OF THE | First and Second Parts. | [rule, 90 mm.] | LONDON, | Printed for Robert Horne, and are to sold by | Tho. Basset at the George in Fleet-Street. 1684.

Collation (Parts 1 and 2)
80: A-2C8 [$4 signed arabic (-A1, K3, P1)], 208 leaves.

Collation (Part 3)
80: A-Q8 [$4 signed arabic (-A1)], 128 leaves.

Pagination (Parts 1 and 2)
[2], 1-221 222 [2] 223-412 (328 is misnumbered as “326”) [= 2, 414].

Pagination (Part 3)
[2], 1-254 (210 is misnumbered as “110,” 211 as “111”) [= 2, 254].

Contents
A1 title, A1 blank, A2-O8 text to the first part, O8 blank, P1-2C8 text to the second part, A1 title to the third part, A1 licensed and entered, A2-Q8 text to the third part.

Type (Parts 1 and 2)
a) text block: 113 x 74 mm. (pg. 329).
b) 15 lines: 119 mm. (pg. 329).
c) lines to page: 18 (pg. 329).

Type (Part 3)
a) text block: 124 x 71 mm. (pg. 67).
b) 15 lines: 92 mm. (pg. 67).
c) lines to page: 20 (pg. 67).

Illustrations
None.

Notes
Parts 1 and 2 share collation and pagination. Part 3 has unique collation and pagination.
Title
HUDIBRAS. | [rule, 85 mm.] | In Three PARTS. | [rule, 85 mm.] | Written in the time of the | Late Wars. | [rule, 82 mm.] | Corrected and Amended. | WITH | Several Additions and Annotations. | [double rule, 85 mm.] | LONDON, | Printed, and are to be Sold by Richard Parker, | at the Unicorn, under the Piazza of the | Royal Exchange, in Cornhill, 1689.

Notes
Condition of book prevents a fuller bibliographic description.
Title
HUDIBRAS. | [rule, 87 mm.] | In Three PARTS. | [rule, 87 mm.] | Written in the time of the | Late Wars. | [rule, 87 mm.] | Corrected and Amended. | WITH | Several Additions and Annotations. | [rule, 87 mm.] | [ornament, 9 x 9 mm.] | [rule, 87 mm.] | LONDON, | Printed for Henry Herringman, and are to be | Sold by Tho. Sawbridge at the Three Flower- | [text is torn off] in Little-Britain, 1689.

Notes
Condition of book prevents a fuller bibliographic description.
Title (Parts 1 and 2)
HUDIBRAS. | [rule, 88 mm.] | The First PART. | [rule, 88 mm.] | Written in the time of the | Late Wars. | [rule, 88 mm.] | Corrected and Amended, | with several | Additions and Annotations. | [double rule, 88 mm.] | LONDON, | Printed by T. Warren for Henry Herringman, and | are to be Sold by R. Bentley, J. Tonson, | F. Saunders, and T. Bennet, MDCXCIV.

Title (Part 3)
HUDIBRAS. | [rule, 90 mm.] | THE | PART. | [rule, 90 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [double rule, 90 mm.] | LONDON, | Printed for Thomas Horne, at the South Entrance of | the Royal Exchange, MDCXCIV.

Collation (Parts 1 and 2)
8⁰: A-2C⁸ [$4 signed arabic (-A1, P1)], 208 leaves.

Collation (Part 3)

Pagination (Parts 1 and 2)

Pagination (Part 3)
[2], 1-254 [= 2, 254].

Contents
A1ᵗ title, A1ᵛ blank, A2ᵛ-O8ᵛ text to the first part, O8ᵛ blank, P1ᵛ-2C8ᵛ text to the second part, A1ᵗ title to the third part, A1ᵛ licensed and entered, A2ᵛ-Q8ᵛ text to the third part.

Type (Parts 1 and 2)
a) text block: 126 x 81 mm. (pg. 175).
b) 15 lines: 105 mm. (pg. 175).
c) lines to page: 18 (pg. 175).

Type (Part 3)
a) text block: 133 x 79 mm. (pg. 37).
b) 15 lines: 100 mm. (pg. 37).
c) lines to page: 20 (pg. 37).

Illustrations
None.

Notes
Parts 1 and 2 share collation and pagination. Part 3 has unique collation and pagination.
Title (Parts 1 and 2)
HUDIBRAS. | [rule, 88 mm.] | In Three PARTS. | [rule, 88 mm.] | Written in the Time of the | Late Wars. | [rule, 88 mm.] | Corrected and Amended, | With Several | Additions and Annotations. | [double rule, 88 mm.] | LONDON, | Printed, and are to be Sold by Nathaniel Sackett, | at the Atlas in Corhnil. MDCXCIV.

Title (Part 3)
HUDIBRAS. | [rule, 90 mm.] | THE | Third and Last | PART. | [rule, 90 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [double rule, 90 mm.] | LONDON, | Printed for Thomas Horne, at the South Entrance of | the Royal Exchange, MDCXCIV.

Collation (Parts 1 and 2)
8º: A-2C8 [§4 signed arabic (-A1, P1)], 208 leaves.

Collation (Part 3)
8º: A-Q8 [§4 signed arabic (-A1)], 128 leaves.

Pagination (Parts 1 and 2)

Pagination (Part 3)
[2], 1-254 [= 2, 254].

Contents
A1r title, A1v blank, A2r-O8r text to the first part, O8v blank, P1r-2C8v text to the second part, A1r title to the third part, A1v licensed and entered, A2r-Q8v text to the third part.

Type (Parts 1 and 2)
a) text block: 126 x 81 mm. (pg. 175).  
b) 15 lines: 105 mm. (pg. 175).  
c) lines to page: 18 (pg. 175).

Type (Part 3)
a) text block: 143 x 70 mm. (pg. 45).  
b) 15 lines: 100 mm. (pg. 45).  
c) lines to page: 20 (pg. 45).

Illustrations
None.

Notes
Parts 1 and 2 share collation and pagination. Part 3 has unique collation and pagination.
Title
HUDIBRAS | COMPLEAT. | [rule, 88 mm.] | In THREE PARTS. | [rule, 88 mm.] | The AUTHOR | SAMUEL BUTLER. | [rule, 88 mm.] | Written in the time of the | Late Wars. | [rule, 88 mm.] | Corrected and Amended, | With several | ADDITIONS and ANNOTATIONS. | [double rule, 88 mm.] | LONDON, | Printed, and Sold by THOMAS HORNE, at | the South Entrance of the Royal Exchange, in | Cornhill, 1700.

Collation
8⁰: A-2N⁴ O⁴ [$4 signed arabic (-A1, M3, M4, Z1, 2O3, 2O4; Y4 signed as “Yy4”), 292 leaves.

Pagination (Parts 1 and 2)
[2], 1-179 180-182 183-350 (343 and 346 printed on opposite side of the page) [= 2, 350].

Pagination (Part 3)
[2], 1-230 (94 is printed on opposite side of the page) [= 2, 230]

Contents
A1r title, A1v blank, A2r-M3r text to the first part, M3v blank, M4r-Y8v text to the second part, Z1r title to the third part, Z1v licensed and entered, Z2r-2O4v text to the third part.

Type
a) text block: 145 x 83 mm. (pg. 129).
b) 15 lines: 96 mm. (pg. 129).
c) lines to page: 22 (pg. 129).

Illustrations
None.

Notes
Parts 1 and 2 share pagination. Part 3 has unique pagination.
Title (Part 1)
HUDIBRAS. | [rule, 85 mm.] | the First PART. | [rule, 85 mm.] | WRITTEN | In the Time of the | [rule, 85 mm.] | Corrected and Amended, | With Several | ADDITIONS and ANNOTATIONS. | [double rule, 85 mm.] | LONDON: | Printed by E.P. for Geo. Sawbridge, in | Little-Britain, 1704.

Title (Part 2)
HUDIBRAS. | [rule, 80 mm.] | The Second PART. | [rule, 80 mm.] | By the Author of the FIRST. | [rule, 80 mm.] | Corrected and Amended, | With several | ADDITIONS & Annotations. | [double rule, 80 mm.] | LONDON. | Printed for R. Chiswel, G. Sawbridge, | R. Wellington, and G. Wells, 1704.

Title (Part 3)
HUDIBRAS. | [rule, 85 mm.] | THE | Third and Last | PART. | [rule, 85 mm.] | Written by the AUTHOR | OF THE | FIRST and SECOND PARTS. | [double rule, 85 mm.] | LONDON, | Printed for Thomas Horne, at the South Entrance | of the Royal Exchange, MDCCIV.

Collation (Part 1)
8°: A³-M³ N⁴ [§4 signed arabic (-a1, N3, N4)], 108 leaves.

Collation (Part 2)
8°: A-K³ L³ [§4 signed arabic (-A1, L3)], 83 leaves.

Collation (Part 3)
8°: A-O³ P¹ [§4 signed arabic (-A1)], 113 leaves.

Pagination (Part 1)
[18], 1-198 (49 misnumbered as “64,” 61 as “81”) [= 18, 198].

Pagination (Part 2)
1-2 3-165 166 (122 misnumbered as “303,” 123 as “302,” 126 as “306,” 127 as “307,” 130 as “129,” 131 as “130,” 134 as “133,” 135 as “134,” 138 as “137,” 139 as “138,” 142 as “141,” 143 as “142”) [= 166].

Pagination (Part 3)
[2], 1-223 224 (176 misnumbered as “161,” 177 as “162,” 180 as “165,” 181 as “166,” 189 as “169,” 185 as “170,” 188 as “173,” 189 as “174”) [= 2, 224].

Contents
a¹ title to first part, a¹ blank, a²-A¹ to the reader, A¹ blank, A²-N⁴ text to the first part, A¹ title to the second part, A¹ blank, A²-L³ text to the second part, L³ blank, A¹ title to the third part, A¹ licensed and entered, A²-P¹ text to the third part.
Type
a) text block: 154 x 77 mm. (pg. 103)
b) 15 lines: 105 mm. (pg. 103)
c) lines to page: 22 (pg. 103)

Illustrations
None.

Notes
Parts 1, 2, and 3 each have unique collation and pagination.
Title (Part 1)
[Title page is missing]

Title (Part 2)
HUDIBRAS. | [rule, 85 mm.] | The Second PART. | [rule, 82 mm.] | By the Author of the FIRST. | [rule, 81 mm.] | Corrected and Amended, | With Several | Additions & Annotations. | [double rule, 85 mm.] | LONDON: | Printed for R. Chiswel, G. Sawbridge, | | R. Wellington, and G. Wells, 1709.

Title (Part 3)
HUDIBRAS. | [rule, 84 mm.] | THE Third and last PART. | [rule, 86 mm.] | Written by the AUTHOR | OF THE FIRST and SECOND Parts. | [double rule, 87 mm.] | LONDON, | Printed for Thomas Horne, at the South Entrance | of the Royal Exchange, MDCCIX.

Collation (Part 1)
8°: A-N⁸ (-A1) O⁴ [$4 signed arabic (-O3, O4)], 107 leaves.

Collation (Part 2)
8°: 2A-2K⁸ 2L⁴ [$4 signed arabic (-2A1, 2L3, 2L4; 2A2 is signed “2L⁴”)], 84 leaves.

Collation (Part 3)
8°: A-O⁸ P¹ [$4 signed arabic (-A1)], 113 leaves.

Pagination (Part 1)
[16], 1-198 [= 16, 198].

Pagination (Part 2)
1-2 3-149 150 151-167 168 [= 168].

Pagination (Part 3)
1-2 3-226 (174 misnumbered as “172,” 175 as “173,” 216 as “26,” 225 as “269”) [= 226].

Contents
A²-B¹ to the reader, B²-O⁴'text to the first part, 2A¹ title to the second part, 2A¹ blank, 2A²-2L⁴'text to the second part, 2L⁴ blank, A¹ title to the third part, A⁴ licensed and entered, A²-P¹'text to the third part.

Type
a) text block: 145 x 82 mm. (pg. 79 in Part 1)
b) 20 lines: 132 mm. (pg. 79 in Part 1)
c) lines to page: 22 (pg. 79 in Part 1)
Illustrations
2 engravings unsigned.

Notes
Parts 1, 2, and 3 each have unique collation and pagination.
Title
HUDIBRAS: [in red] | [rule, 57 mm.] | The First PART. | [rule 57, mm.] | WRITTEN [in red] | In the TIME of the | Late Wars. [in red] | [thick rule, 58 mm.] | Corrected and Amended. | With Several | ADDITIONS [in red] and ANNOTATIONS. [in red] | [rule, 56 mm.] | Adorned with CUTS. [in red] | [rule, 58 mm.] | LONDON: | Printed for JOHN [in red] BAKER, [in red] | at the Black-Boy in Pater-noster- | Row. 1710.

Collation
180: πι A-R18 U18 [$10 signed arabic (-G1, U1; C11 signed as “C10,” D10 as “C9,” F8 as “F9,” M4 as “M5,” U11 as “a2,” U13 as “a4”)], 325 leaves.

Pagination (Part 1)

Pagination (Part 2)
1-3 4-45 46 47-86 87 88-142 143 144-149 150-151 152-167 168 [= 168].

Pagination (Part 3)

Contents
πιΓ title, πιΥ blank, A1Γ-A2Γ to the reader, A3Γ-A8Γ the author’s life, A9Γ-F18Γ text to the first part, F18Γ blank, G1Γ-L12Γ text to the second part, L12Γ blank, L13Γ-U9Γ text to the third part, U10Γ-U18Γ index.

Type
a) text block: 118 x 61 mm. (leaf L16Γ)
b) 15 lines: 100 mm. (leaf L16Γ)
c) lines to page: 22 (leaf L16Γ)

Illustrations
Frontispiece unsigned.
18 engravings unsigned.

Notes
Parts 1, 2, and 3 each have unique pagination.
Title
*HUDIBRAS* | IN THREE PARTS. | Written in the Time of the | LATE WARS. |
Corrected and Amended: | WITH | *ADDITIONS.* | [rule, 59 mm.] | To which is added | Annotations to the Third PART; | With an Exact | INDEX to the Whole; | *Never before PRINTED.* | [rule, 59 mm.] | Adorn’d with CUTS. | [rule, 59 mm. ] | LONDON: | Printed for R. Chiswel, J. Tonson, T. Horne, | and R. Wellington. MDCCX.

Collation
24°: A^{12} a^{5} B-E^{12} F^{6} [$5 signed arabic (-D1)], 71 leaves.

Pagination

Contents
A^1r title, A^1v blank, A^2r-A^3v to the reader, A^4r-A^8v the authors life, A^8r-a^5v index, B^1r-E^6r text to the first part, E^6v blank.

Type
a) text block: 101 x 46 mm. (pg. 86).
b) 20 lines: 59 mm. (pg. 86).
c) lines to page: 34 lines (pg. 86).

Illustrations
Frontispiece unsigned.
5 engravings unsigned.
Title
HUDIBRAS. [rule, 60 mm.] The SECOND PART. [rule, 60 mm.] By the Author of the FIRST. [rule, 58 mm.] Corrected and Amended: With several ADDITIONS AND ANNOTATIONS. [2 ornaments side by side, 11 x 25 mm. (together)] LONDON: Printed for R. Chiswell, J. Tonson, and R. Wellington. MDCCX.

Collation
24⁰: π⁶ G-I² K⁸ [$5 signed arabic (K5 signed as “K3”)], 50 leaves.

Pagination
109-111 112-138 139 140-165 166 167-202 203 204-207 208 [= 100].

Contents
π1⁴ title, π1⁵ blank, π2⁵-K8⁵ text to the second part, K8⁵ blank.

Type
a) text block: 101 x 51 mm. (pg. 126)
b) 20 lines: 59 mm. (pg. 126)
c) lines to page: 34 (pg. 126)

Illustrations
5 engravings unsigned.

Notes
Collation and pagination continue from book 22.
Title
HUDIBRAS. | [rule, 60 mm.] | The Third and Last PART. | [rule, 60 mm.] | By the Author of the FIRST | and Second. | [rule, 57 mm.] | Corrected and Amended: | WITH | ANNOTATIONS | Never before Printed. | [double rule, 59 mm.] | LONDON: | Printed for Thomas Horne, at the South | Entrance of the Royal Exchange. 1710.

Collation
24⁰: π⁴ L-Q¹² [$5 signed arabic], 76 leaves.

Pagination
209-211 212-259 260 261-310 311 312-335 336 337-347 348 349-359 360 [= 152].

Contents
π¹ title, π¹ blank, π²-Q¹² text to the third part, Q¹² blank.

Type
a) text block: 101 x 52 mm. (pg. 314)
b) 20 lines: 59 mm. (pg. 314)
c) lines to page: 34 (pg. 314)

Illustrations
5 engravings unsigned.

Notes
Collation and pagination continued from book 23.
Title
HUDIBRAS. | IN THREE PARTS. | Written in the Time of the | LATE WARS. |
Corrected and Amended: | WITH | ADDITIONS. | [rule, 57 mm.] | To which is added |
ANNOTATIONS, | With an Exact | INDEX to the Whole. | [rule, 60 mm.] | Adorn’d with |
CUTS. | [rule, 60 mm.] | LONDON: | Printed for D. Browne, T. Horne, J. Walthoe, J. |
Wellington, MDDCCXX.

Notes
Condition of book prevents a fuller bibliographic description.
26

Title
HUDIBRAS. | IN THREE PARTS. | Written in the Time of the | LATE WARS. |
Corrected and Amended | WITH ADDITIONS. | [rule, 58 mm.] | To which is added |
ANNOTATIONS. | With an Exact | INDEX to the Whole. | [rule, 60 mm.] | Adorn’d with
CUTS. | [rule, 59 mm.] | LONDON: | Printed for D. Browne, T. Horne, J. Walthoe, J.
Wellington, MDCCXX.

Collation
240. A12 a6 B-S12 [$5 signed arabic, (-a4, a5)], 222 leaves.

Pagination
167-202 203 204-207 208-211 212-232 233 234-259 260 261-310 311 312-335 336 337-
347 348 349-359 360-361 362-372 373 374-381 382-383 384-392 393 394-408 [= xxxvi,
408].

Contents
A1v title, A1v blank, A2v-A3v to the reader, A4v-A8v the authors life, A9v-a6v index, a6v
blank, B1v-F6v text to the first part, F6v blank, F7v-K8v text to the second part, K8v blank,
K9v-Q12v text to the third part, Q12v blank, R1v-S12v annotations.

Type
a) text block: 101 x 52 mm. (pg. 60)
b) 20 lines: 59 mm. (pg. 60)
c) lines to page: 34 (pg. 60)

Illustrations
17 engravings unsigned.
Title
HUDIBRAS. | In THREE PARTS. | Written in the Time of the | LATE WARS. | Corrected and Amended: | WITH | ADDITIONS. | [rule, 70 mm.] | To which are added | ANNOTATIONS, With an Exact INDEX to the Whole. | [rule, 70 mm.] | Adorn’d with a new Set of Cuts, Design’d and | Engrav’d by Mr. HOGARTH. | [rule, 70 mm.] | LONDON: | Printed for B. MOOTE, at the Middle-Temple Gate, | in Fleet-Street. 1732.

Collation
12° A-S12 T6 [$6 signed arabic, (-E6, P6, R5, R6, T4, T5, T6; the letter “C” in the signature “C2” is backwards; O2 missigned as “P2”, O4 as “P4”, O6 as “P6”)], 222 leaves.

Pagination

Contents
A1r title, A1v blank, A2r-A3v to the reader, A4r-A8v the author’s life, A9r-F12v text to the first part, G1r-L7r text to the second part, L7v blank, L8r-S6r text to the third part, S7r-T5v index, T5v-T6v books lately published.

Type
a) text block: 134 x 64 mm. (pg. 179)
b) 20 lines: 79 mm. (pg. 179)
c) lines to page: 34 (pg. 179)

Illustrations
Frontispiece unsigned
8 engravings designed and engraved by William Hogarth.
Title
HUDIBRAS. | In THREE PARTS. | Written in the Time of the | LATE WARS. | Corrected and Amended: | WITH | ADDITIONS. [[rule, 71 mm.]] To which are Added | ANNOTATIONS, With an Exact INDEX to the Whole. [[rule, 71 mm.]] Adorn’d with a new Set of Cuts, Design’d and Engrav’d by Mr. Hogarth. [[double rule, thin and thick, 71 mm.]] LONDON: | Printed for RICHARD WELLINGTON, at the | Dolphin and Crown, without Temple Bar. [[rule, 26 mm.]] M. DCC. XXXIII.

Collation
12\textsuperscript{0}. A-S\textsuperscript{12} T\textsuperscript{6} [$6$ signed arabic, (-A1, E6, P6, R5, R6, T4, T5, T6)], 222 leaves.

Pagination

Contents
A1\textsuperscript{r} title, A1\textsuperscript{v} blank, A2\textsuperscript{r}-A3\textsuperscript{v} to the reader, A4\textsuperscript{r}-A8\textsuperscript{v} the author’s life, A9\textsuperscript{r}-F12\textsuperscript{v} text to the first part, G1\textsuperscript{r}-L7\textsuperscript{r} text to the second part, L7\textsuperscript{v} blank, L8\textsuperscript{r}-S6\textsuperscript{v} text to the third part, S7\textsuperscript{r}-T5\textsuperscript{r} index, T5\textsuperscript{y}-T6\textsuperscript{v} books lately published.

Type
a) text block: 134 x 64 mm. (pg. 179)
b) 20 lines: 79 mm. (pg. 179)
c) lines to page: 34 (pg. 179)

Illustrations
8 engravings designed and engraved by William Hogarth.
Title

Collation
12°: A-S12 T6 [$6 signed arabic (-A1, B6, D6, E4, E6, M5, T4, T5, T6)], 222 leaves.

Pagination

Contents
A1r title, A1v blank, A2r-A3v to the reader, A4r-A8v the author’s life, A9r-F12v text to the first part, G1r-L7r text to the second part, L7v blank, L8r-66v text to the third part, S7r-T5r index, T5v-T6v books lately published.

Type
a) text block: 118 x 53 mm. (pg. 45)
b) 20 lines: 96 mm. (pg. 45)
c) lines to page: 30 (pg. 45)

Illustrations
Frontispiece engraved by Gucht.
9 engravings designed and engraved by William Hogarth.
Title

Collation

Pagination

Contents
A¹ title, A¹ blank, A²-A³ to the reader, A³-A⁸ the author’s life, a¹-c² preface, *A¹-*D¹ list of subscribers, 2A¹-S⁶ text to the first part, S⁷-2D⁴ text to the second part, cantos 1 and 2, 2D⁵-2E⁴ index.

Type
a) text block: 122 x 72 mm. (pg. 191)
b) 20 lines: 110 mm. (pg. 191)
c) lines to page: 22 (pg. 191)

Illustrations
Frontispiece designed by S. Soest and engraved by Vertue. 7 engravings designed by William Hogarth and engraved by J. Mynde.
Title
HUDIBRAS, | IN THREE PARTS, | Written in the Time of | THE LATE WARS: |
Corrected and Amended. | WITH | LARGE ANNOTATIONS, | AND A PREFACE, | BY |

Collation
8⁰: π1 A-2F⁸ 2G³ [$4 signed arabic], 236 leaves.

Pagination

Contents
π1⁰ title, π1⁰ blank, A1⁰-G8⁰ text to the second part, H1⁰-2E7⁰ text to the third part, 2E8⁰-2G3⁰ index, 2G3⁰ errata.

Type
a) text block: 120 x 71 mm. (pg. 421)
b) 20 lines: 105 mm. (pg. 421)
c) lines to page: 23 (pg. 421)

Illustrations
7 engravings designed by William Hogarth and engraved by J. Mynde.
Title
Hudibras, | In Three Parts, | Written in the Time of | The Late Wars: |
Corrected and Amended. | With | Large Annotations, | And A Preface, | By |
Zachary Grey, LL. D. | [Rule, 86 mm.] | Vol. I. | [Double rule, 86 mm.] | Dublin: |
Printed by A. Reilly, on Cork-Hill; | For Robert Owen in Skinner-row, and William |
Brien in Dame-Street, Booksellers. | [Rule, 22 mm.] | M, DCC. XLIV.

Collation
8°: A-2E² 2F² [$4 signed arabic (-A1, A4, 2F2)], 226 leaves.

Pagination

Contents
A1¹ title, A1¹ blank, A2²-B6² preface, B7²-B7⁵ to the reader, B8²-C3⁵ the author’s life, 
C4²-U1² text to the first part, U1¹ blank, U2²-2E3² text to the second part, cantos 1 and 2, 
2E3² errata, 2E4²-2F2² index.

Type
a) text block: 125 x 67 mm. (pg. 219)
b) 20 lines: 96 mm. (pg. 219)
c) lines to page: 26 (pg. 219)

Illustrations
Frontispiece unsigned.
9 engravings designed by William Hogarth. The engravings are unsigned.
Title
HUDIBRAS, | IN THREE PARTS, | Written in the Time of | THE LATE WARS: | Corrected and Amended. | WITH | LARGE ANNOTATIONS, | AND A PREFACE, | BY | ZACHARY GREY, LL. D. | [rule, 87 mm.] | Adorn’d with a new Set of Cuts. | [rule, 87 mm.] | VOL. II. | [double rule, 87 mm.] | DUBLIN: | Printed by A. REILLY, on Cork-Hill; | For ROBERT OWEN in Skinner-row, and WILLIAM BRIEN in Dame-Street, Booksellers. | [rule, 22 mm.] | M, DCC, XLIV.

Collation
8°: A-2D8 [$4 signed arabic (-A1)], 216 leaves.

Pagination

Contents
A1' title, A1' blank, A2'-G5' text to the second part, canto 3, G6'-2C7' text to the third part, 2C8'-2D8' index.

Type
a) text block: 139 x 79 mm. (pg. 339)
b) 20 lines: 94 mm. (pg. 339)
c) lines to page: 30 (pg. 339)

Illustrations
8 engravings designed by William Hogarth. The engravings are unsigned
Title
HUDIBRAS. | In THREE PARTS. | Written in the Time of the LATE WARS. | Corrected and Amended: WITH ADDITIONS. | [rule, 60 mm.] | To which is added, | ANNOTATIONS, | With an exact INDEX to the Whole. | [double rule, 60 mm.] | LONDON: | Printed by ROBERT BROWN, | For W. INNYS, J. and P. KNAPTON, D. BROWNE, | S. BIRT, | T. LONGMAN, T. WOODWARD, | C. HITCH, J. OSWALD, J. SHUCKBURGH, | J. HODGES, E. WICKSTEED, C. CORBET, | G. HAWKINS, J. and R. TONSON, M. COOPER, | B. DOD, and C. BATHURST, in Fleet-Street. | [rule, 10 mm] | MDCCL.

Collation
180: A1 B-2M6 2N5 [$3 signed arabic (-F3, + Y4)], 210 leaves.

Pagination

Contents
A1r title, A1v blank, B1r-B2r to the reader, B2v-B6r the author’s life, B6v-N2v text to the first part, N3v-Y1r text to the second part, Y1v-2M3r text to the third part, 2M3v-2N5v index.

Type
a) text block: 50 x 10 mm. (pg. 103)
b) 20 lines: 59 mm. (pg. 103)
c) lines to page: 34 (pg. 103)

Illustrations
Frontispiece engraved by Nixon.
HUDIBRAS, IN THREE PARTS. WRITTEN IN THE TIME OF THE LATE WARS. By SAMUEL BUTLER, Esq.; A NEW EDITION, CORRECTED. ADORNED WITH CUTS | GLASGOW: Printed by R. URIE. M DCC LIII.

Collation
12⁰. A-2N⁶ [$3 signed arabic (-A1; Z2 is signed as “Y2,” Z3 as “Y3”)], 216 leaves.

Pagination
1-2 3-5 6 7-140 141-142 143-247 248-250 251-431 432 [= 432].

Contents
A1ᵗ title, A1ᵛ blank, A2ᵛ-A3ʳ to the reader, A3ᵛ blank, A4ᵛ-B1ᵛ the author’s life, B2ᵛ-M4ᵛ text to the first part, M5ᵛ-X4ᵛ text to the second part, X4ᵛ blank, X5ᵛ-2M2ᵛ text to the third part, 2M3ᵛ-2N6ᵛ index, 2N6ᵛ blank.

Type
a) text block: 118 x 53 mm. (pg. 59)
b) 20 lines: 72 mm. (pg. 59)
c) lines to page: 32 (pg. 59)

Illustrations
Frontispiece engraved by Gucht.
8 engravings designed by William Hogarth and engraved by R. Martin.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 72 mm.] | ADORNED WITH CUTS. | [rule, 69 mm.] | [ornament, 32 x 48 mm.] | LONDON. | [double rule, thick and thin, 42 mm.] | M. MCC. LVII.

Collation
12⁰. a⁷ A-P¹² Q³ [$6 signed roman (-a1, a2)], 190 leaves.

Pagination
[14], I-3 4-83 84-85 86-185 186-187 188-313 314 315-365 366 (154 misnumbered as “144,” 235 as “135,” 246 as “346”) [=14, 366].

Contents
a¹ bastard title, a¹ title (English), a² title (French), a² blank, a³⁻a³ advertisement, a⁴⁻a⁵ preface, a⁶⁻a⁷ life of Butler, A¹⁻O¹ text to the first part, O¹⁻Q³ notes, Q³ errata.

Type
a) text block: 115 x 57 mm. (pg. 59)
b) 20 lines: 89 mm. (pg. 59)
c) lines to page: 26 (pg. 59)

Illustrations
Frontispiece unsigned.
4 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 72 mm.] | ADORNED WITH CUTS. | [rule, 69 mm.] | [ornament, 32 x 48 mm.] | LONDON. | [double rule, thick and thin, 42 mm.] | M. MCC. LVII.

Collation
12⁰. π² A-V¹² χ¹ [§ 6 signed roman (F4 missigned as “F3”)], 243 leaves.

Pagination

Contents
π¹⁰ bastard title, π¹⁰ title (English), π²⁰ title (French), π²⁰ blank, A¹⁰-M¹⁰⁰ text to the second part, M¹⁰⁰-S¹⁰⁰ text to the third part, canto 1, S¹⁰⁰-V¹²⁰ notes, χ¹⁰ errata, χ¹⁰ blank.

Type
a) text block: 116 x 50 mm. (pg. 389)
b) 20 lines: 88 mm. (pg. 389)
c) lines to page: 26 (pg. 389)

Illustrations
7 engravings unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 72 mm.] | ADORNED WITH CUTS. | [rule, 68 mm.] | [ornament, 23 x 39 mm.] | LONDON. | [double rule, thick and thin, 41 mm.] | M. MCC. LVII.

Collation
12⁰. π² A-P¹² Q³ [§ 6 signed roman (-Q3)], 185 leaves.

Pagination
[4], I-3 4-75 76-77 78-109 110-111 112-147 148-149 150-303 304 305-365 366 (261 is misnumbered as “161”) [= 4, 366].

Contents
π¹ bastard title, π¹ title (English), π² title (French), π² blank, A¹-N₈ text to the third part, cantos 2 and 3, O₈-Q₃ notes, Q₃ errata.

Type
a) text block: 114 x 52 mm. (pg. 115)
b) 20 lines: 89 mm. (pg. 115)
c) lines to page: 26 (pg. 115)

Illustrations
7 engravings unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 72 mm.] | ADORNED WITH CUTS. | [rule, 69 mm. | [ornament, 33 x 48 mm.] | LONDON. | [thick rule, 42 mm.] | [thin rule, 39 mm.] | M.MCC.LVII.

Collation
120. a7 A-P12 Q3 [S6 signed roman (-a1, a2, a4, a5, a6, Q3)], 190 leaves.

Pagination
[14], 1-3 4-83 84-85 86-185 186-187 188-313 314 315-365 366 (154 is signed as “144,” 235 as “135,” 246 as “346”) [= 14, 366].

Contents
a1½ bastard title, a1½ title, a2½ title (French), a2½ blank, a3½-a3½ advertisement, a4½-a5½ preface, a6½-a7½ life of Butler, A1½-O1½ text to the first part, O1½-Q3½ notes, Q3½ errata.

Type
a) text block: 117 x 49 mm. (pg. 157)
b) 20 lines: 89 mm. (pg. 157)
c) lines to page: 26 (pg. 157)

Illustrations
Frontispiece unsigned.
4 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 67 mm.] | ADORNED WITH CUTS. | [rule, 70 mm.] | [ornament, 32 x 45 mm.] | LONDON. | [double rule thick and thin, 44 mm.] | M.MCC.LVII.

Collation
120. π2 A-V12 X1 [$6 signed roman], 243 leaves.

Pagination

Contents
π1f bastard title, π1v title, π2f title (French), π2v blank, A1f-M10f text to the second part, M10v-S10f text to the third part, canto 1, S10v-V12v notes, X1f errata, X1v blank.

Type
a) text block: 116 x 47 mm. (pg. 145)
b) 20 lines: 84 mm. (pg. 145)
c) lines to page: 26 (pg. 145)

Illustrations
7 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
HUDIBRAS, IN THREE PARTS. Written in the Time of THE LATE WARS: Corrected and Amended. WITH LARGE ANNOTATIONS, AND A PREFACE. To this EDITION are added, CRITICAL, HISTORICAL and EXPLANATORY NOTES. By Way of Supplement, not in any former EDITION. By ZACHARY GREY, LL.D. Corrected and Amended. WITH LARGE ANNOTATIONS, AND A PREFACE. To this EDITION are added, CRITICAL, HISTORICAL and EXPLANATORY NOTES, By Way of Supplement, not in any former EDITION. By ZACHARY GREY, LL.D.

By the late LEARNED, and INGENIOUS MONTAGU BACON, Esq; And an APPENDIX; In which is a TRANSLATION of Part of the First CANTO of the First BOOK into Latin DOGGREL. --- Si quid novisti rectius istis, Candidus imperti: Sinon, his utere mecum. HORAT. Adorned with a new Set of Cuts. VOL. I. DUBLIN: Printed for JOHN EXSHAW, at the Bible in Dame-street. M,DCC,LVII.

Collation
8°: A 8 2 A 8 (-2 A1) B-2E 8 F2 [$4 signed arabic (-A1, 2 A4, 2F2)], 233 leaves.

Pagination

Contents
A1 missing, A2'-B6' preface, B7'-B7' to the reader, B8'-C3' the author’s life, C4'-U1' text to the first part, U1' blank, U2'-2E3' text to the second part, cantos 1 and 2, 2E3' errata, 2e4'-2F2' index.

Type
a) text block: 134 x 62 mm. (pg. 175).
b) 20 lines: 96 mm. (pg. 175).
c) lines to page: 28 (pg. 175).

Illustrations
Frontispiece unsigned.
9 engravings designed by William Hogarth. The engravings are unsigned.
Title

HUDIBRAS, IN THREE PARTS. Written in the Time of THE LATE WARS: Corrected and Amended. WITH LARGE ANNOTATIONS, AND A PREFACE. To this EDITION are added, CRITICAL, HISTORICAL and EXPLANATORY NOTES, By Way of Supplement, not in any former EDITION. By ZACHARY GREY, LL.D. [rule, 86 mm.] To the whole is prefixed, A DISSERTATION upon BURLESQUE POETRY. By the late LEARNED, and INGENIOUS MONTAGU BACON, Esq; And an APPENDIX; In which is a TRANSLATION of Part of the First CANTO of the First BOOK into Latin DOGGREL. [rule, 86 mm.] --- Si quid novisti rectius istis, Candidus imperti: Sinon, his utere mecum. HORAT. [rule, 86 mm.] Adorned with a new Set of Cuts. [rule, 86 mm.] VOL. II. [rule, 86 mm.] DUBLIN: Printed for JOHN EXSHAW, at the Bible in Dame-street. [rule, 28 mm.] M,DCC,LVII.

Collation

8°: A-2E8 2F4 [§ signed arabic (-2F3, 2F4)], 228 leaves.

Pagination


Contents

A1 title, A1 blank, A2-G5 text to the second part, canto 3, G6-2C7 text to the third part, 2C8-2D8 index, 2E1-2F4 notes, 2F4 blank.

Type

a) text block: 155 x 66 mm. (pg. 313).

b) 20 lines: 96 mm. (pg. 313).

c) lines to page: 32 (pg. 313).

Illustrations

7 engravings designed by William Hogarth. The engravings are unsigned.
Title
HUDIBRAS: | A | POEM. | Written in the TIMEx of the | CIVIL WARS. | ADORNED WITH CUTS. | [rule, 66 mm.] | THE SECOND EDITION. | [rule, 66 mm.] | [ornament 21 x 30 mm.] | LONDON: | Printed for W. NEEDHAM, Bookseller, opposite | Gray’s-Inn-Gate, Holborn | [rule, 22 mm.] | MDCCLVIII.

Collation
12°: π1 a7 A-P12 Q3 [$6 signed roman (-a1, a2, a4, a5, a6, Q3)], 191 leaves.

Pagination
[16], 1-3 4-83 84-85 86-185 186-187 188-313 314 315-365 366 ("4" in "142" is upside down, 154 is misnumbered as "144," 235 as "135," 246 as "346") [= 16, 366].

Contents
π1-title, π1-blank, a1-title, a1-π second title (English), a2-title (French), a2-blank, a3-a3-π advertisement, a4-a5-preface, a6-a7-life of Butler, A1-O1 text to the first part, O1-Q3 notes, Q3-blank.

Type
a) text block: 112 x 56 mm. (pg. 79)

b) 20 lines: 90 mm. (pg. 79)

c) lines to page: 26 (pg. 79)

Illustrations
Frontispiece unsigned.
4 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 68 mm.] | ADORNED WITH CUTS. | [rule, 68 mm.] | [ornament, 31 x 45 mm.] | LONDON. | [double rule, thick and thin, 45 mm.] | M. DCC. LVII.

Collation
120. π2 A-V12 χ1 [6 signed roman (F4 signed as “F3”)], 243 leaves.

Pagination

Contents
π1r bastard title, π1v title (English), π2r title (French), π2v blank, A1r-S10r text to the second part, S10v-V12v notes, χ1r errata, χ1v blank.

Type
a) text block: 116 x 46 mm. (pg. 273)
b) 20 lines: 89 mm. (pg. 273)
c) lines to page: 26 (pg. 273)

Illustrations
8 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
Title
HUDIBRAS. | A POEM | WRITTEN | IN THE TIME OF THE | CIVIL WARS. | [rule, 68 mm.] | ADORNED WITH CUTS. | [rule, 68 mm.] | [ornament, 24x39 mm.] | LONDON. | [double rule, thick and thin, 43 mm.] | M. DCC. LVII.

Collation
12⁰. A-P¹² Q³ [6 signed roman (-Q3)], 185 leaves.

Pagination
[4], I-3 4-75 76-77 78-109 110-111 112-147 148-149 150-303 304 305-365 366 (270 misnumbered as “370”) [= 4, 366].

Contents
π1⁰ bastard title, π1⁰ title (English), π2⁰ title (French), π2⁰ blank, A1⁰-N8⁰ text to the third part, N8⁰-Q3⁰ notes, Q3⁰ errata.

Type
a) text block: 115 x 48 mm. (pg. 193)
b) 20 lines: 88 mm. (pg. 193)
c) lines to page: 26 (pg. 193)

Illustrations
2 engravings designed by William Hogarth. The engravings are unsigned.

Notes
Text is in both English and French.
Title

HUDIBRAS. | In THREE PARTS. | Written in the Time of the | LATE WARS. | Corrected and Amended: | WITH | ADDITIONS. | [rule, 78 mm.] | To which are added, | ANNOTATIONS, | And an exact | INDEX to the Whole. | [rule, 78 mm.] | Adorned with CUTTS, designed and engraved | by Mr. HOGARTH | [double rule, 78 mm.] | LONDON, |


Collation

12o: A1 B-S12 T5 [$6 signed arabic (-A1, T4, T5)], 210 leaves.

Pagination


Contents

π1r title, π1v blank, B1r-B2r to the reader, B2v-B6r the author’s life, B7r-G8v text to the first part, G9v-M1r text to the second part, M1v-S9r text to the third part, S9v-T5v index.

Type

a) text block: 124 x 64 mm. (pg. 273)
b) 20 lines: 72 mm. (pg. 273)
c) lines to page: 34 (pg. 273)

Illustrations

Frontispiece engraved by Gucht.
17 engravings designed and engraved by William Hogarth.
Title
HUDIBRAS. | IN THREE PARTS. | Written in the time of the late wars. | By SAMUEL BUTLER. | WITH | ANNOTATIONS, and a complete INDEX. | A NEW EDITION. | Adorned with Cuts. | GLASGOW: | Printed for ROBERT URIE, MDCCLXIII.

Collation
12⁰. a⁶ A-2H⁶ [$3 signed arabic (-a1)], 192 leaves.

Pagination

Contents
a1ᵗ title, a1ᵛ blank, a2ᵗ-a2ᵛ to the reader, a3ᵗ-a6ᵗ the author’s life, a6ᵛ blank, A1ᵗ-K3ᵗ text to the first part, K3ᵛ-S3ᵗ text to the second part, S3ᵛ-2G5ᵛ text to the third part, 2G6ᵗ-2H6ᵛ index.

Type
a) text block: 129 x 64 mm. (pg. 197)
b) 20 lines: 80 mm. (pg. 197)
c) lines to page: 32 (pg. 197)

Illustrations
Frontispiece engraved by Gucht.
9 engravings designed by William Hogarth and engraved by R. Martin.
Title
HUDIBRAS, | IN THREE PARTS; | Written in the Time of | THE LATE WARS: |
Corrected and Amended. | WITH | LARGE ANNOTATIONS, | AND A PREFACE, | BY |
ZACHARY GREY, LL. D. | Adorn’d with a new Set of Cuts. | THE SECOND EDITION. |

Collation
80 : A8 a-b8 c2 2A8 B-2D8 2E4 [$4 signed arabic (-A1, c2, 2E3, 2E4)], 246 leaves.

Pagination

Contents
A1r title, A1v blank, A2r-A3r to the reader, A3v-A8v the author’s life, a1r-c2v preface, A1r-S6v text to the first part, S7v-2D4v text to the second part, cantos 1 and 2, 2D5v-2E4v index.

Type
a) text block: 124 x 78 mm. (pg. 253)
b) 20 lines: 107 mm. (pg. 253)
c) lines to page: 23 (pg. 253)

Illustrations
Frontispiece signed Vertue.
9 engravings designed by William Hogarth and engraved by J. Mynde.
Title

Collation
8°: π1 A-2F8 2G3 [$4 signed arabic (-2G3)], 236 leaves.

Pagination

Contents
π1 title, π1v blank, A1v-G8v text to the second part, canto 3, H1v-2E7v text to the third part, 2E8v-2G3v index, 2G3v blank.

Type
a) text block: 126 x 70 mm. (pg. 389)
b) 20 lines: 104 mm. (pg. 389)
c) lines to page: 24 (pg. 389)

Illustrations
6 engravings designed by William Hogarth and engraved by J. Mynde.
Title
HUDIBRAS: | IN | THREE PARTS. | Written in the Time of | THE LATE WARS. | BY SAMUEL BUTLER, Esq. | WITH LARGE ANNOTATIONS | BY | ZACHARY GREY, LL.D. | IN THREE VOLUMES. | Carefully Compared and Corrected by the Cambridge Edition. | VOLUME the FIRST. | EDINBRGH: | Printed by and for MARTIN & WOTHERSPOON. | M.DCC.LXX.

Collation
180: a-c6 A-2A6 [$3 signed arabic, (-a2)], 162 leaves.

Pagination
i-iv v-xxxvi, 1-3 4-103 104-105 106-200 201 202-287 288 (159 is misnumbered as “125”) [= xxxvi, 288].

Contents
a1f bastard title, a1v blank, a2f title, a2v blank, a3r-a3v to the reader, a4r-b1v life of Samuel Butler, b2r-c6v preface, A1r-2A6r text to the first part, 2A6v blank.

Type
a) text block: 85 x 49 mm. (pg. 219)
b) 20 lines: 65 mm. (pg. 219)
c) lines to page: 26 (pg. 219)

Illustrations
None.
Title
HUDIBRAS: IN THREE PARTS. Written in the Time of THE LATE WARS. BY SAMUEL BUTLER, Esq. WITH LARGE ANNOTATIONS BY ZACHARY GREY, LL.D. IN THREE VOLUMES. Carefully Compared and Corrected by the Cambridge Edition. VOLUME the SECOND. EDINBRGH: Printed by and for MARTIN & WOTHERSPOON. M.DCC.LXX.

Collation
18°: A-X⁶ Y⁵ [$3 signed arabic, (-A2, A3)], 131 leaves.

Pagination
I-7 8-78 79 80-144 I45 146-249 250-252 253-261 262 [= 262].

Contents

Type
a) text block: 85 x 49 mm. (pg. 219)
b) 20 lines: 65 mm. (pg. 219)
c) lines to page: 26 (pg. 219)

Illustrations
None.
Title

HUDIBRAS, | IN THREE PARTS, | Written in the Time of | THE LATE WARS: |
Corrected and Amended | WITH | LARGE ANNOTATIONS, | AND A PREFACE, | BY |
ZACHARY GREY, LL. D. | Adorn’d with a new Set of Cuts. | THE THIRD EDITION. |

Collation

80: A8 a-b8 c2 2 A8 B-2D8 2E4 [$4 signed arabic (-A1, c2, 2E3, 2E4)], 246 leaves.

Pagination


Contents

A1r title, A1v blank, A2r-A3r to the reader, A3v-A8v the author’s life, a1r-c2v preface,
2A1v-S6v text to the first part, S7v-2D4v text to the second part, cantos 1 and 2, 2D5v-2E4v index.

Type

a) text block: 110 x 78 mm. (pg. 229)
b) 15 lines: 78 mm. (pg. 229)
c) lines to page: 21 (pg. 229)

Illustrations

Frontispiece engraved by Vertue.
11 engravings designed by William Hogarth and engraved by J. Mynde.
Title
HUDIBRAS, | IN THREE PARTS, | Written in the Time of | THE LATE WARS: |
Corrected and Amended | WITH | LARGE ANNOTATIONS, | AND A PREFACE, | BY |
| ZACHARY GREY, LL. D. | Adorn’d with a new Set of Cuts. | THE THIRD EDITION. |
| VOL. II. | LONDON: | Printed for C. BATHURST, W. STRAHAN, B. WHITE, T. DAVIES, | W. |
| JOHNSTON, L. HAWES and Co. T. LONGMAN, T. BECKET, | E. JOHNSON, C. CORBETT, T. |
| CASLON, E. and C. DILLY., | T. LOWNDES, T. CADELL, W. NICHOL, B. TOVEY, | S. BLADON, |
| and R. BALDWIN. | MDCCCLXXII.

Collation
8°: π1 A-2F8 2G3 [$4 signed arabic (-2G3; 2A3 signed as “Aa5”)], 236 leaves.

Pagination

Contents
π1f title, π2v blank, A1f-G8v text to the second part, canto 3, H1f-2E7v text to the third part, 2E8f-2G3f index, 2G3v blank.

Type
a) text block: 120 x 75 mm. (pg. 273)
b) 15 lines: 78 mm. (pg. 273)
c) lines to page: 23 (pg. 273)

Illustrations
5 engravings designed by William Hogarth and engraved by J. Mynde.
Title
HUDIBRAS. | IN THREE PARTS. | Written in the Time of the | LATE WARS. |
Corrected and Amended: | WITH | ADDITIONS. | To which are added, |
ANNOTATIONS, | And an exact | INDEX to the Whole. | [rule, 76 mm.] | Adorned with
CUTTS, designed and engraved | by Mr. HOGARTH. | [double rule, 76 mm.] | LONDON, |
Printed for C. BATHURST, E. JOHNSON, T. DAVIES, | W. STRAHAN, C. CORBETT, B. WHITE, |
T. LONG- | MAN, R. HORSEFIELD, T. BECKET, J. NICOL., | T. CASLON, E. and J. DILLY, |
HAWES, CLARKE, | and COLLINS, T. CADELL, J. LOWNDES, B. TOVEY, | H. GARDNER, and |
ED. JOHNSTON. 1775.

Collation
12⁰: A1 B-S² T⁵ [$6 signed arabic (-A1, T4, T5)], 210 leaves.

Pagination

Contents
A1³ title, A1⁵ blank, B1³–B2³ to the reader, B2⁵-B6⁵ the author’s life, B6⁵-G8⁵ text to part 1, G9⁵-M1³ text to part 2, M1⁵-S8⁵ text to part 3, S8⁵-T5⁵ index.

Type
a) text block: 123 x 65 mm. (pg. 69)
b) 20 lines: 72 mm. (pg. 69)
c) lines to page: 34 (pg. 69)

Illustrations
Frontispiece engraved by Gucht
15 engravings designed and engraved by William Hogarth.

Notes
D11 / D12 unopened.
Title
HUDIBRAS. | IN | THREE PARTS. | WRITTEN IN THE TIME OF | THE CIVIL WARS. | BY | SAMUEL BUTLER, ESQ. | AN ACCURATE EDITION. | EDINBURGH: | PRINTED FOR ALEXANDER DONALDSON: | SOLD AT HIS SHOP (NO. 48) EAST CORNER OF ST. PAUL’S CHURCH-YARD, LONDON; AND AT EDINBURGH. | M. DCC. LXXV.

Collation
12°: A-2G⁶ H² [S3 signed arabic (-A2, 2H2)], 182 leaves.

Pagination

Contents
A1r bastard title, A1v blank, A2r title, A2v blank, A3r-A4r to the reader, A4v blank, A5r-B3r the life of Butler, B3v blank, B4r-L2r text to the first part, L2v blank, L3r-T1v text to the second part, T2r-2H2v text to the third part.

Type
a) text block: 138 x 62 mm. (pg. 83)
b) 20 lines: 72 mm. (pg. 83)
c) lines to page: 38 (pg. 83)

Illustrations
None.
Title (Vol. 1)

Collation (Vol. 1)
18: A-T6 U2 [$3 signed roman (-A1, A2, U2)], 116 leaves.

Pagination (Vol. 1)

Contents
A1r title for the 3 volume set, A1v blank, A2r title for volume 1, A2v blank, A3r-A3v to the reader, A4r-B2v life of Butler, B3r-O3v text to the first part, O3v-U2v text to the second part, cantos 1 and 2, O2v contents, π1r title for the 3 volume set, π1v blank, π2r title for volume 2, π2v blank, A1v-E2v text to the second part, canto 3, E3r-X3v text to the third part, X4r contents, X4v blank.

Type
a) text block: 96 x 48 mm. (pg. 145 of Vol. 1)
b) 20 lines: 68 mm. (pg. 145 of Vol. 1)
c) lines to page: 28 (pg. 145 of Vol. 1)

Illustrations
Frontispiece engraved by Cook.
Facing the frontispiece is an engraving by Grignion.
1 engraving unsigned.

Notes
3 volumes bound together. Each volume has unique collation and pagination. Volume 3 is Butlers posthumous work and thus was not described.
Title
HUDIBRAS. | IN | THREE PARTS. | Written in the Time of | THE CIVIL WARS. | BY | SAMUEL BUTLER, ESQ. | AN ACCURATE EDITION. | ADORNED WITH COPPER PLATES. | LONDON: | Printed for B. LONG and T. PRIDDEN. | M.DCC.LXXX.

Collation

Pagination

Contents
A1⁰ title, A1⁰ blank, A2⁰-A3⁰ to the reader, A3⁰ blank, A4⁰-B2⁰ life of Butler, B3⁰-L4⁰ text to the first part, L5⁰-U1⁰ text to the second part, U2⁰-2I6⁰ text to the third part.

Type
a) text block: 113 x 54 mm. (pg. 101)
b) 20 lines: 69 mm. (pg. 101)
c) lines to page: 32 (pg. 101)

Illustrations
5 engravings designed by William Hogarth; 1 is engraved by H. Gavin, 1 is engraved by R. Martin, the remaining 3 are unsigned.
Title
HUDIBRAS: IN THREE PARTS. Written in the Time of THE LATE WARS. BY SAMUEL BUTLER. WITH A COMPLETE INDEX. A NEW EDITION. ADORNED WITH CUTS. EDINBURGH: Printed for R. CLARK, P. ANDERSON, and A. BROWN. M,DCC,LXXXIV.

Collation
120: A5 B-2F6 χ1 [$3 signed arabic (-A1, A2, B2; B3 is signed as “B2”)], 174 leaves.

Pagination
i-iii iv v vi-x, 1 2-98 99 100-183 184 185-187 188 189-302 303 304-313 314 315-324 325 326-338 [=x, 338].

Contents
A1r title, A1v blank, A2r-A2v to the reader, A3v-A5v the author’s life, B1r-K1v text to the first part, K2r-R4r text to the second part, R4v-2E6v text to the third part, 2F1v-χ1v index.

Type
a) text block: 142 x 62 mm. (pg. 121)
b) 20 lines: 79 mm. (pg. 121)
c) lines to page: 36 (pg. 121)

Illustrations
Frontispiece signed R. Martin.
4 engravings designed by William Hogarth; 1 is engraved by H Gavin, the remaining three are unsigned.
Title
HUDIBRAS | BY | SAMUEL BUTLER | [oval engraving of “Butler’s Tenement at Strensham, Worcestershire.”, 61 x 111 mm.] | TOM. I. I. | Non deerunt fortasse vitilitigatores, qui calumnientur, partim leviores | erse nugas, quam ut Theologum deceant, partim mordaciores, quam | ut christianae conveniant modestiae | Erasm. Morioe encom. proefat. | LONDON | PRINTED by T. RICKABY | MDCCXCIII

Collation
Wove paper (295 x 235 mm.): π² a-ε⁴ B-2R⁴ 2S³ [$1 signed arabic (2Q signed as “Q”)], 181 leaves.

Pagination

Contents
πI’ title, πI” blank, π2’ title 2, π2” blank, a1’-e4’ on Samuel Butler, e4” blank, B1’-2D4’ text to the first part, 2D4” blank, 2E1’-2S3’ text to the second part, cantos 1 and 2, 2S3” blank.

Type
a) text block: 172 x 109 mm. (pg. 45).
b) 15 lines: 145 mm. (pg. 45).
c) lines to page: 18 (pg. 45).

Illustrations
Frontispiece engraved by James Rofs.
3 engravings by James Rofs.
7 small engravings printed with the text unsigned.

Notes
Unopened and uncut.
Title
Hudibras | By Samuel Butler | [oval engraving of “Butler’s Tenement at Strensham, Worcestershire.”, 61 x 111 mm.] | Tom. I. II. | Non deerunt fortasse vitiligatores, qui calumnientur, partim leviores | erse nugas, quam ut Theologum deceant, partim mordaciores, quam | ut christianae conveniant modestiae | Erasm. Moriee encom. proefat.
| London | Printed by T. Rickaby | MDCCXCIII

Collation
Wove paper (295 x 235 mm.): π^3 2T-4S^4 [$1 signed arabic (-4L; 4S signed as “3R”)], 187 leaves.

Pagination

Contents
π1′ title, π1′ blank, π2′ title 2, π2′ blank, π3′-3E2′ text to the second part, canto 3, 3E3′-4R3′ text to the third part, 4R4′ errata, 4R4′ blank, 4S1′-4S4′ index.

Type
a) text block: 171 x 116 mm. (pg. 483).
b) 15 lines: 144 mm. (pg. 483).
c) lines to page: 18 (pg. 483).

Illustrations
7 small engravings printed with the text unsigned.

Notes
Collation and Pagination continued from book 70.
Unopened and uncut.
Title
NOTES, | ON | HUDIBRAS. | [engraving, 91 x 131 mm.] | TOM. I. | UT IN VITA, SIC IN STUDIIS, PULCHERRIMUM ET HUMANISSIMUM | EXISTIMO SEVERITATEM COMITATEMQUE MISCERE, NE ILLA | IN TRISTITIAM, HAEC IN PETULANTIAM PROCEDAT. | LONDON: PRINTED BY T. RICKABY. M. DCC. XCII.

Collation
Wove paper (295 x 235 mm): πl A-2F4 2G3 2H-3S4 3T2 [$l$ signed arabic (3B signed as “3C,” 3C as “*3C”)], 261 leaves.

Pagination

Contents
πl title, πl blank, A1-3Q4 notes, 3Q4 blank, 3R1-3T1 index, 3T2 errata, 3T2 blank.

Type
a) text block: 166 x 134 mm. (pg. 205).
b) 20 lines: 123 mm. (pg. 205).
c) lines to page: 27 (pg. 205).

Illustrations
Frontispiece unsigned.

Notes
Unopened and uncut.
Title
HUDIBRAS | BY | SAMUEL BUTLER | [oval engraving of “Butler’s Tenement at Strensham, Worcestershire.”, 61 x 111 mm.] | TOM. I. I. | Non deerunt fortasse vitilitigatores, qui calumnia, partim leviores nugas, quam ut Theologum deceant, partim mordaciores, quam ut Christianae conveniant modestiae | Erasm. Moroe encom. proefat. | LONDON | PRINTED by T. RICKABY | MDCCXCIII

Collation
Wove paper (290 x 225 mm.): π1 a-e4 B-2R4 2S3 [$1 signed arabic (2Q signed as “Q”)], 181 leaves.

Pagination

Contents
π1 title, π1v blank, a1v-e4v on Samuel Butler, e4v blank, B1v-2D4v text to the first part, 2D4v blank, 2E1v-2S3v text to the second part, cantos 1 and 2, 2S3v blank

Type
a) text block: 172 x 109 mm. (pg. 45).

b) 15 lines: 145 mm. (pg. 45).
c) lines to page: 18 (pg. 45).

Illustrations
Frontispiece engraved by James Rofs.
3 engravings by James Rofs.
7 small engravings printed with the text unsigned.

Notes
Leaves heavily trimmed, often cutting away signature letters.
Title
HUDIBRAS | BY | SAMUEL BUTLER | [oval engraving of “Butler’s Tenement at Strensham, Worcestershire.”, 61 x 111 mm.] | TOM. I. II. | Non deerunt fortasse vitilitigatores, qui calumnientur, partim leviorem erse nugas, quam ut Theologum deceant, partim mordaciores, quam ut christianae conveniant modestiae | Erasm. Morie encom. proefat. |
| LONDON | PRINTED by T. RICKABY | MDCCXCIII

Collation
Wove paper (290 x 225 mm.): $2^{2T-4S}$ [1 signed arabic (-4L; 4S signed as “3R”)], 187 leaves.

Pagination

Contents
$\pi$ title, $\pi_1^v$ blank, $\pi_2^t-3E2^v$ text to the second part, canto 3, $3E3^t-4R3^v$ text to the third part, $4R4^t$ errata, $4R4^v$ blank, $4S1^t-4S4^v$ index.

Type
a) text block: 171 x 116 mm. (pg. 483).
b) 15 lines: 144 mm. (pg. 483).
c) lines to page: 18 (pg. 483).

Illustrations
7 small engravings printed with the text unsigned.

Notes
Collation and Pagination continued from book 73.
Leaves heavily trimmed, often cutting away signature letters.
Title
NOTES, | ON | HUDIBRAS. | [engraving, 91 x 131 mm.] | TOM. I. | UT IN VITA, SIC
IN STUDIIS, PULCHERRIMUM ET HUMANISSIMUN | EXISTIMO SEVERITATEM
COMITATEMQUE MISCRE, NE ILLA | IN TRISTITIAM, HAEC IN
PETULANTIAM PROCEDAT. | LONDON: PRINTED BY T. RICKABY. M. DCC.
XCII.

Collation
Wove paper (290 x 225 mm.): π1 A-3S4 χ2 [$1 signed arabic (-2E; 3B signed as “3C,” 3C
as “*3C”)] 259 leaves.

Pagination
312-364 365 366-451 452-453 454-478 479 480-486 487 488-495 496 i ii-xviii [2] [= 2,
496, xx].

Contents
π1 title, π1v blank, A1v-3Q4v notes, 3Q4v blank, 3R1v-x1v index, x2v errata, xv blank.

Type
a) text block: 166 x 134 mm. (pg. 205).
b) 15 lines: 123 mm. (pg. 205).
c) lines to page: 27 (pg. 205).

Illustrations
Frontispiece, unsigned.

Notes
Leaves heavily trimmed, often cutting away signature letters.
Title
HUDIBRAS: IN THREE PARTS. WRITTEN IN THE TIME OF The Late Wars BY SAMUEL BUTLER WITH THE LIFE OF THE AUTHOR. [ornament. 51 x 58 mm.] LONDON: PRINTED FOR A. WREN, G. HODGES, AND J. TAYLOR, BERWICK. MDCCXCVI.

Collation
12₀: A-2B⁶ 2C² [$3 signed arabic (-A1; 2A2 is signed as “H2”)], 152 leaves.

Pagination
i-iii iv-vii 9 10-97 98 99-175 176 177-179 180 181-284 285 286-294 295 296-304 (31 is misnumbered as “3”) [= 304].

Contents
A1ʳ title, A1ᵇ blank, A2ʳ-A4ᵇ the author’s life, A5ʳ-I1ᵇ text to the first part, I2ʳ-P6ᵇ text to the second part, Q1ʳ-2C2ᵇ text to the third part.

Type
a) text block: 146 x 62 mm. (pg. 95)
b) 20 lines: 72 mm. (pg. 95)
c) lines to page: 40 (pg. 95)

Illustrations
None.
Title
Butlers | Hudibras | frey übersetzt | von | Dietrich Wilhelm Soltau | [rule, 49 mm.] | [ornament, 58 x 80 mm.] | [rule, 74 mm.] | Königsberg | Bey Friedrich Nicolovius | 1797

Collation
Wove paper (219 x 128 mm.): $\pi^5$ A-2F$^8$ (-2A$^3$; + 2A$^2$) [$2$ signed arabic], 237 leaves.

Pagination

Contents
$\pi^1$ title, $\pi^1$ blank, $\pi^2$ bastard title, $\pi^2$ quotation from Don Quixote, $\pi^3$-2F8$^v$ text to parts 1-3.

Type
a) text block: 162 x 76 mm. (pg. 143)
b) 20 lines: 118 mm. (pg. 143)
c) lines to page: 27 (pg. 143)

Illustrations
Frontispiece (aquatint) by J. C. Mayr. 9 aquatints unsigned.

Notes
Text is in German.
Title
HUDIBRAS, | IN THREE PARTS, | WRITTEN IN | THE TIME OF THE LATE WARS, | BY | SAMUEL BUTLER, Esq. | WITH | LARGE ANNOTATIONS AND A PREFACE, | BY | ZACHARY GREY, LL. D. | IN TWO VOLUMES. | VOL. I. | [engraving of beehive with word “Associated” on it, 66 x 46 mm.] | LONDON: | printed by T. Bensley, | FOR VERNOR AND HOOD; OTRIDGE AND SON; J. CUTHELL; | R. FAULDER; LACKINGTON, ALLEN, AND CO.; | J. WALKER; R. LEA; OGILVY AND SON; AND J. NUNN. | [double rule thin and thick, 31 mm.] | 1799.

Collation
Wove paper (216 x 126 mm.): π¹ a-c⁸ d² χ¹ B-F⁸ 2χ¹ H-N⁸ 3χ¹ O-T⁸ 4χ¹ U-2E⁸ (+5χ in between 2A2 and 2A3) 12F² [§4 signed arabic (-d2, 2F2; 2A3 is signed as “Aa”)], 250 leaves.

Pagination

Contents
π¹ title, π¹v blank, a1²-a2² to the reader, a2⁵ blank, a3²-a8⁵ the author’s life, a8⁵ blank, b1¹-d2⁵ preface, B1⁵-T6⁵ text to the first part, T7⁵-2E4⁵ text to the second part, cantos 1 and 2, 2E5⁵-2F2⁵ index.

Type
a) text block: 128 x 78 mm. (pg. 235)
b) 20 lines: 112 mm. (pg. 235)
c) lines to page: 23 (pg. 235)

Illustrations
Frontispiece engraved by Ridley.
8 engravings designed by William Hogarth and engraved by Ridley.
Title
HUDIBRAS, | IN THREE PARTS, | WRITTEN IN | THE TIME OF THE LATE WARS, | BY | SAMUEL BUTLER, Esq. | WITH | LARGE ANNOTATIONS AND A PREFACE, | BY | ZACHARY GREY, LL. D. | IN TWO VOLUMES. | VOL. II. | [engraving of beehive with word “Associated” on it, 66 x 46 mm.] | LONDON: | printed by T. Bensley, | FOR VERNOR AND HOOD; OTRIDGE AND SON; J. CUTHELL; | R. FAULDER; LACKINGTON, ALLEN, AND CO.; | J. WALKER; R. LEA; OGILVY AND SON; AND J. NUNN. | [double rule thin and thick, 31 mm.] | 1799.

Collation
Wove paper (216 x 126 mm.): A² B-H⁸ (+χ¹ between H4 and H5) 2χ¹ I-2G⁸ (+3χ¹ between P6 and P7, 4χ¹ between 2A1 and 2A2, 5χ¹ between 2D3 and 2D4, 6χ¹ between 2E4 and 2E5) [S4 signed arabic (H5 is signed as “H,” P7 as “P,” 2A2 as “Aa,” 2D4 as “Dd,” 2E5 as “Ee,”)] 240 leaves.

Pagination

Contents
A¹ title, A¹ blank, A²-H⁸ text to the second part, canto 3, x1r-2F⁷ text to the third part, 2F⁸-2G⁷ index, 2G⁷-2G⁸ new books.

Type
a) text block: 156 x 76 mm. (pg. 337)
b) 20 lines: 111 mm. (pg. 337)
c) lines to page: 28 (pg. 337)

Illustrations
8 engravings designed by William Hogarth and engraved by Ridley.