



A Grand Tour:

A Catalogue of Eighteenth-Century Print Works
at Memorial University Libraries



Libraries
from the holdings of Archives & Special Collections
and the Centre for Newfoundland Studies



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Catalogue by Patrick Warner
QUEEN ELIZABETH II LIBRARY
2016



Cover Image

“Frontispiece,” from *Picturesque Beauties of Boswell ... Designed and etched by two capital artists, ...* London: E. Jackson and G. Kearsley, 1786.

Title Page Image

Detail from cover image “Frontispiece.”

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Introduction

This catalogue highlights forty-seven of the 1,180 eighteenth-century imprints held by Memorial University Libraries. Intended as a general introduction to eighteenth-century literature in its original formats, the work is aimed at students and teachers of book history and bibliography, as well as at the general reader. Consequently, the focus is broad, highlighting the emerging free press, imaginative literature—particularly the novel—travel literature, street literature, illustration, as well as works of religion, philosophy, science, and medicine. The introduction discusses each of the works presented in the catalogue and makes a case for the collection as a whole as representing a range of developments both in eighteenth-century literature and in the book trade. Catalogue entries highlight the physical artifact, offering both description and photographic evidence. Each entry contains information about the author and the content of the work, and attempts to place the work in its literary context.

Newspapers and Periodicals

The eighteenth century saw populations increase all over Europe. More people lived in cities than ever before. As literacy increased, newspapers and periodicals became an important way for people to keep informed about the political, social, and economic upheavals of the time. The same press organs also became instruments used by the establishment to persuade public opinion. The notion of a free press, constrained only by market forces and libel law, came into being.

Early in the century, periodicals such as Joseph Addison's *Spectator* (Fig. 6) capitalized on the public appetite for short essays on politics, commerce, social life, philosophy, and aesthetics. Edward Cave's *Gentleman's Magazine* (Fig. 5) developed the magazine format and offered a monthly digest of London newspapers and periodicals for rural readers. Later, Cave added reports on parliamentary debates. Such magazines gave writers new sources of income. Samuel Johnson was a frequent early contributor to the *Gentleman's Magazine* and other periodicals of the time. Editors also set out to grow a readership and attract writing from new quarters. The *Lady's Magazine* (Fig. 8) helped establish the idea of women readers as a distinct sector of the literary market, which created openings for women writers and editors. The market

for serial publications also had room for periodicals with more specialized content. Methodist John Wesley began his monthly *Arminian Magazine* (Fig. 7) in 1778 in response to Calvinist periodicals. Late in the century, James Harrison's *Novelist's Magazine* (Fig. 9) serialized both novels and stories, publishing many of the classic works of imaginative literature from the period.

Newspapers also continued to increase in number and variety during the eighteenth century. Their availability was greatly expanded through coffee houses, barber shops, and alehouses. In 1739 there were 551 coffee houses in London alone, and it is estimated that a single copy of a weekly newspaper could reach as many as 40 people (Clarke, 54). By the mid-century, newspapers began to outpace magazines as the main source of news. Among the many available was the triweekly *London Chronicle: or, Universal Evening Post* (Fig. 1), one of the first papers to combine news with feature articles. Another triweekly, the *Penny London Post, or, The Morning Advertiser* (Fig. 2), combined news with serial instalments from stories or extracts from books. As the century progressed, publishers began to realize the power of advertising, and newspapers became a business in their own right. The arrival of the four-page, four-column daily paper in the second half of the century set a new standard. Newspapers such as the *Morning Herald, and Daily Advertiser* (Fig. 3) soon found large readerships and wide circulation.

Novels and Imaginative Literature

The growth in the production and readership of newspapers and periodicals was paralleled in the eighteenth century by a corresponding growth in the area of imaginative literature: poetry, drama, and prose in the form of essays and, most notably, the novel. Increased literacy, more publishing in the vernacular, and more leisure time fuelled the demand.

In the eighteenth century poetry was commonplace. It was considered an aspect of daily life; topical and occasional poems and poems as argument and satire were routine in periodicals and newspapers. Anthologies often presented important work for the first time. Perhaps the most famous poet of the century, Alexander Pope, published the first two cantos of his *Rape of the Lock* in *Miscellaneous Poems and Translations* (Fig. 10) in 1712. Thomas Foxtton's *Serino* (Fig. 11) contains Foxtton's verse but also poems by and information about Joseph Addison. Poetry could be a profession and a social ladder. It was not simply the pastime of the highly educated. The labourer Stephen Duck came to the attention of the queen and literary society with his poem

“The Thresher’s Labour,” later published in *Poems on Several Subjects* (Fig. 12). Poetry could also be both scholarly and controversial. James Macpherson’s discovery of a “lost” epic, *The Poems of Ossian* (Fig. 13), ignited a controversy about authenticity that continues to this day.

It was prose and prose fiction, however, that grew in literary stature during the eighteenth century. Prose parodies such as Swift’s *A Tale of a Tub* (Fig. 14) or Defoe’s satirical *The History of the Devil* (Fig. 15) were both controversial and widely read. Prose writing also created new opportunities for women writers. Jane Collier’s *An Essay on the Art of Ingeniously Tormenting* (Fig. 16) was a send-up of etiquette books of the period. New areas of prose literature also began to develop: Thomas Boreman’s illustrated *A Description of above Three Hundred Animals, Viz. Beasts, Birds, Fishes, Serpents, and Insects* (Fig. 17) was a work of natural history aimed at children. No discussion of prose writing in the eighteenth century would be complete without mention of Samuel Johnson, whose contributions as a lexicographer, literary critic, and essayist are well known. Some of his best-known maxims were published as *The Beauties of Johnson* (Fig. 18).

If the eighteenth century can be said to have produced one new literary form more important than the periodical essay, that form was the novel. Building on the romances of earlier times, it slowly acquired status, emerging as the dominant literary form by the end of the century. One of the most popular novels of the period was Henry Fielding’s picaresque work *The History of Tom Jones, a Foundling* (Fig. 20), often referred to as the starting point of the English comic novel. Equally important was Goethe’s epistolary novel *The Sufferings of Young Werther* (Fig. 21), which became a cult classic and inspired the first generation of Romantic writers. Both novels were bestsellers of the time and were widely translated. Serialization also allowed the novel to reach a large audience. Many of the canonical English novels of the eighteenth century were published in *The Novelist’s Magazine* (Fig. 9).

Travel and Exploration

Books describing travel were among the most popular genres in the eighteenth century. Several thousand travel books were published in English during this period. They ranged from works of scientific documentation to tall tales. In between these extremes fell works that mixed sightseer descriptions of peoples and places with philosophical contemplation and stories or anecdotes.

At the scientific end of the spectrum, Captain James Cook's *Voyage towards the South Pole, and round the World* (Fig. 22) is an account of his circumnavigation of the globe at a southern latitude. The work contains sixty-three engraved maps and charts. It also includes engravings of people, flora, and artifacts.

In 1737, Danish artist and explorer Frederik Ludvig Norden travelled to Egypt with hopes of establishing trade relations. On that trip he made extensive measurements of Egyptian cities and towns, drawing infrastructure as well as indigenous plants and animals. *A Compendium of the Travels of Frederick Lewis Norden through Egypt and Nubia* (Fig. 23) is a pirated version of Norden's account. It contains Norden's narrative but not the many drawings and maps included in the Royal Society publication of the same year.

Another notable piece of travel writing from the period is the journal kept by English naval officer and travel writer Aaron Thomas when he travelled from England to Newfoundland in 1794–95 aboard the HMS *Boston*. The manuscript is entitled *History of Newfoundland* (Fig. 24). In over 700 pages Thomas provides observations about life in the Royal Navy in the late eighteenth century; he offers a catalogue of the people, places, plants, animals, weather, and customs of Newfoundland, interspersing them with philosophical reflections and humorous anecdotes.

Finally, at the speculative end of the travel-writing spectrum sits *An Apology for the Life of Mr. Bampfylde-Moore Carew* (Fig. 25), written anonymously by “an historiographer.” Almost everything about the work is open to question, including whether the description of Carew as the king of the gypsies was true or borrowed from Henry Fielding's *Tom Jones* (Fig. 20). It cannot even be said with any degree of certainty if Carew spent time fishing off the coast of Newfoundland or if he compiled his account from other print sources. Even the authorship is in question, with some sources citing the creator as Bampfylde-Moore Carew and others citing printer/publisher Robert Goadby. What is not in dispute, however, is the popularity of this work in the eighteenth century, when more than thirty editions were printed.

Popular Literature

Staples of popular or street literature—chapbooks, ballads, songbooks, spelling books, woodcut prints, jest books, and almanacs—continued to flourish in the eighteenth century. Printed ballads or garlands, in broadsheet form or as folded pamphlets or chapbooks, could be bought in most

cities and towns. *The Countryman's Garland* (Fig. 26) is typical of chapbooks produced at the time: a single sheet of paper printed on both sides and folded to make a booklet of eight pages.

In contrast, the almanac may be said to have had its last golden age in the eighteenth century. As scientific literature grew in importance, some of the newer almanacs became specialized, focusing more on mathematics and astronomy and completely omitting astrology. Others, such as *Vox Stellarum*, also called *Old Moore's Almanack* (Fig. 27), stuck to the traditional formula of simplified astronomical and meteorological information, social and political commentary, judicial astrology, lists of fairs, tide tables, and a chronology of important dates and historical events, also including an enigmatic hieroglyphic that signified future events. *Vox Stellarum* became something of an institution, continuing long after the death of its creator, Francis Moore, early in the eighteenth century. Subsequent editors kept the formula and continued to include prophecies long after the practice had fallen out of favour in intellectual circles. By the late eighteenth century, *Vox Stellarum* or *Old Moore's Almanack* was selling over 300,000 copies a year, outselling all other almanacs combined.

Another popular publication of the era was a jest book that went under the title *Joe Miller's Jest*s (Fig. 29). Not only was the book continually reprinted, but the number of jokes grew exponentially with later editions. The first edition of 1739 contained 247 jests. That had increased to 587 by the eighth edition (1747) and to as many as 1,546 jests by the time the 1903 American edition appeared. The success of *Joe Miller's Jest*s was such that by the nineteenth century a "Joe Miller" had come to mean a threadbare joke.

Illustration

The copperplate image, engraved or etched, was a staple of eighteenth-century book illustration and printmaking. At the beginning of the century in the English trade, most fine prints and books of prints were imported from abroad, most often from France and Italy. Prints were often sold as art objects, as individual sheets or small sets, to be framed and displayed or sometimes enclosed in bound volumes. English painter and engraver William Hogarth complained of the continental Old Master's style and began to call for work less shaped by academic conventions and more by close observation of modern British life. In the 1730s he turned his satirical eye on the establishment and began to paint "modern moral subjects," by which he meant narratives of contemporary life, usually in a series. The paintings were then engraved by Hogarth or others

and the prints sold by subscription. One such series was *The Times of Day*, a series of four paintings and engravings, created in 1738. The scenes depicted takes place in Covent Garden (morning) (Fig. 30), the vicinity of St Giles-in-the-Fields (noon), Sadler's Wells (evening), and Charing Cross (night). Hogarth's success inspired later eighteenth-century illustrators such as Thomas Rowlandson, whose portraits and caricatures were widely distributed as prints. Rowlandson had an eye for the comedy of everyday life, for the ridiculous and the ribald. In the mid-1770s, he turned his attention to illustrating James Boswell's (1740–95) *Journal of a Tour to the Hebrides* (Fig. 31). The *Journal*, published in 1785, depicts Boswell's trip with Dr. Johnson to the Western Isles of Scotland in 1773. Rowlandson's prints, considered by many at the time to be scandalous, are now regarded as an indispensable companion to Boswell's account.

Religion

The eighteenth century saw an overall decline in religious publishing and an increase in the publication of imaginative literature or belles lettres, as well as a rise in number of books published in the fields of philosophy, philology, pedagogy, natural science, and economics. Nevertheless, religious writings remained a staple of the publishing scene. Active areas of religious publication in the eighteenth century included the Protestant missionary movement of Methodism, for example, John Wesley's *Arminian Magazine* (Fig. 7). Another stalwart of Methodism was the preacher George Whitefield. Writing was an essential part of Whitefield's mission and he published hundreds of pamphlets, journal entries, and sermons. There were also books published about Whitefield, including *Memoirs of the Life of the Reverend George Whitefield* by John Gilles (Fig. 32).

The writings of Hannah More paved the way for the publications of the *Religious Tract Society*. More began her career as a literary writer but became disillusioned by the moral emptiness of the literary world. In the 1790s, disgusted by the atheism espoused in the radical pamphlets circulating in England during the French Revolution, she set out to defend revealed religion in a series of Christian tales, published anonymously as *Cheap Repository Tracts*. Three tracts were published per month between 1795 and 1798. As well as overseeing the whole operation, More personally wrote forty-nine of the 144 tracts. More's *History of the Two Wealthy Farmers* (Fig. 33) was published in 1796.

Throughout the eighteenth century, the Catholic Church continued to prohibit writings it considered to be heretical. The *Index Liborum Prohibitorum* (Fig. 34) was a list of banned publications. The first *Index* was published by Pope Paul IV in 1559 and the last in 1948. The 1758 edition includes Thomas Hobbes's *Leviathan* and lists Daniel Defoe's *The History of the Devil* (1726) (Fig. 15) by its translated title only: "Histoire du diable traduite de l'Anglois."

Philosophy

Many movements in thought characterize the eighteenth-century philosophical movement known as the Age of Enlightenment. These movements were closely tied to the scientific revolution and professed reason and tolerance in contesting the arbitrary powers of both church and state.

Dutch-born physician and philosopher Bernard Mandeville's *The Fable of the Bees* (Fig. 35) offered a skeptical view of people and society and brought attention to the complicated social networks and transactions that underlie and influence societies, sometimes in unexpected ways. Mandeville promoted a world view of self-interested co-operation. He examined how private vices, such as vanity, luxury, and desire for fashion and change, give rise to public benefits, such as industry and employment.

The English philosopher and third Earl of Shaftesbury Anthony Ashley Cooper's *Characteristicks of Men, Manners, Opinions, Times* (Fig. 36) was a work of philosophy in a more genteel mode. Ashley Cooper believed in an ethical philosophy, arguing for balance in thinking based on good taste or feeling as opposed to the more mechanical method of reasoning.

Scottish philosopher David Hume's supposed atheism kept him from gaining a university appointment. Instead, he took the post of librarian at the Advocates Library in Edinburgh. Easy access to research materials led Hume to begin work on his *History of Great Britain* (Fig. 37), which he published in six volumes between 1754 and 1762. There are indications that Hume saw the work as an extension of his ideas about political philosophy.

The influence of John Locke's philosophy in the field of education can be seen in John Clarke's *An Essay upon Study* (Fig. 38), a work which surveyed the shortcomings in teaching practices at that time, particularly in regard to classics. Clarke advocated that less time be spent on classics and that the curriculum be expanded to include mathematics, modern languages, and the sciences.

Science and Medicine

Newton's *Principia*, a seminal work of late seventeenth-century science, was first published in English in 1729 as *The Mathematical Principles of Natural Philosophy* (Fig. 39). It was translated into English by Andrew Motte and printed by his brother Benjamin Motte. Newton's work on the celestial mechanics of the solar system inspired many admirers and interpreters. Among them was the English physician and mathematician Henry Pemberton, who studied medicine in Leiden under Herman Boerhaave. Pemberton's writing in mathematics brought him to the attention of Newton, who invited him to edit the third edition of the *Principia* (1726). Two years later Pemberton published *A View of Sir Isaac Newton's Philosophy* (Fig. 40), which was an attempt to popularize the revolutionary work of his mentor. Around the same time Pemberton undertook an English translation of the *Principia*, but abandoned it when Motte's translation appeared in 1729. Another acolyte of Newton was the English mathematician Nicholas Saunderson. With Newton's support, Saunderson was appointed Lucasian Professor of Mathematics at Cambridge. Though blind, he became an expert in optics. His main contribution, however, was as a teacher. Near the end of his career he was asked to write an algebra textbook. The result was *The Elements of Algebra* (Fig. 41), which was published shortly after his death.

The eighteenth century also saw a revolution in chemistry. Three works from the collection show the parameters of chemical research at the time. French scientist Antoine Laurent Lavoisier (1743-94) is often called the father of modern chemistry and his *Traité Élémentaire de Chimie or Elements of Chemistry* (Fig. 42) is considered a foundational text. Lavoisier's significant research in chemistry was done in his spare time—he was a government administrator by day. Among his many contributions, he proved the existence of oxygen, demonstrating that it played a key role in both combustion and oxidation. Lavoisier shared with Dutch botanist and physician Herman Boerhaave a belief that the language and teaching methods of chemistry were in need of reform. Chair of chemistry at the University of Leiden, Boerhaave reimagined the chemistry curriculum between 1718 and 1729 and developed a textbook from these courses, *Elementa Chemiae* (Fig. 43), which ran to forty editions before the end of the century. Boerhaave's place in the history of chemistry is that of a teacher and system builder rather than an innovator. Cambridge professor Richard Watson's *Chemical Essays* (Fig. 44) shows his interest in applying science to the manufacturing processes. He sought to popularize chemistry and to demonstrate how it could contribute to the industrial development of England.

Alongside the scientific advances of the eighteenth century, older forms of scientific and medical knowledge persisted. The herbal (a book describing plants and remedies that can be prepared from them) has its roots in ancient literature. *Botanologia* (Fig. 45), the work of author and medical practitioner William Salmon, who had no formal training, was essentially a compilation of entries from other herbals and medical books in his personal library.

Medical research advanced significantly in the eighteenth century. German-born physician Friedrich Hoffmann's *Treatise on the Teeth; Their Disorders and Cure* (Fig. 47) is one of a small number of eighteenth-century works on dentistry. Originally published in Latin, it is a general essay on the anatomy and physiology of the teeth, diseases of the teeth and gums, and dental procedures for their treatment.

George Cheyne's *English Malady* (Fig. 48), an early work of dietetics, explores the relationship between diet and mental health, and emphasizes the responsibility of the individual. Cheyne offered both practical advice on diet and moral exhortation. His work may be seen as the medicalization of the eighteenth-century concept of "sensibility": the belief in natural goodness, sympathy, and benevolence, and its associated cult of feeling, melancholy, distress, and extreme emotionalism.

The Book Trade

The 1,180 print items with an eighteenth-century publication date in the holdings of Memorial University Libraries are spread across a number of special collections, including the General Rare Books Collection (638 items), the Queen's College Collection (319 items), and the rare collection of the Centre for Newfoundland Studies (188 items). Fifteen items are held in smaller special collections. An analysis of holdings by language of publication shows the highest number of titles in English (64.5%), a fact that no doubt reflects the collecting biases of an English-language Canadian university. The next largest group by language is Latin (17%), followed by French (15%), German (2%), Italian (1%), and other (0.5%). A comparison between the Library's seventeenth- and eighteenth-century holdings shows a significant drop in the percentage of titles published in Latin, from 39 to 17 per cent. The language of publication broadly illustrated the eighteenth-century movement away from Latin as the language of scholarship and the general tendency to publish more work in the vernacular. Not surprisingly, there were also

more works in translation (See Figs. 21, 39, 42 and 47) and more dictionaries such as the *English Irish Dictionary. An Focloir Bearla Gaoidheilge* (Fig. 51), published in Paris in 1732.

An analysis of the holdings by subject reflects reading tastes of the period. Memorial University Libraries' holdings of religious titles from the eighteenth century show an overall decline in the number of religious publications (25% of overall holdings) as compared to the holdings of seventeenth-century materials (42% of overall holdings). The figure of 25 per cent is probably high because of the nature of the Queen's College Collection, which is predominantly ecclesiastical and theological. If one looks at the percentage of religious titles in General Rare Books Collection alone, the figure falls to under 10 per cent. The drop is consistent with publishing trends in Europe during the Age of the Enlightenment (*OCB*, 229). The Libraries' holdings also reflect the rise in popularity of imaginative literature in the eighteenth century. Novels, plays, poems, and essays comprise only 10 per cent of the Library's seventeenth-century holdings but over 30 per cent of eighteenth-century imprints.

Analysis of place of publication of the Library's holdings shows the majority of titles were printed in England (65.5%), with the remainder as follows: France (14.5%), Netherlands (5.5%), Germany (5.5%), Ireland (3.5%), Italy (2.5%), America (1%), and a further 2 per cent printed elsewhere. A survey of cities or towns of publication shows clearly how decentralized the book trade became during the century. London publishers still dominated the English book trade, with 89 per cent of those published in England being from London firms; notable, however, is the fact that the remaining 11 per cent were printed in fifteen other English towns and cities, a statistic unimaginable before the end of the seventeenth century and the collapse of the Licencing Act in 1695. The Libraries' holdings also reflect the fact that French publishing remained highly centralized up to the Revolution. Paris imprints dominate with 91 per cent, while the other 9 per cent were printed in only six other French towns and cities. The German book trade (as reflected by the Libraries' holdings), always less centralized, shows Leipzig as the main publishing centre with 28.5 per cent; the remaining 71.5 per cent of imprints come from twelve other cities and towns. More detailed statistics about Memorial's eighteenth-century holdings can be found in Appendix A.

Changes in the eighteenth-century book trade were part of a broader social trend of population increase all over Europe, with more people living in cities and higher rates of literacy among urban dwellers. Copyright laws were challenged and rewritten; printing monopolies were

broken; and the book trade became decentralized in many parts of Europe. The result was greater public access to printed materials. The general public visited coffee houses, where newspapers, periodicals, and the latest political pamphlets could be read and discussed. Coffee houses also functioned as auction houses for art and books as well as meeting places for clubs and associations.

Auction and bookseller catalogues became a prominent feature of the book trade. John Walthoe's *A Catalogue of Modern English Books, in Divinity, History, Law, Philosophy, Mathematics, Poetry, &c.* stands as an example (Fig. 49). Access was guaranteed in other ways as well: the 1709 Copyright Act in England enshrined the concept of legal deposit and expanded the number of libraries in England and Scotland that would receive copies free of charge. University presses also became established as commercial entities in this period (Fig. 50).

The expanded book trade and the proliferation of periodicals and newspapers meant that more writers could earn a living. As the commercial opportunities for writers increased, the old system of the aristocratic or rich patron went into decline. It was mercilessly pilloried by Laurence Sterne in the open chapters of *Tristram Shandy*: "Every author has a way of his own in bringing his points to bear;—for my own part, as I hate chaffering and higgling for a few guineas in a dark entry,—I resolved within myself, from the very beginning, to deal squarely and openly with your Great Folks in this affair ... If therefore there is any one Duke, Marquis, Earl, Viscount, or Baron, in these his Majesty's dominions, who stands in need of a tight, genteel Dedication, and whom the above will suit (for, by the bye, unless it suits in some degree I will not part with it,)—it is much at his service for fifty guineas;—which, I am positive, is twenty guineas less than it ought to be afforded for, by any man of genius" (Part I, Chapter 9).

The eighteenth century saw the development of social and economic conditions that became the foundation of the modern book trade. Greater demand for printed materials, better financing models for publishers, advertising, reformed copyright laws that favoured authors, and the use of railways and the post office to distribute materials all set the stage for the industrialization of printing and publishing in the nineteenth century.

The expanded book trade and the rights of authors did not eradicate the problem of pirated or unauthorized editions. Throughout the eighteenth century, countries were flooded from within and without by illegal editions. The situation was complicated. Sometimes publishers issued authorized and unauthorized editions at the same time: Frederick Ludvig Norden's *A*

Compendium of the Travels of Frederick Lewis Norden through Egypt and Nubia (Fig. 23) is thought to be a pirated edition, possibly published by J. Smith of Dublin, who also published the title under his own imprint. And piracy had benefits: it could correct problems of distribution. When a publisher was not able to reach certain markets, others stepped in to fill the gap. Throughout the eighteenth century, an alternative print network—largely based in Dublin and Edinburgh—produced cheap reprints of newspapers, serial publications, plays, and religious tracts for readers who otherwise would have had no access to the book market. Most often, however, piracy was simply a matter of profit with one publisher looking to capitalize on another's bestseller (Fig. 11).

While the trade reorganized and expanded in the eighteenth century, the technologies of book production changed little. A book produced in 1790 does not look significantly different from one printed in 1710. For the most part, printing was still done on hand presses with type that was set by hand. Images still tended to be black and white woodcuts or metal engravings. Only the invention of copper stereotype printing stands out as a technical innovation. Invented early in the century, it did not become commercially viable until much later. Nevertheless, there were fine printers and handsome editions produced in the eighteenth century. The Birmingham printer John Baskerville is a notable example (Fig. 36). Also, James Cook's *A Voyage towards the South Pole, and round the World* (Fig. 22), printed by Strahan and Cadell, is a fine edition, notable for its clean layout and many illustrations, maps, and charts.

CATALOGUE

R,

UNIVERSAL EVENING POST.

From THURSDAY, MAY 18, to SATURDAY, MAY 20, 1758.

FRIDAY, MAY 19.

Hanover, May 5.

THOU our troops still continue in the quarters of refreshment, they have taken up in the Elector of Cologne's dominions, yet neither they nor our Regency are inactive, but are getting every thing ready with the utmost diligence, to oppress the common enemy, and fulfil the engagements lately entered into with the king of Prussia, in order to hasten the re-establishment of peace in Germany, but such a peace as shall be both advantageous and lasting, and this, after so happy an opening of the campaign, we have all the reason in the world to flatter ourselves we shall at last obtain: indeed the miserable condition to which best part of Germany is reduced by the war, should make it greatly desired by both parties; however, till then we must fight manfully; and as we are shortly to resume our Operations, our soldiers tell one another that 'tis resolved that we shall in one thing imitate the French; and as they set up their Flower de Lis in this electorate, under the title of a conquered country, so we hope to make all the places where we are going, sword in hand, a conquered country, and intend to fix our White horse on their Gates in the same manner.

Brussels, May 8. 'Tis said the regiment of Salm-Salm, which is to form a camp at Byrges in conjunction with some French troops is to be joined by several other corps, which are coming from Luxemburgh in order to defend our sea coasts from the attempts of the English, for it is not at all unlikely but that one branch of their new secret expedition may be to get part of the Austrian Netherlands into their hands, and by that means give their operations a greater weight and extend their influence. — 'Ere this be so or not our advices from France tell us a manifesto is going to be published there immediately, which has been ready for the press and even printed for some time, but for some reasons of state was not then made public; and add, that the ministry, in speaking of it to a certain foreign minister, signified to him, that the King wished, in order to prevent further shedding of blood, that the neutral powers would employ their good offices to bring about a general reconciliation.

L O N D O N.

The Preston man of war from Gibraltar, with her convoy, arriv'd safe at Genoa, and proceeded from thence to Leghorn, with the ships for that port and Smyrna.

The Barbara, Lalmays, from Gottingen to the Murray Furth, is taken by a French privateer.

A bank note of 20 l. was found last Wednesday in one of the charity boxes at the Foundling-hospital.

A few days since the Rev. Mr. John Whit-

tington, rector of Orford in Suffolk, was married to Mrs. Brett, of Westminster.

We hear an officer in the army, of family and fortune, and a young heiress of upwards of 200,000 l. fortune, are gone into Scotland to be married there. *Public Advertiser.*

We hear from Birmingham, that on Thursday last night Mr. Rulston, merchant, of that town, was married to Miss Faves.

Yesterday the Lady of Thomas Potter, Esq; was safely delivered of a daughter, at his house in Cleveland-Row, St. James's.

Among other circumstances told concerning the Prince George, the following is said to have happened: as soon as the Admiral had stript himself (which he did all to his breeches) one of the common seamen said, If your honour please, I will put on your coat, to which he replied he might, for he believed he should never want it again. 'Tis in all probability saved the fellow's life; for as soon as the boats came up, they all endeavoured to save the sailor (imagining him to be Admiral by the laced coat) and so hauled him into the boat.

Yesterday morning died in an apoplectic fit, Mr. Perkins, one of the aldermen of Huntingdon. He had been in town two days, was taken ill the night before he died as he was in company, and never spoke from the time he was taken ill.

Yesterday morning died, at his chambers in Lincoln's-inn, Mr. George Crow, attorney.

Wednesday died at his house in South Audley-street, in the 16th year of his age, William Vanituit, Esq; of Lincolnshire.

Yesterday died, aged 78, Mr. Cornelius Drew, who had been 29 years clerk of the Union fire-office, and one of the oldest clerks in the South-Sea-house.

Yesterday a drayman was squeezed between a post and his dray in Whitecross-street, and died on the spot.

At Guildford races on Tuesday last his Majesty's plate of one hundred guineas was won by Mr. Roger's chestnut horse, Jack of Newbury, got by Babraham, from the Duke of Bridgewater's Villager, got by Cattle and Mr. Gilewood's Dumplin, got by Dumplin.

On Wednesday a plate of 50 l. for four year olds, was won by Mr. Wildman's bay colt, got by Babraham.

To Mr. M A S O N,
By WILLIAM WHITEHEAD, Esq.

I.
BELIEVE me, *Mason*, 'tis in vain
Thy fortitude the torrent braves;
Thou too must bear th' inglorious chain;
The world the world will have its slaves.
The chosen friend, for converse sweet,
The small yet elegant retreat,
Are peaceful unambitious views,
Which early Fancy loves to form,
When, aided by th' ingenious Muse,
She turns the philosophic page,
And sees the Wife of every age
With Nature's dictates warm.

(Price Two pence Halfpenny.)

II.

But ah! to few has fortune given
The choice, to take or to refuse;
To fewer still indulgent Heaven
Allots the very will to chuse.
And why are varying schemes prefer'd?
Man mixes with the common herd,
By custom guided to pursue,
Or wealth, or honours, fame, or ease,
What others wish he wishes too;
Nor from his own peculiar choice,
Till strengthen'd by the public voice,
His very pleasures please.

III.

How oft, beneath some hoary shade
Where Cam glides indolently slow,
Hast thou, as indolently laid,
Prefer'd to heaven thy favourite vow;
' Here, here for ever let me stay,
' Here calmly loiter life away,
' Nor all those vain connections know
' Which fetter down the free-born mind,
' The slave of Interest, or of Irew;
' Whilst you gay tenant of the grove,
' The happier heir of Nature's love,
' Can warble unconfin'd.

IV.

Yet fare, my friend, th' eternal plan
By Truth unerring was design'd;
Interior parts were made for man,
But man himself for all mankind,
Then by th' apparent judge th' unseen
Behold how rolls this vast machine
To one great end, how'er without,
Directing its impartial course,
All labour for the general good,
Some stem the wave, some till the soil,
By choice the Bold, th' Ambitious toil,
The Indolent by force.

V.

That bird that fancy frees from care,
With many a fear, unknown to thee,
Must rove to glean his scanty fare
From field to field, from tree to tree,
His lot, united with his kind,
Has all his little joys confin'd;
The Lover's, and the Parent's, ties
Alarm by tures his anxious breast;
Yet, bound by fate, by instinct wile,
He hails with songs the rising morn,
And pleas'd at evening's cool return
He sings himself to rest.

VI.

And tell me, has not Nature made
Some staid void for thee to fill,
Some spring, some wheel which asks thy aid
To move, regardless of thy will?
Go then, go feel with glad surprise
New bliss from new attentions rise,
Till, happier in thy wider sphere,
Thou quit thy darling schemes of ease,
Nay, glowing in the full career,
E'en with thy virtuous labours more
Nor 'till the toilsome day is o'er
Expect the night of peace.

Fig.1: The London Chronicle, front page

Newspapers and Periodicals

1. **The London Chronicle: or, Universal Evening Post.** From Thursday, May 18, to Saturday, May 20, 1758. London: sold by J[ohn]. Wilkie, behind the Chapter-House, in St. Paul's Church-Yard, where advertisements, and letters to the authors, are taken in.

2^o. 285 x 210 mm. Pp. 473–80. Main title in black letter and the main text, printed in three columns, in roman and italics of various sizes. A red tax stamp (halfpenny) is visible at the bottom of page 476.

The London Chronicle: or, Universal Evening Post was founded by Benjamin Collins (bap. 1715, d. 1785) in 1757. It was published three times a week, on Tuesday, Thursday, and Saturday, in the evenings, and typically had eight pages, with three columns per page. It was a smaller format, using the same amount of paper as its four-page competitors and with smaller type. *The London Chronicle: or, Universal Evening Post* was the first paper to combine news with the kind of feature articles readers had come to enjoy in popular magazines. Issue 1 (January 1, 1757) included the paper's manifesto, written by Samuel Johnson, which promised to provide "an accurate Account of foreign Transactions and domestick Incidents" free from political partisanship. In fact, many of the articles were copied from government reports in the *London Gazette*, the official government organ. This issue contains much news from Germany relating to the Seven Years War, commentary on relations with France (in the form of letters responding to matters reported in the French press), news of a fire on London Bridge, advertisements for books and accommodations, news from Ireland and Scotland, a weather report, and shipping news. The issue also contains a long opinion piece penned by one "Publicola," addressing the Chancellor of the Exchequer about how to manage the public debt. *The London Chronicle: or, Universal Evening Post* ran until 1765, when it was succeeded by *The London Chronicle*, which in turn ran until 1823.

The Penny
OR,
MORNING



N^o 1406
London Post;
THE
ADVERTISER.

From Wednesday April 10, to Friday April 12, 1751.

Continuation of

An Account of WILLIAM UDALL, who was convicted for robbing Mr. THORN and Mr. BRADFORD on the Highway, between Hillington and Holloway.



WHILE I was confined on this Account in the Marshalsea, Thomas Man the Evidence against me, and I agreed to make our Escapes. By my Directions a Friend of his brought us a Spring Saw, a Key Hole Saw, and some Gimblets, and I began to mill it away at the Chapel, from whence I broke into an adjoining Room, and from thence into a Closet, where I cut off the Window Bar, and took off the Caisement.

All Things being now ready, I returned to Man, (who all this while had done nothing) and told him the Jobb was done, upon which he took a Rope that his Wife had brought him the Evening before for this Purpose, and ty'd it to a Bar of the Window, and he got down first and I followed him. This was between eight and nine o'Clock at Night, rather too early in the Evening, for a Man came out of a Houle adjoining, and would have stopped us, but Man swore bitterly if he made any Noise he would kill him, which made him quiet, and so we got off to Pepper Alley Stairs, where we took Boat to Queenhithe, from whence I went directly to my Friends at Clerkenwell, and promis'd them I would go over to Holland if they would pay for my Passage. They gave me Money for that Purpose, and promised to supply me very handsomely, when they heard of my Arrival there; but Man and I going to Mrs. M—'s at the Ship in Charter Houle Lane, there I spent all the Money my Friends had given me, and got very much in Liquor; then I started the Question to him about going on the Road; he consented, and Mrs. M—'s furnished me with a Hauger and a

Brace of Pistols, and lent us Money to hire our Horses, and accordingly we hired Horses under Pretence of going down into the Country to buy Sheep, Man being a Butcher by Trade; but Man being fearful, he proposed Bargaining in the Country for Sheep, and giving Earnest for a Parcel, then to watch an Opportunity in the Night to drive them out of the Grounds. I consented to this, and we went as far as the Fleece at Edmonton upon this Project, there we drank two or three Hot-pots, and then he agreed to venture upon the Highway, instead of pursuing the former Design.

Accordingly we set out from thence and robbed a Coach beyond Edmonton, from four Ladies we took 35s. and a Silver Watch. Then we returned to London, and put up our Horses at the Red Lyon in Aldersgate Street (where we hired them) and went from thence to M—'s and thar'd the Money.

The next Morning I went with Man to his Wife's Lodgings in Rose Street, by Old Street Square, and from thence we took Horse and rode as far as Brentwood, in which Road we robbed the Passengers in two Waggon of about 5 l. 7 s. and three Plain Gold Rings. Then we turned homewards and robbed two Gentlemen in the Road between the Green Man on the Forest and Stratford of about 4 l. and a Watch; then we proceeded towards London, but in the Way I got a fall from my Horse, and was very much hurt: However we got to M—'s, and shared the Money.

My Hurt obliged me to keep up for two or three Days, and Man could do nothing without me; when I was pretty well we agreed to go out again the Afternoon after Christmas Day, and accordingly we set out for the Cattle at Holloway, where we had a Supper dressed. After Supper we agreed to go on the Road the Backside of Hillington, in Hopes of meeting some Graziers who generally went home that Way. As we were going along I went up to a Gentle-

man on Horseback and robbed him of about 27 s. while Man stood at a Distance and did not know what I was about. Then, not meeting with the Graziers, we turned towards Holloway, and then came into that Road where we attacked Mr. Thorn and Mr. Bradford, and robbed them of what was laid in the Indictment against us.

On the Saturday following we agreed to go to Epping Forest to take a Horse from thence which we had seen and liked; we went, but were disappointed of the Horse and came back without doing any Business; but we at last got one at Hillington, on which I afterwards rode to Epping Forest, and committed several Robberies. Then we came to Man's Lodging and divided what we had got.

At that Time he told me he was resolved not to go out no more with me, so I went to the Houle I frequented in Charter-houle Lane, and expected to have seen no more of him, but when he had spent all his Money he came to me and agreed to go out again with me. But somebody having informed the Keeper of the Marshalsea that we were at this Houle, he sent nine Men to take us for breaking out of Gaol; as soon as we heard them we ran up Stairs, and got out of a Window into an Alley that leads into Long Lane, and so we went off. But the Thief Takers seized the Woman of the Houle, her Maid and two other Persons and carried them to the New Gaol, where they were confined two or three Days, then they promis'd to be assisting in taking us if they might have their Liberty; upon this they were discharged, and some few Days afterwards as Man and I were going to take Horse at the White Lyon at Hillington in order to raise a little Money on the Road; we met the Woman of the Houle and two Men belonging to the Gaol, we immediately pulled out our Pistols, and swore we would shoot them if they came near us; but the Woman told us we need not fear, for the Men did not intend to hurt us.

(To be continued.)

Fig. 2: The Penny London Post, front page

2. The Penny London Post, or, The Morning Advertiser. For Wednesday April 10, to Friday April 12, 1751. No. 1406. London: Printed for J. Nicholson, near the Sessions-House, in the Great Old-Bailey.

2^o. 360 x 260 mm. Pp. [4]. Text printed in three columns, in roman and italics of various sizes. Pages heavily trimmed. Masthead carries the Royal Coat of Arms of the United Kingdom with the motto “DIEU ET MON DROIT” (God and my right).

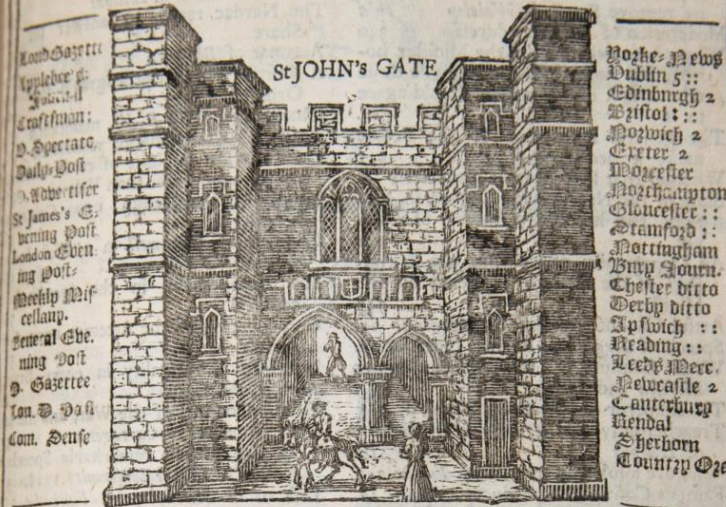
Printed and sold three times a week by John Nicholson between 1744 and 1751. Nicholson was one of a number of newspaper editors at the time who printed serial instalments from stories or extracts from books. The first page of this issue is a continuation of “An Account of William Udall, who was convicted for robbing Mr. Thorn and Mr. Bradford on the highway, between Islington and Holloway.” The first-person narrative describes a jail break, several highway robberies, and a subsequent escape from a boarding house. Following the serialized story are columns on foreign, country, and shipping news. Items under the heading “London” include a piece about the king of Sweden, notice of preparations for the interment of the Prince of Wales (Frederick Louis, the eldest son of George II), announcements of various appointments, death notices, and racing news. The following is reported from Worcester: “a Gentlewoman who had for some time resided in that place, and who had been parted from her Husband upwards of six years; without seeing him, was so affected by an unexpected visit he paid her, that she died the Instant she saw him.” This item is followed by news of accidental deaths, highway robberies, and a “Weekly Bill of Mortalities,” listing various diseases and causes of death, including “Cut his Throat[,] one.” The final page consists mostly of items for sale, from Seville oranges to various medicines and new books, including a full-column advertisement for “The Life, extraordinary Adventures, and surprising Exploits, of that well-known and famous Beau and Town-Rake Gilbert Langley, formerly of Serle-Street, near Lincoln’s Inn, Goldsmith and Jeweller, and afterwards a notorious Sharper and Gamester.” Nicholson changed the title of *The Penny London Post, or, The Morning Advertiser* to *The London Morning Penny Post* in 1751.

3. The Morning Herald, and Daily Advertiser. No. 850. Saturday, July 19, 1783. London: printed and published by J[ames]. S[mith]. Barr, No. 18, Catharine-Street, in the Strand; where advertisements, letters to the editor, and articles of intelligence, will be gratefully received. Advertisements are likewise taken in by Mr. Newman, New England Coffee-House, behind the Royal Exchange; and E[dward]. Macklew, bookseller, opposite the Opera-House, Hay-Market.

2^o. 470 x 325 mm. Pp. [4]. Main title in black letter and the text, printed in four columns, in roman and italics of various sizes. A red tax stamp (halfpenny) is visible at the bottom right of the front page.

This larger format daily (except Sunday) was founded and edited by Sir Henry Bate Dudley (1745-1824) to compete with the paper which had formerly employed him, *The Morning Post*. Bate Dudley's dispute with the *Post* ended with his fighting a duel. This was one of a number of fistfights and duels he undertook and that earned him the nickname "the Fighting Parson." *The Morning Herald, and Daily Advertiser* soon became London's bestselling newspaper. Initially a liberal paper, it later became aligned with the Tories. Bate Dudley was often accused of corruption for taking money from the government (not an uncommon practice for newspapers of the time), but he was not simply a government hack. In fact, *The Morning Herald* was known for its attacks on politicians of all stripes. As editor, Bate Dudley was a controversial and colourful character. *A Baite for the Devil*, printed in 1779, describes him as "A Canonical Buck, Vociferous Bully/A Duellist, Boxer, Gambler & Cully .../A Government Runner of Falsehood a Vender/Staunch Friend to the Devil, the Pope & Pretender/A Managers parasite, Opera Writer/ News paper Editor, Pamphlet Indictor." Interestingly, this 1783 edition of *The Morning Herald, and Daily Advertiser* contains little political commentary. The front page consists almost entirely of notices of public events: theatre, the circus, new books, equestrian events, lectures (Dr. Graham's talk on Generation, "Temple of Health and of Hymen"), auction notices, as well as new Acts of Parliament. Page 2 has news from foreign parts and from London, as well as shipping news. Page 3 reprints a piece from an American newspaper, the *Massachusetts Spy*, which reports on a meeting of Freeholders in Worcester. There is also a report of a plan to import ginseng plants, "found in great plenty in the woods in Canada, particularly near the Huron nation." There are court reports and the latest episode in the serialization of a piece about the geography of the River Wye. The back page of this issue contains verse, letters to the editor, want ads, and for-sale ads.

The Gentleman's Magazine:



Lord Gazette
 Apples &
 Craftsman:
 D. Spectator
 Daily Post
 Advertiser
 St James's G.
 Evening Post
 London Even-
 ing Post
 Weekly Dis-
 cussion
 General Eve-
 ning Post
 D. Gazette
 Tan. D. D. S.
 Com. Deuse

Notke: News
 Dublin 5 ::
 Edinburgh 2
 Bristol ::
 Norwich 2
 Exeter 2
 Worcester
 Nottingham
 Gloucester ::
 Stamford ::
 Nottingham
 Burg Journ.
 Chester ditto
 Derby ditto
 Ipswich ::
 Reading ::
 Leeds Merc.
 Newcastle 2
 Canterbury
 Kendal
 Sherborn
 County Dza

For JULY, 1741.

CONTAINING,

More in Quantity, and greater Variety, than any Book of the kind and Price.

- I. PROCEEDINGS in the Senate of *Great Lilliput* continued. Debate on the Motion for addressing the Emperor to remove Sir *Rub. Walelop*. Speeches of the *Hurgos Quadrert* and *Adonbing*, and the *Nardac* Secretary.
- II. ACCOUNT of *Batavia*, and the Maf-
sacre of the *Chinese* there.
- III COPY of a Manuscript in Queen *Elizabeth's* Time, engraved from the Original.
- IV. LORD LANDSDOWN's remarkable Speech against the Dissenter's Bill, in 1718.
- V. SELECT Essays from the Papers. Charge maintained against Sir *R. W.* Answer to it vindicated. Conduct of *Cromwell* in a *West-Indian* Expedition. Pitfalls of the Design, and Consequences of the Attempt upon *Cartagena*. Constancy in Despight of crofs Accidents more honourable than Victory.
- VI. TABLE of the Counties, Number of Members each sends, and their Proportions of the Taxes.
- VII. LIFE of *Dr Morin*.
- VIII. POETRY. Danger of Power; a Fable. To *Richard Savage*, Esq. To a young Lady at *Edinburgh*. The Beauty found out. To Mrs *Jones*, by *R. Savage*, Esq; On Admiral *Vernon's* Retreat from *Cartagena*. Encomium on the Prime Minister of *Lilliput*. *Job xxxviii.* paraphras'd. &c. &c. &c. Songs, Epigrams, &c.
- IX. HISTORICAL Chronicle, foreign and domestic.
- X. LISTS of Births, Marriages, Promotions, &c.
- XI. Bill of Mortality. Prices of Stocks &c.

By SYLVANUS URBAN, Gent.

LONDON: Printed by E. CAVE, jun. at St JOHN'S GATE, and Sold by the Booksellers in Town and Country; of whom may be had any former Month; also complete Sets in ten Vols on Royal or common Paper, beginning with 1731.

Fig. 5: The Gentleman's Magazine

4. **The Gentleman's Magazine.** For July 1741. 1 By Sylvanus Urban, Gent. London: printed by E. Cave, jun. at St. John's Gate. Containing I. Proceedings in the Senate of Great Lilliput continued. II. Account of Batavia, and the massacre of the Chinese there. III Copy of a manuscript in Queen Elizabeth's time. IV. Lord Landsdowne's remarkable speech against the Dissenter's Bill. V. Select Essays from the papers. VI Table of the counties, number of Members each sends, and their proportions of the taxes. VII. Life of Dr. Morin. VIII. Poetry. IX. Historical chronicle, foreign and domestic. X. Lists of births, marriages, promotions, etc. XI. Bill of mortality. Prices of stocks, etc.

8^o. 205 x 120 mm. [pi]⁴ Xx–Ccc⁴. Pp. [3] 340–92. Title page woodcut of St. John's Gate with black letter on either side. Table of contents on the title page verso. Printed in roman in two columns, with italics, and headers and titles in capitals. Capital letters A–H printed at approximately one-inch intervals down the centre space between the two columns on each page (possibly as hand references to the text). Catchwords. This issue bound in *The Gentleman's Magazine and Historical Chronicle*. Volume XI. For the year M.DCC.XLI.

Edward Cave (1691-1754), a printer and magazine proprietor, was appointed inspector of franks at the Post Office in 1723, a position which he was later able to exploit in distributing the *Gentleman's Magazine*. The magazine, founded in 1731, and launched by Cave under the pseudonym Sylvanus Urban, began as a monthly digest of London newspapers and periodicals for rural customers. It was originally published in blue wrappers and cost 6d. The status of abridgements (like translations) at the time made it difficult for the owners of the sampled publications to block Cave's practice. In 1732, Cave added parliamentary debates, which was against the law. He skirted the ban by calling the reports "Proceedings in the Senate of Great Lilliput" and later "Debates in the Senate of Lilliput." Samuel Johnson, a frequent contributor, was engaged to write the "Proceeding" for a three-year period, beginning in July 1741. The *Gentleman's Magazine* also published original essays, news, fiction, poetry, and other information. Cave pioneered the use of maps and charts in war reporting. He also popularized science, particularly mathematics and astronomy. Cave's publication was the first to use the term *magazine* (from the French *magasin*, meaning "storehouse"). The *Gentleman's Magazine* was one of the most important periodicals in eighteenth-century England. It ran uninterrupted for almost 200 years, with the final issue published in 1922.



THE
SPECTATOR.

VOL. I.

N^o I. *Thursday, March 1, 17th*

*Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.* Hor.



HAVE observed, that a Reader seldom peruses a Book with Pleasure, 'till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, with other Particulars of the like nature, that conduce very much to the right understanding of an Author. To gratifie this Curiosity, which is so natural to a Reader, I design this Paper, and my next, as Prefatory Discourses to my following Writings, and shall give some Account in them of the several Persons that are engaged in this Work. As the chief Trouble of Compiling, Digesting, and Correcting will fall to my Share, I must do my self the Justice to open the Work with my own History.

I was born to a small Hereditary Estate, which, according to the Tradition of the Village where it lies, was bounded by the same Hedges and Ditches in *William* the Conqueror's Time that it is at present, and has been

VOL. I.

B

deli-

Fig. 6: The Spectator

5. **The Spectator.** Vol. I. No. 1 Thursday, March 1, 1711 to No. 80 Friday June 1. London: printed for S. Buckley, at the Dolphin in Little-Britain; and J. Tonson at Shakespear's-Head, over-against Catherine-street in the Strand, MDCC XII [1712].

12^o. 165 x 100 mm. [pi]4 A3–A6 B–O12 [1]. Pp. [16] [1]–312. Title page ornament: basket of flowers surrounded by foliage. Dedication from *The Spectator* to the Right Honourable John Lord Summers, Baron of Eversham. Both the initial page of the dedication and first page of Issue 1 have a printed headpiece and a decorated capital. Roman font throughout, with italics in places. Titles and running headers in roman capitals. There were generally four pages per issue, though there could be as many as six. Cambridge-style binding, with spine label missing. Red speckled edges.

Founded by Joseph Addison (1672-1719) and Richard Steele (bap. 1672, d. 1729), the *Spectator* exploited the gap in the market left when Steele's *Tatler* ceased publication in January 1711. Widely circulated and shared, its aim (as Addison put it in No. 10) was to "enliven Morality with Wit, and to temper Wit with Morality." Addison and Steele's short essays on politics, commerce, social life, philosophy, and aesthetics were meant to entertain and inform the reader, but more importantly they hoped their essays would spark public debate. The main spokesman for the paper was the urbane, witty, and somewhat reclusive Mr. Spectator, who offered shrewd observations about life. Mr. Spectator attacked vice, poor taste, bad manners, and weak morals. His political stance was non-partisan. Other fictitious contributors (members of the "club") were tasked with voicing party lines: Sir Roger Coverley for the Tories and Sir Andrew Freeport for the Whigs. There were in total 555 issues of the *Spectator* between March 1711 and December 1712 to which both Addison and Steele contributed about 250 essays each. Other famous contributors included Alexander Pope. *The Spectator* appeared six times a week (not on Sunday) and had a daily distribution of more than 3,000. It also sold well in collected reprints (this edition). *The Spectator* was revived in 1714 (without Steele) as a triweekly and ran for another seventy-nine editions.

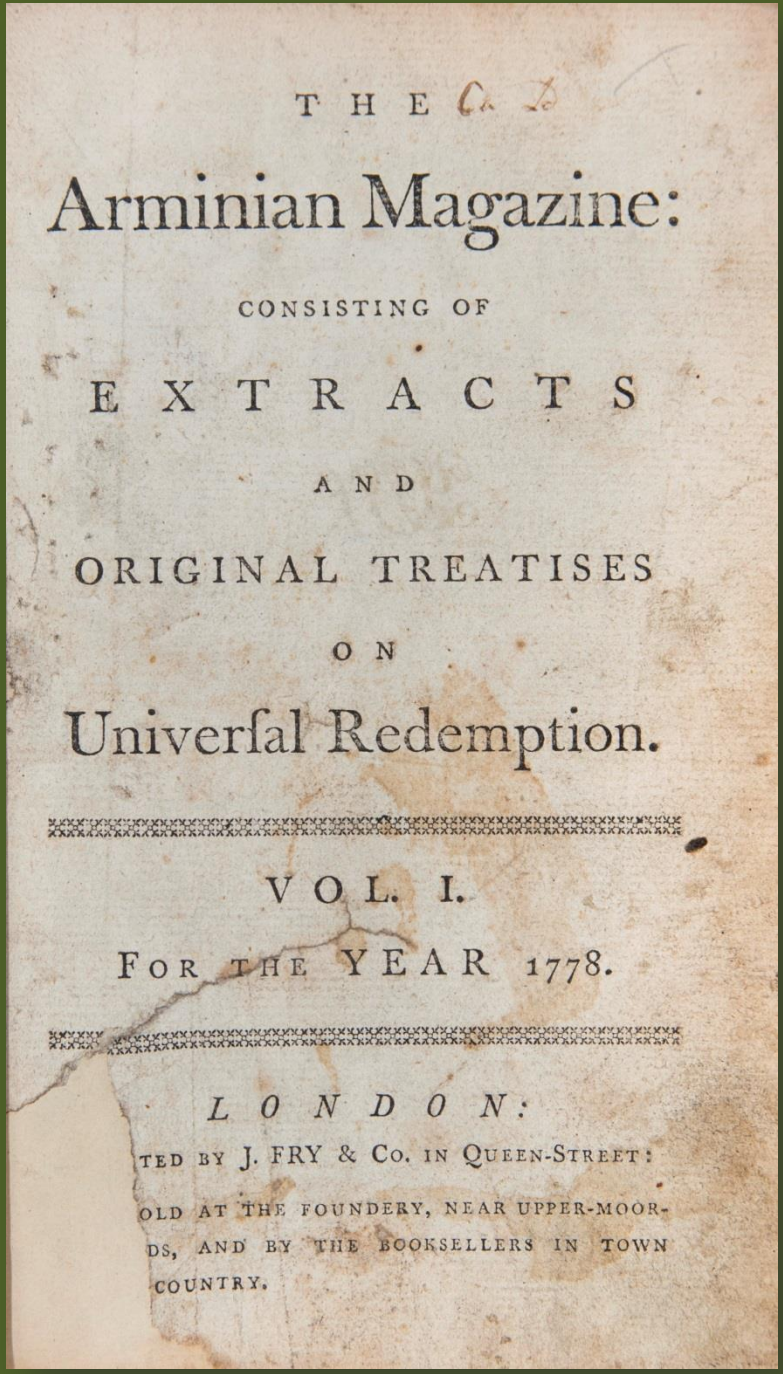


Fig. 7: The Arminian Magazine

6. **The Arminian Magazine:** consisting of extracts and original treatises on universal redemption. Vol 1. London: printed by J[oseph]. Fry & Co. in Queen-Street: and sold at the Foundery, near Upper-Moor-Fields, and by the booksellers in town and country, 1778.

8^o. 225 x 130 mm. [pi]¹⁰ B-4C⁴ plus two plates and two blanks at the rear. Sig. U bound before sig. W. Pp. [4], iii-viii, [8], [1]-4, 9-152, 161-68, 153-60, 169-544, [2], 545-76, [2], 577-600. Printed in roman and italic fonts with table of contents, catchwords, and ornaments.

John Wesley (1703-91), a Church of England clergyman and a founder of Methodism, was a prolific author, taking on secular as well as religious subjects. His works include *Christian Library* (1749-55), *History of England* (1776), and *Primitive Physick* (1747), one of the more popular volumes of medical literature of the eighteenth century. Much of his published work took the form of extracts from or condensations of the writings of others. Wesley began his monthly *Arminian Magazine* in 1778 as a response to Calvinist periodicals. Arminianism is a doctrine of salvation associated with the Dutch theologian Jacob Arminius (1560-1609). The doctrine rejects predestination and affirms human free will. Wesley spent much of the last twelve years of his life collecting material for the *Arminian Magazine*, including in it Methodist biographies, travel literature, bits of science, poetry, and accounts of witchcraft, advice about raising children (written by his mother at his request), accounts of faith healing, and stories of providential recoveries from sickness, both physical and mental (particularly the stories of those who had contemplated suicide). His tastes were eclectic and he sampled works from different nationalities and denominations, from historical figures and from his contemporaries, from women as well as from men. This volume is a copy of the first annual edition and includes all twelve issues for 1789. In addition to sermons, poems, and letters, this volume also contains extracts from the journals of both Bishop Thomas Coke and Bishop Francis Asbury.

Engraved for the Lady's Magazine.



Cleora, or the Assassination.

Fig. 8: Frontispiece from The Lady's Magazine, December 1773

7. The Lady's Magazine; for December 1773. [Printed for J. Wheble, at No. 20. Pater-noster Row, by whom letters to the editor are requested and received].

4^o. 205 x 125 mm. 4I–4P⁴. Pp. [1], 617–72. Engraved frontispiece: “Cleora, or the Assassination.” This issue bound with the *Lady's Magazine* (Nov. 1773), as well as issues of the *Sentimental Magazine* (Mar. 1773), the *Universal Museum and Complete Magazine of Knowledge and Pleasure* (Feb. 1769), the *Gentleman's Museum and Grand Imperial Magazine* (Oct. 1771), *Every Man's Magazine* (Oct. 1771), the *Universal Magazine* (Nov. 1772), and the *Oxford Magazine* (Apr. 1772).

Pitched specifically to women readers and often drawing on works by women writers, the *Lady's Magazine* helped establish the idea of women readers as a distinct sector of the literary market, which created a space for women writers and editors. The *Lady's Magazine*, founded by John Coote (bap. 1733, d. 1808), mimicked successfully the “magazine” format developed by Edward Cave at the *Gentleman's Magazine*, which offered the reader diverse content. Both magazines stood in contrast with essay-periodicals such as the *Tatler*, *Spectator*, and *Female Tatler*. The *Lady's Magazine* was issued monthly for a middle-class female readership. It covered a wide range of topics and contained essays and stories, often in serial form, as well as letters, poems, sheet music, foreign and domestic news (“Yesterday was opened the fine monument of general Wolfe, in the north side of the tombs in Westminster abbey” [668]), births, deaths, marriages, fashion tips, and, in later editions, colour fashion plates. Advertisements were not included. One of the unusual features of the *Lady's Magazine* was its dependence on readers for content. The challenges associated with soliciting work from amateur writers were often outlined in the “to our Correspondents” section of each issue, for example, “The Fair Penitent is still incorrect in the verifications. The lines on the rev. Mr. Wheatley have been mislaid. The rebus mentioned by M.M. R——n is omitted for want of room. The letter to Sylvia is unintelligible” (661). The *Lady's Magazine* ran for sixty-two years and was a favourite with many women. With its competitor, the *Lady's Monthly Museum*, it became the standard on which early Victorian women's periodicals were modelled.

THE
Novelist's Magazine.

VOL. XIII.

(CONTAINING)

Betty Thoughtless,
and
The Persian Tales.



H. J.
LONDON: *Printed by H. J.*

Printed for Harrison and C^o.

N^o 18, Paternoster-Row.

1784.

Fig. 9: The Novelist's Magazine, XIII

8. **The Novelist's Magazine.** Vol XIII. London: printed for Harrison and Co., 1784.

8^o. 210 x 130 mm. A-2Q⁴. Pp. 312. Engraved plates. Each volume has a title page for *The Novelist's Magazine* and separately dated title pages, pagination, and registers for the novels contained in the volume. Volume XIII contains Eliza Haywood's *The History of Miss Betsy Thoughtless*, and *The Thousand and One Days: Persian Tales*, translated by Ambrose Philips. The text is printed in two columns in roman type. Contemporary tree-calf binding. Gilt decoration on the spine with the series title on a red leather label and the titles of the works contained in that volume on a black leather label. The volume is enclosed in a cardboard slipcase inscribed as follows: "This complete twenty-three volume set of the 'Novelist's Magazine' was presented to Memorial University of Newfoundland by the family of the late A. F. (Gus) and Rose Winter and their son Augustine Jr."

The Novelist's Magazine was published weekly by James Harrison from 1780 to 1788. The magazine cost 6d and circulated widely, with print runs as large as 12,000. The texts were embellished by engraving by James Heath (1757-1834) and later by Thomas Stothard (1755-1834). Subsequent to their initial publication, the serialized stories and novels were gathered together in bound volumes, which, by the time the series ended in 1788, totalled twenty-three. *The Novelist's Magazine* was both an attempt to capitalize on the popularity of the novel and an attempt to make the form respectable: for most of the eighteenth century the novel was considered a debased literary form and a corrupting social influence. Harrison succeeded over the course of the twenty-three volumes in taking the first steps toward establishing a canon of the English novel. The series includes such classics as Goldsmith's *Vicar of Wakefield*, Fielding's *Tom Jones*, Sterne's *Tristram Shandy*, Swift's *Gulliver's Travels*, Richardson's *Clarissa*, and Johnson's *Rasselas*, to name a few. The series also published more than twenty works in translation, as well as shorter tales—Chinese/Oriental tales and moral tales, works by popular journalists of the time, and, most importantly for future scholars, works by women authors. Eliza Haywood, Sarah Fielding, Charlotte Lennox, and Frances Sheridan between them contributed nine works in all to the series.

MISCELLANEOUS
P O E M S
AND
TRANSLATIONS.

BY
SEVERAL HANDS.

—*Multa Poetarum veniet manus, auxilio quæ
Sit mihi*——— Hor.

L O N D O N:
Printed for *Bernard Lintott* at the *Cross-Keys* be-
tween the Two *Temple Gates* in *Fleetstreet*. 1712.

Fig. 10: Miscellaneous Poems and Translations

Novels and Imaginative Literature

9. **Miscellaneous Poems and Translations.** By several hands. London: printed for Bernard Lintott, 1712.

8^o. 195 x 120 mm. [pi]³, [B]–2b⁸. Pp. [6], 320, [3], 356–76, [8]: Pp. 110 and 194 misnumbered as 101 and 491. There is a copper-engraved frontispiece by Sheffield artist E. Kirkall. The half-title page is missing from this copy. The English Short Title Catalogue record contains the note “Text is continuous despite pagination.” In his Pope bibliography, Thomas Wise includes a letter from one W. F. Prideaux (on p. 8), who on comparing this first edition with the second of 1714, speculates that the “missing pages” contained several other poems by Pope that were set in type but at the last minute withdrawn. The text is printed in roman and italic fonts with footnotes throughout, as well as decorative head- and tailpieces. The last eight pages of the book are an advertisement for books printed by Bernard Lintott. The work has been rebound by Hayes and James (Liverpool) in red morocco and has comb-marbled front and endpapers.

Alexander Pope (1688-1744) was an English poet and a Catholic. As a child he contracted Pott’s disease (tuberculosis of the bone), which impeded his growth. In his lifetime he published many works, including translations of the *Iliad* (1715-20) and the *Odyssey* (1725-26), which made him rich. He later published the *Dunciad* (1728), which satirized the Whigs and embroiled Pope in controversy. Pope first came to public attention, however, with his poem *An Essay on Criticism* (1711) and the following year with *The Rape of the Lock*, his most famous poem. *The Rape of the Lock* first appeared anonymously in two cantos in Lintott’s *Miscellany* (this volume) in 1712. Pope published an expanded version in five cantos in 1714, also with Lintott. The poem, written in rhyming couplets, is a mock-epic that satirizes high society for placing trivial things above people. Pope’s contributions to Lintott’s *Miscellany* include *The First Book of Statius his Thebais*, *The Rape of the Locke*, *The Fable of Vertumnus and Pompona*, *To a Young Lady with the Works of Voiture*, *Two Copies of verses [On Silence and To the Author of a poem, intituled, Successio] and Verses designed to be prefixed to Mr, Lintott’s Miscellany*. The *Miscellany* also contains poems by Matthew Prior (1664-1721), John Gay (1685-1732), John Dryden (1631-1700), William Broome (1689-1745), and others. It is likely that the whole work was edited by Pope.

S E R I N O:
O R, T H E
C H A R A C T E R
O F A
F I N E G E N T L E M A N;
W I T H R E F E R E N C E T O
R E L I G I O N, L E A R N I N G, a n d
t h e C O N D U C T O F L I F E.

In which are included Six P O E M S by
M r. A D D I S O N, v i z.

- I. Upon the Works of Creation.
 - II. For Resignation to the Divine Will.
 - III. On the Mercies of G O D.
 - IV. Thanksgiving for Deliverances from imminent Dan-
ger; in his Return from his Travels.
 - V. Hymn composed in Sicknefs.
 - VI. The Refurrection.
-

T O W H I C H I S P R E F I X E D
A n A c c o u n t o f t h e L i f e a n d W r i t i n g s
o f J O S E P H A D D I S O N, E s q;

L O N D O N;
S o l d b y T. T O N S O N, i n t h e S T R A N D.

Fig 11: Serino

10. Foxton, Thomas. **Serino**: or, the character of a fine gentleman; with reference to religion, learning, and the conduct of life. In which are included six poems by Mr. Addison, viz. I. Upon the Works of Creation. II. For Resignation to the Divine Will. III. On the Mercies of God. IV. Thanksgiving for Deliverances from imminent Danger; in his Return from his Travels. V. Hymn composed in Sickness. VI. The Resurrection. To which is prefixed an account of the life and writings of Joseph Addison, Esq. London: sold by T. Tonson, in the Strand, [1721?].

12⁰. 170 x 100 mm. [pi]¹ [a]–a¹², b⁶, c³, A–E¹², F⁷. Pp. [2], [i]–vii, [viii], [9]–41, [1]–134. Frontispiece portrait of Joseph Addison. Printed in roman and with ornamental head- and tailpieces. There is a guide letter on the recto of signature A. The binding is contemporary calf, with gilt fillet lines on the spine and a red title label also on the spine. The *English Short Title Catalogue* record indicates that the volume was not printed by Tonson but was a false imprint: “probably printed for Edmund Curll, for whom a second edition with this title was published in 1723.”

Thomas Foxton (1697-1769) was a poet about whom very little is known. His first published work was a graveyard poem, “The Night-Piece,” published in 1719. Over the next decade he produced a number of poems and translations from French and from Latin. His most successful work was *Moral Songs Composed for the Use of Children* (1728), which ran to several editions. This volume, *Serino*, published by Edmund Curll (d. 1747), includes Foxton’s *Character of a Fine Gentleman* spliced with works by and biographical information about Joseph Addison. As mentioned above, it is a pirated edition. It is notable that while Curll attributes the publication of this work to Tonson, he at other times worked in partnership with Tonson. Curll was an eclectic and controversial publisher: his catalogue contains religious works, translations, poetry, fiction, medicine, and pornography. He frequently contested copyright by publishing unauthorized editions. In 1708, he published *The Charitable Surgeon* (1708), by author “T.C., Surgeon.” The book contained cures for the pox—several of which were for sale at Curll’s shop. Curll also provoked Johnathan Swift by publishing explanatory “keys” to Swift’s work. In doing so, Curll identified Swift as the author of several works that had been anonymously published, including *The Tale of the Tub*. Curll several times came into conflict with Alexander Pope. The publisher was no stranger to adverse publicity and may have even courted it. At various times he was jailed or fined, and was once pilloried. He earned the nickname “Unspeakable Curll.” While he was despised by authors of his time, his methods and business practices are now seen as having influenced the creation of the modern literary market.



Stephen Duck.

Fig. 12: Poems on Several Subjects, Frontispiece

11. Duck, Stephen. **Poems on Several Subjects:** written by Stephen Duck, some time a poor thresher in a barn in the county of Wilts, at the Wages of Four Shillings and Six Pence per Week: Which were publickly Read by the Right Honourable Thomas Earl of Macclesfield, in the Drawing-Room at Windsor Castle, on Friday the 11th of September, 1730, to Her Majesty. Who was thereupon most graciously pleased to take the Author into Her Royal Protection, by ordering him an Apartment at Kew, near Richmond in Surrey, to live in; and a Salary of Thirty Pounds per Annum, for his better Support and Maintenance. London: printed for J. Roberts, near the Oxford-Arms in Warwick-Lane; and sold by T. Astley, at the Rose in St Paul's-Church-Yard, and the booksellers of London and Westminster, 1731.

8^o. 200 x 120 mm. [A]–D⁴. Pp. 32. A frontispiece shows the author standing in a farmyard, a tome by Milton in one hand and a flail in the other. Cockerels prowl around him. In the foreground is a writing table on which sit a foolscap-sized sheet (a work in progress), several quills in a pot, a knife, and a bird's wing (one of the cockerels?), perhaps for making new quills. There is also a ruler and a stack of what could be paper. In the background, just to the right of a barn stacked high with unthreshed grain, workmen are harvesting a field. The main text is in roman and has decorative head- and tailpieces. The marbled paper-over-board binding is recent.

Stephen Duck (1705?-56) was born into a poor family at Charlton, Wiltshire. Showing some scholarly aptitude at school, he was withdrawn at age fourteen to work on the land, an event described in "Some Account of the Author's Life": "the prudent Parent, to prevent so growing an Evil, removed her son from School to Plow, lest he might become too fine a Gentleman for the Family that produced him" (6). Duck schooled himself; his verse later brought him to the attention of society and won him an audience and subsequently a pension from Queen Caroline. His most famous poem is "The Thresher's Labour," a working-class georgic in which the thresher's work is dignified and greedy landlords are belittled. In the poem, Duck also makes fun of women labourers for their lazy work habits and talkativeness, a jibe which prompted a strong rebuttal from another working-class poet, Mary Collier, in her poem "The Woman's Labour: An Epistle to Mr Stephen Duck." This edition of Duck's poems is one of many unauthorized or pirated editions that appeared before the authorized *Poems on Several Occasions* was published in 1736. This unauthorized edition contains four poems, "The Shunamite," "The Thresher's Labour," "On Poverty," and "Honour'd Sir," which show the poet's progress from one who drew on rural idioms, grammar, and subject matter to one who later wrote his verse in the more genteel, high-literary style of the time. Though somewhat patronized as a working-class prodigy, and made fun of by Swift, Pope and Johnson, Duck had such a reputation as a poet that it was rumoured he was at one time considered for the post of poet laureate. In 1756, he committed suicide by drowning himself.

William Diddard

THE
P O E M S
O F
O S S I A N.

TRANSLATED

By JAMES MACPHERSON, Esq.

IN TWO VOLUMES.

VOL. I.

A NEW EDITION.

LONDON:

Printed for A. STRAHAN and T. CADELL:
And sold by T. CADELL Jun. and W. DAVIES,
(Successors to Mr. CADELL,) in the Strand.

MDCCXCVI.

(Drawback.)

Fig. 13: The Poems of Ossian

12. Macpherson, James. **The Poems of Ossian**. Translated by James Macpherson, Esq; In two volumes. London: printed for A. Strahan and T. Cadell: and sold by T. Cadell jun. and W. Davies, (successors to Mr. Cadell), 1796.

8^o. 210 x 130 mm. Vol. 1: A⁶ B–Z⁸ 2A⁴ 2B². Vol. 2: [A]² B–2B⁸ 2C⁴. Pp. Vol. 1: i–x [2] 363 [1]. Vol. 2: [4] 391 [1]. Printed in roman and italic fonts, with catchwords, footnotes, and a table of contents. Contemporary sprinkled calf binding with gilt decoration on the spine. The title page bears the signature of William Liddiard (1773-1841), travel writer and poet.

James Macpherson (1736-96) was a Scottish poet and writer. His earliest works include *The Highlander* (1758) and a book of translations, *Fragments of Ancient Poetry Collected in the Highlands of Scotland* (1760). While initial responses to *Fragments* were positive, a few commentators expressed skepticism about the authenticity of the work, specifically in regard to Macpherson's claim that the translation was literal. In 1761 Macpherson claimed to have unearthed an epic poem on the subject of the hero Fingal, written by a third-century poet, Ossian. Macpherson published translations of this epic over the next few years, *Fingal* (1762) and *Temora* (1763), and offered a collected edition in two volumes, *The Works of Ossian*, in 1765. A revised edition appeared in 1773 and a third two-volume edition (this copy) in 1796. Questions about the authenticity of this work persisted, however, prompting Hugh Blair to publish a defence of the Ossian poems, *A Critical Dissertation on the Poems of Ossian*, in 1763. Between 1760 and 1763, Blair collaborated closely with Macpherson on the production of the Ossian poems. His defence is included in the 1765 collected edition and subsequent editions. Despite—and perhaps because of—the controversy, the work was far-reaching and influential, both in the British Isles, where it contributed to nationalism and a Gaelic revival, and in Europe, where many translations of the work made it an influential text for the Romantic Movement. The authenticity and importance of the Ossian poems are still debated among scholars.

A
T A L E
O F A
T U B.

Written for the Universal Improve-
ment of Mankind.

Diu multumque desideratum.

To which is added,
An ACCOUNT of a
B A T T L E
BETWEEN THE
Antient and Modern BOOKS
in St. James's Library.

*Basima eacabasa eanaa irraurista, diarba da caeo-
taba fobor camelanthi. Iren. Lib. 1. C. 18.*

*Juratque novos decerpere flores,
Insignemque meo capiti petere inde coronam,
Unde prius nulli velarunt tempora Musa. Lucret.*

The Third Edition Corrected.

Printed for John Nutt, near Stationers-
Hall. MDCCIV.

Fig. 14: Tale of a Tub

13. Swift, Jonathan. **A Tale of a Tub**. Written for the universal improvement of mankind. To which is added, an account of a battel between the antient and modern books in St. James's library. London: printed for John Nutt, near Stationers-Hall, MDCCIV [1704].

8^o. 175 x 110 mm. [A]–A⁶, B–X⁸, Y¹. Pp. [12], 322. The third edition corrected. The verso of [A]1 as an advertisement for “Treatises writ by the same author, most of them mentioned in the following Discourses, which will be speedily published.” This mock advertisement may be read as part of the whole text of *A Tale of a Tub*. The text is in roman and italic fonts with catchwords throughout. This copy has a contemporary calf binding, with the title in gilt on a red spine label. The covers are decorated with dual blind fillet lines.

Jonathan Swift (1667-1745) was an Irish writer and clergyman. He was related to John Dryden. As a young man he was educated with William Congreve at Kilkenny College, Ireland. He attended both Trinity College, Dublin, and Oxford. Never a distinguished student, he became an Anglican priest in 1695. It was around this time that he began writing *A Tale of the Tub*, which was first published in 1704. In London, Swift befriended Joseph Addison and Richard Steele, contributing to the *Tatler*. He also contributed articles to the *Examiner* on behalf of Robert Harley's administration, effectively becoming a Tory propagandist. Later, with Harley, John Gay, Thomas Parnell, and Alexander Pope, he was a member of the notorious Scriblerus Club of Tory wits. His most famous work is *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships* (1726). A parody on the travel writing of Daniel Defoe and others, as well as an account of Swift's experience of political life under Queen Anne, it soon became commonly known as *Gulliver's Travels*. A controversial and satirical writer, Swift wrote his own epitaph in *Verses of the Death of Dr. Swift* (1739): “He gave what little Wealth he had/To build a House for Fools and Mad.”

A Tale of a Tub is an allegory on religious divisions. It satirizes the Reformation, papal bulls, indulgences, transubstantiation, and dissenters of various brands. In the end, Martin, who represents Anglicanism, emerges only slightly less tarnished than his brothers, Peter (Catholicism) and Jack (Calvinism). The work is written in the voice of a hack author and is highly ironic. The work was controversial. Published anonymously, it still managed to earn Swift the disapproval of Queen Anne. Later, Swift fell out with publisher Edmund Curll (see Fig 12), whose *A Complete Key to a Tale of the Tub* (1710) identified Swift as the author.

T H E
H I S T O R Y
O F T H E
D E V I L,
A S W E L L
A N T I E N T A S M O D E R N :

I N T W O P A R T S.

P A R T I.

Containing a State of the DEVIL's Circumstances, and the various Turns of his Affairs; from his Expulsion out of Heaven, to the Creation of Man; with Remarks on the several Mistakes concerning the Reason and Manner of his Fall.

Also his Proceedings with Mankind ever since ADAM, to the first planting of the Christian Religion in the World.

P A R T II.

Containing his more private Conduct, down to the present Times: His Government, his Appearances, his Manner of Working, and the Tools he works with.

I N W H I C H I S I N C L U D E D,

A DESCRIPTION of the DEVIL's DWELLING,
vulgarly called H E L L.

*Bad as he is, the DEVIL may be abus'd,
Be falsly charg'd, and causelessly accus'd;
When men, unwilling to be blam'd alone,
Shift off these crimes on him, which are their own.*

L O N D O N :

Printed for T. W A R N E R, at the Black Boy, in
Pater-Noster-Row.

Fig. 15: History of the Devil

14. Defoe, Daniel. **The History of the Devil, as well Antient as Modern:** in two parts. Part I. Containing a state of the Devil's circumstances, and the various Turns of his Affairs; from his expulsion out of Heaven, to the creation of man; with Remarks on the several Mistakes concerning the Reason and Manner of his Fall. Also his Proceedings with Mankind ever since Adam, to the first planting of the Christian Religion in the World. Part II. Containing his more private conduct, down to the present times: His Government, his Appearances, his Manner of Working, and the Tools he works with. In which is included, a description of the Devil's dwelling, vulgarly called Hell. London: printed for T. Warner, at the Black Boy, in Pater-Noster-Row, [1728?].

12⁰. 175 x 100 mm. [pi]² a-a⁴, A-P¹² plus two blanks at the end. Folio A³ is mislabelled B³. Pp. [8] 364. Printed in roman and italic fonts with some ornamental head- and tail pieces. This edition contains a preface and table of contents. The *English Short Title Catalogue* record for this edition indicates that the imprint is probably false. Contemporary calf binding with a worn goatskin label on the spine.

Daniel Defoe (1660-1731), an English poet, journalist, and novelist, began his career as a London businessman, but went bankrupt in 1692 and was imprisoned. Released in 1693, he began to write for money. In 1702, Defoe became embroiled in religious controversy and was arrested for seditious libel. He was briefly imprisoned, fined, and forced to stand in the pillory for three days. Pardoned in 1704, he remained a political agitator for the rest of his life. He was a prolific writer, publishing many pamphlets and books. Between 1715 and 1724 he wrote secret histories, fictional memoirs, conduct books, and epistles. Between 1704 and 1713 he published the *Review*, a highly influential periodical, covering politics, foreign affairs, and economics, which he wrote practically single-handedly. It was during this period that he was recruited for the secret service, where he specialized in counter-insurgency. In 1719, he published his most famous work, *Robinson Crusoe*. Another travel novel, *The Life, Adventures, and Pyracies, of the Famous Captain Singleton* (1720), mentions Newfoundland. Defoe's *The History of the Devil*, a work of non-fiction, was written in the author's last years, when he was sinking into debt and mired in legal troubles. Originally published anonymously under the title *The Political History of the Devil* (1726), it was one of several works he penned about the supernatural. Defoe espoused the Puritan belief that both God and the Devil have direct influence on the world, a belief that had come under attack in Defoe's time from rationalists and freethinkers. He ironically attempted to treat supernatural phenomena with historical and logical inquiry. The first part gives the history of the Devil, while the second part details the Devil's activities in Defoe's times, giving the author opportunity to highlight the evils of society as he saw them.



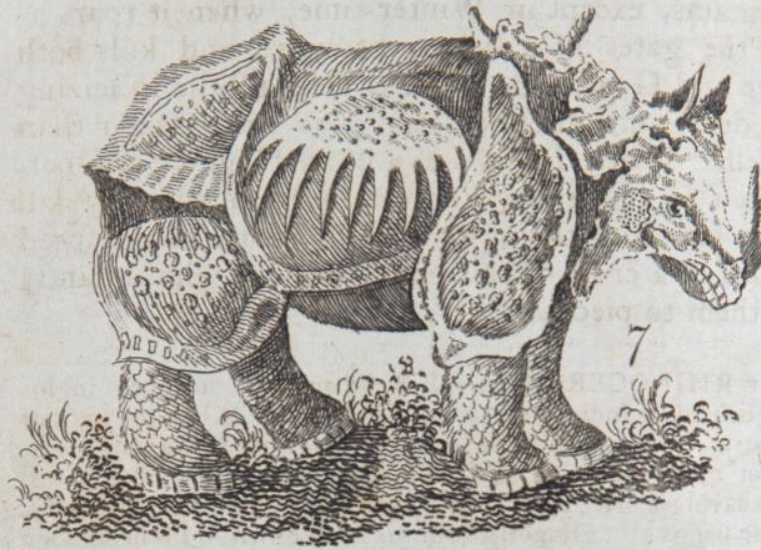
Fig. 16: An Essay on the Art of Ingeniously Tormenting

15. Collier, Jane. **An Essay on the Art of Ingeniously Tormenting;** with proper rules for the exercise of that pleasant art Humbly addressed, In the First Part, To the Master, Husband, &c. In the Second Part, To the Wife, Friend, &c. With some General Instructions for Plaguing all your Acquaintance. London: printed for A. Millar, in the Strand, M.DCC.LIII [1753].

8⁰. 190 x 115 mm. [pi]², B–P⁸, Q⁴, R¹. Pp. [4] 234. Printed in roman and italic fonts. The frontispiece shows a cat playing with a mouse in front of a country cottage; a woman stands in the doorway of the cottage. There are ornamental head- and tailpieces throughout as well as footnotes. The original calf binding covers show double fillets in gilt. The rebacked panel spine is blind stamped and has two brown labels: one bears the author's last name, the other, the title in abbreviated form. This is the first and only edition of the work published in Collier's lifetime.

Jane Collier (bap. 1715, d. 1755) was an English satirist. Born near Salisbury into poor circumstances, Collier later became known to both Henry and Sarah Fielding and also to Samuel Richardson. Collier first entered the literary world with the anonymous publication of *An Essay on the Art of Ingeniously Tormenting* in 1753. She arranged the work as follows: "This first part is addressed to those, who may be said to have exterior power from visible authority, such as is vested by law or custom, in masters over their servants; parents over their children; husbands over their wives; and many others. The second part will be addressed to those, who have an interior power, arising from the affection of the person on whom they are to work; as in the case of the wife, the friend, etc." (19). This work of "instruction" is highly ironic and satirical, in the tradition of Fielding, Pope, and Swift. It is a guidebook for those who wish to behave badly and a spoof on etiquette books of the period. "But the sport of Tormenting is not the husband's chief game. If he grows indifferent to his wife, or comes to hate her, he wishes her dead, or absent; and therefore, if in low life, often takes such violent measures as to break her bones, or to break her heart: and if in high life he keeps mistresses abroad, and troubles not his head, one way or another, about his wife" (94). The work was not widely noticed on being published, but it was quoted by Samuel Johnson in his *Dictionary*. The book did not achieve popularity until the turn of the century, when it ran to six more editions. Collier produced only one other work, *The Cry: a New Dramatic Fable* (1754), which she wrote jointly with Sarah Fielding.

A RHINOCEROS



AN UNICORN

8



Fig. 17: A Description of Above Three Hundred Animals

16. [Boreman, Thomas]. **A Description of Above Three Hundred Animals, Viz. Beasts, Birds, Fishes, Serpents, and Insects.** With a particular account of the manner of catching whales in Greenland. Extracted from the best authors, and adapted to the use of all capacities. Illustrated with copperplates: whereon is curiously engraven every beast, bird, fish, serpent, and insect, described in the whole book. Edinburgh: Printed and sold by W. Darling, Advocates Close, M,DCC,LXXXII [1782].

12⁰. 165 x 110 mm. ill., plates. Pp. [8], 66, [2], 68–148, [1], 149–68, 168–203, [1], 206–7. The signatures are interfiled with plates, with some plates bearing signature numbers, so the sequence is scattered. Frontispiece depicting Adam in the Garden, holding a sheet of paper with a quotation from Psalm 104, “Oh Lord how manifold are thy works ...” The frontispiece also has a caption from Genesis 1:26, “And God Said Let us make man in our image, after our likeness. And let them have dominion over the fish of the sea and over the birds of the heavens and over the livestock and over all the earth and over every creeping thing that creeps on the earth.” Plates are numbered as pages and are part of the register. There are numerous errors in pagination. The illustrations, several to a page, are numbered. Because the creatures depicted on plates must match the corresponding text, the plates are bound out of sequence. In all there are ninety-five plates in this work, comprising 280 separate copperplate illustrations. There is a table of contents at the front. The text is printed in roman and italic fonts. Contemporary leather binding with red leather label on the spine.

Thomas Boreman (fl. 1730–43), a London bookseller, is considered the most important children’s publisher before John Newbery and Isaiah Thomas. Little is known about him outside his publishing activities. He is known to have published three volumes of natural history, beginning with *A Description of 300 Animals* (1730). The illustrated descriptions of mammals, birds, fish, snakes, and insects looked to introduce children to the wonders of creation and to advances in biology. Boreman compiled from sources such as Topsell’s *History of Four-Footed Beasts* (1607), Hooke’s *Micrographia* (1668), Willughby’s *Ornithology* (1678), Tyson’s *Orang-outang* (1699), and Merian’s *Insects of Surinam* (1705). In a note “To the Reader” he criticizes other authors’ attempts to appeal to children as having a tendency “rather to cloy than entertain.” He, on the other hand, had “thought fit, with short descriptions of animals, and pictures fairly drawn, (which last, experience shows them to be much delighted with,) to engage their attention. I have therefore extracted, from some of the most considerable authors, a short account of beasts, birds, fishes, serpents, and insects; which, I hope, will prove the more acceptable, there having been nothing done (that I know of) in this nature so compendiously, for the entertainment of children.”

T H E
BEAUTIES OF JOHNSON:

CONSISTING OF
MAXIMS AND OBSERVATIONS,
MORAL, CRITICAL, and MISCELLANEOUS;

B Y
DR. SAMUEL JOHNSON.

(Accurately extracted from his Works, and arranged
in Alphabetical Order, after the manner of the
Duke de la ROCHE-FOUCAULT's Maxims.)

" We frequently fall into error and folly, not because the
" true principles of action are not known, but because for
" a time they are not remembered: he may therefore be
" justly numbered among the benefactors of mankind,
" who " contracts the great rules of life into short sen-
" tences," that may be easily impressed on the memory,
" and taught by frequent recollection to recur habitually
" to the mind."

RAMBLER.

D U B L I N:

PRINTED FOR MESSRS. PRICE, WHITE-
STONE, WALKER, MONCRIEFFE, GIL-
BERT, WHITE, MILLS, BEATTY,
BURTON, PARKER,
AND BYRNE.

M D C C L X X X

PATRONAGE.

A MAN conspicuous in a high station,
who multiplies hopes, that he may multi-
ply dependents, may be considered as a
beast of prey.

To

Fig. 18: The Beauties of Johnson

Fig. 19: The Beauties of Johnson: p. 166

17. Johnson, Samuel. **The Beauties of Johnson**: consisting of maxims and observations, moral, critical, and miscellaneous, by Dr. Samuel Johnson. (accurately extracted from his works, and arranged in alphabetical order, after the manner of the Duke de la Roche-Foucault's Maxims.) Dublin: Printed for Messrs. Price, Whitestone, Walker, Moncrieffe, Gilbert, White, Mills, Beatty, Burton, Parker, and Byrne. MDCCLXXXII [1782].

12⁰. 170 x 100 mm. A–N¹² M¹¹. Pp. [7], viii–xv, [9], 262. Half-title page on A². Printed in roman with an index/table of subjects at the front. The inside cover contains a printed bookplate with three initials in vine script. Contemporary tree-calf binding, with gilt decoration and a red label with the title in gilt on the spine.

Samuel Johnson (1709–84) was a biographer, editor, poet, translator and lexicographer. He is considered by many to be the greatest English man of letters of the eighteenth century. Among his major works are his *Dictionary* (1755), his critical edition of *Shakespeare* (1765), a *Journey to the Western Islands of Scotland* (1775), and *The Lives of the Poets* (1779–81). Johnson is also well known for his essays. He wrote about social, religious, and political themes, from capital punishment to prostitution. As a literary critic, he contributed a series of essays about Milton to the twice-weekly periodical, the *Rambler*. He was also a significant and early contributor to the debate around the emerging novel. In all, Johnson printed 208 essays in the *Rambler*. *The Beauties of Johnson* first appeared in print just three years before his death. It contains maxims and observations about many subjects, including marriage: “Marriage is not commonly unhappy, but as life is unhappy, and most of those who complain of connubial miseries, have as much satisfaction as their natures would have admitted, or their conduct procured, in any other condition” (147). The printer G. Kearsley issued nine editions of *The Beauties of Johnson* in 1782. This copy is the first Dublin edition, issued by Price, Whitestone, Walker, et al., in the same year.

THE
HISTORY
OF
TOM JONES,
A
FOUNDLING.

IN SIX VOLUMES.

By HENRY FIELDING, Esq;

— *Mores hominum multorum vidit* —

LONDON:

Printed for A. MILLAR, over-against
Catharine-street in the Strand.

MDCCLXIX.

Figure 20: The History of Tom Jones

18. Fielding, Henry. **The History of Tom Jones, a Foundling**. In six volumes. By Henry Fielding, Esq. London: Printed for A. Millar, over-against Catharine-street in the Strand, MDCCXLIX [1749].

12^o. 160 x 95 mm. Vol. 1: [pi]¹, A¹², b¹², c⁸, B–K¹²; Vol. 2: [pi]¹, B–O¹², P⁶; Vol. 3: [pi]¹, B⁶, C–R¹²; Vol. 4: [pi]¹, B–O¹²; Vol. 5: [pi]¹, B–N¹², O³; Vol. 6: B⁸, C–O¹². Pp. Vol. 1: i–lxiii [i], 214; Vol. 2: 324; Vol. 3: 370; Vol. 4: 312; Vol. 5: 294; Vol. 6: 304. Printed in roman and italic fonts. Volume 1 contains the table of contents for all six volumes. The original calf boards have been rebaked and the original red leather spine labels reused. There is gilt decoration on the spine and the volume number also appears in gilt. The covers are decorated with double fillet lines in gilt. The front pastedown of each volume bears the bookplate of Douglas Maxwell Moffat (1881–1956). Moffat was the US Ambassador to Australia, appointed by President Eisenhower in February 1956. This edition has been variously described as a first edition, second impression and a second edition. It was issued in April 1749, two months after the first printing, and contains numerous corrections. The *English Short Title Catalogue* lists it as a second edition.

Henry Fielding (1707–54), an author and magistrate, began to write for a living in the late 1720s and in the first decade of his career became a successful playwright. In 1737, however, his career as a dramatist ended when Parliament approved the Theatrical Licensing Act, which imposed censorship. Fielding began studies for the bar and was admitted to it in 1740. He continued to write, however, often publishing under a pseudonym. In 1741 his anonymously published parody of Samuel Richardson's *Pamela* appeared. The work, entitled *An Apology for the Life of Mrs Shamela Andrews*, was a success, and Fielding began to develop his skills as a writer of comic prose. In 1742 he published a second novel, *Joseph Andrews*. Seven years passed before Fielding penned a follow-up, *Tom Jones* (1749). Such was the public appetite for new work by Fielding that the initial print run of *Tom Jones* sold out before it even went to press. The work, a third-person picaresque narrative, recounts the adventures of Tom, a high-spirited bastard, as he travels through England. *Tom Jones*, which sold over 10,000 copies within its first year, is considered Fielding's masterpiece; critical opinion places it together with *Joseph Andrews* at the beginning of the English comic novel tradition. Fielding is also remembered for his work as a magistrate: he is honoured at New Scotland Yard as the founder of the Metropolitan Police.

WERTHER,
TRADUIT DE L'ALLEMAND.

PREMIERE PARTIE.



A MAESTRICHT,
Chez JEAN-EDME DUFOUR & PHILIPPE
ROUX, Imprimeurs & Libraires, associés.

M. DCC. LXXXIV.

Fig. 21: Werther, Traduit de l'Allemand

19. [Goethe, Johann Wolfgang von]. **Werther, Traduit de l'Allemand.**
Maestricht: Chez Jean-Edme Dufour & Philippe Roux, 1784.

12⁰. 195 x 120 mm. Vol. 1: a⁴, A–H¹², I⁵ and Vol. 2: A–I¹², K⁷. (Vol. 2 Sig. F¹ mislabelled E; sig. K¹ is missing). Pp. Vol. 1: i–viii, 201. Vol. 2: 230. There are vignettes on the title pages of both volumes, as well as head- and tailpieces throughout. The work is printed in roman and italic fonts and has marbled endpapers. Calf binding with gilt panels on the spine. Volume 1 bears the bookplate of French theatre director De Jean Herbert (1908?-2004) and the signature of French poet, novelist, and essayist Leo Larguier (1878-1950).

Johann Wolfgang Goethe (1749-1832) was a German poet and writer who became a major figure in the German Romantic movement. *Die Leiden des Jungen Werthers* (*The Sufferings of Young Werther*) is his epistolary novel that tells the story of a young man's suicide because of unrequited love. The work was influenced by the epistolary novels of Samuel Richardson, by *Hamlet* and by "Ossian" (Fig. 13). Part autobiographical and part biographical, it is considered to be the first great tragic novel and a forerunner of what would later be called "confessional" literature. Published in 1774, the novel propelled Goethe to international fame, prompting translations into every major European language as well as many pirated editions. There were poems, plays, songs, and operas about Werther, and even a fashion style: many young European men took to dressing in blue frock coats and buff waistcoats. On a darker note, the cult of Werther seems to have prompted a number of suicides. This copy of the book is one of two early French translations of the work. This one is by Swiss man of letters Jacques Georges Deyverdun (1734-89). *Werther* was extremely popular in France where readers could see the influence of Jean-Jacques Rousseau (1712-78).



Fig. 22: Otoo, King of O-Tahite

Travel and Exploration


20. Cook, James. **A Voyage Towards the South Pole, and Round the World.**

Performed in His Majesty's ships the resolution and adventure, in the years 1772, 1773, 1774, and 1775. Written by James Cook, commander of the resolution. In which is included, Captain Furneaux's narrative of his proceedings in the adventure during the separation of the ships. In two volumes. Illustrated with maps and charts, and a variety of portraits of persons and views of places, drawn during the voyage by Mr. Hodges, and engraved by the most eminent masters. London: Printed for W. Strahan; and T. Cadell in the Strand, MDCCLXXVII [1777].

4^o. 290 x 230 mm. Vol. 1: [pi]⁵, a-d⁴, B-3B⁴, 3C². Vol. 2: A-3D⁴, 3E². Pp. Vol. 1: [2], xl, 378. Vol. 2: [8], 396. Volume 1 contains a frontispiece copperplate engraving of Cook by J. Basire (after William Hodges), followed by a title page, table of contents, an advertisement for Hawksworth's *Voyages*, a general introduction, and a list of thirty-six charts and plates. Volume 2 begins with a table of contents, errata, and an advertisement of Wales and Bayley's *Astronomical Observations*. Following the main text are "Tables of the Route of the Resolution and Adventure," "A Vocabulary of the Language of the Society Islands," a folded table of specimens of various languages, a "Letter from John Ibbetson to Sir John Pringle," and a discourse by Pringle. Volume 2 contains twenty-seven charts and plates. The plates consist of portraits of people, places, flora, and various artifacts. Of the sixty-three engraved plates, maps, and charts, fifteen are folding and sixteen are double-page spreads. The main text is in roman and italic fonts with printed marginalia throughout. The tree-calf binding is decorated in gilt. A frame of fern branches edges the covers. Tall ships and anchors in gilt decorate the panelled spine.

James Cook (1728-79), an English sea captain and explorer, joined the Royal Navy in 1755. During the Seven Years War (1754-1763) he was stationed in North American waters, where he first took an interest in hydrographic survey. Captain of the *Northumberland* in 1762, Cook played a significant part in the recapture of St. John's, Newfoundland, from the French. Later he was commissioned by the governor of Newfoundland, Thomas Graves, to chart the north and west coasts of the island. In 1766, Cook began publishing his surveys and sailing directions. His first major voyage of exploration was on behalf of the Royal Society. Between 1768 and 1771, with botanist Joseph Banks, he travelled the South Seas to observe the transit of Venus. His second voyage to the South Seas took place between 1772 and 1775, with the aim of circumnavigating the globe at a southern latitude in hopes of discovering new lands. He brought with him the artist William Hodges, who made sketches and paintings of the islands and native people. Cook's account, with Hodges's illustrations (engraved by William Woollett and others), was published as *A Voyage towards the South Pole, and round the World* (1777). This copy is a second edition of the work.

A
COMPENDIUM
OF THE
TRAVELS
OF
FREDERICK LEWIS NORDEN
THROUGH
EGYPT AND NUBIA.



L O N D O N:

Sold by R. DAMPIER, J. PANTON, T. DAVIDSON,
W. NIXON, A. MANSON,
H. NEWTON, S. DARNTON,
and M. OLDMAN.

MEADVILLE
THEOLOGICAL SCHOOL

[1760 CIRCA]

Fig. 23: A compendium of the travels of Frederick Lewis Norden

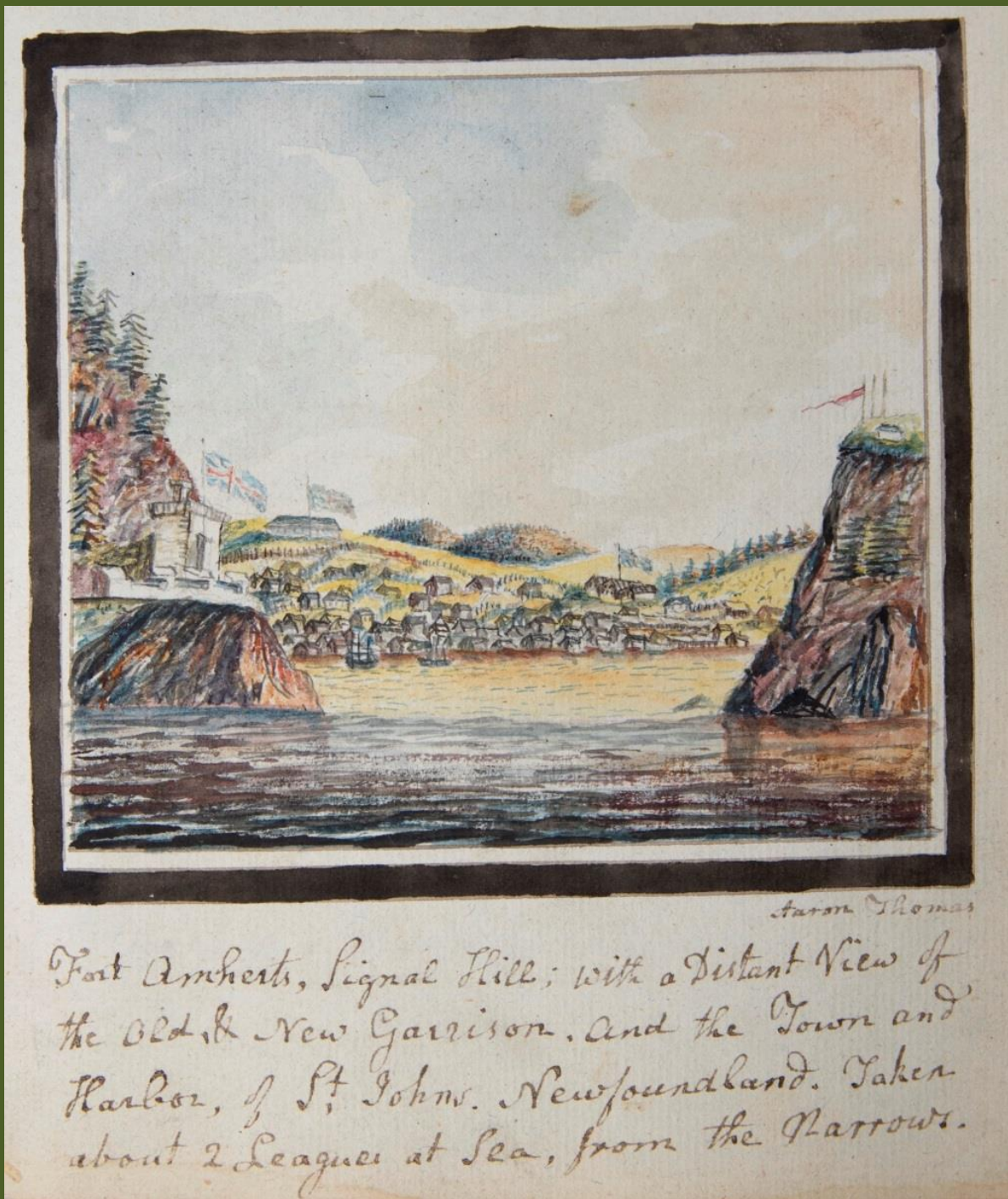
21. Norden, Frederick Ludvig. **A compendium of the travels of Frederick Lewis Norden through Egypt and Nubia.** London: R. Dampier, J. Panton, T. Davidson, W. Nixon, A. Manson, H. Newton, S. Darnton, and M. Oldman [1757].

12^o. 170 x 100 mm. [pi]² A–M¹² N⁶. Pp. [2], [ii], 300. Printed in roman and italic fonts with ornamental head- and tailpieces. Table of contents. The title page bears the stamp “Meadville Theological School.” Rebound in modern tan cloth with title and author in gold lettering on spine.

A Danish traveller and artist, Frederik Ludvig Norden (1708-42) learned shipbuilding, languages, and drawing at the naval academy in Copenhagen, and later studied engraving in Amsterdam with Jan de Ryter. In 1737, Norden was sent as part of an expedition to Egypt to establish commercial relations with the “Emperor of Ethiopia.” On that trip Norden made extensive measurements of Egyptian cities and towns, drawing infrastructure as well as indigenous plants and animals. In all, he made 200 drawings, and twenty-nine maps of the Nile. He later went to England and served in the British Navy. His *Travels in Egypt and Nubia* was published in 1757 in two volumes by the Royal Society and included plates and maps. This abridged volume, *A Compendium of the Travels of Frederick Lewis Norden through Egypt and Nubia*, was most likely published in the same year, but without plates and maps. It is thought to be a pirated edition, possibly published by J. Smith of Dublin, who also published the title under his own imprint.

“Our people went ashore, in order to get some necessary provisions: they killed a number of pigeons, and saw a great quantity of other birds, but they found it difficult to steal near enough to them. However, they killed a goose by the Nile, whose feathers were very fine. But what was of more value to us, it was exquisite to the taste, savoured of ginger, and greatly of fumet, with an aromatic taste. Its craw was full of Turkish corn, and of a root that grows on the borders of the Nile when its waters are low. To this root its flesh owed its taste and fumet: for nothing comes nearer to ginger than this root.

The Arabians hereabout were in war with, and slaughtered each other every day, which was no impediment to our going on shore; nor was any insult offered” (119-120).



James Thomas

Fort Amherst, Signal Hill; with a Distant View of
the Old & New Garrison, and the Town and
Harbor, of St. John's, Newfoundland. Taken
about 2 Leagues at Sea, from the Narrows.

Fig. 24: Fort Amherst, Signal Hill

22. Thomas, Aaron. **History of Newfoundland**: containing an account of its banks, fisheries, climate, soil, productions, lakes, harbors, population, insects, animals, charters &c., a copious relation of its first settlement, and a vast variety of memoirs of that country, never before collected, or made known. Some account of the Scilly Isles, Lisbon, and Cadiz in Spain. The whole interspersed with a multiplicity of naval, biographical, political, military, historical, sentimental, geographical, and moral sketches. With a great number of new and singular anecdotes of characters & places. For which is introduced a dissertation on friendship. Written during a voyage from England to Newfoundland, and from Newfoundland to England, in the years of 1794 and 1795.

[manuscript]

190 x 155 mm. Written in a legible hand, the manuscript consists of five unnumbered leaves (including the title page and a half-title page), ten unnumbered pages (the preface), 693 pages (journal entries), three unnumbered blank pages, twenty-seven unnumbered pages (including the index, reference to the drawings, and drawings in Newfoundland), and seven unnumbered blank pages. The list of drawings at the rear indicates there are sixteen illustrations in all, thirteen of Newfoundland and three of elsewhere. In fact, there are only seven illustrations present: three non-Newfoundland and four of Newfoundland. The latter are “View of Portugal Cove” (257); “A Method of Carrying a Pole, recommended to those, who cross the Morasses, in Newfoundland, in Summer” (354); “Outside View of St. John’s Harbour” (612); and “Fish, Flakes and Manner of drying Fish.” The fate of the missing drawings is unknown. Calf binding with gilt decoration and a red title label on the panelled spine. Boards detached.

Aaron Thomas (1762-99), an English naval officer and travel writer, joined the Royal Navy in 1794 and was transferred to HMS *Boston*, on which he penned the record of his voyage to Newfoundland. The work begins with a witty preface in which Thomas, following the literary conventions of the time, downplays his abilities as a writer, stating that the title page promises more than the work will deliver. He also casts aspersions on his own character: “My Morality. I have often been told, would lie in a Sparrows Egg. And my Religion in the Belly of a small Spider.” While questionable as a history, Thomas’s journal is both lively and informative. He provides factual observations about the life in the Royal Navy in the late eighteenth century; he offers a catalogue of the people, places, plants, animals, weather, and the customs of Newfoundland, interspersing them with philosophical reflections and humorous anecdotes. Thomas completed only one other work, another journal which chronicles his travels on the HMS *Lapwing* in the West Indies between 1798 and 1799.

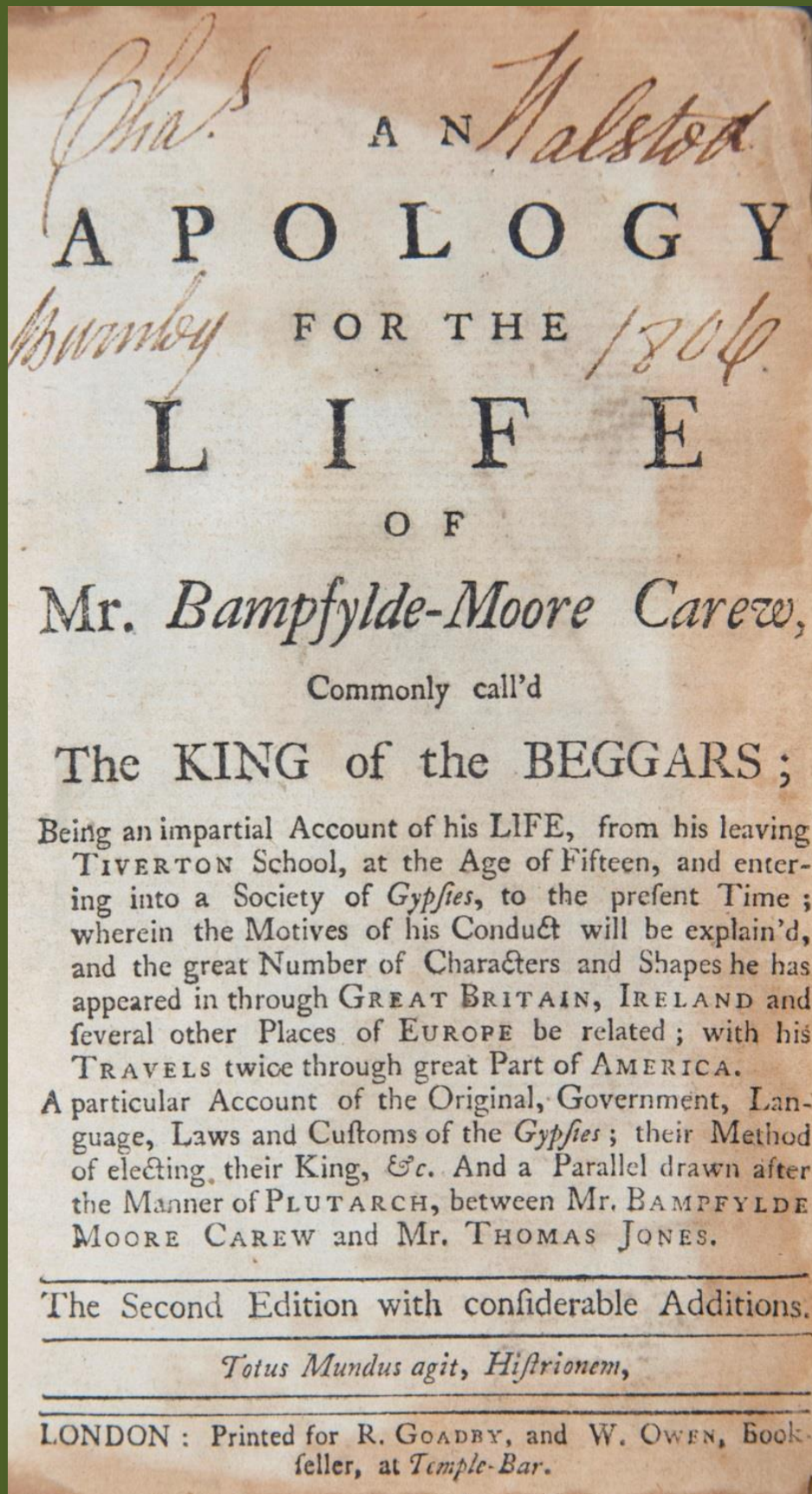


Fig.25: An Apology for the Life of Mr. Bampfylde-Moore Carew

23. Goadby, Robert. **An Apology for the Life of Mr. Bampfylde-Moore Carew**, commonly call'd the King of the beggars; Being an impartial Account of his Life, from his leaving Tiverton School, at the Age of Fifteen, and entering into a Society of Gypsies, to the present Time; wherein the Motives of his Conduct will be explain'd, and the great Number of Characters and Shapes he has appeared in through Great Britain, Ireland and several other Places of Europe be related; with his Travels twice through great Part of America. A particular Account of the Original, Government, Language, Laws and Customs of the Gypsies; their Method of electing their King, &c. And a Parallel drawn after the Manner of Plutarch, between Mr. Bampfylde Moore Carew and Mr. Thomas Jones. London: printed for R. Goadby, and W. Owen, Book seller, at Temple-Bar, [1750?].

8^o. 170 x 100 mm. [pi]¹², A-2G⁴. Pp. xx, iv, 240. The frontispiece—a portrait of Bampfylde Moore-Carew—is missing from this copy. The book consists of a title page, a dedication to Henry Fielding, a note to the reader, the main text, a glossary of terms used in Gypsy language, and a synopsis of the plot of the novel *Tom Jones*. The text is printed in roman and italic fonts, with catchwords and occasional decorated capitals. The main text begins with a headpiece and end with a tailpiece. There are new front and endpapers. The calf binding has been rebacked.

An Apology for the Life of Mr. Bampfylde-Moore Carew (1750) is a continuation of *The Life and Adventures of Bampfylde-Moore Carew* (1745). The *Apology*, which borrows two chapters from the *Life*, was published anonymously by an “historiographer.” The *English Short Title Catalogue* lists the printer/publisher Robert Goadby (1721-78) as the author, while other sources attribute the work to Bampfylde-Moore Carew (1693-1759). John Ashton, in the *Oxford Dictionary of National Biography*, describes Carew not as an author but as an imposter. The authenticity of the tales contained in the work is open to question. The “historiographer” of the work identifies Carew as the king of the gypsies referred to in Fielding’s *Tom Jones*, and denounces Fielding for misrepresenting the events of their meeting; in fact, Carew’s description of the gypsy king may have been borrowed from *Tom Jones* (Bloch, 182). The same scholar contends that the lexicon of gypsy works provided at the end of the book was plagiarized from other sources. Even Carew’s descriptions of Newfoundland and the Grand Banks fishery (Chapter III) may have been taken from other sources. There is no doubt, however, that the adventures of Mr. Bampfylde-Moore Carew found a wide readership. More than thirty editions of the work were printed in the eighteenth century and several more in the nineteenth.

T H E
C O U N T R Y -
M A N ' S
G A R L A N D .

In T W O P A R T S .

To a merry new Tune.

T E W K E S B U R Y :

Printed and Sold by S. HARWARD ; Sold also at
his Shops in GLOCESTER and CHELTENHAM ;
where may be had all Sorts of New and Old
Songs ; Penny Histories, &c. Wholesale and
Retail. Likewise the True Original Daffy's
Elixir, Bateman's Drops, Scotch Pills, and all
other Medicines of established reputation, that
are advertised in the Weekly Papers.

Fig. 26: The Countryman's Garland

Street Literature

24. *The Countryman's Garland*: in two parts. To a Merry New Tune. Tewkesbury. Printed and Sold by S. Harward [1775].

4^o. 175 x 125 mm. Pp. 7 [1]. A single folded sheet. Page 8 contains a list of “Old Songs” printed and sold by S. Harward. Printed in roman, with ornaments. PART I. Country Johns unfortunate Ramble to London; Or, The Tricks of a Town Jilt. PART II. The Jilt paid in her own Coin: Or Country Johns Revenge for the Trick she had played him.

A song that tells a story, the ballad has its origin in the oral tradition of folk poetry that formed toward the end of the Middle Ages. By the sixteenth century the printed ballad, in the form of a broadsheet or folded pamphlet or chapbooks, was established, and it continued to flourish until the nineteenth century. By the end of the eighteenth century, many ballads were printed in pamphlet form and in roman font “white letter” as opposed to the more common gothic font “black letter” broadsheets of earlier centuries. Some of the earliest printed chapbooks of ballads were known as “garlands,” and by the end of the eighteenth century the term “garland” was being applied to individual ballads or poems. The eighteenth century also saw the first scholarly attempt to collect ballads in book form (Thomas Percy) as well as attempts to collect individual broadside ballads in their original state (Samuel Pepys, Robert Harley).

The Countryman's Garland tells the story of a naive countryman who is tricked when he first comes to London but eventually has his revenge. It is a theme that probably found resonance with the rapidly urbanizing England of that time. In form, *The Countryman's Garland* varies from the traditional ballad; it is composed of sixteen eight-line stanzas. It has an unusual rhyme scheme of ababcccd, with the final line “and this I got by coming to London,” or variations on this line, acting as a refrain. The traditional ballad had a strong influence on eighteenth-century poetry, inspiring the literary ballad.

The basket was ty'd up as fast as might be,
Which added much to my vexation;
And in it indeed was a pretty young babe,
Which put the man into a passion.
A pot full of pottage he threw in my eyes,
The people did hollow, the bastard did cry,
And I wish'd myself safe in my own country,
I was weary of living in London.

VOX STELLARUM:
OR, A LOYAL
ALMANACK
For the Year of HUMAN REDEMPTION
1797,
Being the First after BISSEXTILE, or LEAF-YEAR.

In which are contained

All THINGS fitting for such a WORK; as,
A TABLE of TERMS and their RETURNS;

The Full, Changes, and Quarters of the MOON;
The Rising, Southing, and Setting of the SEVEN STARS;
and other Fixed Stars of Note; the MOON's Age, and
A TIDE TABLE fitted to the same;

The Rising and Setting of the SUN; the Rising, Southing,
and Setting of the MOON; Mutual Aspects, Monthly
Observations; and many other Things, useful and profitable.

UNTO WHICH ARE ADDED

Astrological Observations on the Four Quarters of the Year.

A remarkable CHRONOLOGY
And other MATTERS, both

With farther Observations on the
And an HIEROGLYPHIC a


By **FRANCIS MOO**

LONDON

Printed for the COMPANY of
And Sold by ROBERT HORS
LUDGATE STREET, [Price Ele

Fig. 27: Vox Stellarum

THE HIEROGLYPHIC.



I shall omit the deciphering of the above Characters,
as they relate to these wonderful Times, but leave them
to the Curious to construe.

Observations

Fig. 28: The Hieroglyphic, p.44

25. Moore, Francis. **Vox Stellarum**: or, a Loyal Almanack for the Year of Human Redemption 1797 ... London: printed for the Company of Stationers; and sold by Robert Horsfield, [1797].

12^o. 160 x 100 mm. ill. [A]–B¹². Pp. [48]. Partly printed in red and black. Tax stamp in red on the title page. Roman and italic fonts. This edition of Moore's *Vox Stellarum* is bound with seven other almanacs, all printed for the Company of Stationers, and for the year 1797: *The Gentleman's Diary*, *The Ladies' Diary*, *Merlinus Liberatus*, *Old Poor Robin*, *Speculum Anni*, or *Season on the Seasons*, *Olympia Dōmata*, and *Atlas Ouranios*.

Francis Moore (1657-1714?) was an astrologer and medical practitioner. In 1700 he compiled the first edition of Moore's *Vox Stellarum* (the voice of the stars) or *Old Moore's Almanack*. It contained simplified astronomical and meteorological information, social and political commentary, judicial astrology, lists of fairs, tide tables, a chronology of important dates and historical events, and an enigmatic hieroglyphic that signified future events. The successful formula was maintained by those who took over the almanac after Moore's death. They continued to include prophecies long after the practice had fallen out of favour in eighteenth-century intellectual circles. Newer almanacs of the period such as *The Gentleman's Diary* and *The Ladies' Diary* became devoted to mathematics and while they still contained astronomical information they contained no astrology. *Vox Stellarum* continued to include prognostications and by the 1860s was outselling all its rivals. In 1783, Henry Andrews, a respected astronomer, took over as compiler of the almanac, a position he occupied until 1820. The section entitled "Judicium Astrologicum" (Astrological Judgments), an annual review of English and foreign affairs, was an amalgam of Andrews's personal convictions, biblical prophecy, and astrological predictions. His personal outlook aligned with that of the radical Whigs: he believed in liberty and Protestantism over royal and popish despotism. His prognostications were jingoistic, predicting the downfall of the pope, Catholicism, and the French. By the end of the eighteenth century, *Vox Stellarum* or *Old Moore's Almanack* was selling over 300,000 copies a year, outselling all other almanacs combined.

1739, 187, PEdan 1411
nv6
528
#014974

Joe Miller's *JESTS*:

John Mottley
OR, THE

WITS
VADÉ-MECUM.

BEING

A Collection of the most Brilliant *JESTS*;
the Politest *REPARTEES*; the most Ele-
gant *BONS MOTS*, and most pleasant short
Stories in the *English* Language.

First carefully collected in the Company, and
many of them transcribed from the Mouth of the Face-
tious *GENTLEMAN*, whose Name they bear; and now set
forth and published by his lamentable Friend and former
Companion, *Elijah Jenkins*, Esq;

Most Humbly *INSCRIBED*

To those CHOICE-SPIRITS of the AGE,

Captain *BODENS*, Mr. *ALEXANDER POPE*,
Mr. Professor *LACY*, Mr. Orator *HENLEY*,
and *JOB BAKER*, the Kettle-Drummer.

L O N D O N :

Printed and Sold by *T. READ*, in *Dogwell-Court*, *White-Fryars*, *Fleet-Street*. *MDCCLXXXIX.*

(Price One Shilling.) 1739

Fig. 29: Joe Miller's Jests

26. Joe Miller's Jests: or, the wits vade-mecum. Being a collection of the most brilliant jests; the politest repartees; the most elegant bons mots, and most pleasant short stories in the English language. First carefully collected in the Company, and many of them transcribed from the Mouth of the Facetious Gentleman, whose Name they bear; and now set forth and published by his lamentable Friend and former Companion, Elijah Jenkins, Esq; Most Humbly Inscribed To those Choice-Spirits of the Age, Captain Bodens, Mr. Alexander Pope, Mr. Professor Lacy, Mr. Orator Henley, and Job Baker, the Kettle-Drummer. London: printed and sold by T. Read, in Dogwell-Court, White Fryars, Fleet-Street, MDCCXXXIX [1739].

8^o. 220 x 140 mm. [A] B–E⁸ F³. Pp. [2] 70. Head- and tailpieces. Initial decorated capital. Text in roman and italic fronts. Red boards. Green morocco spine with title vertically in gold.

In 1739, Fleet Street publisher T. Read employed a writer called John Mottley to compile a book of jests. In an effort to boost interest in the work, it was decided to add the name of Josias or Joe Miller (1683/4-1738), a very popular English comic actor of the time. While only three of the jests could actually be attributed to Miller (Mottley assembled the rest from the many joke or jest books that were in circulation at the time), attaching Miller's name to the title turned out to be a stroke of marketing genius and the book went to many editions in succeeding generations. In fact, it became so successful that by the nineteenth century a "Joe Miller" had come to mean a threadbare joke. In the eighteenth century, however, the jokes were considered anything but stale. As well as making reference to the popular theatre, the jests alluded to a large number of public figures in England and Europe, both contemporary and historical (Richard Steele, Mrs. Oldfield, King Charles II, Michelangelo), and gave the work the work a gossipy or tabloid tone. New jokes were added to successive editions. The first edition (this copy) of 1739 contained 247 jests. The number increased to 587 by the eighth edition (1747) and to as many as 1,546 jests by the time the 1903 American edition appeared. The success of *Joe Miller's Jests* was in itself a multilayered joke. Josias Miller, who contributed little more than his name to the book, died before it was even conceived. Had he been alive, he could not have read it; he reportedly could not read or write. Even John Mottley, the writer who compiled the work, was eclipsed by his success. When he claimed authorship of the work, he was ignored by the public, who continued to embrace it as the work of Joe Miller.

Jest 208: "A Dog coming open-mouth'd at a Serjeant upon a March, he run the Spear of his Halbert into his Throat and kill'd him: The Owner coming out rav'd extreemly that his Dog was kill'd, and and ask'd the Sergeant, Why he could not as well have struck at him with the blunt end of his Halbert? So I would, says he, if he had run at me with his Tail."



M O R N I N G .

Published August the 17th, by G. K. Robinson, Printers in the Strand.

Fig. 30: Hogarth (Morning)

Illustration

27. Hogarth, William. **Morning**. London: Published by G.G. & J. Robinson, Pater-noster Row, 1797.

2^o. 580 x 435 mm. Engraved print.

William Hogarth (1697-1764), an English painter and engraver, began his career as a jobbing engraver in the 1720s. By 1728 he began working seriously as a painter, making a number of versions of John Gay's *The Beggar's Opera*. These satirical paintings, incorporating recognizable members of the fashionable audience of the time, were a success. In the 1730s Hogarth began to paint "modern moral subjects," by which he meant narratives of contemporary life, usually in a series. These include *A Harlot's Progress*, published by subscription in 1732. The series made Hogarth a celebrity. He began a second series of eight paintings, *A Rake's Progress*, which he delayed publishing until a new Act protecting copyright was passed in 1735. In 1738 he published *The Times of Day*, a series of four paintings and engravings that marks a change in Hogarth's narrative approach. The action depicted takes place in Covent Garden (morning), the vicinity of St Giles-in-the-Fields (noon), Sadler's Wells (evening), and Charing Cross (night). The paintings capture the contrast of order and chaos in urban life, piety and impiety, progressing from dawn to night, winter to autumn, and playfulness in youth to playfulness in age. In 1743, after an intense period of portrait painting, Hogarth composed a new narrative series of six paintings and engravings, *Marriage A-la-mode*. Later series included *Industry and Idleness* (1747), *Beer Street and Gin Lane* (1751), and *The Four Stages of Cruelty* (1751). Hogarth has been described as the father of British painting. His paintings and engravings became a touchstone for later generations, particularly those interested in realist art with a social purpose.



FRONTISPIECE.

"All hail Dalblair! hail to thee Laird of Auchinleck!"

Vide Journal p. 38.

Pub^d 15 May 1786 by E. Jackson N^o 14 Marybone-Street, Golden Square.

Fig. 31: Picturesque beauties of Boswell (Frontispiece)

28. Picturesque beauties of Boswell ... Designed and etched by two capital artists, ... London: E. Jackson, [1786].

2^o. 560 x 380 mm. Consists of twenty plates caricaturing Boswell's "Journal of a tour to the Hebrides," etched by Thomas Rowlandson, from designs by Samuel Collings. Each plate has a printed title, with a caption, text from Boswell, as well as the imprint. The binding is recent, black cloth over boards.

Thomas Rowlandson (1756-1827), an English artist and caricaturist, trained at the Royal Academy, where he developed as a draughtsman rather than a painter. He followed the Hogarth tradition and the fashion for drawing caricatures to be sold as prints. His early drawings were all in pen with a grey wash, but later he began to use watercolour to brighten the wash, a technique known in the eighteenth century as a 'tinted drawing.' At the same time he began developing his subject matter into more elaborate narratives. Among his best-known works were *The Three Tours of Doctor Syntax: In Search of the Picturesque* (1812), *In Search of Consolation* (1820), *In Search of a Wife* (1821), and *The English Dance of Death* (1815-16). Rowlandson had an eye for the comedy of everyday life, for the ridiculous and the ribald. He enjoyed poking fun but avoided excessive emotion and harsh satire. Much of his storytelling concerns human appetites. Eating, drinking, and the rituals of mating—the last often involving a heavy-set elderly man and a buxom young girl—are at the heart of Rowlandson's world. In the mid-1770s, he turned his attention to illustrating James Boswell's (1740-95) *The Journal of a Tour to the Hebrides*. The *Journal*, published in 1785, depicts Boswell's trip with Dr. Johnson to the Western Isles of Scotland in 1773. Boswell's warts-and-all account of the journey was considered by some to be too candid, but it is exactly Boswell's ability to evoke incidents colourfully—and often indiscreetly—that Rowlandson captures. Rowlandson's series was published the year after Boswell's account and refers to Boswell as "The Journalist" and Johnson as "Ursa Major." The prints gently bring to the surface the satirical possibilities in the *Journal*. Many now see Rowlandson's sketches as an indispensable companion to Boswell's account.

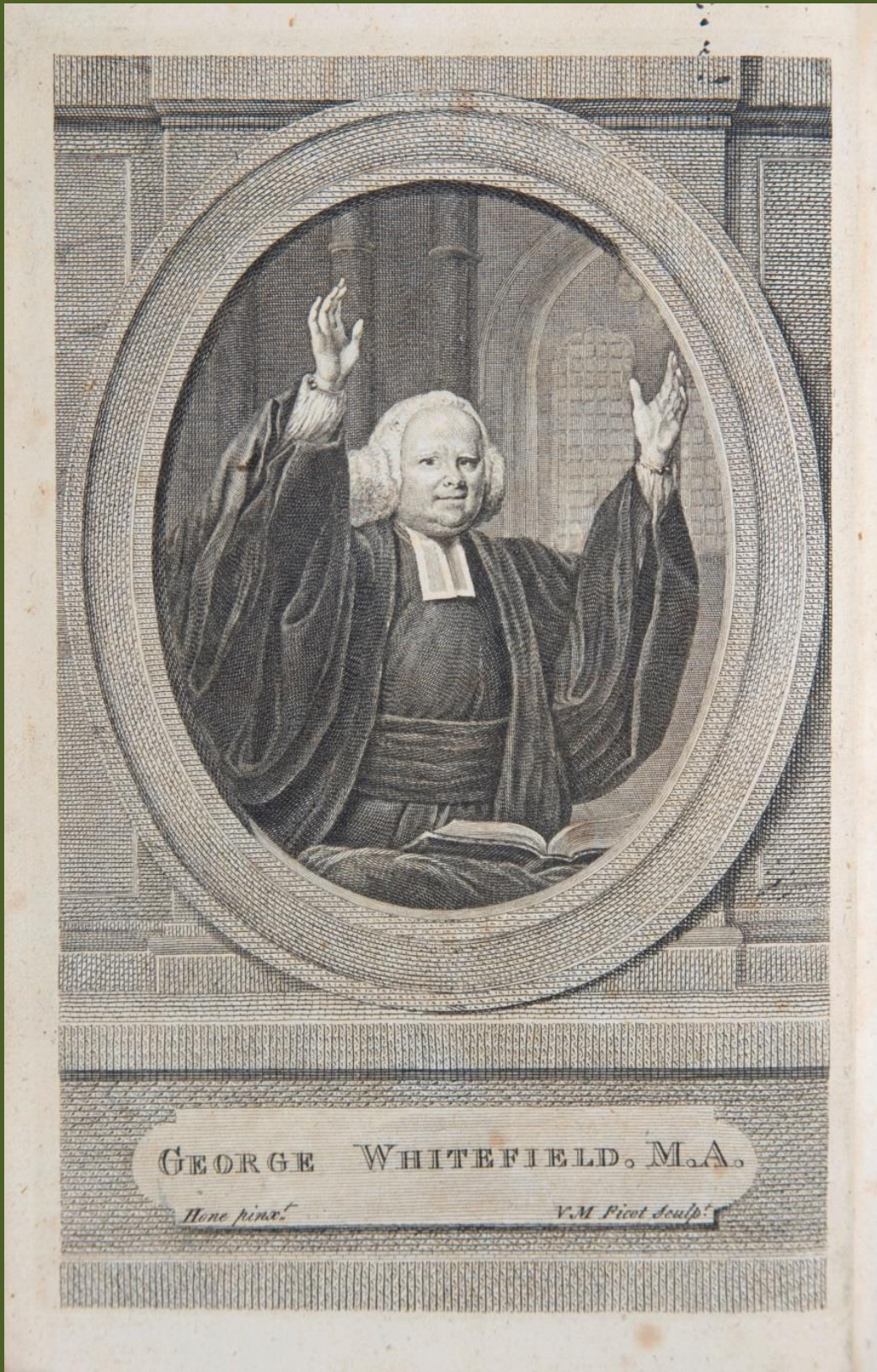


Fig. 32: Memoirs of the life of the Reverend George Whitefield

Religion and Philosophy

29. Gillies, John. **Memoirs of the life of the Reverend George Whitefield, M.A.** Late Chaplain to the Right Honourable The Countess of Huntingdon: in which Every Circumstance worthy of Notice, both in his private and public Character, is recorded. Faithfully selected from his original papers, journals, and letters. Illustrated by A Variety of interesting and entertaining Anecdotes, from the best Authorities. To which are added, A particular Account of his Death and Funeral; and Extracts from the Sermons, which were preached on that Occasion. Compiled by the Rev. John Gillies, D.D. London: printed for Edward and Charles Dilly, in the Poultry; and Messieurs Kincaid and Creech, at Edinburgh, MDCCLXXII [1772].

8^o. [pi], [A]–Z⁸, 2A⁴. Pp. [2], [i]–xvi, [1]–357, [3]. Frontispiece of George Whitfield. Dedication to the Countess of Huntingdon. Printed in roman and italic type, with extensive footnotes. Table of contents at the front. Note about a wax likeness of Whitfield at the rear, followed by an advertisement for books sold by Edward and Charles Dilly. Nineteenth-century half-calf binding with marbled endpapers. Page edges coloured yellow.

John Gillies (1712-96) was a Church of Scotland minister. He is best known for writing and publishing the first biography of the fiery and controversial Methodist leader George Whitefield (1714-70). Gillies was a friend of Whitefield, and his book is an uncritical account of the main events in his subject's life, including his time at Oxford, his conversion and his early friendship with Charles and John Wesley, and his falling out with them over the doctrine of predestination; his charismatic preaching in churches and in the open air (he is said to have preached before as many as 80,000 people at one time); his many trips to America (where he became an icon) and elsewhere; and the opposition he encountered both to his preaching and to his personal behaviour—he was widely criticized by other preachers and by popular writers of the day (Fielding and Smollett) and was satirized in several stage plays, one of which, Samuel Foote's *The Minor*, was performed all over England and in America. Writing was an essential part of Whitefield's mission and he published hundreds of pamphlets, journal entries and sermons. Benjamin Franklin served as his main American publisher. Whitefield also took a major role in producing *Weekly History*, the first Methodist magazine. This copy is the first edition of Gillies's biography.

CHEAP REPOSITORY.

SUNDAY READING.
THE
H I S T O R Y
OF THE
TWO WEALTHY FARMERS;
OR, A
New DIALOGUE, between
Mr. BRAGWELL and Mr. WORTHY.
PART IV.



Sold by J. MARSHALL,
(PRINTER to the CHEAP REPOSITORY for Religious and
Moral Tracts) No. 17, Queen-Street, Cheapside, and No. 4,
Aldermay Church-Yard; and R. WHITE, Piccadilly,
LONDON.
By S. HAZARD, at Bath; and by all Booksellers, Newsmen,
and Hawkers, in Town and Country.
Great Allowance will be made to Shopkeepers and Hawkers.
PRICE ONE PENNY.
Or 4s. 6d. per 100.—5s. for 2s. 6d.—1s. 6d. for 25.
[Entered at Stationers Hall.]

Fig. 33: The History of the Two Wealthy Farmers

30. [More, Hannah]. **The History of the Two Wealthy Farmers; or, a New Dialogue, between Mr. Bragwell and Mr. Worthy. Part IV.** [London]: Sold by J. Marshall; and R. White, London. By S. Hazard, at Bath, [1796].

4^o. 190 x 120 mm. Pp. 15 [1]. A single folded sheet. "Cheap repository. Sunday reading" at the head of the title. Pages 15 to 16 contain a list of Cheap Repository tracts from 1 June 1795. Signed at end: Z, that is, Hannah More. The front page contains a woodcut illustration of the two travellers outside the Golden Lion Inn.

Hannah More (1745-1833) was a writer and philanthropist. Early literary success brought her fame and access to London society. She moved in the same intellectual circles as Edmund Burke, David Garrick, Joshua Reynolds, and Dr. Johnson and was a frequent attendee at Bluestocking parties hosted by Elizabeth Montagu. More wrote plays, poems, a novel, tracts, and pamphlets, as well as several influential works on women's education. Her publications found a wide readership and frequently ran to multiple editions. Her collected writings come to eleven volumes, making her one of the most prolific women authors in pre-Victorian times. She was a household name in her day. Disillusioned by the moral vacuity of the literary world, More turned her attention first to the aristocracy and then to the lower classes, attempting to instruct both in morality and in how to live a Christian life. With her sisters she set up a number of charity schools. In the 1790s, appalled by the atheism espoused in the radical pamphlets circulating in England during the French Revolution, she set out to defend revealed religion in a series of Christian tales, published anonymously as *Cheap Repository Tracts*. Three tracts were published per month between 1795 and 1798. As well as overseeing the whole operation, More personally wrote forty-nine of the 144 tracts. Sales were enormous, with over 2 million sold within the first year. The series paved the way for the work of the Religious Tract Society, founded in 1799.



Multi eorum, qui fuerant curiosa
sectati, contulerunt Libros, et
combuserunt coram omnibus.
Act. Cap. XIX. V. 19.

Fig. 34: Index Librorum Prohibitorum [1758]

31. Ricchini, Tommaso Agostino. **Index Librorum Prohibitorum SSñi D.N. Benedicti XIV. pontifis maximi jvssv recognitus, atque editus.** Romæ: ex typographia reverendæ Cameræ apostolicæ, Romæ: MDCCLVIII [1758].

12^o. 175 x 110 mm. [pi]⁶, a⁸, b¹⁰, A⁸, B¹⁰, C-S⁸, T⁶. Pp. [12], 1-xxxvi, 304. Page 69 is misnumbered as 96. Additional engraved title page: “Index libroru[m] prohibitor[um] Benedicti XIV. P.O.M. jussu editus.” At the bottom of the title page engraving (an image of men burning books) is the inscription: “Multi eorum, qui fuerunt curiosa sectati, contulerunt Libros, et combusserunt coram omnibus” (Many of them also which used curious arts brought their books together, and burned them before all men [Acts 19:19 King James Bible]). This copy is printed in roman and italic fonts, in Latin for the most part, though some titles are listed in French or Hebrew. Contemporary vellum binding over pasteboard, with the abbreviated title inked on the spine.

The *Index Librorum Prohibitorum* was a list of publications banned by the Catholic Church. The *Index* also included the rules of the Church relating to the reading, selling, and pre-emptive censorship of books. Editions and translations of the Bible that were not church-approved could be banned. The first *Index* was published by Pope Paul IV in 1559, and the last in 1948. The first edition lists 550 immoral or heretical works, including titles by Boccaccio, Rabelais, Erasmus, and Machiavelli. The *Index* was regularly updated and reissued over the next 400 years. In all there were twenty editions. Benedict the XIV’s 1758 *Index* (this copy) was overseen by the Tommaso Agostino Ricchini (1695-1762), Italian theologian, secretary of the Congregation of the Index, and examiner of the bishops. The 1758 edition includes among its prohibited titles Thomas Hobbes’s *Leviathan* and lists Daniel Defoe’s *The History of the Devil* (1726) by its translated title only: “Histoire du diable traduite de l’Anglois.” The 1758 edition was also the first to lift the blanket prohibition of books advocating heliocentrism (the astronomical model in which the earth and planets revolve around the sun). By 1881 the *Index* had expanded to include to over 4,000 banned books. In 1920s the *Index* began to publish in languages other than Latin. The last published issue of the *Index* (1948) listed 4,126 titles. Long-banned works by Balzac, Descartes, Hobbes, Hume, and Voltaire rubbed spines with works by Henri Bergson, Anatole France, and Jean-Paul Sartre. The *Index* was abolished in 1966.

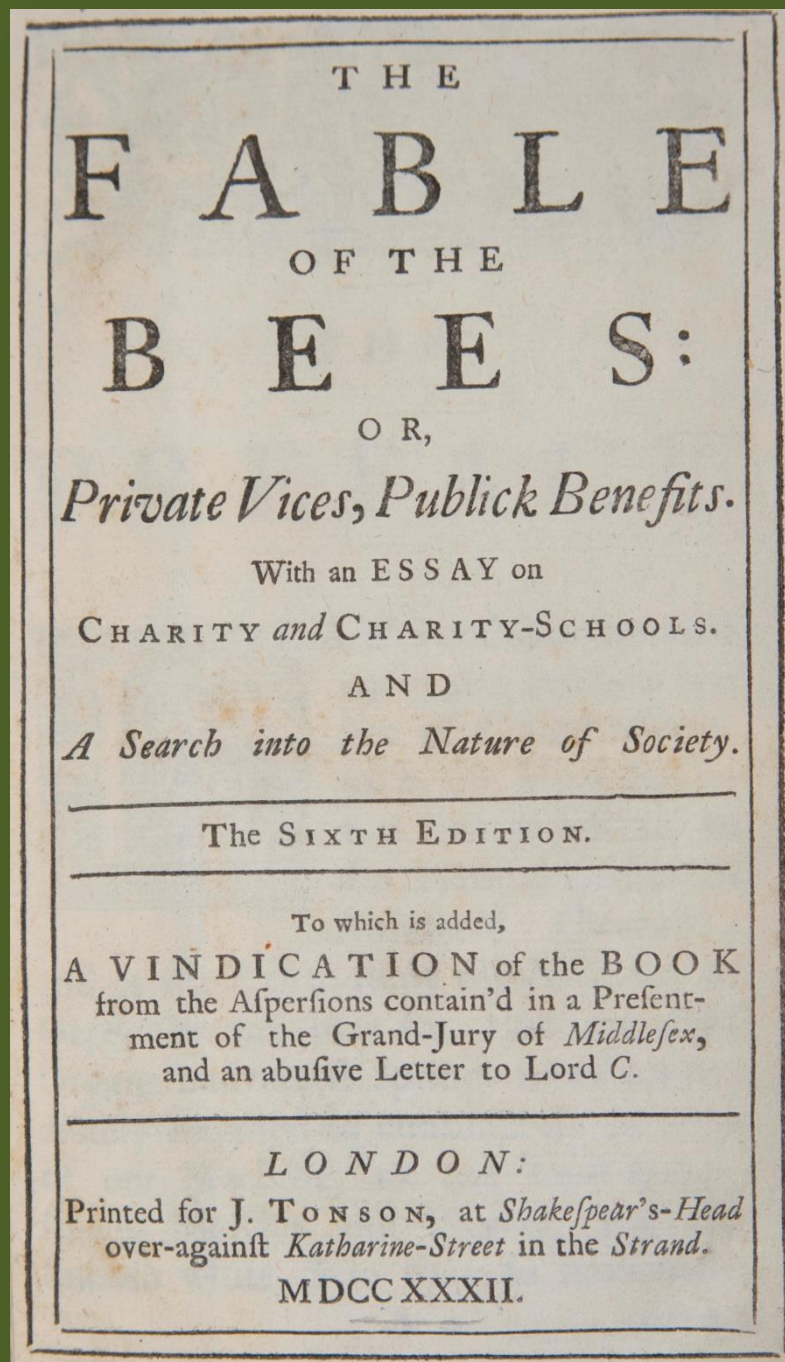


Fig. 35: The Fable of the Bees: or, Private Vices, Publick Benefits

32. Mandeville, Bernard. **The Fable of the Bees: or, Private Vices, Publick Benefits.** With an essay on charity and charity-schools. And a search into the nature of society. The sixth edition. To which is added, a vindication of the book from the aspersions contained in a presentment of the Grad-Jury of Misslesex, and an abusive letter to Lord C. London: Printed for J. Tonson, 1732.

8^o. 195 x 115 mm. [A]–A⁸, B–2G⁸, H⁶, plus 2 blanks at rear. Pp. [18], [1]–22, [23–27], 28–428, [429–43]. 444–77, plus [4] blanks. Pp. 106, 107, and 333 misnumbered as 107, 106, and 332. Printed in roman and italic fonts, with decorated head- and tailpieces and several ornamented capitals. Bookplate of “James Backnell Praed, Esq.” on the inside cover. Contemporary calf binding, rebacked.

Bernard Mandeville (1670-1733), a Dutch-born physician and political philosopher, studied at the University of Leiden, matriculating in 1690. By 1693 he was working as a physician in London, specializing in hypochondria and hysteria. His *A Treatise of the Hypochondriack and Hysterick Passions* (1711) advocated a “talking cure,” supplemented by regular exercise and a balanced diet. Mandeville published sixteen works in his lifetime, in a variety of forms, including satirical verse, fables, essays, and dialogues. He also contributed many articles to the *Female Tatler*. By far his most famous work, however, is *The Fable of the Bees: or, Private Vices, Publick Benefits* (1714). The first edition consisted of verse, *The Grumbling Hive, or Knaves Turn'd Honest*, a prose commentary, called *Remarks*, and an essay, *An Enquiry into the Origin of Moral Virtue*. Mandeville considers how private vices, such as vanity, luxury, and desire for fashion and change, give rise to public benefits, such as industry and employment. The work promoted a skeptical view of mankind and society, and brought attention to the vast network of social relations and transactions that underlie societies and influence them, sometimes in unexpected ways. The work did not attract much attention until the 1723 edition, which, as well as expanding some of the original entries, added two more essays, *An Essay on Charity and Charity Schools* and *A Search into the Nature of Society*. The second edition drew criticism from many quarters for denigrating religion and virtue and for promoting vice in society. Mandeville’s responses to his critics are contained in later versions of the work, including the sixth edition of 1732 (this copy), and in an entirely new work, *The Fable of the Bees, Part II*, of which the Queen Elizabeth II Library holds the second edition of 1733. He maintained that *The Fable* was a moral work. *The Fable* was widely read in the eighteenth century and continued to be influential. It is noted by Hume, Voltaire, Rousseau, and Adam Smith.

Characterifticks

O F

Men, Manners, Opinions, Times.

In THREE VOLUMES.

By the Right Honourable
ANTHONY, Earl of SHAFTESBURY.

The FIFTH EDITION.



BIRMINGHAM:

Printed by JOHN BASKERVILLE.

M.DCC.LXXIII.

Fig. 36: Characteristicks of men, manners, opinions, times

33. Shaftesbury, Anthony Ashley Cooper, Earl of. **Characteristicks of men, manners, opinions, times.** In three volumes. By the Right Honourable Anthony, Earl of Shaftesbury. Birmingham: Printed by John Baskerville, M.DCC.LXXIII [1773].

8^o. Vol. 1: A–I⁸ K¹⁰ L–Y⁸ Z⁸ (-Z8); Vol. 2: A⁴ B–L⁸ M⁴ [M]⁶ N–2E⁸ (-2E8); Vol. 3: pi² A² B–Y⁸ Z¹⁰ (Z3 + [Z]²) 2A–2B⁸ *2B¹⁰ (-*2B10) Cc–Hh⁴. Pp. Vol. 1: [4], iv, 364; Vol. 2: 443, [1]; Vol. 3: [4], 410, [48] p.): ill. (port.). Collective title page with engraved vignette for all three volumes in volume 1. Engraved frontispiece portrait of the author on leaf A1 verso of volume 1. The portrait is signed “J. Closterman pinx.” and “Sim. Gribelin sculp.” Each volume has a separate title page with an engraved vignette and “Printed in the year M.DCC.LXXIII.” There is an index to all three volumes at end of volume 3. The text is printed in roman and italic type. There are footnotes, some of which contain text in Greek. Contemporary calf binding with gilt decoration, particularly on the spine. Marbled endpapers. The inside cover of each volume contains a book plate “Waldegrave-Pelham-Clay,” with the motto “Tout un durant ma vie.” Waldegrave Pelham Clay (1760-1822) was a British lieutenant colonel (40th Foot Regiment) who served in the Mediterranean in 1800 and as a major general in the British West Indies between 1813 and 1815.

Anthony Ashley Cooper (1671-1713), the third earl of Shaftesbury, was a philosopher and writer. As a child he was tutored by John Locke. His most famous work, the *Characteristicks*, began as a series of essays which he published individually in the early eighteenth century. The revised essays were first published together as the *Characteristicks* in 1711. The book has been described as a work of philosophy in the polite mode, and central to it is the notion of philosophy as ethical training. Shaftesbury’s writing was widely distributed and widely read in the eighteenth century. It was criticized by Bernard Mandeville, George Berkeley, and others for failing to properly define virtue and for underestimating human selfishness as a motivation. Shaftesbury’s insistence on philosophy’s ethical core positively influenced the writings of many other eighteenth-century writers and thinkers, among them Francis Hutcheson, Thomas Jefferson, and Denis Diderot. This edition, the fifth, was printed by the noted English printer John Baskerville. It contains the drawings which Shaftesbury commissioned from the Irish artist Henry Trench (c. 1685-1726) for the second edition of 1714, and which were engraved by the Huguenot engraver Simon Gribelin (1661-1733).

PARSONS'S GENUINE EDITION OF HUME'S ENGLAND.



Engraved by White, from an Original Drawing.

HENRY I.

Engraved for J. Parsons, at Paternoster Row, June 16-1793.

THE
HISTORY
OF
ENGLAND,
FROM THE
INVASION OF JULIUS CÆSAR
TO
The REVOLUTION in 1688.

By DAVID HUME, Esq.

TO WHICH IS PREFIXED,
A SHORT ACCOUNT OF HIS LIFE,
WRITTEN BY HIMSELF.

VOL. II.

London :

PRINTED FOR J. PARSONS,
NO. 21, PATERNOSTER ROW.

1793.

Fig. 37: The History of England

34. Hume, David. **The History of England**, from the invasion of Julius Caesar to the revolution in 1688. By David Hume, Esq. To which is prefixed, a short account of his life, written by himself. Volume 2. London: printed for J. Parsons, 1793.

12⁰. 155 x 90 mm. Vol. 2: [pi]³, B–2F⁶, 2G⁵. Pp. [2], 346, [4]. Eight plates. The additional engraved title page is missing in this volume: “Parson’s genuine pocket edition of Hume’s History of England, with a continuation to the death of George II. by Dr. Smollett ...” Each chapter begins with an engraved portrait of a king: Henry I, Stephen, Henry II, Richard I, John, and Henry III. There are additional engraved illustrations at pages 136 and 160. The text is in roman and italic fonts. The table of contents is at the rear of this copy. The book is bound in blue boards and has a strip of canvas along the spine.

David Hume (1711-76) was a Scottish philosopher, essayist, and historian. His first major work of philosophy was *A Treatise of Human Nature* (1739), a set of ideas and arguments which he further developed in later works, among them *Philosophical Essays concerning Human Understanding* (1748) and *An Enquiry concerning the Principles of Morals* (1752). In 1753, Hume was elected Keeper of the Library of the Faculty of Advocates in Edinburgh, then a collection of 30,000 volumes. Easy access to research materials lead Hume to begin work on *The History of Great Britain*, which he published in six volumes between 1754 and 1762. There are some indications that Hume saw the work as an extension of his ideas about political philosophy. Although he tried to walk the line between Whig and Tory interpretations of the conflict between the crown and parliament, his *History of England*, especially volume 1, was controversial. “I was assailed by one cry of reproach, disapprobation, and even detestation; English, Scotch, and Irish, Whig and Tory, churchman and sectary, freethinker and religionist, patriot and courtier, united in their rage against the man, who had presumed to shed a generous tear for the fate of Charles I and the Earl of Strafford.” The work, combining good historical argument with strong writing, was a commercial success and went on to many editions. This copy of volume 2 is taken from a mass produced “pocket edition” printed in ten volumes by J. Parsons in 1793.

A N
E S S A Y
U P O N
S T U D Y .

Wherein Directions are given for
the Due *Conduct* thereof, and the
Collection of a *Library*, proper
for the Purpose, consisting of the
Choicest Books in all the several
Parts of LEARNING.

By JOHN CLARKE,
*Master of the Publick GRAMMAR-
SCHOOL in HULL.*

L O N D O N :
Printed for ARTHUR BETTESWORTH,
at the *Red Lion* in *Pater-Noster-
Row.* 1731.

Fig. 38: An Essay upon Study

35. Clarke, John. **An Essay upon Study**. Wherein directions are given for the due conduct thereof, and the collection of a library, proper for the Purpose, consisting of the Choicest Books in all the several Parts of learning. By John Clarke, Master of the Publick Grammar-School in Hull. London: printed for Arthur Bettesworth at the Red Lion in Pater-Noster-Row, 1731.

12⁰ 160 x 95 mm. A–2F⁶ 2G⁴. Pp. [2], ii–vi, 350. Printed in roman and italic fonts, with catchwords. Woodblock initial capitals and decorations. Inside cover contains a paper sticker with the name John Lawson and a separate bookplate bearing the armorial stamp of the Marquis of Stafford with the motto “Honi Soit Qui Mal Y Pense” (Evil to him who evil thinks). The front of the book contains a list of titles printed or forthcoming from Bettersworth. The rear of the book contains nine separate lists of books, both classical and modern, on a variety of subjects. Contemporary calf binding with gilt edges and gilt-edged panels on the spine. The text block edges are sprinkled with red ink.

John Clarke (1687-1734) was schoolmaster and educational reformer. He was appointed master of Hull grammar school in 1720. He was the author of numerous works, among them *An Essay upon Study* (1731), which surveyed the shortcomings in teaching practices at that time. Clarke attempted to adapt John Locke’s approach to education, and advocated for the removal of tasks he thought had little practical use, among them learning by heart, composition in Greek, and versifying. Clarke wanted his students to read more history and to rely more on literal translations. His recommendations were not generally followed. *An Essay upon Study*, as well as laying out his arguments for educational reform, also includes “A Catalogue of Choice Books in all the Parts of Learning,” offering nine lists of books: (1) Old Greek Authors, Pagan; (2) Ancient Latin Authors, Pagan; (3) Ancient Greek and Latin Authors, Christian; (4) Books Philological, Etc., designed for the Illustration of Antiquity, as Lexicons, Dictionaries, Etc.; (5) Books of Mathematicks, by the Moderns; (6) Books of Philosophy, by the Moderns; (7) Books of Divinity, by the Moderns; (8) Books of History and Travels, by the Moderns; and (9) Books of English Poetry. Each list is arranged by the format of the book: folio, quarto, octavo, etc.



THE
MATHEMATICAL
PRINCIPLES
OF
Natural Philosophy.

DEFINITIONS.

DEF. I.

The Quantity of Matter is the measure of the same, arising from its density and bulk conjunctly.

THUS air of a double density, in a double space, is quadruple in quantity; in a triple space, sextuple in quantity. The same thing is to be understood of snow, and fine dust or powders, that are condensed by compression or liquefaction; and of all bodies that are by any causes
B what-

Fig. 39: The Mathematical Principles of Natural Philosophy

Science and Medicine

36. Newton, Isaac. **The Mathematical Principles of Natural Philosophy**. By Sir Isaac Newton. Translated into English by Andrew Motte. To which are added, The Laws of the Moon's Motion, According to Gravity. By John Machin Astron. Prof. Gresh. and Secr. R. Soc. In two volumes. London: printed for Benjamin Motte, at the Middle-Temple-Gate, in Fleetstreet, MDCCXXIX [1729].

8^o. 190 x 110 mm. Vol. 1: $[\pi]^2$, A^2 , A^8 , a^8 , $B-X^8$; $[A]-D^8$, E^4 . Vol. 2: $[\pi]^2$, $B-2C^8$, $2D^3$, $[a]^4$. Pp. Vol. 1: [40], 320; 72. Twenty-five plates at the following pages: 44, 60, 76, 80, 86, 94, 100, 110, 118, 126, 131, 136, 142, 154, 158, 162, 176, 198, 206, 222, 268, 282, 298, 308, and 320. Vol. 2: [4], 393, [13], viii, [8]. Twenty-two plates at the following pages: 16, 44, 54, 68, 90, 120, 140, 172, 198, 272, 278, 289, 296, 320, 336, 344, 346, and 358, with four plates included in the appendix at viii. There are also two fold-out tables at pages 352 and 376. While most copies list John Machin's *The Laws of the Moon's Motion, according to Gravity* as bound with volume 2, in this copy it is bound with volume 1 (separate pagination and register). Machin's work also has a separate title page. Both volumes have copper-engraved frontispieces and headpieces by the translator, Andrew Motte. As well, there are tailpieces and decorated capitals. The text is printed in roman and italic fonts, with catchwords throughout. Volume 1 contains Andrew Motte's dedication to Hans Sloane (President of the Royal Society), the author's preface, and a second preface by Mr. Roger Cotes. Volume 2 contains a subject index and appendices. The red half calf binding is probably nineteenth century.

Isaac Newton (1642-1727) was an English natural philosopher and mathematician. This is the first edition of the first English translation of his *Principia* (1697). A foundational text in science, it deals with the celestial mechanics of the solar system, bringing together mathematical analysis and physical observation. It sets out Newton's law of gravitation and laws of motion, presents derivations of Kepler's laws, and shows how the inverse-square law of gravitation produces motion in an ellipse. The work also contains mathematical treatments of many other phenomena, including the tides and cometary orbits. The work was translated by Andrew Motte (d. 1734), a mathematician and designer. He is known to have engraved plates for three works (including these volumes), all published by his older brother, Benjamin Motte. The Mottes were first to press with a translation of Newton's famous work, beating Henry Pemberton, who was working on a translation at about the same time (Fig. 40). Benjamin Motte was also the first to publish Swift's *Gulliver's Travels*.

A
V I E W
O F
Sir *ISAAC NEWTON*'s
PHILOSOPHY.



L O N D O N :
Printed by S. PALMER, 1728.

Fig. 40: A View of Sir Isaac Newton's Philosophy

37. Pemberton, Henry. **A View of Sir Isaac Newton's Philosophy.**

London: printed by S. Palmer, 1728.

4⁰. 290 x 215 mm. [pi]², a-c⁴, d¹, *A-*B⁴, A²-A³, B-3F⁴. Pp. [50], 407. Twelve fold-out plates between pages 74-75, 94-95, 134-35, 162-63, 164-65, 204-5, 212-13, 256-57, 322-23, 380-81, 392-93, and 402-3. The title page of this first edition has an engraved vignette. There is a preface, a poem on Sir Isaac by Richard Glover (1712-85), a table of contents, a nine-page list of subscribers, a dedication to Sir Robert Walpole (signed by Pembroke), and an introduction. The main text is divided into three books, each of which has a steel-engraved head- and tailpiece and an engraved initial capital. The engravings are by John Pine (1690-1756), a noted English engraver of the period. The text is printed in roman and italic fonts and is remarkable for being the first known use of Caslon's Great Primer Roman. There are footnotes and catchwords throughout. The binding is recent: red leather with a black label on the spine bearing the title, author and date of publication in gold. There are marbled endpapers.

Henry Pemberton (1694-1771), an English physician and mathematician, studied medicine in Leiden under Herman Boerhaave. He returned to London in 1719 where he published a paper on how the eye focuses on objects placed at different distances. In 1720 he was made a fellow of the Royal Society. It was Pemberton's publication in the field of mathematics that brought him to the attention of Isaac Newton. Newton invited him to be the editor for the third edition of the *Principia* (1726). Following that publication, Pemberton set out to popularize Newton's work with this volume. In his preface, he asserts that the work benefited from Newton's oversight: "He also approved of the following treatise, a great part of which we read together" (Sig. a2r). About Newton the man, Pemberton says: "Neither his extreme great age, nor his universal reputation had rendered him stiff in his opinion, or in any degree elated" (Sig. a2r). Pemberton's preface ends with his announcement that he is preparing a first English translation of the *Principia*. As it turned out, John Machin, secretary of the Royal Society, favoured Andrew Motte's rival translation, which beat Pemberton's work to the press. A despondent Pemberton gave up on his translation and all but ended his career as a scientist.

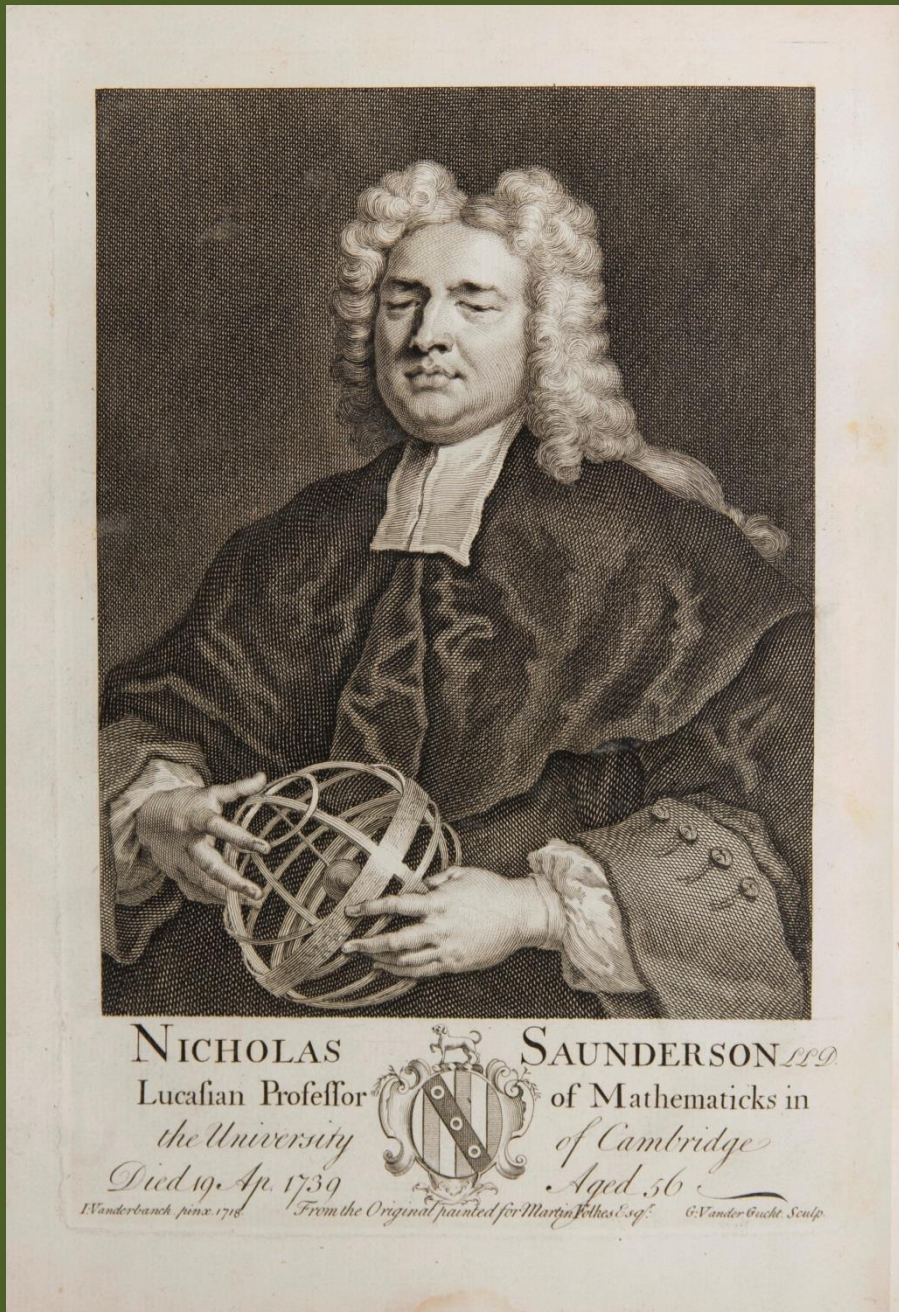


Fig. 41: The Elements of Algebra, in Ten Books, frontispiece

38. Saunderson, Nicholas. **The Elements of Algebra, in Ten Books:** by Nicholas Saunderson LL.D. Later Lucasian professor of the Mathematics in the University of Cambridge, and Fellow of the Royal Society. To which is prefixed, an account of the author's life and character ... Cambridge: printed at the University-Press, MDCCXL [1740].

4⁰. 260 x 200 mm. 2v. [pi]⁴, a–e⁴, f³, A–5A⁴, 5B² *—****⁴. Pp. [24], xxvi, [4], 748, [32].
Pagination omits title page to volume 2. There is a list of subscribers and an errata leaf in volume 1. The table of contents is in volume 2. Volume 1 contains a single plate and a finely engraved portrait of Saunderson by engraver and art dealer Gerard Vandergucht (1697-1776) from the original portrait by John Vanderbank (1694-1739). Volume 2 has eight fold-out plates. The recto of the title page in volume 1 has the following inscription: “22^d July 1742, Pd. £2:8^d.” The recto of the title page in volume 2 bears the stamp “Trinity College/Lending Library/Dublin,” which is overlaid with a deaccession stamp: “Disposed of by/Trinity College/Library Dublin/Date.” The Cambridge style calf binding has been restored.

Nicholas Saunderson (1682-1739) was an English mathematician. When he was one year old, he lost his eyes to smallpox. He was taught to read and was later taught arithmetic by his father. In 1706 he began teaching mathematics at Cambridge under William Whiston (1667-1752), the third Lucasian Professor of Mathematics. Saunderson was friends with many of the leading mathematicians of the day, including Isaac Newton, Edmund Halley, Abraham de Moivre, and Roger Cotes. In 1729, after Whiston was dismissed from his post for expressing unpopular religious opinions, Saunderson, with the support of Newton, was appointed as the fourth Lucasian Professor of Mathematics. Newton had been the second person to occupy that post. Saunderson published nothing of significance in his lifetime, putting most of his effort into teaching. He was described as a professor who, though he did not have the use of his eyes, taught others how to use theirs. His lectures circulated widely and were read. Despite his blindness, Saunderson became an expert in optics. He developed a way of calculating what he called “palpable arithmetic,” where numbers were represented by sticking pins in a board; by stringing thread around these pins, he could represent geometrical figures. Before he died, Saunderson was asked by his friends to write a two-volume text on algebra. The same friends helped the project come to fruition by selling subscriptions to the work. Saunderson left his papers to John Robartes, the Earl of Radnor, who was also the dedicatee of *The Elements of Algebra*.

E L E M E N T S
OF
C H E M I S T R Y,
IN A
NEW SYSTEMATIC ORDER,
CONTAINING ALL THE
MODERN DISCOVERIES.

ILLUSTRATED WITH THIRTEEN COPPERPLATES.

BY MR LAVOISIER,

Member of the Academies and Societies of Paris, London, Orleans,
Bologna, Basil, Philadelphia, Haerlem, Manchester, &c. &c.

TRANSLATED FROM THE FRENCH

By ROBERT KERR, F. R. & A. S. S. EDIN.

Member of the Royal College of Surgeons, and of the Royal Physical
Society of Edinburgh.

THIRD EDITION,

WITH NOTES, TABLES, AND CONSIDERABLE ADDITIONS.

EDINBURGH:
PRINTED FOR WILLIAM CREECH; AND SOLD IN
LONDON BY G. G. & J. ROBINSONS, AND T. KAY.

MDCXCVI.

Fig. 42: Elements of Chemistry, in a new systematic order..

39. Lavoisier, Antoine Laurent. **Elements of Chemistry, in a new systematic order, containing all the modern discoveries.** Illustrated with thirteen copperplates. By Mr Lavoisier, Member of the Academies and Societies of Paris, London, Orleans, Bologna, Basil, Philadelphia, Haerlem, Manchester, &c. &c. Translated from the French by Robert Kerr, F. R. & A. S. Edin. Member of the Royal College of Surgeons, and of the Royal Physical Society of Edinburgh. Edinburgh: printed for William Creech; and sold in London by G. G. & J. Robinsons, and T. Kay, MDCCXCVI [1796].

8^o. 205 x 130 mm. A-208. Pp. xlvihi, 592. Plates I-VII at C8. Plates VIII-XIII at the end of the volume. Fold-out tables at pages 254 and 338. The work contains a half-title page, an advertisement by the translator, a table of contents, and an appendix at the back of the book. The text is in roman and italic fonts. This copy bears the bookplate of W. Renny. The binding is contemporary: calf with a single blind fillet line framing the covers. The spine has gilt lines and a title/author black leather label.

Antoine Laurent Lavoisier (1743-94) was French scientist and government administrator under the ancien régime. He initially trained in law and his earliest exposure to science was through geology. At the age of twenty-five Lavoisier was elected to the Académie Royale des Sciences. Lavoisier's significant work in chemistry was done in his spare time; by day he worked as a government financier and tax collector. He pioneered the use of gravimetrics (relating to measurements by weight or variations in the gravitational field) in the study of gases, which allowed him to cast doubt on the role of phlogiston (a theoretical substance thought to be responsible for combustion and for the calcination of metals in combustion). Lavoisier theorized that air was a compound. He later proved the existence of "new air," or oxygen, demonstrating that it played a key role in both combustion and oxidation. In 1787, he published the *Méthode de Nomenclature Chimique*, the manifesto of the "French school" of antiphlogistic chemistry. Lavoisier saw a need to reform the language of chemistry for teaching purposes. In 1789 he published *Traité Élémentaire de Chimie*, often described as the foundational text of modern chemistry. *Elements of Chemistry* is the third English edition of this work, first published by Creech in 1790. Lavoisier has traditionally been seen as the father of chemistry. While he is still regarded today as a major figure in the "chemical revolution" of the eighteenth century, more recent evaluations see his work as building on the work of many others and note that there were whole areas of chemistry that his work did not touch upon. Lavoisier was executed by guillotine in 1794.

ELEMENTA CHEMIÆ,

QUÆ

ANNIVERSARIO LABORE DOCUIT,
IN PUBLICIS, PRIVATISQUE

SCHOLIS,
HERMANNUS BOERHAAVE.
TOMUS PRIMUS.

QUI CONTINET HISTORIAM ET ARTIS
THEORIAM.

CUM TABULIS ÆNEIS.



VENETIIS, MDCCXXXVII.

Apud SEBASTIANUM COLETI.

SUPERIORUM PERMISSU, AC PRIVILEGIO.

Fig. 43:Elementa Chemiae

40. Boerhaave, Herman. **Elementa Chemiae**, quae anniversario labore docuit, in publicis, privatisque scholis, Hermannus Boerhaave. Venetiis, Apud Sebastianum Coleti, 1737.

4^o. 215 x 160 mm. Two volumes bound in one with separate registers and pagination. Vol. 1: *⁴, A–2H⁸ [2]. Vol. 2: *⁴, A–V⁸, X⁶. Pp. Vol. 1: [8], 449. Vol. 2: [8], 331. Both volumes have identical title pages, including the same vignette. There are woodcut tailpieces and decorated capitals. The text is in Latin and Greek in two columns: roman and italics fonts. There are catchwords and printed marginalia throughout. There is an index at the end of each volume. The calf binding is mottled, with a vine pattern in gilt bordering the covers. The panel spine has floral decorations in gilt, with the author and title in abbreviated form. The book's block edges are painted red.

Herman Boerhaave (1668-1738) was a Dutch botanist and physician. He spent thirty-seven years at the University of Leiden, where he was named chair of botany and medicine in 1708. He was the most revered medical professor of the early eighteenth century. His model of medical education was adopted in many parts of Europe and later in the United States, at Philadelphia. In 1718 he became chair of chemistry at Leiden. If possible, his contributions in the field of chemistry exceed even those he made to medical education. He sought to give chemistry more standing in the university context and distance it from the practices of herbalists and chemical mountebanks (see *Botanologica*, Fig. 45). Between 1718 and 1729 he reimaged the chemistry curriculum at Leiden and developed a textbook from these courses, *Elementa Chemiae*, first published in 1732. The work is in two volumes: the first deals with theory; the second offers practical procedures and discussions. The work became a standard textbook of chemistry and went on to more than forty editions before the end of the century. It was translated into English (1735), French (1754), Russian (1781), and German (1791). Boerhaave's place in the history of chemistry is that of a teacher and system builder rather than an innovator or one who challenged the prevailing paradigm. His contribution to chemistry was significant in elevating its place among the sciences.

CHEMICAL ESSAYS.

BY

R. WATSON, D.D. F.R.S.

AND REGIUS PROFESSOR OF DIVINITY IN
THE UNIVERSITY OF CAMBRIDGE.

VOL. I.

THIRD EDITION.

LONDON:

PRINTED FOR T. EVANS,
PATERNOSTER-ROW.

MDCCLXXXIV.

1784

Fig. 44: Chemical Essays

41. Watson, Richard. **Chemical Essays**. By R. Watson, D.D. F.R.S. and regius professor of divinity in the University of Cambridge. Vol. I-III: London: Printed for T. Evans, Paternoster-Row, [1784-1785]. Vol. IV: Cambridge [1786]. Vol. V: Printed for T. Evans, Paternoster-Row, 1787.

8^o. 160 x 100 mm. Vol. I: a⁶, A–Y⁸. Vol. II: [pi]², A–Z⁸. Vol. III: [pi]³, A–Z⁸, 2A⁴. Vol. IV: [pi]², a⁸, b², A–2B⁸, 2C². Vol. V: a⁴, B–2A⁸, 2B⁴. Pp. Vol. 1: [2], iii, [7], 349, [1]. Plate on p. 324. Vol. 2: [4], 368p. Vol. 3: [4], ii, 376. Vol. 4: [24], 354, [50]. Vol. 5: [3], 375, [1]. Printed in five volumes between 1784 and 1787. Volumes I, II, and III are the third edition; volumes IV and V are first editions. The main text is printed in roman and italics. Volume III contains ornamental headpieces and an advertisement by the author for subsequent volumes in this set. Volume IV contains an index to the first four volumes. Some of the essays in volume V are in Latin. The binding is quarter calf on marbled boards. Each of the five volumes bears the bookplate of “John Chambers A.M.”

Richard Watson (1737-1816), an Anglican bishop and academic, attended Cambridge University where he was appointed Professor of Chemistry in 1764. It was a career move for Watson, who knew little about chemistry but who learned enough about the subject in subsequent years to lecture on the subject. He contributed short articles to the transactions of the Royal Society, and was elected a fellow in 1769. Between 1781 and 1787 he published his five-volume *Chemical Essays*. The work shows his interest in applying science to manufacturing processes. He wanted to demonstrate how knowledge of chemistry could contribute to the industrial development of England. His essays include such titles as “Of the Smelting of Lead Ore, as Practiced in Derbyshire” and “Of Pit Coal.” The work is that of a talented amateur. Watson made no claims to being a research scientist; rather, he saw himself as both educator and popularizer. In his preface to volume 1 he states: “The subject of the following essays have been chosen, not so much with a view of giving a system of chemistry to the world, as with the humbler design of conveying, in a popular way, a general kind of knowledge, to persons not much versed in chemical inquiries.” Later, Watson turned his attentions to divinity and ecclesiastical politics and wrote political pamphlets. In 1786 he announced that he had destroyed all his chemical manuscripts; in 1811 his divinity papers met with the same fate.

BOTANOLOGIA.

THE
ENGLISH
HERBAL:
OR,
History of PLANTS.

CONTAINING

- I. Their **Names**, *Greek, Latine and English.*
- II. Their **Species**, or various Kinds.
- III. Their **Descriptions.**
- IV. Their **Places** of Growth.
- V. Their **Times** of Flowering and
- VI. Their **Qualities** or Properties.
- VII. Their **Specifications.**
- VIII. Their **Preparations**, Galenick &
- IX. Their **Virtues** and **Uses.**
- X. A Complete **FLORILEGIUM**, of
FLOWERS Cultivated by our **FLORIS**
through the whole Work, in their proper Places
their *Culture, Choice, Increase, and Way of Man-*
Profit as Delectation.

Adorned with Exquisite **ICONS** or **FIGURES**, of
Species, representing to the **LIFE**, *the true Forms of those*
The whole in an Alphabetical Order

By **WILLIAM SALMON,**

LONDON:

Printed by **L. DAWKS**, for **H. RHODES**, at the *Star*, the Corner of
Fleet-Street; and **J. TAYLOR**, at the *Ship* in *Pater-noster-Row*



Fig. 45: Botanologia.

Fig.46: Dandelion, p.44

42. Salmon, Willia. **Botanologia**. The English herbal: or, History of plants. Containing I. Their names, Greek, Latine and English. II. Their species, or various kinds. III. Their descriptions. IV. Their places of growth. V. Their times of flowering and seeding. VI. Their qualities or properties. VII. Their specifications. VIII. Their preparations, galenick and chymick. IX. Their virtues and uses. X. A complete florilegium, of all the choice flowers cultivated by our florists, interspersed through the whole work, in their proper places; where you have their culture, choice, increase, and way of management, as well for profit as delectation. Adorned with exquisite icons or figures, of the most considerable species, representing to the life, the true forms of those several plants. The whole in an alphabetical order. By William Salmon, M.D. Printed by I. Dawks, for H. Rhodes, at the Star, the corner of Bride-Lane, in Fleet-Street; and J. Taylor, at the Ship in Pater-noster-Row. M. DCC.X [1710].

2^o. 390 x 240 mm. [pi]⁴ a–c⁴, B–8G⁴ H². Pp. [6], xxiv, 1296, [44]. The engraved frontispiece is by Michael Van der Gucht (1660-1725). Title page is printed in red and black. The main text is printed in roman and italics in two columns. The work contains many hundreds of woodcut illustrations of plants, a number of which have been hand coloured by a previous owner. There are also a number of leaf cuttings pressed between the pages. This copy contains a dedication to Queen Anne and a twenty-four-page preface or introduction. The end matter consists of the Index Plantarum and the Index Latinus. The pages are gilt-edged. The half-calf binding is of a later date.

William Salmon (1644-1713) was an author and medical practitioner. He had no formal medical training and much of his knowledge he picked up while on the road with a mountebank, that is, a person who sold patent medicines in public places. In 1671 Salmon set up a practice near St. Bartholomew's Hospital, offering his services to those refused medical treatment. It is likely that Salmon was one of those unlicensed practitioners the Royal College of Physicians attempted to control in 1699. Salmon owned a large library and the many books he authored are simple compilations drawn from other published works. There is no evidence to suggest he contributed anything new to medial knowledge. Salmon's *Botanologia* is a herbal. It belongs to the tradition of medical literature that deals with the healing properties of plants. A typical entry (e.g., the dandelion) includes the various names of the plant, varieties of the plant, a detailed description, where the plant is found and when, its medicinal qualities (*Diuretick*, *Stomatick*, *Hepatick*, *Splenetic*, and *Nephritic*), and preparations that can be made from it: a sallet (cooked greens), a liquid juice, an essence, a distilled water, an ointment, and a cataplasm (poultice).

A
T R E A T I S E
O N T H E
T E E T H ;
T H E I R
D I S O R D E R S
A N D
C U R E .

In which the several Operations on the TEETH,
and such Things as are found destructive to
them, are particularly considered.

Translated from the original *Latin* of
FREDERICK HOFFMAN, M. D.
Physician to his present Majesty the KING of PRUSSIA.

L O N D O N :
Printed for LOCKYER DAVIS, at Lord Bacon's
Head, near *Salisbury-Court* in *Fleet-street*.

M D C C L I I I .

[Price One Shilling.]

Fig. 47: A Treatise on the Teeth

43. Hoffmann, Friedrich. **A Treatise on the Teeth; their Disorders and Cure.** In which the several operations on the teeth, and such things as are found destructive to them, are particularly considered. Translated from the original Latin of Frederick Hoffman, M. D. Physician to his present Majesty the King of Prussia. London: printed for Lockyer Davis, at Lord Bacon's Head, near Salisbury-Court in Fleet-Street, MDCCLIII [1753].

8^o. 200 x 120 mm. [pi]¹, B–H⁴. Pp. [2], 54. Printed in roman and italic fonts with some ornamental headpieces and a guide letter on page 1. Errata printed on the reverse of the title page. The front pastedown bears the bookplate of the Rev. Gervas Powell L.L.B. of Llanharan place, Glamorgan, Wales, and of Camden Place, Bath. The final page bears an advertisement for books forthcoming from Lockyer Davis. Blind-stamped calf binding.

Friederich Hoffmann (1660-1742) was a Professor of Physic at the University of Halle. He is noted for curing Frederick I of Prussia of a chronic disease and also for never charging his patients a fee, choosing instead to live on his university stipend. He wrote on many medical subjects, including convulsive asthma, appendicitis, and rubella. Six volumes of his collected works were published in Geneva in 1740. His writings on dentistry were first published in Latin in 1698, with a second Latin edition appearing in 1714. *A Treatise on the Teeth* is the first English edition of his work. It is one of a small number of eighteenth-century works on dentistry published in English, appearing eleven years after Hurlock's *Practical Treatise upon Dentition* (1742), and only one year after Tolver's *Treatise on Teeth* (1752), also published by Lockyer Davies. Some sources credit Tolver with translating Hoffmann's volume. Hoffmann's work is a general essay on the anatomy and physiology of the teeth, the diseases of the teeth and gums, and dental procedures for their treatment. "Further, in the putrefied Tooth is found a Breed of Worms, of which nothing is more productive than this putrefying intestine Motion, as actuating, vivifying, and fomenting, the vermicular *Egg*, and by its expansive Force, in a short Time, hatching these pernicious Insects" (24).

THE
English Malady:
OR, A
TREATISE
OF
Nervous Diseases of all Kinds,
AS
Spleen, Vapours, Lowness of Spirits,
Hypochondriacal, and Hysterical
Distempers, &c.

IN THREE PARTS.

PART I. Of the Nature and Cause of Nervous Distempers.

PART II. Of the Cure of Nervous Distempers.

PART III. Variety of Cases that illustrate and confirm the Method of Cure.

With the AUTHOR'S own CASE at large.

Facilis descensus Averni,
Sed revocare Gradum, superasque evadere ad Auras,
Hic Labor, hoc Opus est. Pauci quos Equus amavit,
Jupiter, aut ardens evexit ad Æthera Virtus
Dis Geniti potuere——— VIRG.

By **GEORGE CHEYNE**, M. D.

Fellow of the College of Physicians at Edinburg, and F. R. S.

LONDON:

Printed for G. STRAHAN in Cornhill, and
J. LEAKE at Bath. M.DCC.XXXIII.

Fig. 45: The English Malady

44. Cheyne, George. **The English Malady: or, a treatise of nervous diseases of all kinds, as spleen, vapours, lowness of spirits, hypochondriacal, and hysterical distempers ...** London: printed for G. Strahan in Cornhill, and J. Leake at Bath, M.DCC.XXXIII [1733].

8⁰. 195 x 120 mm. [A], A², [A³], a⁸, b¹, c⁸, B–Aa⁸, Bb⁴. Pp. [6],1–xxxii, [2], 370, [6]. Printed in roman and italic fonts, with footnotes, ornaments, catchwords, and decorated capitals. Each of the book's three parts has its own title page at c⁸, H⁸, and S¹. The final six pages are an advertisement: "Books printed for G. Strahan ..."

George Cheyne (1671-1743) was a Scottish physician, philosopher, and mathematician. Among his published medical writings were *New Theory of Fevers* (1701), *Essay on Gout* (1720), *Essay of Health and Long Life* (1724), *The English Malady* (1733), *Essay on Regimen* (1740), and *The Natural Method of Cureing the Diseases of the Body, and Those of the Mind Depending on the Body* (1742). In 1701, he moved to London. In 1702 he was elected to the Royal Society and became an acolyte of Newton. His philosophical writing met with little success, however, and that fact combined with a decadent lifestyle led to his collapse: "Upon my coming to *London*, I all of a sudden changed my whole Manner of Living; I found the *Bottle-Companions*, the *younger Gentry*, and *Free-Livers*, to be the most easy of Access ... I soon became caressed by them...I grew excessively *fat, short-breath'd, Lethargic and Listless*" (225-26). Cheyne returned to Scotland, where he recovered his health through strict dieting and healthy living. In 1718, he moved to Bath, where he began a successful medical practice. He counted among his patients Robert Walpole, and also Samuel Richardson, with whom he corresponded. He continued to publish on medical subjects, emphasizing the responsibility of the individual. He offered practical advice on diet as well as moral exhortation: "The ingenious mixing and compounding of *Sauces* and foreign *Spices* and Provocatives, are contriv'd, not only to rouze a sickly Appetite to receive the unnatural Load, but to render a natural good one incapable of knowing when it has had enough" (51). In 1733, Cheyne published *The English Malady*, his book on melancholy and those conditions referred to as hypochondria, hysteria, or the vapours, of which he had intimate personal knowledge. For Cheyne, body and soul were inextricably linked.

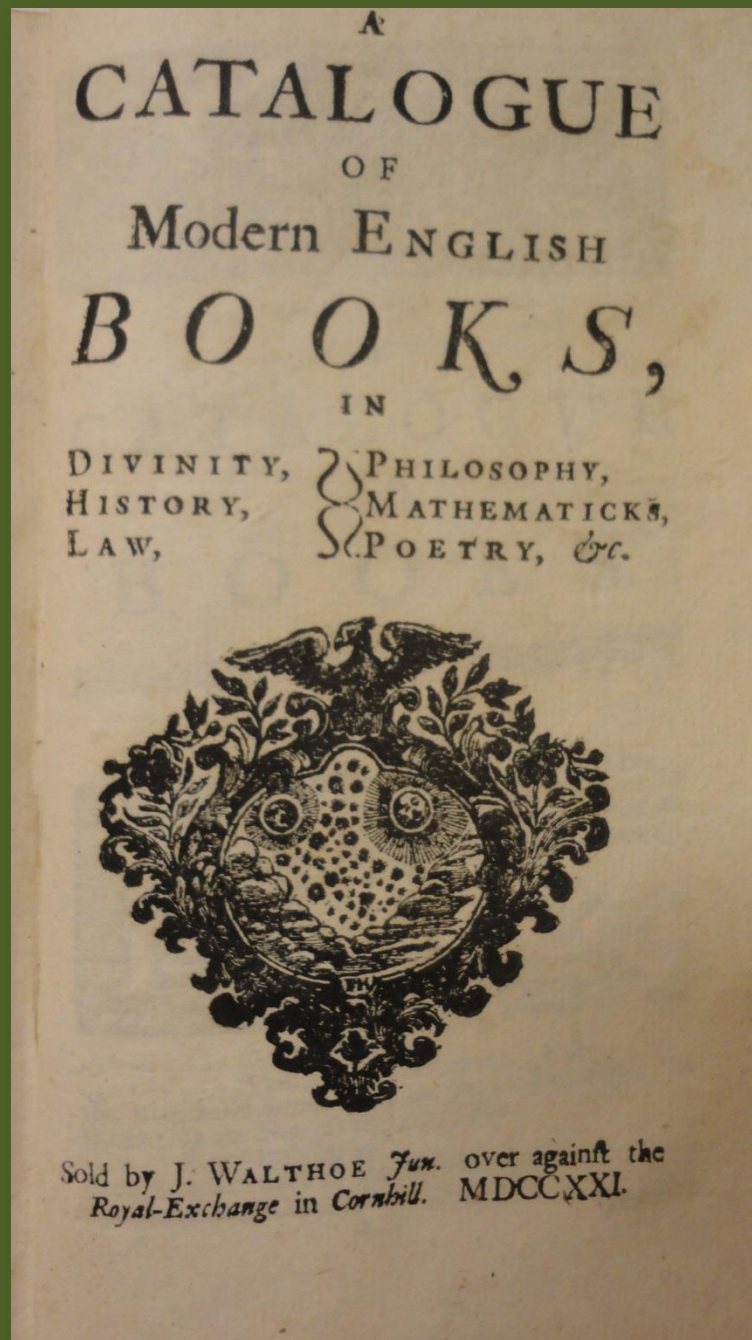


Fig. 46: A Catalogue of Modern English Books...

Miscellaneous

45. Walthoe, John. **A Catalogue of Modern English Books, in Divinity, History, Law, Philosophy, Mathematics, Poetry, &c.** [London]: Sold by J. Walthoe jun. over against the Royal-Exchange in Cornhill, MDCCXXI [1721].

12^o 160 x 95 mm. 2A–2A⁶, Pp. 12. Printed in roman and italic fonts, with catchwords. Woodblock vignettes on the title page and one on the first page of the catalogue. The text begins with a whimsically decorated woodblock capital and the various sections of the text are delineated by ornaments. This copy is bound at the rear of John Locke’s *Some Thoughts Concerning Education* (1710). Contemporary calf binding with gilt fillet work framing the covers and spine panels.

John Walthoe, a London printer, ran a printing business “over against the Royal exchange in Cornhill, and in Richmond” from 1683 until his shop burned down in 1748. Walthoe was one of the London booksellers who fought for perpetual copyright. His son, also named John Walthoe, was involved in the business and was known to be involved in the printing the *Daily Courant* and the *Corn Cutter’s Journal* between 1731 and 1741. This catalogue, sold by John Walthoe Junior, offers 392 titles for sale in the following subject areas: Divinity (105 titles, e.g., *Bishop Patrick’s Mensa Mystica*), History (40 titles, e.g., *History of the Turks*), Law (42 titles, e.g., *The Compleat Attorney and Solicitor*), Miscellanies (124 titles, e.g., *Behn’s Novels*), Mathematicks (21 titles, e.g., *Pardy’s Geometry*), and Poetry (60 titles, e.g., *Pope’s Works*). The section entitled Miscellanies includes classical literature, novels, essays, books on heraldry and forestry, medical treatises, and works of philosophy. One of the philosophical works for sale is a three-volume edition of Lord Shaftesbury’s *Characteristicks* (see Fig. 36). The lists are organized alphabetically by author or title, and the description often includes the format of the work.



Fig. 50: Q. Horatius Flaccus

46. Q. Horatius Flaccus, *Ex Recensione & cum Notis Atque Emendationibus Richardi Bentleyi*. Cantabrigiae, 1711.

4^o. 240 x190 mm. [pi]⁴, a–c⁴, A–Qq⁴; [pi]¹ A–Lll⁴, Mmm². Pp. [28], 310; [4], 460; Pt. 1 Pp.132, 133, 268, 269 misnumbered 122, 127, 269, 286; pt. 2: pp. 65–72 misnumbered 95–102. Half-title page. Engraved frontispiece on a second half-title page, dated 1708, and the initials J. B. by hand in red at the bottom of the page. Title page bears Cambridge University Press’s printer’s mark and motto, *Hinc lucem et pocula sacra*. Motto in English. Literal: From here, [we receive] light and sacred draughts. Printed in Latin with catchwords. Roman type with headers and titles in capitals. Numbered footnotes in small roman capitals. Italics and Greek font in part 2, Bentley’s “Notae & Emendationes.” Index at rear. Cambridge-style calf binding, with gold blocking and red label on the spine. Fore-edge sprinkled with red paint.

Cambridge University Press: In 1534, Henry VIII granted a patent to Cambridge University to print, bind, and import “all manner of books” and offer them for sale.” For the next 150 years the University made arrangements with private printers and the Stationers’ Company to print scholarly works as well as bibles and almanacs. The collapse of the Licencing Act in 1695, however, emboldened the University to found its own press, which it did in 1696 under Richard Bentley, with a mandate to publish scholarly works, even if they were not necessarily profitable (*OCB* 1:582).

Richard Bentley (1662-1742) was an English classical scholar, critic, theologian, and Master of Trinity College, Cambridge. In 1696, Cambridge University authorized him to revive Cambridge publishing, which had languished in private hands. Under his direction, the Cambridge University Press produced many notable editions, including the second edition of Newton’s *Principia* (1713), which took five years to prepare. Bentley’s textual notes or “emendations” to his own *Horace* took almost seven years. His over 700 corrections to the text proved controversial when printed in 1711.

THE
ENGLISH IRISH
DICTIONARY.

AN FOCLOIR

BEARLA GAIDHEILGE

AN NA

CHUR NA MEATHAR

LE CONCOBAR O BEATHACHOIC MARXON LE CONNAM

ANNA BRYDE MAC CUIRTIN AGUS ROR.



*This Dictionary
belongs to the
of the ... July 9 1761
also ...
the ...*

ANNA BRYDE,

ANNA BRYDE MAC CUIRTIN, AN BHAICIAN DORR AN
GAIDHEILGE.

M. DCC. XXXII.

LE BONTA AN RÍG.

Fig. 51: The English Irish Dictionary. An Focloir Bearla Gaidheilge

47. MacCurtin, Hugh and Conor O' Begley. **The English Irish Dictionary. An Focloir Bearla Gaoidheilge.** Paris: ar na chur acclodh le Seamus Guerin, 1732.

4^o. 255 x 195 mm. [pi]⁶, A-4V⁴, 4X³. Pp. [12] 717, [1]. Bears the bookplate of Marbury Hall Library (Cheshire), and a second bookplate of Arthur Hugh Smith Barry (1843-1925), an Anglo-Irish Conservative politician. There are occasional decorated head- and tailpieces. The calf binding is contemporary, and the spine is decorated with a floral motif in gilt and also with a red leather label bearing the title.

Hugh MacCurtin (Mac Cruitín, Aodh 'Buí') (c.1680-1755), a poet, an antiquary, and one of the most eminent Gaelic scholars of his generation, belonged to the hereditary learned caste of Gaelic society and members of the family that traditionally served the O'Briens of Thomond as chroniclers and scribes. In 1717, he published *A Brief Discourse in Vindication of the Antiquity of Ireland*. A decade later he travelled to the Irish Franciscan college at Louvain, where his second book, *The Elements of the Irish Language Grammatically Explained in English*, appeared in 1728. That grammar is one of two contributions MacCurtin is thought to have made to the dictionary; the other is the forty-eight-line Bardic poem which appears after the preface, in which the author commends the humble, noble Begley "who provided the clear Irish print for the revival of our language." Little is known about Conor Begley (Conchobhar Ó Beaglaoich), who compiled the main text and commissioned a new typeface, possibly based on his own handwriting. Begley and MacCurtin's *English Irish Dictionary* was the first English-Irish bilingual dictionary. It was a pioneering work in the field of Irish lexicography and became the established text for the clergy and clerical students of the Irish colleges in continental Europe in the eighteenth century.

Appendix

Collection: General Rare Books

638 items

Country of Publication	% of total	# of items
England/Scotland	61.5	392
France	19.8	126
Netherlands	4.5	29
Germany	3.3	21
Italy	2	13
Ireland	4.7	30
USA	1.4	9
Other	2.8	18
Totals	100	638

General Rare Books: City of Publication

- **England/Scotland** (16 cities): London (350 of 392 items or 89.2%). Others: Oxford, Cambridge, Birmingham, Newcastle, Exeter, Salisbury, Warwick, Newark, Manchester, Bath, Hereford, Portsmouth, Edinburgh, Glasgow, and Aberdeen.
- **France** (7 cities): Paris (115 of 126 or 91.2%). Others: Avignon, Bordeaux, Nancy, Lons-le-Saunier, Toulouse, and Lyon.
- **Netherlands** (7 cities): Amsterdam (14 of 29 or 48.3%); Leiden (7 of 29 or 24.1%). Others: The Hague, Utrecht, Antwerp, Rotterdam, and Leeuwarden.
- **Germany** (13 cities): Leipzig (6 of 21 or 28.5%). Others: Augsburg, Braunschweig, Breslau, Barby, Cologne, Gottingen, Hannover, Jena, Hamburg, Berlin, Rhenum, and Struttgart.
- **Ireland**: Dublin (30 or 100%).
- **Italy** (6 cities): Venice (4 of 13 or 30.7%); Naples (4 of 13 or 30.7%). Others: Rome, Parma, Padua, and Florence.
- **America** (4 cities): Salem, New York, Boston, and Philadelphia.
- **Other** (10 cities): Vienna (7 of 18 or 38.8%). Also: Brussels, Basle Geneva, Lausanne, Calcutta, Copenhagen, Madrid, and Neuchatel.

General Rare Books: Language of Publication

	English	Latin	French	Italian	German	Spanish	Irish
638 items	401	73	134	11	16	1	2
% of total	62.8	11.4	21	1.7	2.5	0.2	0.4

General Rare Books: by Library of Congress (LC) Subject Headings

LC Range	% of total	# of items
P (Language and Literature)	53.7	342
D (World History and History of Europe, etc.)	13.6	87
B (Philosophy, Psychology, Religion)	9.1	58
G (Geography, Anthropology)	3.4	22
K (Law)	3.3	21
H (Social Science)	3.1	20
M (Music)	2.3	15
Q (Science)	1.7	11
A (General Works)	1.5	10
E (History of Americas)	1.4	9
S (Agriculture)	1.4	9
C (Auxiliary Sciences of History)	1.1	7
J (Political Science)	0.9	6
V (Naval Science)	0.9	6
Z (Bibliography, Library Science, etc.)	0.6	4
F (History of Americas)	0.5	3
L (Education)	0.5	3
U (Military Science)	0.4	2
N (Fine Arts)	0.2	1
R (Medicine)	0.2	1
T (Technology)	0.2	1
	100	638

General Rare Books: by Library of Congress (LC) Subject Headings: P-Range

LC Range	% of total	# of items
P-PA	12	76
PB-PJ	2.5	16
PN	5.9	38
PQ	15	95
PR	17.5	112
PS-PT	0.8	5

Collection: Centre for Newfoundland Studies

188 items

Country of Publication	% of total	# of items
England	75	141
France	15	28
Netherlands	3.7	7
Germany	3.2	6
Italy	0	0
Ireland	0.5	1
USA	2.1	4
Other	0.5	1
Totals	100	188

Centre for Newfoundland Studies City of Publication

- **England** (5 cities): London (124 of 128 titles); Scotland (11).
- **France** (4 cities): Paris (25 of 28 titles).
- **Netherlands** (2 cities): Amsterdam (5); Utrecht (2).
- **Germany** (4 cities): Barby (3).
- **America** (2 cities): Boston (3).

Centre for Newfoundland Studies: Language of Publication

	English	Latin	French	German
188 items	142	1	35	10
% of total	75.5		19	5.5

Centre for Newfoundland Studies by Library of Congress (LC) Subject Headings

LC Range	% of total	# of items
D (World History and History of Europe, etc.)	17.5	33
E (History of Americas)	13.8	26
B (Religion, Philosophy)	13.5	25
G (Geography)	13.3	25
H (Social Sciences)	10.6	20
S (Medicine)	9.6	18
J–K (Political Science, Law)	7.5	14
F (History of Americas)	6.4	12
T–Z (Tech, Military/Naval Sci.)	3.2	6
Q (Science)	2	4
P (Language and Literature)	1.6	3
A (General Works)	1	2

Collection: Queen's College:

319 items

Country of Publication	% of total	# of items
England	68	217
France	4	13
Netherlands	8	26
Germany	10.5	33
Italy	5.5	18
Ireland	3	9
Other	1	3
Total	100	319

Queen's College: City of Publication

- **England** (6 cities): of 217 titles: London (179), Oxford (25).
- **France** (2 cities): Paris (12).
- **Netherlands** (5 cities): Antwerp (11), Amsterdam (6), Leiden (5)
- **Germany** (5 cities): Augsburg (13), Halle/Saale (11)
- **Italy** (2 cities): Venice (15), Rome (3).
- **Ireland**: all 9 in Dublin.

Queen's College: Language of Publication

	English	Latin	French
Total # 319	194	119	6
% of total	61%	37%	2%

Queen's College: by Library of Congress (LC) Subject Headings

LC Range	% of total	# of items
B (Religion, Philos., Psych.)	60.3	192
D (History of Europe, World)	11.6	37
E (History of Americas)	0.6	2
PA (Language and Literature)	17.5	56
P (Language and Literature)	9.7	31
S (Agriculture)	0.3	1
Total	100	319

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