

# The Rhinehart Collection

at appalachian state university

## An Annotated Bibliography



Volume II

John Higby



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Bill and Maureen Rhinehart in their library at home.

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Boone, North Carolina

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Boone, North Carolina

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First Edition published

Designed and typeset by Ed Gaither, Office of Printing and Publications.

The text face and ornaments are Adobe Caslon, a revival by designer Carol Twombly of typefaces created by English printer William Caslon in the 17th century. The decorative initials are Zallman Caps.

The paper is Carnival Smooth from Smart Papers. It is of archival quality, acid-free and pH neutral.

## Foreword

This catalogue might be regarded as forming an entity called Rhinehart II, a further gift of material embodying British history, literature, and culture that the Rhineharts have chosen to add to the collection already sheltered in Belk Library. The books of present concern, diverse in their contents, are less focused on Tudor and Stuart England and offer more from the eighteenth and even nineteenth centuries, as if the Rhineharts, having absorbed the glory of the sixteenth century and the tumult of the seventeenth, were now ready to move on to more placid moments: the Restoration and Glorious Revolution, the War of Spanish Succession, the machinations of the Jacobites, the Seven Years War, the American Question and War of Independence, the Napoleonic Era, the Chartist Movement, Irish nationalism, and other such becalming events in the life of the Isles.

These books have given considerable pleasure as annotation has gone forward. Both Trevelyans are present, as is Lord Macaulay if one considers the correspondence included in G. O. Trevelyan's biography of his magisterial uncle. Bolingbroke (Henry St. John) is present and Shaftsbury (the third earl, the philosophical one), Lord Chesterfield and Sir Joshua Reynolds. There is a twenty-four volume set of Swift edited by John Hawkesworth, Johnson's friend in the days at *Gentleman's Magazine*. When it came time to examine the eighteenth century volume of proceedings in the Archibald Douglas case (appeal, actually), it was discovered that this particular copy has correspondence in the hand of Douglas's putative father tipped in as back matter. The letter was found to be not original but a copy that appears in other books elsewhere. It was so carefully reproduced by the printer, however, as to seem unique. Other books in the collection do in fact contain unique additions. A four-volume account of Oliver Goldsmith and his times, profusely extra-illustrated, contains (Volume II) a short holograph letter signed by William Godwin, Mary Godwin Shelley's father. A study of the Commonwealth and Restoration stage by Leslie Hotson may have been Hotson's own copy of the work. In any case, letters to Hotson from Hyder Rollins and Arthur Colby Sprague, who once were luminaries of Harvard's English faculty, were found among leaves. The chronicles attributed to Richard Grafton antedate Holinshed ( ), so that this is now the oldest book in Belk Library.

Other books that seemed at first glance as if they would be only mildly interesting proved otherwise. John Wise's account of New Forest, a royal hunting preserve from the late eleventh century and now a national park, is but one example. Large, elegant volumes (two) of English Renaissance architecture, with their many photogravure illustrations, give a first impression of fluff in the grand manner, but the il-

illustrations, if not commanding, would no doubt hold the attention of architects and historians of that art and craft. Sir Francis Bacon's account of Henry VII is a first edition, a handsome book if one considers its age ( ), but the treatise on government by Nathaniel Bacon (since his father was half brother to Sir Francis, we shall consider him a half nephew) would perhaps provide fully as much interest to a student of political theory and how it was contemplated, and for that matter printed up, in the seventeenth century.

Many other things are similarly interesting, or perhaps helpful to the researching scholar. To summarize them all would defeat the purpose of annotation, which the reader may find somewhat more full than in the initial Rhinehart catalogue. Practice may not make perfect, but it does serve to improve one's skills.

The books shelved in the Rhinehart Room now number about nine hundred volumes, representing nearly four hundred fifty titles. Some of these are of course of greater significance to the researching historian than others, but when the Hulme Collection (seventeenth century England) is added to the Rhinehart books, the resources available are not inconsiderable. If one then adds to these the general collection of Belk Library and then to these books or other documents available either as microforms or online, the aggregate should prompt a measure of both satisfaction and dissatisfaction, satisfaction because there is so much, and dissatisfaction because the thorough scholar will always be able to say, "Oh, this is all very nice, but now if only we had thus-and-such, I would really be satisfied." Temporarily.

In preparing these annotations I must again thank Dr. Mary Reichel, University Librarian, and Dr. Hal Keiner, former Special Collections Librarian, for providing me the opportunity to be happily engaged. Many others within Belk Library have been cheerfully helpful, but especially Greta Browning, who ended by helping prepare annotations in this work, and Mary Ann Forrester whose word processing skills were critical. I must further thank Greta Browning for discovering that the Rossetti volumes in this catalogue were printed on laid paper and bound in gatherings of eight leaves, suggesting the careful methods which created earlier hand press books. This is something I might well have missed without her careful assistance.

## A Glossary of Terms

- Agenda Format* These are books, of whatever size, bound along the short side of the paper, the text then running parallel to the long side. Coffee-table books are often bound in this manner as are the field guides used by naturalists.
- Analytical Bibliography* Examination of a book and its text as an artifact, the work of artisans. The purposes of such activity are varied. The book collector will look for one kind of value, the skilled artisan (of books) for another. The literary scholar is interested in such matters as a part of textual criticism, that is, the reliability of the text and its relation to other texts representing the same work. Understanding how type was once set and books made is a necessary skill in the textual critic.
- Apocrypha* A work doubtfully ascribed to an author. In the course of scholarship such ascription is sometimes found to be mistaken, so that ascription is withdrawn and given to another author or left in a state of uncertainty. The whole matter is further complicated because an author will sometimes claim or deny authorship of a work with less than perfect truth.
- Ascription* Conjectural assignment of authorship of a work, literary or otherwise, sometimes (but not always) on internal evidence, that is, evidence within the text itself. For example, if a mannerism of language shows up repeatedly in a text, and if that mannerism is frequent in the work of a particular author, then that person has to be considered a candidate for authorship of the text in question. Synonym: *attribution*.
- Association Copy* A book owned (or examined) by someone whose annotations of the text are themselves a matter of interest. For example, the Rhinehart Collection includes Peter Heylyn's *Help to British History* (London, ) with annotations quite likely in the hand of Charles Lyttelton, brother to George, Lord Lyttelton, and himself Bishop of Carlisle in the eighteenth century. Sometimes an association copy is not annotated but interesting for its association nonetheless. For example, the

Rhinehart Collection includes books once owned by John Hobhouse and others by Thomas Moore, both of whom were close friends of Lord Byron, which raises the possibility that Byron once handled these books.

*Back Matter*

Everything following the text of a book: end notes, appendices, a glossary, an index, etc. Back matter, like front matter, is too important to be ignored. A carefully prepared index, for example, is a critical adjunct to the text.

*Black Letter*

Heavy, ornate type, also called *gothic*, that we associate with old books, expensively printed books (e.g. Bibles), or books printed in Germany until recent times. The origins of black letter type will be obvious upon recalling that when movable types began to be made in the fifteenth century, they were made in imitation of the scribal artisanship that had been practiced for many centuries and was highly refined. Indeed, some of the earliest printed books, which undertook to imitate work of accomplished scribes, are quite beautiful.

*Blind Tooling*

When the covers of a book have been decoratively worked without the addition of a color or gilt, the book is said to be *blind-tooled*.

*Boards*

Boards are the very stiff cardboard which makes the top and bottom covers of a book. Occasionally one will encounter a book of the hand press period that is actually bound in thin slabs of wood, but usually the material is heavy cardboard that has been fully or partially covered in leather. If the boards are completely covered in calf, for example, the book is said to be bound in *full calf*. If the spine and the edges closest to the spine are covered in calf, the book is bound in *quarter calf*. If in addition the corners away from the spine are also covered in calf, the book is bound in *half calf*. If the corners are generously covered with calf, the book is bound in *three-quarter calf*. Similarly, a book with no corners covered but considerable surface covered with leather on the edges next to the spine may be considered a *half calf* binding. This leads to certain subjectivity in describing a binding. At what point do covered corners make a book not *half* but *three-quarter calf*? When do edges next to the spine make a book not *quarter* but *half calf*?

*Buckram*

Coarse fabric heavily sized and pasted over stiff cardboard to make a hardback cover for books. Buckram is used for

the sturdy bindings that encase such things as periodicals or reference volumes, which presumably will have heavy use over a period of time. Ordinary hardback books are usually considered to be covered in *cloth*, which is somewhat less substantial.

*Calf*

Calf was the leather widely used in England to cover the boards which themselves covered (protected) books in the hand press period. Calf was plentiful, soft, and easily worked, but it tended to become dry and fragile, which is why so many old books of English manufacture have covers that have become detached or are about to do so. Calf bindings can be repaired satisfactorily, and it is not uncommon to see an old book bound in calf that is in quite good shape, but calf is still not as durable a binding material as *morocco* in the minds of some bibliophiles.

*Cancel*

Anything from a small slip to several leaves pasted (or occasionally sewn) into a book to replace other material that has been removed. Cancels are used to correct errors or indiscretions of various kinds at some time after the type has been set and the book printed.

*Case*

The shallow, compartmentalized tray in which individual types were contained prior to the time when type was set mechanically. See also under *font*.

*Cased, Casing*

These words signify the method of covering a book in the machine age. When books are covered (and most are), cloth is fixed to stiff cardboard, two pieces of which are joined by the cloth, properly reinforced, to make the spine of the book. The case is then fitted to the book mechanically and glued to the end papers, producing what we now think of as a hardback book.

*Catchword*

In books of the hand press period, when type was set and then imposed in a frame (*chase*) that was placed in the bed of the press for printing, the first word of any page was also printed directly beneath and at the right of the text on the preceding page. This word, called the *catchword*, helped to ensure that the type was properly imposed, the “pages” correctly placed in relation to one another, so that after folding and sewing operations, the pages would appear in proper order.

*Chain Lines*

Lines embedded in hand-made paper, showing clearly when the paper is held in front of a strong light. The chains forming these lines were in the bed of the frame on which paper pulp was “laid” and were spaced about three-quarters of an inch apart. Chain lines usually ran parallel to the short side of the frame. Lines running with the length of the frame, appearing very close together, were called *wire lines*. Chain lines and wire lines are sometimes faked today in machine-made paper of high quality.

*Codex*

A manuscript volume, but particularly a volume that takes the form we understand to be a book, made of leaves (two pages to a leaf) joined on one side by folding or stitching or both. The codex was devised before the beginning of the Christian era but did not gain favor until the early centuries A.D. One virtue of the codex (among others) is the ease with which something may be quickly found within numbered pages.

*Collation*

Collation is, quite simply, the comparison of texts, or parts of texts, or apparatus surrounding texts, for one of the various reasons that comparison often proves useful, but particularly to determine the accuracy, and thus the reliability, of the text itself.

*Colophon*

In former times much of the information associated with the title page was given at the end of the book, often contained within a more or less elaborate design. The whole of this was a *colophon*. In modern times the colophon has remained as a publisher’s device, a logo-like emblem, often found at the bottom of a title page or on the spine of a book. An example would be the seal of Oxford University as it often appears on the spine of books printed by the Oxford University Press.

*Composing Stick*

A flat stick perhaps eight inches long. There was a containing ridge on the right and bottom sides and an adjustable ridge on the left side. A type setter (compositor) held his stick in his left hand and then set type on the stick. When it was full he moved his work to a tray, thus emptying the stick so that he could begin anew.

*Conflation*

Conflation is the merging of elements from more than one text when an editor determines that there is a need for various forms of the text to be presented.

*Conjugate Leaves*

Leaves in a book that are conjoined at a fold, concealed by the stitching at the spine of the book, are said to be conjugate leaves, which would have been printed together in the hand press period. A textual critic is sometimes able to draw useful inferences by knowing that two leaves in a book were printed at the same time.

*Copy Text*

Whether in manuscript or print, a copy that is taken to be the text that reproduces authorial intent most closely, so that in preparing a new text for print (preparing a *critical text*), it is the text to be copied.

*Critical Text*

When a text is prepared and then printed with great care for reproducing, as closely as possible, authorial intent, this is called a *critical text*. The whole matter has become confused in a post-structuralist age when it is recognized that authorial intent is itself an unstable matter. For example, authors sometimes revise their work for later editions, looking to make their original effort better. But what are we to do if, in the minds of many, an author revises work so that it seems not better than the original but less good? W.H. Auden wrote a poem years ago on the death of William Butler Yeats and later removed some wonderful lines from that poem. Where does that leave us?

*Deckle, Deckle Edges*

A fuzzy edge on some papers, created artificially in our own time. When paper was made by hand, deckle came about when a bit of pulp leaked at the edge of the frame in which the paper was made. To be quite correct, the deckle was a bottomless frame that fitted over the screen which held the pulp. The fuzzy edges were called *deckle edges*. By metonymic extension the fuzzy edges themselves are sometimes called *deckle*.

*Device*

A term among publishers that signifies pretty much the same thing as *logo* and is seen as an outgrowth of the *colophon* used long ago.

*Duodecimo*

A book in which sheets have been folded to make twelve leaves (twenty-four pages). In the hand press period, type was imposed within a forme to make duodecimo books of two kinds. The *forme* could enclose three rows of four pages or two rows of six pages, called *long sixes*. An old book, not

large, that seems slim in proportion to its height may well be a duodecimo in long sixes.

*Edition*

This is a term about which scholars and textual critics have more to say than could be included in a glossary. An edition is all copies of a text that have been printed from one setting of type. It is often, but by no means always, desirable to have a first or at least early edition of something, because the text will have been transmitted fewer times with fewer opportunities for human error to have crept in. Sometimes, of course, an author will revise something for a new edition to good purpose, in which case a first edition will be less desirable than something that came later. It is always useful for a scholar to know textual history of an important book.

*Elephant Paper*

Very large sheets of paper either  $\times$  inches or  $\times$  inches (*double elephant*), that were used in printing large folio volumes, hence *elephant folio*. The image of an elephant seems also to have been used once in creating a watermark.

*Emendation*

When a clearly “wrong” word or group of words has, through error of one kind or another, crept into the printing of a text, and this error is later discovered and removed, the conjectured “correct” word or words then put in place of those removed is called *emendation*.

*Extra-illustrated*

A book to which illustrations have been added. Such a book is sometimes said to be *Grangerized*, after James Granger, who in 1789 printed a *Biographical History of England* that included blank pages on which people who bought the book could add portraits, etc., according to their own taste.

*Fascicle*

A portion of a book issued separately, in a cover of its own. The little pamphlets into which Emily Dickinson sewed fair copies of her poems are called fascicles.

*Foliation*

Numbering a book’s parts by leaves rather than pages. In books this practice was pretty much given up by the end of the sixteenth century, but it is still retained in manuscript volumes and others with printing only on the recto page, as with theses and dissertations.

*Folio*

A large book comprised of sheets folded only once to make two leaves or four pages. These sheets were often folded inside one another to make a *gathering*, a typical example being a folio wherein three sheets were gathered to make an ele-

ment of the book containing six leaves or twelve pages, called a *folio in sixes*. Perhaps the most famous book for literary students in English is the First Folio of Shakespeare ( ), of which Belk Library holds facsimile copies in its general collection.

*Font* A complete set of type of a single size and design. Type set by hand was kept in two compartmentalized cases. The upper case (case set farther away from the typesetter if the whole thing were set on a table) held capital letters. The lower case (case close to the typesetter) held small letters. This is the origin of the terms *upper case* and *lower case*.

*Format* The size and composition of a book as determined by the number of leaves folded from a single sheet. The largest normal format is *folio*, the next *quarto*, the next *octavo*, the next *duodecimo*, etc. In ordinary parlance, especially in the British book trade, terms such as *quarto* and *octavo* are sometimes used of any book that seems to be about the right size, but to the careful bibliographer or textual critic these terms should be used to identify a book's format.

*Forme* The configuration of pages of set type ready for printing. Obviously the correct imposition of pages within the forme was an important matter if they were to appear in their proper places in a *gathering*.

*Foxed, Foxing* Red-orange blemishes on paper, particularly old paper, caused by microorganisms attacking surfaces insufficiently bleached.

*Front Matter* Everything at the front of the book before the proper text begins. Too often readers ignore this material, which is unfortunate, because a Preface or Introduction may contain useful information for understanding the rest of the book. Another term often used to denote front matter is *preliminaries*.

*Gathering* This is a tricky term. It may signify nothing more than a single sheet folded to make the leaves of a book. This would normally be true of a book in octavo format (one sheet, eight leaves, sixteen pages). But with large formats, more than one folded sheet may be "gathered" to make a complete element of the book. A folio in sixes, for example, would be com-

prised of three sheets (six leaves); a quarto in eights would be comprised of two sheets (eight leaves).

*Ghost*

A bibliographical record of something that was never actually printed. For example, an entry in the *Stationer's Register* does not necessarily represent a book. Having secured the right to print that book, the stationer might never have actually gone forward with the work. Ghosts are sometimes deliberately included in a bibliography or biographical dictionary or similar work to trap scholarly pirates. One virtue of the Rhinehart Collection is that it includes a number of quite important books which a scholar can actually see and handle, so that there can be no doubt of the book's existence, its character and quality.

*Gloss, Marginal Gloss*

A textual annotation that appears in the margins rather than at the foot of the page. Its virtue is that it appears close to the text it glosses, so that the eye is not drawn away from its primary business as with a footnote, which is at the bottom of the page. Its limitation is that it must be concise, whereas a footnote annotation can go on at some length. Glosses are more closely bound to the text at hand than footnotes, which sometimes take up a quite different, but relevant, subject.

*Grangerized*

See *extra-illustrated*.

*Half Title*

The term is properly descriptive. It signifies a page immediately before the title page of a book on which the title of the book is printed and nothing else. Often on the back of this page, the verso facing the title page, a frontispiece will appear.

*Hand Press*

The term is properly descriptive. It signifies the wooden-framed press, operated by hand, on which books were printed from the invention of movable type (fourteen fifties) until the beginning of the nineteenth century. Two very good books for understanding the hand press and how it worked, accessible to the general reader and including illustrations, are Ronald McKerrow, *Introduction to Bibliography* (Oxford, 1939), and Philip Gaskell, *A New Introduction to Bibliography* (Oxford, 1976). Gaskell's book is more recent, has more illustrations, and includes more things, but McKerrow's book is a classic on its subject.

*Holograph*

A manuscript entirely in the handwriting of the person who composed it.

- Illumination* The art of decorating manuscripts in the scribal period, particularly (but not exclusively) in the European Middle Ages. These decorations, in brilliant colors and graceful designs, appeared in the margins of the codex book. Initial letters of a text, or initial letters of each significant division of a text, were also decorated.
- Imprint* Publishing information, usually found at the bottom of the title page. In modern books this information is bland, even if useful, but imprints of the hand press period, with a book-seller's name and the London street on which his shop was located, have a certain charm. In modern books the copyright date, found on the back of a title page, is a fairly accurate date for the printing of a book. Formerly the date of printing was included with the imprint on the title page.
- Incipit* The first line of a text, used as a title when no title has been created by the author. The incipit is sometimes identified with poems of the Middle Ages.
- Incunabula* The term is a Latin plural, the singular being *incunabulum*. It derives from words signifying cradle, swaddling clothes, infancy, and identifies books printed in Europe on a hand press before (the cradle period of printing). One of the notable collections of incunabula is at the Pierpont Morgan Library in New York City.
- Inscribed Copy* A book having the signature of its author, perhaps with a conventional felicitation like "Best Wishes." To promote sales an author may write this in several copies of a book-seller's stock, and though potential value may be added to the book by such a signature, it is less than that assigned to a *presentation copy*, which is inscribed to the person to whom it is presented, usually as a gift.
- Leaf* The smallest material element of a book, comprising two pages.
- Lignin* This is the organic compound in wood pulp paper that must be chemically removed from the pulp if the paper is not to decompose over a period of years. Getting the lignin out of wood pulp is a major reason that aquatic creatures do not encourage the location of paper mills beside streams in which they live.

- Marbled, Marbling* When paper or stiff cardboard (book covers) have been treated with a colored substance so as to give the appearance of marble, it is said to be marbled. This decorative technique seems to have been known in Japan as early as the twelfth century but was not at all common in Europe until the seventeenth century. Goatskin and calf are sometimes marbled.
- Margin* The term *margin* hardly needs to be glossed, but perhaps the several margins on any page do. The top margin is the *head*, the bottom the *tail*, the outer the *fore-edge*, and the inner (next to the binding) the *gutter*.
- Morocco* High quality goat skin used in binding fine books. Morocco is durable and takes dye well and is considered superior to *calf*, which was widely used by English binders. Though *morocco* is the term generally used for this material, Morocco is by no means the only place from which it comes. Formerly the term in use was *Turkey*, and that too was an imprecise term as regards place of origin. The accurate term for this binding material would be goatskin, though *morocco* is probably the term that will continue to be used.
- Octavo* A book of the hand press period in which sheets have been folded three times to make eight leaves (sixteen pages). These books were about the size of the majority of books now found in a bookshop (for example, novels and biographies), which are sometimes described by the term *octavo* though the contemporary method of manufacturing books is much changed.
- Palimpsest* Parchment that has been written on repeatedly. Sometimes earlier texts that have been erased from palimpsest can still be detected, and these faintly discernable texts are potentially valuable to critics studying classical works.
- Paper* The word derives from *papyrus*, of which paper was originally made. In the hand press period paper was made from linen rags, beaten to shreds and then treated in a caustic solution to make pulp. Since the middle of the nineteenth century, most paper has been made from wood pulp. *Mechanical wood pulp paper* is much inferior to *linen rag paper* and is used for such things as newsprint and cheaply made paperbacks. *Chemical wood pulp paper* is much finer but a greater ecologi-

cal threat by virtue of the chemical processes involved in its manufacture.

*Papyrus*

This was made from the pith of a reed that once grew in abundance along the Nile River. The pith was cut into strips, laid into a web-like pattern, hammered into a solid sheet, then sized and polished to make a fine writing surface that did well in a warm, dry climate.

*Parchment*

A writing surface made from the treated skins of sheep or goats. It was developed in ancient Pergamum (Bergama in modern Turkey) after the Egyptians banned the export of papyrus. Parchment is not the same thing as *vellum*, though the two are sometimes confused. A fine writing surface can be made from parchment, which is damaged by variations in humidity and temperature, so that documents of this nature should be maintained where these atmospheric conditions are under control.

*Perfect Bound*

A dubious term for a less than perfect method of holding together the leaves of a book, especially paperbacks. When the book is assembled, all the folds are trimmed away and then all the individual leaves of the book are cemented together with a plastic solution. The case, usually stiff paper (paperback), is then fixed to the book of individual leaves, some of which will fall out with the passage of time.

*Piracy*

An unauthorized version of a text, more or less stolen by someone who hopes to make a profit from its printing and sale. Piracies range anywhere from an accurate reproduction to a badly garbled version of a text, usually depending on the means by which the text was obtained.

*Preliminaries*

See *front matter*.

*Presentation Copy*

A book inscribed in the author's handwriting, the inscription usually making clear that the author intended the book, frequently a gift, for a specific person, perhaps on a specific occasion.

*Provenance*

The history of ownership, at least possession, of a manuscript or book. The bookplate or autograph of a former owner helps establish provenance. A number of books in the Rhinehart Collection offer evidence of a provenance that is in itself a matter of interest.

<i>Quarto</i>	A book made up of sheets folded twice to make four leaves or eight pages. The earliest printing of Shakespeare's plays was of individual works in quarto format. Some of these were authorized and some were piracies, offering badly garbled versions of the plays (memorial reconstructions). Ironically, some of the garbled quartos have considerable value today as collector's items. Quartos are somewhat easy to recognize because they are a little more square than other books. The <i>chain lines</i> in the paper will run across the page rather than from top to bottom.
<i>Quire</i>	The same thing as a <i>gathering</i> , with possibly less suggestion that more than one sheet has been gathered to form a complete unit. A quire is also one twentieth of a <i>ream</i> of paper, either twenty-four or twenty-five sheets.
<i>Ream</i>	A measure of paper, formerly four hundred eighty sheets, now five hundred.
<i>Recension</i>	A textual critic, in working back through various editions of a text (or copies in the scribal period), will spot obvious corruptions that have crept in from one "generation" to the next. Removing these corruptions as they are discovered is called <i>recension</i> . Once the text has been taken as far as recension will permit, the textual critic may still be able to make improvements through conjectural <i>emendation</i> .
<i>Recto</i>	When a reader opens a book, the page at the right is called the <i>recto</i> . The page on the left is the <i>verso</i> .
<i>Register</i>	An ordered listing of all the signatures in a book of the hand press period (a book assembled by hand). Sometimes the register will be printed and included in the book as it is bound.
<i>Ribbing</i>	When books are bound by traditional methods, individual gatherings (the pamphlet-like divisions of a book) are stitched and the threads are then tied to stout cords which hold all the gatherings together. The rib-like places running across the spine of a book accommodate the cords and their threads directly beneath. They may appear somewhat ornamental, but they are in fact functional.
<i>Rubric</i>	In a manuscript (or book) any heading, direction, rule, or other matter to which attention is called by printing it in red

is a *rubric*. By extension, significant elements not printed in red are sometimes called rubrics, but for a bibliographer red ink is the distinguishing element.

- Sheet* Rectangular pieces of paper making up the units of a book in the hand press period. The *format* of a book determined how many pages were to be printed on each sheet and how many times the sheet would be folded to make a *quire*.
- Signature* This term has two values. In one it is synonymous with *gathering* or *quire*. It also identifies the letter or number (usually both) that appears at the bottom of the recto of the first leaf in a gathering (and also on subsequent leaves to the middle of the gathering). Signatures are a guide to collating and assembling the elements of a book in their proper order. The signatures of a book are sometimes printed in the form of a *register*.
- Stabbed* Leaves in a book, especially a large book, are *stabbed* if, instead of stitching at a fold joining two leaves, a sharp instrument opens a small hole near the edge of the paper, through which a thread is passed to join individual *leaves* together, forming the spine of the book.
- Stationer* In former times a stationer was a bookseller, but also a publisher, since stationers arranged for the printing, binding, and marketing of a writer's work. Usually stationers were not printers, and binding was itself a separate art and craft.
- Tipped-in* A not very satisfactory way of adding a page, especially an illustration in a book. A tipped-in page was simply pasted to the inner margin of the adjoining page.
- Uncut* A book whose pages have rough edges, edges that have not been trimmed and do not line up perfectly with one another. An uncut book does not have pages joined by folds in such manner that it cannot be read.
- Unopened* An unopened book is one whose folds (often across the top of the page) have not been cut after the book was bound. An uncut book may be read, but not a book that is unopened. Some bibliophiles, however, dispense with the term unopened and use uncut for all books with uncut edges, which would include books with uncut folds.

<i>Variorum Edition</i>	An edition of an author's works that includes nearly comprehensive apparatus for understanding the text. Obviously such an edition cannot contain comprehensive critical commentary, but anything that bears directly on the text, including various forms it has taken at various times, should be included.
<i>Vellum</i>	A fine writing surface made from calfskin (the word is related to veal). As with parchment, vellum is sensitive to conditions of temperature and humidity and is best maintained over time in a controlled environment.
<i>Verso</i>	The left-hand page of an opened book. The right-hand page is the <i>recto</i> .
<i>Watermark</i>	A design embedded in paper, a kind of papermaker's logo. Fine papers may still contain a watermark, but until the end of the eighteenth century, a watermark was predicable in the hand-made, linen rag paper on which books were printed. The watermark was at the center of one half of a sheet of paper, the halves being determined by an imagined line along the short dimension of the sheet. A watermark still appears in high-quality paper manufactured by machine.
<i>Wire Lines</i>	The closely spaced lines, embedded in laid (hand-made) paper, parallel to the long dimension.
<i>Xylography</i>	Printing from wood blocks. <i>Xylo</i> is the Greek word for "wood".



## Annotations

AP Burton, William E. and Edgar Allen Poe, editors. *Burton's Gentleman's Magazine*. Volume . Philadelphia: William E. Burton, .

.G  
argargactavo. Bound in full leather, presumably at some date after publication. The seventeen engravings scattered throughout are called Embellishments.

We shall begin with William Evans Burton ( - ), who was born in London and sent to Saint Paul's School by his father, who hoped the boy would eventually enter the clergy. The younger Burton left school at the death of his father and soon began to pursue his own interests. He joined a company of amateur actors and then became a professional in . He aspired to leading Shakespearean roles but, when it became apparent that his talent was for the comic, made an appropriate adjustment. In , he accepted an offer from the Arch Street Theater in Philadelphia to join their ranks and entered on a successful career as a comic actor.

From youth Burton had been interested in founding a literary magazine. An early attempt in London failed, but in he succeeded, in some measure, with the journal at hand, which he edited until he sold it to return to the theater in (eventually he was quite successful, finally in New York).

From July until June Poe edited the magazine with Burton. As might be expected, the collaboration was less than perfectly amicable. Poe was not satisfied with Burton's commitment to the literary arts, and Burton thought Poe gave too much space to critical analysis. In the first issue done together, the one presently at hand, Poe published two of his more famous stories, "William Wilson" and "The Fall of the House of Usher." Apart from the Poe stories, this volume also holds some interest as representative of middle-brow journals as they were to be found in America, or at least eastern, urban America, in the middle of the nineteenth century.

B Cooper, Anthony Ashley. *Characteristics of Men, Manners, Opinions, Times*. Sixth edition. Three volumes. London: [publisher not given], - .

.A  
- Octavo. Bound in full leather, rebacked in recent times. This is actually a mixed set, the first volume being the corrected sixth edition and exhibiting a later publication date on the title page, , than the other two volumes, which appeared in . All three volumes seem especially well printed on high-quality laid paper.

Anthony Ashley Cooper ( - ) was the third Earl of Shaftsbury. His grandfa-

ther, the first Earl, will be recognized by many as the Achitophel of Dryden's famous poem and one of the lords proprietor of the Carolina Colony (many will also know that Charleston is bracketed by the Ashley and Cooper rivers). The first Earl of Shaftsbury (1671 - 1713) became friends with John Locke in 1689, commissioned him to help in preparing a constitution for the Carolina Colony, made Locke a member of his household, and appointed him tutor of his grandson and namesake, the second Earl having proven something of a disappointment. The first Earl, always a wealthy man, was also a shrewd politician who some might see as a cynical opportunist. In the early sixteen forties he was in a measure attached to the Crown, but later in the decade he became a supporter of the parliamentarians. In the inter-regnum, however, he broke with Cromwell over what he saw as excessive exercise of power in the latter, and after the Restoration he was prominent in the government of Charles II. He became a bitter enemy of Charles only after it was clear that Charles would have no legitimate heir, would not empower his illegitimate son, James, Duke of Monmouth, as his successor, and intended that the crown pass to his Roman Catholic brother, James, Duke of York, united to Mary of Modena (Italian) in a second marriage and uncomfortably cozy with Catholic France. If there is a defense of the first Earl of Shaftsbury, it might well be grounded in his practical determination to stand on a tenable middle ground. Perhaps the same could be said of his grandson. The third Earl of Shaftsbury was a frail man who ventured into politics in the sixteen nineties but then withdrew to spend the rest of his not long life in reflection and writing. Shaftsbury, though respectful of Locke, could not embrace his rigorous empiricism. Shaftsbury's experience (empirical) persuaded him that the human mind was not a *tabula rosa* but partook, with the rest of nature, in a moral sense which manifested itself in an empathetic impulse. This put him at odds also with the reductionism of Hobbes, who saw all human action originating in selfishness, to be governed by conceded power. Shaftsbury felt that the social affections and the question of God would come inevitably to people because they were ideas inherent in human consciousness. This is what is to be found by patient readers of *Characteristics* (as Samuel Johnson said of *Paradise Lost*, no one would wish it longer), though the discursive, somewhat peripheral quality of his prose is at odds with the often linear thinking of a philosopher. Still, Shaftsbury was considerably influential in the eighteenth century, which tended to see his thinking as an extension of philosophical optimism. There is a full index to this work at the end of the third volume.

BX Warburton, William. *Works*. Edited with a biographical essay by Richard  
Hurd. New edition. Twelve volumes. London: T. Cadell and W. Davies,  
.W

Octavo. Bound in full leather. Engraved portrait frontispiece (Warburton) in Volume I. Engraved plates supporting text in Volume IV.

William Warburton (1726 - 1783), Bishop Gloucester, will be recognized by many literary scholars as an unremarkable editor of Shakespeare and also of Pope, for whom he was also literary executor. This friendship began at least in part after Warburton produced a sympathetic commentary on Pope's *Essay on Man*. Earlier, Warburton had been of Lewis

Theobald's party in denigrating the Wasp of Twickenham's edition of Shakespeare (scholars will know that Shakespeare was repeatedly edited in the eighteenth century), so that the later friendship somewhat belies Pope's reputation for waspishness. This quality of character might have asserted itself if Pope had ever known of the letter in which Warburton expressed opinion that "Dryden borrowed from want of leisure, and Pope from want of genius."

Warburton seems to have been generally a combative man, not unarrogant in his judgments literary, theological, ecclesiastical, and personal, but somehow he still managed to mind the main chance and got on with his career. The volumes at hand are centered on his theological writing, especially *The Divine Legation of Moses Demonstrated* (it fills six of the twelve volumes). In this work Warburton points out that Mosaic law makes no mention of an afterlife. The Jews had evidence of divine providence in the life provided to them in their promised land. The idea of futurity, to which the moral sense, in the minds of many, is firmly bound, was reserved for the moment when Christianity entered the world. Warburton also was a strong if not contentious apologist for the union of church and state, which he saw as interdependent in administering human affairs. He was prominent in his time, but later estimates suggest that he was not a particularly amiable man in spite of his place in the ecclesiastical hierarchy.

Richard Hurd (            -            ), Bishop of Worcester, was educated at Emmanuel College, Cambridge (B. A.            , M. A.            ), where he became friends with William Mason and Thomas Gray. These associations are probably of note when one considers Hurd's later literary interests. He was ordained in            and by            collaborated in theological writing with Warburton, whose protégé he became. His literary writing appeared almost entirely in the late fifties and early sixties. Prominent among these efforts was *Letters on Chivalry and Romance* (            ), which did much to stimulate interest in medieval literature and the Gothic romance of his own time. His later career was centered on ecclesiastical matters, though he did not entirely forsake literature. His career was probably aided in its progress by his friendship with George III. His edition of Warburton first appeared in            . The New Edition, the work presently at hand, is not indexed, though there are considerable notations.

BX Barclay, Robert. *An Apology for the True Christian Divinity, Being an Explanation and Vindication of the Principles and Doctrines of the People Called*  
.B *Quakers*. Eighth edition. Birmingham: Printed by John Baskerville and  
sold by the Booksellers of London and Westminster,            .

Large quarto. Bound in full leather. The laid paper is of high quality, the margins are all generous, the print is clean and clear. This book is a good example of Baskerville's work.

Robert Barclay (            -            ) was one of the leading apologists for the Quaker movement in the years when that body was taking form and growing into persecuted prominence. Barclay was the son and grandson of men named David and nephew of Robert Barclay (            -            ). The elder Robert was educated at Aberdeen University (M.A.            ), at about which time he converted to Catholicism and thereafter was ordained a priest. He went to Paris

and in time became rector of the Scots Theological College there, doing much to aggrandize that institution. Briefly he had his nephew Robert as a student, much to the horror of the boy's own parents, but after a brief conversion to Catholicism the young Robert lapsed and returned to Scotland, where shortly he was drawn to a new and enduring light, the Quakerism already embraced by his father. Robert Barclay's writing on behalf of Quakerism, his power to articulate the Quaker doctrine of immediate, personal revelation and a universal saving light, made him formidable among those who were drawn to this belief, particularly in the sixteen seventies, when nearly all his writing was done. There can be little doubt of the sincerity of his commitment, which doesn't fit especially well with the effort he made, along with his father and other family members, to restore the fortune lost by his grandfather. Barclay became interested in the American colonies but separated in a measure from William Penn, another Quaker, by directing his energy and efforts to the development of the Jerseys, particularly East New Jersey, of which he became governor, though he never lived there. The *Apology*, completed in 1675 and first published in Latin in 1676, is a detailed enlargement of another work, *Theses Theologicae*, which appeared in 1674 and lays down a fifteen-point statement of Quaker doctrine, much as the Anglican Church has its thirty-nine articles. In the book at hand an address to the King (Charles II) is followed by *Theses Theologicae* and then by the *Apology*, for which there are many marginal glosses. The back matter contains a Table of Authors Cited followed by an index, called a Table of Chief Things.

CR Guillim, John. *A Display of Heraldrie: Manifesting a Mōre Easie Access to the Knowledge Thereof than Hath Been Hitherto Published*. London: Printed by .G8 William Hall for Raphe Mab, 1611.

1611

Folio. First edition. Bound in full leather. Elaborate wood-cut title page, colophon at the back. Numerous wood-cut heraldic illustrations throughout.

John Guillim (1550-1621) was born in Gloucestershire and was of at least partial Welsh descent. He may have been educated at Oxford. In any case manuscript volumes in the Bodleian Library show a strong command of Latin and French. Guillim is known for one book, here under consideration, which the *ODNB* calls "the reason for his subsequent deserved fame" (XXIV, 193, italics added). The *ODNB* continues: Guillim's *Display of Heraldrie*, of which there were further posthumous enlarged editions, was to remain the standard textbook on English heraldry until the second half of the eighteenth century, and it is still regularly used by working heralds in the twenty-first century. *Display of Heraldrie* is carefully and systematically organized and suggests that Guillim may have had some legal training. In the front matter are poems by several hands in praise of Guillim and on the front fly leaf a notation in ink: "This booke was given me as a legacy by Mr. Miles Armiger of Halkka and was sent home by his executor May 2, 1639.

CS        Lawrence, Thomas. *Historical Genealogy of the Lawrence Family, from Their*  
71        *First Landing in This Country, A.D.                    to the Present Day, July 17th,*  
.L42        New York: Edward O. Jenkins, 1858.  
1858        Octavo. Bound in full red morocco, in slip case.

This is a handsome book of no particular distinction, though it might be of interest to someone with the surname Lawrence. The author, Thomas Lawrence, informs the reader in his Introduction that he set about tracing his lineage to determine whether he had any claim to the Townley estate in England. If the material in this volume is to be trusted, the Lawrences of concern here are an American family of early arrival, brothers having come from England about 1635. Through several generations certain members of the family have attained sufficient distinction to be included in the *Cyclopaedia of National Biography*, though there is nothing on Thomas, the author of this book, which appears incomplete and is not provided with a full index or system of cross references that would facilitate use.

CS Pryce, George. *Memorials of the Canynges Family and Their Times: Their Claim*  
439 *to be Regarded as the Founders and Restorers of Westbury College and Radcliffe*  
.C24 *Church, Critically Examined: to Which Is Added, Inedited Memoranda Relat-*  
1854 *ing to Chatterton; with Colored Illustrations.* Bristol: for the Author, 1854

Octavo. Bound in gilt-stamped red cloth. Some of the illustrations appear to have been cut away. Several related notes and letters pasted or folded in under front cover. The book may have been owned in the last century by a descendant of Canynges.

The Canynges family appears to have been prominent at Bristol from as early as the fourteenth century and perhaps earlier, both as merchants and figures in public affairs. Of particular interest to contemporary readers, as he was to Chatterton, is William Canynges (1402-1474), who was an important merchant and public benefactor, especially of the church. After the death of his wife in 1467, Canynges did not remarry but took orders and became a priest, singing his first mass at Saint Mary Redcliffe, Bristol, toward which he was quite generous with the wealth he had accumulated before renouncing the world. It was Saint Mary Redcliffe to which the Chatterton family had been attached for generations and from which they obtained the discarded paper Thomas Chatterton (1752-1770) used in preparing his remarkable forgeries. The book at hand has for a final chapter an account of Chatterton, whose suicide is denied. Rather, Chatterton seems not to have been bitterly impoverished and neglected but careless in his use of drugs, both medicinal and recreational, and this is what brought about his demise. There is no index to this book but rather an extended series of appendices which function, practically speaking, as end notes.

CT Horne, Charles F., editor. *Great Men and Famous Women. A Series of Pen  
104 and Pencil Sketches of the Lives of More Than of the Most Prominent Per-  
.H6 sonages in History*. Four volumes. New York: Selmar Hess, 1894.  
1894 Folio. Bound in full leather (half leather over leather). Photogravure, wood engraved,  
and typogravure illustrations.

These elegant volumes are in no way scholarly books, though many of the essays were produced by historians and other writers of note in the nineteenth century. The more than two hundred most prominent personages in history are a curious mixture, including, along with many people one might expect to see, Nebuchadnezzar, Miles Standish, Sam Houston, Anthony Wayne, and American presidents of the Gilded Age (produced, fairly obviously, for American readers living in the same age). Perhaps the chief value of these books, for scholarly readers at least, is that they offer a look at American culture and taste at a moment a little over a century ago.

Charles F. Horne (1870-1942) taught English at CCNY for many years and was chairman of the department 1935-38. He had himself been educated at CCNY and New York University and was a prolific journeyman editor and publisher.

CT Hayward, Abraham. *Sketches of Eminent Statesmen and Writers with Other  
104 Essays*. Volume I only of two. London: John Murray, 1880.  
.H4  
1880 Octavo. Bound in full calf.

A note on Abraham Hayward is to be found in the item directly below. This volume of seven essays reprints things originally published in the *Quarterly Review*. The subject matter includes Bismarck and Metternich.

CT Hayward, Abraham. *Biographical and Critical Essays*. Reprinted from Re-  
104 views. Three volumes. London: Longmans, Green, 1873-74.  
.H38  
1873 Octavo. Bound in full calf.

Abraham Hayward (1801-1884), of whom one hears little in the present time, was a Victorian translator and essayist. He was born to modest gentry near Salisbury and educated locally before being articled to a solicitor. He had acquired a good command of French and German and, after moving to London, visited Germany and resolved to translate Goethe, which he did with some success. While not entirely giving up law, he inclined more to literature as time passed and wrote both for the *Quarterly Review* and *Edinburgh Review*. He began as a moderate Tory and gradually became a moderate Liberal. He met many of the consequential writers and thinkers of his own day and seems to have been good company and a fluent writer, but he has faded more than others of his time. The present volumes, as the title indicates, are reprints which are not indexed, nor are there many notes.

D Michaud, Joseph Francois. *History of the Crusades*. Translated by W. Robson.  
157 New edition. Three volumes. New York: A. C. Armstrong, 1882.  
.M62  
1882 Octavo. Bound in half calf and marbled boards.

Joseph Michaud (1767-1839) was a journalist and historian who walked a perilous path in the seventeen nineties because of his royalist sympathies. *History of the Crusades*, which enjoyed considerable popularity, grew out of a preface, "Tableau Historique de Trois Premieres Croisades," written for Madame Cottin's novel *Mathilde*. Michael was also associated with his brother in preparing *Biographic Universelle*, which remains one of the best known French dictionaries of biography. This edition of *History of the Crusades* is provided with extensive appendices and a full index at the conclusion of Volume III.

DA Trevelyan, George Otto. *The Life and Letters of Lord Macaulay*. Two volumes  
3 bound as one. New York: Harper and Brothers, 1876.  
.M3  
T5 Octavo. Bound in publisher's red cloth. This is the first American edition, entered for  
1876 copyright in 1875, one year before its appearance.

Historians will hardly need a biographical note for George Otto Trevelyan (1838-1928), nor will they need to be told that he was Macaulay's nephew. Some may not be aware, however, that the book at hand gives us Macaulay's life *through* letters, that is, Trevelyan did not write a biography of his famous uncle in one part and then offer a full selection of letters in a second, but integrated one with the other. As an appendix the reader is provided with Macaulay on American Institutions.

DA Caulfield, James. *Portraits, Memoirs, and Characters of Remarkable Persons,*  
28 *from the Reign of Edward the Third, to the Revolution, Collected from the*  
.C38 *Most Authentic Accounts Extant*. New edition. London: R. S Kirby, 1813.  
1813 Quarto. Three volumes bound as one in half leather and marbled boards. Many engraved portrait illustrations, which indeed constitute the heart of this book.

We shall begin with Robert Granger (1723-1776), an Anglican clergyman whose *Biographical History of England* (1769) contained many engraved portraits and had much to do with interest in portrait illustrations and collecting them. People who did so often inserted some of their collected pieces into existing books, leading to the neologism "grangerize." Robert Granger also contributed to the taxonomy of portrait illustration. His own work arranged illustration chronologically by monarchical periods, and hierarchically by twelve classes, beginning with royalty and ending with people in humble life who were nonetheless of interest by being deformed in some way, of great age, or frankly criminal.

This brings us to James Caulfield (1764-1826), who in 1780 began to keep a print shop that specialized in portrait engravings for which there was, at that time, a strong market. Caulfield further specialized in Granger's twelfth class of people. The book at hand is not a

little grotesque. There is a portrait of a woman who had a four inch horn growing from her forehead, conspirators in the Guy Fawkes plot, and one of a man who reputedly lived to be one hundred fifty-two years old. The text accompanying the various illustrations is negligible. There is an index to all the visuals as back matter.

DA [No author]. *Old England's Worthies: A Gallery of Portraits from Authentic*  
 28 *Copies of the Most Eminent Statesmen, Lawyers, Warriors, Men of Letters and*  
 .O4 *Science, and Artists of Our Country.* London: Charles Cox, 1847.  
 1847 Folio. Bound in half calf and cloth. Twelve chromolithograph plates, engraved por-  
 trait plates, and many wood engravings in text.

In 1845 Charles Knight, a London publisher of some consequence in his day, issued a two-volume work: *Old England: A Pictorial Museum of Regal, Ecclesiastical, Baronial, Municipal, and Popular Antiquities*. The work at hand appears to be what is now called a knock-off, an imitation in one volume of Knight's effort with a view to capturing a part of the market Knight had discovered. The Cox publication, like that of Knight, is in folio format, bound in half leather, profusely illustrated, and printed in three columns (Knight's is in two). Like Knight, Cox provides an index and does not identify his writers. The Knight publication is in the first collection of Rhinehart books, already catalogued and annotated, so that now both works are held in the Rhinehart Room, where they may be examined by people interested in book history or Victorian publishing practices. These might be seen as well-intentioned coffee-table books of their time.

DA Costello, Louisa Stuart. *Memoirs of Eminent Englishwomen*. Four volumes.  
 28.7 London: Richard Bentley, 1844.  
 .C6 Octavo. Bound in half leather and marbled boards. Numerous steel-engraved il-  
 1844 lustrations. These volumes duplicate something already in the Rhinehart Collection (both are first editions) and are interesting for the difference exhibited in their covers.

Louisa Stuart Costello (1799-1870) is to be found, along with the work at hand, in the catalogue of Rhinehart books already printed. She was, from an early moment, an able painter of miniatures as well as a writer. She tried poetry (original and translations) and novels but seems to have been most successful as a high-toned journalist and writer of anecdotal travel books. She attracted the attention of both Scott and Thomas Moore and in her day had a modest place in the literary world of England. The books here considered are reading volumes, without scholarly apparatus. Long pieces on Mary Wortley Montague and the Duchess of Marlborough have been noted earlier. One virtue of these books is that they leave out women done to excess (Anne Boleyn, Mary Queen of Scots, Nell Gwyn) and include a chapter on Stella and Vanessa (Swift's ladies) among others interesting but less often thought of. Louisa Costello, though attractive and womanly, never married, in the minds of some because she was too busy giving attention to her mother and brother. After they died, she retired to France in modest circumstances. Her own death came from cancer.

DA Lushington, Stephen R. *The Life and Services of General George Harris during*  
67.1 *His Campaign in America, the West Indies, and India.* London: John Parker,  
.H2 1840.  
L8 Octavo. Bound in full leather. Engraved portrait frontispiece of George, Lord Harris.  
1840

George, first Baron Harris (1746-1829), was born in London and educated at Westminster School. His father had been at school himself with Lord George Sackville, through whose influence young Harris entered the Royal Military Academy, Woodwich. When his patron fell out of favor, he secured another in Lord Granby and began his military career. He served in Ireland, then in France, and then in America beginning in 1774. He fought at Lexington (severe casualties), Bunker Hill (wounded himself), and in New York and Philadelphia. In 1778 he sailed from New York to the West Indies and participated in the capture of St Lucia from the French. He was by now second in command to General William Medows. He returned to England, married, and saw service again in Ireland. At this point his regiment was ordered to North America. Harris thought to sell his commission and leave the military, but General Medows had recently been made governor of Bombay and offered him the post of secretary and aide-de-camp. Harris followed Medows to India, where he was promoted to colonel and served in conflicts there under Medows and then Lord Cornwallis. He was given a year's leave in England and then returned to India, where he now had sufficient power and authority to become involved in the machinations that go with imperial administration, especially if there is prize money to be squabbled over. Harris was thought to show favoritism toward Arthur Wellesley, later Duke of Wellington, and was caught up in the ego-struggles among his peers in that time and place. He was compromised in print, which led, somewhat later, to the biography at hand, written by Lushington, who had become his son-in-law, and who sought to redeem him. Harris returned to England in the early nineteenth century under something of a cloud, but he was nonetheless offered an Irish peerage (he declined) and was eventually promoted to general. He was a Tory.

Stephen Lushington (1776-1868), son of a clergyman, was educated at Rugby School and Linton Academy. He secured an appointment with the East India Company while but a youth and after 1795 was secretary to George Harris and in 1797 married his eldest daughter, Anne Elizabeth. When Lushington returned to England, Harris, aided by Wellesley (later Wellington) got him into parliament as a conservative. Still later (1827-32) he returned to India as governor of Madras. Back in England once again he was briefly in parliament. As noted above, his biography of his father-in-law (1840) was in some measure an attempt to justify the man who had been his making. Both Harris and Lushington seem to have been men who made good use of a network. The book at hand does not have an index but a fairly detailed Table of Contents, including one for the numerous appendices.

- DA Morris, William O'Connor. *Wellington, Soldier and Statesman; and the*  
 68.12 *Revival of the Military Power of England*. New York and London: G. P.  
 .W4 Putnam's Sons, 1904.  
 M8  
 1904 Octavo. Bound in publisher's red cloth. Two fold-out maps in color with other illustrations.

William O'Connor Morris (1824-1904) was born in Ireland and privately educated before entering Oriel College, Oxford, from which he proceeded B. A. in 1848. He then studied law at King's Inns, Dublin, and later at Lincoln's Inn. He was appointed to the faculty of King's Inns in 1862. Morris had married Georgina Lindsay in 1858, by which connection he acquired the property of Gartnamona. He became interested in Irish land questions and contributed to the *Edinburgh Review* and the *Times*. He served as a judge in country courts and seems to have held strong, if principled, opinions which did not earn him universal popularity. William Morris withdrew, when he could, from public life to write history. He produced a book on Carthage and Rome, one on Napoleon, and studies of Irish history. His study of Wellington, which he just finished before his health failed (he was unable to prepare the index which closes the book), was intended to complement his work on Napoleon. It may be that declining health affected his scholarly work. His study of Wellington may be quite satisfactory, but it does not appear with other titles in his notice in the *ODNB*.

- DA James, William. *The Naval History of Great Britain, from the Declaration of*  
 87 *War by France in 1756 to the Accession of George IV*. New edition. Six vol-  
 .J29 umes. London: Richard Bentley, 1887.  
 1837 Octavo. Bound in full calf. Engraved portraits and diagrams in text, numerous fold-out tables. Book plate of Royal Cruising Club under top cover of each volume.

The *ODNB* account of William James (d.1827) begins in 1801, when he was an attorney of the supreme court of Jamaica. He was in the United States in 1812 and detained at the declaration of war. Late the next year (1813) he escaped to Halifax, Nova Scotia. He became alert to naval actions attending the war of 1812, sending letters to the *Naval Chronicle* and publishing a pamphlet, *An Inquiry into the Merits of the Principal Naval Actions between Great Britain and the United States*. This pamphlet took a strongly partisan view of matters, contending that if there were any American naval successes during this conflict, it was only because in particular engagements the Americans fought with bigger ships, more guns, and more men. He began preparing his *Naval History* in 1819. It appeared first in five volumes 1822-24 and again in six volumes 1826. The work at hand, called a New Edition, appeared in 1837 and included the account by Captain Frederick Chamier of the First Anglo-Burmese War and the Battle of Navarino. The *Naval History*, though strongly partisan and regarded by some as a chronicle rather than a history, has commanded a certain amount of admiration for being thorough and offering illustrations, appendices, and a concluding index as might be expected in a scholarly work.

DA Fabyan, Robert. *The New Chronicles of England and France, in Two Parts*.  
130 London: Rivington et. al., 1811.  
.F13  
1811 Quarto. Bound in full calf. Hinges tender, top cover nearly detached.

Annotation might well begin with the full title: *The New Chronicles of England and France in Two Parts; by Robert Fabyan. Named By Himself Concordance of Histories. Reprinted from Pynson's Edition of . The First Part Collated with the Editions of , , and ; and the Second with a Manuscript of the Author's Own Time, as Well as the Subsequent Editions: Including the Different Continuations. To Which Are Added a Biographical and Literary Preface and an Index, by Henry Ellis*. Robert Fabyan died in 1513. He was apprenticed to the Draper's Company around 1470. Since apprenticeship began at age fourteen, he may have been born around 1456. He was a full member of the Draper's Company after 1477 and seems to have gotten on in that trade. He married the daughter of a draper and by his marriage came into property. He served as an alderman and seems generally to have been successful and public-spirited. *Fabyan's Chronicles* (the short title) is out of the ordinary, if not unique in its time, for giving parallel chronicles of England and France, drawing material from the Brut and from other sources such as Bede, William of Malmesbury, Ranulf Higden, and Henry of Huntingdon. The *Continuations* noted in the full title come down to the reign of Elizabeth. These are not full and not by Fabyan, who, as already noted, died in 1513. Fabyan's work has been seen by some as marking a shift from the simple chronicle (record of the visual) to something more like history as an interpretive, literary form.

DA Grafton, Richard. *Grafton's Abridgement of the Chronicles of England* [by John  
130 Hardyng]. Fourth edition. London: Richard Tottel, 1572.  
.G75  
1572 Small octavo. Bound in calf, rebaked not recently, housed in a clamshell case.

This book might be of particular interest to the skilled analytical bibliographer. On the title page (smaller than other pages) appears the name and date Tho. Hogg, 1807. This may be the Thomas Jefferson Hogg (1792-1862) who was Shelley's friend at Oxford and later his biographer. At the front and rear of the book are evidences of parchment backing, covered in script, that reinforced the spine. The dedication to Robert Dudley, Earl of Leicester, is pasted over something else, raising the question whether this replaces an earlier dedication to another. This is a somewhat fragile but altogether interesting book which has changed hands more than once in recent years as is evident from a penciled inscription at the back. Richard Grafton (c. 1511-1573) was apprenticed in youth to John Blage, grocer to Thomas Cranmer. Though in later years Grafton was active in affairs of the Grocer's Company, he seems not to have followed that trade but rather to have been a merchant adventurer of various business interests. By his marriage to Anne Crome there were four sons and a daughter. The daughter became the wife of the well-known printer and publisher Richard Tottel, which may explain some of Grafton's involvement in the realm of books. As early as 1544 he (Grafton) had produced an abridgement of John Hardyng's metrical *Chronicle* and, with support from Tottel, continued this effort at a considerably later period. He became involved in a quarrel with John Stow,

another writer of chronicles, though this seems to have been as much a matter of commercial interest as literary ego.

*Grafton's Chronicles* begins with Brut and ends with Queen Elizabeth. In the front matter is an alphabetical table, much the same as an index, which is usually back matter. To this edition was added a treatise on calculating dates which Grafton had earlier published independently. Also in the back matter are catalogues such as one might expect to find in the almanacks of later times.

DA Lappenberg, Johann M. *History of England under the Anglo-Saxon Kings*.  
130 Translated by Benjamin Thorpe, with additions and corrections by the  
.L32 author and translator. Two volumes. London: John Murray, 1845.  
1845 Octavo. Bound in full leather. Top cover of Volume I about detached.

Johann Martin Lappenberg (1794-1865) was the son of a German official who studied medicine, then history, at the University of Edinburgh. He continued study in London, Berlin, and Gottingen, earning a Doctor of Laws in 1816. He became keeper of the archives in Hamburg, where he had been born and where he was to spend much of his life in a situation that provided opportunity for his scholarly research. The work at hand first appeared as *Geschichte von England* (1834) and covered English history to 1154. Benjamin Thorpe in his translation divided Lappenberg's work, offering the Anglo-Saxon kings (the present volumes) in 1845 and the Norman kings in 1857.

Benjamin Thorpe (1782-1870), of whose early life little is known, went to Copenhagen about 1826 and undertook, in that environment, the study of early English antiquities (it has been observed on occasion that for a time the English did less well than their Germanic cousins in studying their own early language, literature, and history). Thorpe returned to England in 1830 and began an active and productive life in studies centering on Anglo-Saxon England. These volumes are not indexed, but both contain fold-out genealogies as back matter.

DA Turner, Sharon. *History of the Anglo-Saxons, from the Earliest Period to the*  
152 *Norman Conquest*. Seventh edition. Three volumes. London: Longman,  
.T92 Brown, Green, and Longmans, 1852.  
1852 Octavo. Bound in full leather.

Sharon Turner (1768-1847) was educated at the academy of Dr. James Davis, rector of Saint James's, Clerkenwell. At age fifteen he was articled to an attorney in the Temple and proved so apt that when the attorney died six years later he was able to succeed to the practice. From an early age he was interested in Germanic antiquities and became, in addition to his legal practice, an industrious scholar at the British Museum. His *History of the Anglo-Saxons* first appeared in four volumes 1799-1805 and made an impression sufficient for his election to the Society of Antiquaries in 1800. It should be noted that Turner's study of the Anglo-Saxons appeared just as Napoleon was becoming a major force in Western Europe. Turner, in

writing of England before 1066, was in position to contrast the principles of freedom exhibited prior to that date with Norman tyranny that succeeded, thereby implying that things hadn't changed much. He was diligent in his interest through a long life, though in the minds of some his earlier work, when he was a younger, presumably more energetic man, was somewhat better than things that came later. Turner was on good terms with the publisher John Murray and also with Isaac Disraeli, whom he advised to have his children baptized if for no other reason than to improve their standing and thus their life opportunities. Turner then acted as a baptismal sponsor for Benjamin Disraeli. Sharon Turner interested himself in Celtic (Welsh) poetry and published material on that subject, along with specimens of the poetry, that appear as back matter in Volume III of the edition at hand. He became interested in Richard III, whom he regarded as less villainous than generally thought, and attempted an epic poem on that subject. His effort in this regard has drawn little admiration, but he has remained one of the first historians of consequence for the Anglo-Saxons and their era.

DA       Jusserand, J.J. *English Wayfaring Life in the Middle Ages*. Translated by Lucy  
 185       Toulman Smith. London: Unwin, 1889  
 .J9  
 1889       Octavo. Bound in full leather. Many illustrations throughout.

Jean Jules Jusserand (1855-1932) will be known to many literary scholars, particularly for the book at hand, which is probably the most famous of his studies centering on English literature and culture. Jusserand was a French diplomat, Ambassador to the United States 1902-1925. As noted above, *Wayfaring Life* is nicely illustrated and concluded with an index.

DA       Herbert, Algernon. *Britannia after the Romans; Being an Attempt to Illustrate*  
 190       *the Religious and Political Revolutions of That Provenge in the Fifth and Suc-*  
 .H536       *ceeding Centuries*. London: Henry Bohn, 1836.  
 1836       Quarto. Recently rebound in quarter morocco and marbled boards. Printed on heavy  
           paper, generous margins.

Algernon Herbert (1792-1855) was the fourth son of Henry Herbert, first Earl of Carnarvon.

He was educated at Eton and then Christ Church, Oxford, from which he migrated to Exeter College, proceeding B.A. in 1813 and M.A. in 1825. In 1814 he was elected a fellow of Merton College, of which he eventually became dean in 1826. Herbert also read law and was called to the bar at Middle Temple in 1818. Herbert is called an antiquary by the *ODNB*, which further calls his studies "abstruse and inconclusive." As a son of the Earl of Carnarvon (Wales), it is not surprising that he would have shown interest in Celtic Britain. The book at hand, a first edition, was followed by a second volume of similar subject matter in 1841. Later research has doubtless refined material found in Herbert, but the book holds a certain interest anyway. The many passages in Welsh are translated. The latter pages contain Digressions in Illustration of Particular Topics, for example British coinage. The book contains numerous footnotes but no index.

DA Norgate, Kate. *John Lackland*. London: Macmillan, 1902.

208

Octavo. Bound in publisher's cloth. Colored map illustrations.

.N8

1902 Kate Norgate (1853-1935) was born in London, the only child of parents with Norwich connections. Those connections gave her an entrance to the literary group centered at Norwich and allowed her to develop what must have been natural abilities. She became a protégée of the historian J. R. Green and, in following her historical interests, inclined to study of the Angevin kings in England, which became her specialty and concerning which she earned professional respect that has endured. She relied on published material in the British Museum (as opposed to unpublished material in the Public Record Office) but also recognized the importance of topography in historical study and travelled, especially to Anjou, as she went about her work. Her scholarly specialty did not keep her from other tasks. She contributed many pieces to the original *Dictionary of National Biography* and assisted Alice Stopford Green in preparing an illustrated edition of J. R. Green's *Short History of the English People* (also to be found in the Rhinehart Collection). When she died in 1935 she was considered by some to have been the most important woman historian of her time, in England at least. The work at hand, Norgate's study of King John, concludes in two notes, more or less on the order of appendices and an index.

DA [Cary, Elizabeth]. *The History of the Life, Reign, and Death of Edward II, 229 King of England, and Lord of Ireland, with the Rise and Fall of His Great Favorites, Gaveston, and the Spencers. Written by E.F. in the Year 1680 and Printed Verbatim from the Original*. London: Printed by J.C. for Charles Harper, Samuel Crouch, and Thomas Fox, 1680.

Folio. Bound in full leather. Engraved portrait of Edward II on verso facing title page, which is in two colors. At some early date the text was annotated at length in a fine hand.

The *National Union Catalogue* of pre-1956 imprints offers the conjecture that the book at hand was written by Henry Cary Falkland, the first Viscount Falkland, but more recent study makes a strong case for Falkland's wife, who was probably more literate than her husband and whose name was Elizabeth (the E.F. of the title page). The recent ODNB articles for both husband and wife are of about equal length, though the Viscount Falkland had a fairly substantial career, becoming a member of Parliament and, in 1622, Lord Deputy of Ireland, in which capacity he did not distinguish himself. Falkland and his wife had eleven children together but were somewhat estranged after her conversion to Roman Catholicism. She was nevertheless at her husband's bedside when he died in 1633. After his death Lady Falkland was able to draw most of her children into Catholicism, which she had embraced herself not as a convenience (it certainly wasn't) but as a result of her own thoughtfulness and principle. Like Edward II, the subject of the book under consideration, the Falklands seem to have interesting people whose lives were less than tranquil.

The folio volume at hand is slim and printed with generous type font. There is a concluding index.

DA Chandos Herald. *The Life and Feats of Arms of Edward the Black Prince*.  
234 Translated by Francisque Michaux. London and Paris: Fotheringham,  
.C4 1883.

1883

Quarto. Rebound at some recent date in quarter leather, marbled boards. Printed on heavy, uncut paper, generous margins throughout. Facsimile of original ms. In Worcester College, Oxford, on verso facing title page. An elegant book.

Of Chandos Herald nothing is known except he was the herald of Sir John Chandos (d. 1370) and was given his master's surname. Sir John was close to Prince Edward (students of history and literature alike will recognize the prince as the eldest son of Edward III) and accompanied his prince in the Hundred Years War, in which he was killed at the beginning of 1370. Sir John Chandos shows up repeatedly in *Froissart's Chronicles*.

What Chandos Herald produced originally was a metrical romance, composed in the short lines (tetrameter) sometimes associated with that genre. The work is called a biography, heavily concentrating on Prince Edward's actions in the Hundred Year's War, perhaps to the neglect of other things. By 1372 the Black Prince's health was not good, however, and he returned to England, where he died at London in 1376.

The work at hand gives the original text in old French with a prose English translation filling perhaps the bottom third of each page. The end notes are full and occupy about one hundred pages in themselves. On the title page the translator's name is hyphenated so as to be confusing. He was in fact Francisque Michaux (1809-1887), a French historian (nonetheless a British FSA) who concentrated on the Middle Ages. He edited the Oxford manuscript of *Chanson de Roland* (1837).

DA Goodwin, Thomas. *History of the Reign of Henry the Fifth, King of England*.  
256 London: Printed by J. D. for S. and J. Sprint *et. al.*, 1704.

.G6

1704

Folio. Bound in full leather. On the front fly leaf, in ink: Smith Fleetwood, February 2, 1704. Nothing has been found regarding this somewhat enigmatic name.

Thomas Goodwin the younger (1650?-1716?) was the son of a more famous father, Thomas Goodwin the elder (1600-1680), an independent Calvinist divine of views that showed learning but were nevertheless somewhat narrow. Goodwin the younger appears in the original *DNB* as an appendage to the entry for his father and does not appear at all in the recent *ODNB*. His biography of Henry the Fifth seems to be his only major publication. This book gives the impression of being well done. Following a dedication to John, Lord Cutts, Baron of Gowran (1661-1707), an army officer and politician active in the time of King William, there is a Preface and then a Catalogue of Authors Cited, what we would now consider a bibliography and expect to find as back matter. The text reveals many marginal glosses and appendices that conclude with an Account of Learned Men in England during K. Henry's Reign, with a Catalogue of Their Writings. This might prove an interesting and useful study of Henry V that has dropped out of sight over the last three centuries.

DA Bacon, Sir Francis. *The Historie of the Raigne of King Henry the Seventh*.  
330 London: Printed by W. Stansby for Matthew Lownes and William Barret,  
.B12 1622.

1622

Folio. First edition. Bound in full leather, hinges somewhat fragile. Gilt cipher of James M. Baird on top cover. Bookplate of William Baird of Newbairth, Baronet, grandson of James Baird, on verso behind title page.

Sir Francis Bacon (1561-1626) hardly needs a biographical note to be recognized. His study of Henry VII was written in a matter of a few months in 1621 and published the next year. A later edition of this work, bound in with other histories by Francis Godwin, is to be found in the original collection of Rhinehart books. The later edition includes a dedication to Charles I when he was Prince of Wales and also (as front matter) an Index. These are not to be found in the first edition, which is printed in a generous type within margins similarly generous. The first edition might be seen, then, as a gentleman's reading volume, but it is a serious work nevertheless. Bacon seems to have seen virtues in the kingship of Henry VII that he could offer to his own monarch as examples not to be disdained in his time, and of course there was perhaps a subtle flattery contained in all of this. James I was a lineal descendant of Henry VII, who married his daughter Margaret to James IV of Scotland, great-grandfather of James I. On the fly leaf beneath the top cover are penciled notes regarding the book's early provenance. It seems to have belonged originally to James Baird of Newbyth and then to his son, Sir John Baird of Newbyth (1620-1698). It was then owned by Sir William Baird of Newbyth (1654-1737), who may have been the son of Sir John, but there are conflicting accounts of Sir William in *Burke's Peerage*. Sir William may have been a cousin of Sir John. In any case the Baird line is still in existence.

DA Harrison, G. B. *An Elizabethan Journal, Being a Record of Those Things Most  
355 Talked About during the Years* - . New York: Cosmopolitan Books,  
.H3 1929.

1929

Octavo. Bound in publisher's green cloth, occasional illustrations.

Many students of both literature and history will be familiar with George Bagshawe Harrison (1894-1991), who in his long life served in both world wars, taught in England, Canada, and the United States, and lived in England, Canada, the contiguous United States, Hawaii, and finally New Zealand. Harrison was educated at Brighton College and then Queens College, Cambridge, where he did not complete B. A. and M. A. degrees until after the conclusion of World War I. He taught briefly in British academies before moving to the University of London, where he remained for several years and where he was awarded a Ph.D. in 1928. At the beginning of World War II he enlisted and served in the Intelligence Service before withdrawing to accept a teaching post in Canada in 1943. He then moved to the University of Michigan in 1947 and remained there until 1967. In retirement he and his wife traveled widely and lived in various places (see above), finally settling in New Zealand, where he died. Harrison had a very active life in Elizabethan and Jacobean studies and edited many

texts, particularly Shakespeare. The book at hand was the first of several, three Elizabethan journals and two more of the early Jacobean years. He felt that literature should be seen in the context of the time when it was created and in his *Journals*, derived from his research (which almost certainly included the Public Record Office), produced fascinating books.

- DA Bromley, George. *Bromley's Royal Original Letters*. London: Printed for John  
370 Stockdale, 1787.  
.B86  
1787 Octavo. Bound in red morocco. Engraved illustrations and a genealogical table. Some discolored pages, but withal a notably well preserved book.

We should begin with the full title of this book: *A Collection of Original Royal Letters, Written by King Charles, the First and Second, King James the Second, and the King and Queen of Bohemia; together with Original Letters Written by Prince Rupert, Charles Louis Count Palatine, the Duchess of Hanover, and Several Other Distinguished Persons; from the Year to* . Sir George Bromley was the great-grandson of Ruperta, natural daughter of Prince Rupert and thus herself great-granddaughter of King James the First, who had married his daughter Elizabeth to king Frederick of Bohemia. Since their grandson was George of Hanover, who became George the First of England, Bromley could claim not only descent from James I but kinship with his own reigning monarch, to whom he dedicated *Original Letters*. The letters contained in this volume were among Palatine family papers, which explains George Bromley's access to them. They might well be of use to an historian interested in relations between the Stuarts and their Bohemian connection. Many of the letters are in French and a few in ciphers. An Introduction explains much given in this annotation along with other things not here included. The letters are individually listed in a Table of Contents, but there is no index.

- DA St. John, Henry, Lord Bolingbroke. *A Letter to Sir William Windham* [with]  
375 *Some Reflections on the Present State of the Nation* [with] *A Letter to Mr.*  
.B65 *Pope*. London: A Millar, 1753.  
1753 Octavo. First edition. Bound in full calf, rebacked. Engraved profile portrait of Bolingbroke pasted to verso facing title page.

Student of history and literature alike will recognize Henry St. John, Viscount Bolingbroke (1678-1751), as the Tory politician who with Robert Harley, Earl of Oxford, formed a government, served by Jonathan Swift among others, in the last years of Queen Anne. Harley was perhaps the dominant element in this power structure, but St. John, frequently called Bolingbroke, is probably as clearly recalled today because of his association with the Tory Wits—Swift, Pope, Gay, and Arbuthnot. In the years of King William and the first of Queen Anne, the Tories, seen as Stuart sympathizers of dubious loyalty, had been pushed to the margins as much as was possible in that time and place. About 1710 a reaction set in that allowed the Tories to form a government that lasted until the death of Anne in 1714. In this period the War of Spanish Succession was concluded by the Peace of Utrecht, thus ending a

conflict that was long and costly, a little like England's Vietnam. With the death of Anne and the accession of George I, however, the Whigs returned to power and were able to characterize the Peace of Utrecht as a sellout to the French by people who were, finally, Jacobite operatives. Harley and the poet-diplomat Matthew Prior spent time in prison and Bolingbroke escaped by flight to France. He returned to England in 1723 and again lined up with the Tories, opposing Sir Robert Walpole and the Whig establishment as he could, in part by political contributions to the *Craftsman*. His political power, never particularly secure, was fairly well broken, and with his activities in that domain he now mixed a certain amount of philosophical thinking that was perhaps not shallow, but neither was it deep. Pope opens his *Essay on Man*, the beginning of his *Ethic Epistles*, with an address to Henry St. John. The Volume at hand is comprised of three long essays, published two years after Bolingbroke's death, that project some of his thinking. The first two are political, the last could probably be considered deistical and certainly anti-clerical. The *Letter to Windham*, written about 1717, was intended to show Windham the folly of a Tory alliance with the Stuart pretenders in France (though Bolingbroke had briefly served as the Jacobite Secretary of State during his exile—like most effective politicians, he was not a rigidly principled man). *State of the Nation*, written not long before Bolingbroke's death and not finished, attempts a practical assessment of taxes and debt. Probably the most inflammatory piece is the *Letter to Pope*, wherein natural and artificial theology are contrasted, much to the disadvantage of the latter, which is seen as the work of a foolish and abstruse clergy. Beneath the engraved portrait opposite the title page of this book is a motto in Latin: "Nil Admirari," that is, "I have admired nothing." Depending on one's politics, perhaps, this may be seen as an expression of cynical nihilism or, more sympathetically, as a statement of Enlightenment skepticism. Henry St. John was an able and intelligent though only partially effective man—flawed in the minds of many—so that the thinking in this book is itself somewhat mixed but nevertheless expressed in prose that is not devoid of clarity and force. The text is without notes, nor is there an index.

DA Colliber, Samuel. *Columna Rostrata: or, A Critical History of the English Sea-*  
375 *Affairs*. London: Printed for R. Robinson, 1727.

.C158  
1727

Octavo. Rebound in half leather over grained cloth.

The subtitle for this volume continues: *Wherein All the Remarkable Actions of the English Nation at Sea are described, and the most considerable Events (especially in the Account of the three Dutch Wars) are proved, either from Original Pieces, or from the Testimonies of the Best Foreign Historians*. The main title, *Columna Rostrata*, refers to a column the Romans erected and then adorned with the beaks of conquered vessels to commemorate victories at sea.

Of Samuel Colliber (fl. 1718-1737) little is known beyond his published works. In addition to naval affairs, he wrote on theological subjects, though he seems neither to have been a theologian nor a naval figure of any consequence. He was not without learning and once was thought a worthy source of information about the Dutch wars of the seventeenth century, though he has now been superseded on this subject. *Columna Rostrata* concludes with an index.

Under the top cover is a book plate for the Royal United Science Academy, which was presented this volume by Esther, Lady Radstock (1800-1874), widow of the second Baron Radstock. Baron Radstock was George Granville Waldengrave (1786-1857), a career naval officer who eventually rose to become vice admiral (1851). He was active in naval charities and made a valuable collection of books and pamphlets on naval affairs, which were presented by his widow to the Royal Service Institution.

DA Walton, Isaac. *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard 377 Hooker, Mr. George Herbert, and Dr. Robert Sanderson*. To which is now first .W2 added *Love and Truth*. Edited by Thomas Zouch. Two volumes. York: Payne and 1817 Foss, 1817.

Octavo. Bound in three-quarter calf and cloth boards. Engraved portrait illustrations.

This edition of *Walton's Lives* was the work of Thomas Zouch (noted above), who included Notes and Life of the Author. Zouch (1737-1815) was a Yorkshireman who studied at Trinity College, Cambridge, and remained as a fellow for several years beyond the B.A. He had an active clerical life in northern England, particularly one or another part of Yorkshire, to which he was deeply attached. His edition of Walton was well regarded in his own time and after. An appendix in volume II offers a Life of Walton and an index.

DA Skelton, John. *Charles I*. London: Goupil and Company, 1898.

396

.A2 Folio. Bound in three-quarter black morocco and marbled boards. Color frontispiece and numerous plates.

S7

1898 This book duplicates one in the first collection of Rhinehart volumes. It is somewhat differently bound and might be of interest to the book historian or someone teaching a class in that subject for showing how identical texts sometimes appear in different bindings. John Skelton (1831-1897), who appears in the first annotated catalogue of Rhinehart books, was born in Scotland and educated at both St. Andrews and Edinburgh. He was admitted to the faculty of advocates in 1854 but chose to pursue literature. He adopted the pseudonym "Shirley" out of Charlotte Bronte. He was a contributor to *Frazer's Magazine* in the time of J. A. Froude and was friends with Disraeli and other public and literary figures. His book on Charles I was just short of completion when he died and was published the next year.

DA Cavendish, Margaret, Duchess of Newcastle. *The Life of William Cavendish-407 dish, Duke of Newcastle*. To which is added *The True Relation of My Birth, .N5 Breeding, and Life by Margaret, Duchess of Newcastle*. Edited by C. H. Firth. A3 Fifth edition. Two volumes. London: John Nimmo, 1886.

1886

Octavo. Bound in three-quarter leather and cloth. Numerous engraved portraits. Bookplate of Rodman Wanamaker of the Philadelphia mercantile family.

Perhaps we should begin with the editor, Charles Harding Firth (1857-1936). Firth was educated at Balliol College, Oxford (B.A. 1878), after which he lectured at the school which became Sheffield University. Having private means, he returned in 1883 to Oxford, where he came under the influence of Rawson Gardiner, an important historian of seventeenth century England. In 1886 Firth produced editions of memoirs written by both Lucy Hutchinson (1620-81) and Margaret Cavendish (c. 1623-1673), both women writing of their husbands, who were on opposing sides in the Civil War, Hutchinson a parliamentarian and Cavendish a royalist. Lucy Hutchinson's memoirs (1848 edition) are contained in Belk Library's Hulme Collection and are annotated with those books. They were completed around 1671 and thus appeared a little later than the Cavendish (Newcastle) book, so that they might be seen as a rival response by a wife on the other side in that chaotic era. In fact they seem to have been intended as an effort by the widow (Hutchinson had died in 1664) to clear the name of her husband, who had sometimes been seen as a traitor by royalist and roundhead alike. Not so with the Duchess of Newcastle. She was the Duke's second wife, about thirty years younger than he and, as the full title of her book suggests, perhaps a little in awe of the place she now occupied in the English establishment. William Cavendish (c. 1593-1676) was born to high privilege and rather acted the cavalier through much of his life. In youth he had little by way of academic inclinations but was an excellent horseman and general athlete. He was very fond of music and also the theater, patronizing people like Ben Jonson and even attempting theatrical pieces himself. Given his equestrian skills, manliness, and place in English life, it is not surprising that he was active on behalf of his king in the time of civil war and was in exile with the future Charles II in the sixteen fifties. After the Restoration he resumed his place in England, as also he renewed activity among poets and theatrical people. As noted already, he survived his second wife and was engaged in building a great house when he died in 1676. His commitment to action was such that he arranged to have the house completed after his death. To return to Firth, his editorial work in the volumes at hand is recognizably that of a serious scholar. Volume II concludes with appendices not short and a full index. There are notes occasionally throughout the work. Firth contributed voluminously to the original *Dictionary of National Biography* and actively promoted reform and enlargement of the history program at Oxford. His name is perhaps less well known than certain other historians of his time, but he was nonetheless a formidable man.

DA Cartwright, Julia Mary. *Sacharissa: Some Account of Dorothy Sidney, Countess*  
 407 *of Sunderland, her Family and Friends*, - . London: Seeley, 1893.  
 .S9  
 A49 Octavo. Bound in three-quarter morocco and cloth with top edge gilt. Photogravure  
 1893 of Dorothy Sidney on verso opposite the title page.

Julia Cartwright (married name Ady) (1851-1924) was one of ten children born to Richard Aubrey and Mary Fremantle Cartwright. She had a cultural education at home in Edgcote, Northamptonshire, where she learned music, dance, and languages. Her family also traveled in England and Europe. She became interested in art and reading through unlimited access to the Aynhoe art gallery and library of her uncle, William Cornwallis Cartwright.

These interests clearly influenced her future work as an art historian and biographer. In 1880, she married rector of Edgcote (William) Henry Ady, who supported her literary career. They had one daughter, Cecilia Mary Ady, who later became a tutor at St. Hugh's College, Oxford, and an historian of the Italian Renaissance. During her career, Cartwright wrote criticism for art journals and published several monographs. She is known for her last major work, a biography of Baldassare Castiglione (1908), which still remains one of the best biographies in English about Castiglione.

Cartwright's writings tend to biographies of women and cultural history, and reflect extensive archival research. Her 1893 biography of Dorothy Sidney, Sacharissa, retells the life of the Countess of Sunderland (1617-1684) and daughter of the Earl of Leicester. As a young woman, Sidney was often the subject of the poetry of Edmund Waller (1606-1687). She married Henry, Lord Spencer (bap. 1620-1643) who died during the English Civil War. Uncommon for the time, Sacharissa remarried in 1652, Robert Smythe (1613-1664x7), whom she also survived. The Countess had children by each marriage. In widowhood, she expressed commentary on the political situation in England at the time, such as the Exclusion Bill crisis, in letters to her son-in-law Sir George Savile, the marquess of Halifax, and her brother Henry Sidney. Cartwright's biography of Dorothy Sidney represents a well-researched biography of a woman who was involved in the cultural politics of her time. This volume includes a table of contents and an index.

DA Jones, David. *A Continuation of the Secret History of Whitehall; from the*  
 430 *Abdication of the late K. James in* , *to the Year* . London: R. Baldwin,  
 .J77 1697.  
 1697 *The Tragical History of the Stuarts from the First Rise of That Family, in the Year*  
*, down to the Death of Her Late Majesty Queen Mary, of Blessed Memo-*  
*ry.* London: Baldwin, 1697.

Octavo. Rebound in half morocco and marbled boards. These two works are bound together, with a separate title page for the second item which is also indicated on the first title page.

David Jones (fl. 1675-1720) was the son of a nonconformist Welsh minister. The younger Jones states that he went to France in 1675 with instructions from a certain "Noble Person" to obtain and transmit information about the French court. He fell in with a secretary to the Marquis de Louvois and, as this secretary knew no English, assisted him in ways that made him privy to information that might have been regarded as secret and also, in some instances, sensational. The *Continuation* here printed is largely a matter of letters written by Jones to the "Noble Person." Jones was active as an historian for several years but was not of sufficient importance so that there is a record of his later life or the date of his death.

DA Somerville, Thomas. *The History of Political Transactions, and of Parties, from 435 the Restoration of King Charles the Second to the Death of King William*. S7 London: A. Strahan and T. Cadell, 1792.

1792

Quarto. First edition. Bound in full calf, spine rebacked.

Thomas Somerville (1741-1830) was a minister in the Church of Scotland, educated at Edinburgh. He considered himself a Whig but probably was more conservative in politics than otherwise. He supported his government in the American War of Independence and, some years later, was hardly in sympathy with the dialectics of the French Revolution. He was a conscientious clergyman who was not unwilling to make use of ecclesiastical patronage. His reputation as an historian rests on the book at hand and a sequel about the reign of Queen Anne. Though carefully researched and still retaining some value, these books did not attract wide attention or sell well in their own time. This book concludes in a full index. The table of contents is detailed, and there are occasional marginal glosses.

DA Aulnoy, Marie Catherine. *Memoirs of the Court of England in* . Translated 440 by Mrs William Henry Arthur. Edited and revised with notes by George .A8 David Gilbert. London and New York: Routledge and E.P. Dutton, 1927.

1927

Octavo. Bound in three-quarter leather and marbled boards. Sixteen photogravure portrait plates.

This is a curious book. It is the work of Marie Catherine Aulnoy (c. 1650-1705) who, in addition to memoirs, wrote fairy tales and romances. Indeed, the book at hand is somewhat on the order of a romance, making liberal use of dialogue that must in many cases be a product of imagination, concealing identities behind false names (an exception to this is the widespread appearance of the Duke of Monmouth, whose name is not dropped in one regard so that it can be in another), and generally offering the elegant scandal of the court of Restoration England. Marie Catherine, on the title page styled Baronne d'Aulnoy, was early separated from her husband and would no doubt have been a quite comfortable groupie during her years across the English Channel. On an otherwise blank page at the front of the book is the famous line from Shakespeare's *Anthony and Cleopatra*: "Age cannot wither her, nor custom cloy/Her infinite variety." Another nearly blank page dedicates the book to the memory of Sir W.S. Gilbert, leading to the surmise that George David Gilbert (title page) was a collateral relation, since the famous Gilbert had no children. Baronne d'Aulnoy's *Memoirs* are nonetheless provided with appendices (a long one for Lucy Walter, mother of the Duke of Monmouth), a brief bibliography, and what appears to be a satisfactory index, so that if there is an element of sleaze in all of this, it is still scholarly sleaze.

DA Evelyn, John. *Diary and Correspondence*. To which is subjoined *The Private*  
447 *Correspondence between King Charles I and Sir Edward Nichols, and between*  
.E9 *Sir Edward Hyde, afterwards Earl of Clarendon, and Sir Richard Browne.*  
A2 *Edited from the Original MSS. At Wotton by William Bray. A New Edition*  
1850 *in Four Volumes, Corrected, Revised, and Enlarged*. London: Harry Colburn,  
1850.

Octavo. Bound in full leather.

John Evelyn (1620-1706), who is somewhat familiar to students of literature if not also of history, was born to wealth and privilege of which, in the minds of many, he made good use through a long life. He turned down schooling at Eton in youth and later did not complete studies at Balliol College, Oxford, instead making a Grand Tour in a quietly pursued but nevertheless grand style. In 1647 he married Mary Browne, who was only twelve or thirteen at the time, so that the marriage was not consummated for three years. They then had eight children, many of whom died in infancy and only one of whom survived them. Mary Browne Evelyn, the wife, was a particularly intelligent, pious, modest, clever woman who rates an entry of her own in the *ODNB*. John Evelyn seems to have been somewhere between a polymath and a dilettante, wide-ranging in his interests and sympathies and certainly more than superficial, but he was probably too much engaged with the world to be a polymath. He was loyal to the Stuarts and never really made peace with the execution of his king, as he found Cromwell a disgusting tyrant, but still he was more public-spirited than political. Evelyn began keeping a diary in youth and continued the practice for many years, producing sketches of people and events that remain striking. He knew many of the luminaries of his time as well as others who gained minor distinction of one kind or another because he brought them to the world's attention. He was particularly interested in gardening and wrote at some length on the subject. He wrote on many subjects, but he is most remembered for the *Diary*, here edited by William Bray (1736-1832), an attorney and antiquary whose edition of Evelyn was popular and accompanied by notes and a full index, but whose editorial practices were in some respects dubious. An anecdote about John Evelyn is that after he inherited the family property at Wotton, he gave up his residence at Sayes Court, Deptford. Sayes Court was then let to one Admiral Benbow, who gave a sublease to Peter the Great and his entourage, who pretty much destroyed the place during their tenure.

DA Evelyn, John. *Diary and Correspondence*. [This is followed by the long sub-  
447 title to be found in the preceding entry]. Four Volumes. London: Henry  
.E9 Bohn, 1859.

A2  
1859 Octavo. Bound in half leather and marbled boards.

This item is very nearly identical to the one which comes immediately before. It might be of interest to the bibliographer or textual scholar because the title page indicates the same *New Edition... Corrected, Revised, and Enlarged*, but close examination reveals not only a different publisher but evidence that Bohn reset type for the whole thing (the font is some-

what smaller), which in the minds of some would constitute an edition different from that of Henry Colburn. Looking for these books in the *National Union Catalogue* leads to the discovery that Evelyn's *Diary* was sufficiently read to be frequently printed in the later nineteenth century, particularly the eighteen fifties.

DA Hamilton, Anthony. *Memoirs of Count Grammont*. Edited by Gordon Goodwin. London: Bullen, 1902.

.G7

Duodecimo. Bound in half leather and marbled boards. Illustrations.

H4

1903 Philibert de Grammont, Comte de Grammont (1621-1707), was the grandson of Diane d' Andouins, a mistress of Henry IV (France), so that Grammont assumed he was a natural grandson of Henry IV. He refused an ecclesiastical life and entered the French army, in which he served with some distinction. In 1662 he was exiled from Paris for paying too much attention to one of the King's mistresses. He went to England, where his talents and interests fit in nicely at the court of Charles II. Under pressure from her brothers, he married Lady Elizabeth Hamilton but continued a life of gallantry until he was an old man. In 1664 he was allowed to return to France, where his wife seems to have fit in at the court of Louis XV as he had done in England. Late in life he dictated his memoirs to his brother-in-law, Anthony Hamilton (1645-1719). Hamilton belonged to a powerful English Catholic family that spent the Commonwealth years in France. Through the Restoration the Hamiltons were variously in England, France, and Ireland. Their loyalty to the Stuarts extended to James II. They were, for the most part, serious Jacobites who lived in exile with James II after the Glorious Revolution. Anthony Hamilton became something of a poet and man of letters. His *Memoirs of Count Grammont* is particularly admired in its second part, an account of the court of Charles II in the period 1662-1664, when Grammont was a player in that elegantly licentious game.

Of Gordon Goodwin, editor of the books at hand, nothing has been found. His work here seems nevertheless well done. Each volume concludes in Notes and Illustrations that are detailed and go on for many pages. At the end of volume II is an index.

DA Reresby, John. *The Travels and Memoirs of Sir John Reresby, Bart. The Former*

447 *(Now First Published) Exhibiting a View of the Governments and Society in*

.R4 *the Principal States of Europe, during the Time of Cromwell's Usurpation;*

A2 *Containing a Multiplicity of Historical Facts Not Generally Known, with*

1821 *Anecdotes and Secret History of the Courts of Charles II and James II. Second edition. London: Edward Jeffrey and Son, 1821.*

Octavo. Rebound in quarter calf and marbled boards. Printed on heavy, uncut paper.

Sir John Reresby (1634-1689) was born into an established Yorkshire family whose loyalties may be detected in the title given above, which identifies Cromwell as a usurper. He was admitted to Trinity College, Cambridge, but studied instead at Gray's Inn. He was on the continent much in the sixteen fifties, coming to the attention of Henrietta Maria, the Queen

Mother, and Princess Henrietta, her daughter. When he returned to England at the Restoration, his powerful connections put him in the way of preferment. He entered the parliament for Yorkshire and was active in government, particularly in the time of Thomas Osborne, Earl of Danby. Reresby remained loyal to the Stuarts after the death of Charles II and the accession of James II, though his attachment to the new king was probably more moderate than steadfast. In any case James II was forced to leave the throne and Reresby retired to Yorkshire, where he died.

Reresby's *Memoirs* first appeared in 1734. In 1813 and 1821 his *Travels* were added to the *Memoirs*, which latter appeared with annotations in 1875 and again in the century just ended. The book at hand has a full index as back matter. Reresby wrote a clear, readable style which vaguely resembles that of Pepys, but perhaps less innocently smug. He gives an account of consequential people without appearing to drop names.

DA Stanhope, Philip Henry. *History of England*. Second edition. Seven volumes.  
 480 London: John Murray, 1836-54.  
 .S78  
 1836-54 Octavo. Bound in full leather. This set is in notably good condition.

Philip Henry Stanhope (1805-1875) was the fifth Earl Stanhope, though before he came into the title on the death of his father in 1855, he was styled Lord Mahon. After Oxford (B. A. Christ's College, 1827) he entered parliament and allied himself with the Peelites. Stanhope came from a family of rather intense Tories, so that his history of eighteenth century England, though it is considered readable and thorough, might not be comforting to a Whiggish sensibility, nor to Americans, whose chief hero in that age, George Washington, is not treated with perfect generosity. Stanhope had access to many papers, some in the possession of his own family, and through his life acquired a certain amount of reputation as an historian. He was a public-spirited if conservative man. He declined a certain number of appointments in his later years and concentrated on his historical studies, writing a standard biography of William Pitt (four volumes, 1861-2) and editing the letters of Lord Chesterfield, whose name he shares. The first three volumes of *History of England* conclude with the war of Austrian Succession, as the subtitle indicates. The whole seven volumes run to the Peace of Versailles in 1783. The back matter of the final volume (VII) contains various appendices and a full index.

DA Trevelyan, George Macaulay. *England under Queen Anne*. Three volumes.  
 495 London: Longmans, Green and Company, 1930-34.  
 .T7  
 1930 Octavo. Bound in publisher's green cloth.

Historians among others will know that George Macaulay Trevelyan (1876-1962) was the son of George Otto Trevelyan and grand nephew of Thomas Babington Macaulay. Like his father Trevelyan was educated at Harrow and Trinity College, Cambridge, of which latter he became Regius professor of modern history in 1927. Though he had strong political sentiments (Whiggish in youth, more Tory in later years), Trevelyan was less actively engaged in

politics than his father and, aided by the freedom that moderate wealth offers, devoted much of his life to reading and then writing about history. While still a young man he completed three important books on Garibaldi (1907-1911). His one-volume *History of England* appeared in 1926. England under Queen Anne is subtitled, in its three parts, *Blenheim* (1930), *Ramillies and the Union with Scotland* (1932), and *The Peace and the Protestant Succession* (1934). As one might expect, these volumes have notes and an index as back matter. Also in the back matter are fold-out maps of military campaigns in the Netherlands during the War of Spanish Succession. Though he had grown more conservative in his later years, Trevelyan was deeply troubled by the rise of fascism in Germany and, perhaps even more, by its rise in Italy, whose nineteenth century hero Garibaldi had captured much of his time and attention. Still he managed to keep working and produce *English Social History* in 1944. Through his life he was an ardent conservationist and vigorous hiker with a deep love of the English countryside. When he died he had arranged to be cremated and have his ashes scattered in the Lake District.

DA Cave, Edward, editor. *The Gentleman's Magazine and Historical Chronicle*.

500 Volume XVI. London: Edward Cave at St. John's Gate, 1746.

.G46

1746

Octavo. Bound in full leather, hinges somewhat fragile. This volume contains monthly issues for 1746 and thus can be seen as an eighteenth century example of bound periodicals.

Edward Cave (1691-1754) attended Rugby School, not long after which he went to London, where he became apprenticed to a printer. He began to get on in the printing trade and in 1716 married a widow, Susannah Newton, whose connections gave him entrance to the Post Office. In this work he saw many newspapers and other printed matter whose contents, he soon realized, could be marketed to London journalists. The next step was to print and sell some of this material himself. He acquired a large printing facility at St. John's Gate, Clerkenwell, and in early 1731 began publication of *Gentleman's Magazine*, which might be seen as an early, somewhat refined, version of the American *Reader's Digest*. Cave adopted the pseudonym Sylvanus Urban and made the image of St. John's Gate the logo for his enterprise, employing such men as Samuel Johnson and John Hawkesworth to write for him. *Gentleman's Magazine* continued for nearly two hundred years, until 1922. "Magazine," as it is identified with a periodical digest of various topics and news items, seems to have gained that currency through Cave's publication. He soon had competition from *London Magazine*, and he had various squabbles over material that seemed pirated or otherwise not free to be published, but his venture was a success, the profits from which he seems not always to have invested wisely. There is folklore to the effect that his wife quietly and without the knowledge of others put away some of the money in a place she was unable to divulge before she died. *Gentleman's Magazine* is held in microform in the basement of Belk Library, but this single volume is nevertheless a highly interesting cultural artifact from the literary world of eighteenth century England.

DA Russell, John. *Correspondence of John, Fourth Duke of Bedford*. Edited with an  
501 Introduction by Lord John Russell. Three volumes. London: Longman,  
.B4 Brown, Green, and Longmans, 1842-46.  
A4  
1842 Octavo. Bound in half leather and marbled boards. Engraved portrait frontpiece of  
Fourth Duke of Bedford in first volume.

The distinguished family here represented are sometimes called the Woburn Russells after the family property, Woburn Abby, maintained through generations and retained in modern times by opening it to the public. The first Duke of Bedford was William (1616-1700), who was active with the Parliamentarians at the beginning of the Civil War. He then seems to have rethought his position and fought briefly with the Royalists before withdrawing to see whether some sort of accommodation between opposing sides could be reached. When he rejoined the Parliamentarians, he was (understandably) not fully trusted. For a short time after the Restoration he more or less made terms with the Court, but by the sixteen seventies he was in strong opposition to Charles II's determination that the throne pass at his death to his Catholic brother, James, Duke of York. From this time forward the Russells came to be known as staunchly Whiggish in their politics, with which they were actively engaged more often than not. Duke William's son was Lord William Russell (1639-1683), whose zeal on the part of the Whigs involved him (with how much direct guilt is still debated), in the Rye House Plot, for which he was tried for treason and beheaded. Earlier he had married a widow, Rachael Wriothesley Vaughn, and their son, Wriothesley (1680-1711), became the second Duke of Bedford. The third was also Wriothesley (1708-1732), succeeded at his death in 1732 by his brother John, fourth Duke of Bedford (1710-1771), whose correspondence is the work at hand. John was succeeded by his grandson, Francis (1765-1802) who was unmarried but engaged when he died after a strenuous game of tennis in 1802. The sixth Duke of Bedford was John (1766-1839), brother to Francis, who inherited not only his brother's title but his intended, whom he married. Their son was Lord John Russell, who was prime minister twice in the Victorian Age but who found time in the eighteen forties to edit his great-grandfather's correspondence and prepare the introduction to be found in Volume 1. Finally we come to the grandson of Lord John, Bertrand Russell (1872-1970), who remains sufficiently well known so that nothing more will be written here. The point of this genealogical account is that sometimes great families do not fall into decadence, a diversity of marital and chemical adventures, after three generations, but continue through an extended period to make a worthy contribution to the world they inhabit.

The fourth Duke of Bedford was first married in 1731 to Lady Diana Spencer. Their only child died at birth and Lady Diana died of consumption in 1735. His second marriage in 1737 was to Lady Gertrude Leveson-Gower, who gave him three children, an active interest, not to say influence, in his political career, and perhaps support in his involvement with the Russell seat, Woburn Abby. Russell had thought to enter the House of Commons, but the death of his brother made him a lord and changed his plans. He joined in the Whig opposition to Walpole and by the seventeen forties was probably to be regarded as a player in the affairs of his nation. He served the Admiralty as First Lord in a decade that was not without achievement in that realm. He was less successful as Lord Lieutenant of Ireland. His role and

achievement in the time of the Seven Years' War is for specialists to determine. He advocated a more or less hard line in Great Britain's dealing with the American colonies, but by the late sixties his health was not good, and he died before he could have little impact on events across the Atlantic. He probably had too much wealth and position to be regarded as a journeyman politician, but still that is how he comes across to the reader with limited historical background.

Lord John Russell (1792-1878), editor of the correspondence at hand, is another matter. His career as a Whig politician would no doubt be regarded as distinguished almost from his earliest years, so that he is to be seen as instrumental in efforts that led to the First Reform Act, introduced in 1831 and passed in 1832. He was strongly interested in affairs in Ireland, no particular friend of the Peelites, and Prime Minister 1846-52 and 1865-66. His edition of his ancestor's correspondence was taken from family papers held at Woburn. The correspondence is primarily concerned with political matters and should be of interest to the specialist in eighteenth century British history. The third and final volume of this work concludes in an index.

DA Cooke, George Wingrove. *Memoirs of Lord Bolingbroke*. Second edition. Two  
501 volumes. London: Richard Bentley, 1836.

.B6

A4 Octavo. Bound in half leather and marbled boards.

1842 George Wingrove Cooke (1814-1865) seems to have been driven toward goals from an early age. He studied law at London University while also completing a degree in classical studies at Jesus College, Oxford (B. A. 1834). With all of this he was in addition writing his first book, *Memoirs of Lord Bolingbroke*, which was published in 1835 and reached a second edition the following year. The work was written from a Whig point of view (Bolingbroke, it will be remembered, was a Tory) and, unsurprisingly, was not favorably reviewed by Croker in the *Quarterly Review*. The *Edinburgh Review* was more generous. Cooke was a diligent worker who produced history, legal treatises, and travel narratives about the Crimea and China. He stood unsuccessfully for parliament as a liberal. The volumes at hand have a full index as back matter and, as appendices, Bolingbroke's poems, the articles of impeachment against both him and Robert Harley, Earl of Oxford, and Bolingbroke's last will and testament.

DA Stanhope, Philip Dormer. *The Letters of Philip Dormer Stanhope, Earl of*  
501 *Chesterfield, with the Characters. Edited with Introduction, Notes, and Index*  
.C5 *by John Bradshaw*. Three volumes. London: Swan Sonnenschein, 1905.

A4

Octavo. Bound in full morocco. A handsome set of books, though the discolored paper, which has not been trimmed and seems a little brittle, suggests acid content.

This is an edition of the full correspondence of the Earl of Chesterfield (1694-1773), including much more than the letters to his son and godson. Of particular interest, or so it seems, are the twenty brief characters at the conclusion of Volume III. These give us sketches of people such as George I, George II, Granville, Pelham, Pitt, Fox, Pope, and Arbuthnot.

Chesterfield, celebrated for his polish and worldly wisdom, seems to have achieved his status by effort. Though eminently well born, he was short, no more than mildly handsome if a bust is to be trusted, possessed of bad teeth and, in later life, of bad health and deafness. His advice to others included remarks on skill in conversation and how it is achieved, but in the minds of some his own voice was shrill even if his epigrams were frequently clever. Chesterfield was quite active in public affairs for many years, but not later in his long life. Of the present editor, John Bradshaw, nothing has been found except what is given on the title page, that he was an inspector of schools at Madras and an editor of Milton and Gray. The title page also notes the concluding index.

DA Burney, Frances [Madame d'Arblay]. *Diary and Letters of Madame d'Arblay*,  
506 Edited by Her Niece. Seven volumes. London: Henry Colburn, 1842-6.

.A9 Octavo. Bound in full leather. Portrait frontispiece in each volume.  
A15

1842 Many will recognize Madame d'Arblay as Fanny Burney (1752-1840), whom Virginia Wolff called mother of the English novel and who is seen by many as anticipating Jane Austen in her fiction. Her father, Charles Burney (1726-1814), was an organist, minor composer, and music historian who was friends with Samuel Johnson, if not indeed a member of the Johnson Circle. In her youth Fanny Burney was perhaps to be considered a protégé of Johnson, though it seems likely that she would have gotten on anyway. The success of her first novel, *Evelina*, brought her to the attention of the court and resulted in an appointment, which she later resigned. In 1793 she married General d'Arblay, a French refugee living in England during that tumultuous period. In later years she resided partly in England, partly in France. Fanny Burney, who lived to an advanced age, was diagnosed much earlier with breast cancer and underwent a radical mastectomy, performed without a general anesthesia, which is all that need be written of her strength of character.

The diaries here at hand cover the years 1778-1840. Of these the middle three (III-V) are given to but seven years (1786-1793), when Burney was attached to the court. These might well be of use to a social historian or historian of the English court. They were edited by Charlotte Barrett, who was the daughter of Fanny Burney's youngest sister, Charlotte (b. 1761), who married a man surnamed Francis, as the younger Charlotte seems to have married somebody surnamed Barrett. Charlotte Barrett is reported to have been Burney's favorite niece and served as her executrix, which suggests something of her judgment and mental powers. Her edition of the diaries has been superseded, however, and is given scant attention in bibliographies. There is a general index at the conclusion of the whole.

DA Belsham, William. *Memoirs of the Reign of George III*. Six Volumes. London:  
506 C.G. and J. Robinson, 1795-1801

.B4 Octavo. Bound in full leather. These books give the appearance of coming at a tran-  
A3 sitional moment in English bookmaking. They are printed on woven paper, but catch  
1795 words and signatures suggest a hand press.

William Belsham (1752-1827) was the son of a dissenting minister and himself, perhaps in matters both sacred and secular, something of a dissenting protestant. He was actively engaged in political debate through most of his adult life. He may have considered himself a moderate but never would have been regarded by others as an apologist for the Establishment. In youth he admired Pitt but fell away over the question of the Test Act and its repeal, which Pitt opposed. He was sympathetic with the French Revolution in its early stages, deplored the African slave trade, and was generally unsympathetic with the reign of George III, which he saw as enlarging the power of the crown, much as there has been recent dismay in some at what has seemed a similar enlargement of executive power in American government. Belsham's study of George III is not indexed, nor does much in the way of notes appear. The historical studies of William Belsham were not admired by Macaulay, though even now they might be of interest to anyone studying antagonistic views of George III. The volumes at hand bear the bookplate of Sir John Nicholl (1759-1838), who was educated at Saint John's College, Oxford (BCL 1780, DCL 1785). He was active in parliament and regarded as a sound contributor to the law, particularly as it extended to ecclesiastical and Admiralty affairs.

DA     Jesse, John. *George Selwyn and His Contemporaries*. Four volumes. London:  
512     Richard Bentley, 1843-44.

.S4

J5     Octavo. Apparently rebound in full leather in 1899 with embossed bookplate on faux  
1843     doublure end pieces. Occasional engraved portraits not listed in front matter.

George Augustus Selwyn (1719-1791) was born of parents who seem not to have been particularly distinguished but who still had their place. His father was an aide-de-camp to Marlborough and MP, his mother a woman of the bed-chamber who seems to have liked Robert Walpole more than most people did. Selwyn was at Eton with Thomas Gray and Horace Walpole. Later he was forced to leave Oxford after an offensive gesture in a tavern was taken as religious mockery. He entered parliament, where his career was wholly undistinguished. He had a reputation as a wit, but the examples given by Jesse (I, 16-22) are feeble. He had a morbid fascination with executions and was said to be (innocently) fond of children, though he never married. He appears to have had friends and a place in society, but little about him seems remarkable or particularly admirable today. Perhaps these books are valued for their picture of an era.

As with Selwyn, John Jesse seems unremarkable. He was at Eton and then had a place in the Admiralty, no doubt through the influence of the Duke of Clarence, later William IV, with whom his father was friends. He wrote a blank verse play about Henry VIII and aspired to literary distinction, which was never his. He was something of a productive popular historian. A broken set of this work is annotated in the Rhinehart Catalogue (p. 28), wherein it is noted that, because the set is broken and the first volume missing, there is no index. There is no concluding index, however, in the complete set.

- DA Greville, Charles C.F. *The Greville Memoirs*. Edited by Henry Reeve. Nine  
 536 volumes, London: Longmans, Green, and Company, 1874-87.  
 .G8 Octavo. Bound in red morocco. Many illustrations, usually portraits. Bookplate for  
 A13 Rodman Wanamaker, of the Philadelphia merchant family, in each volume.  
 1874

Charles Cavendish Fulke Greville (1794-1865) was in the same family as the Elizabethan courtier and poet Fulke Greville (1554-1628) but was not a lineal descendant of Fulke Greville, who never married. Charles Greville was well connected, however, and after education at Eton and Christ Church, Oxford (from which latter he did not take a degree), he obtained various posts which led to his appointment as clerk-in-ordinary to the Privy Council. In this capacity he spent many years among people both powerful and famous for their political and social roles in England from the reign to George IV until the time of the Crimean War. It was from this long experience that Greville made his journals, which are considered an important source for those who study British political and social institutions in the period they cover.

Near the end of his life Greville entrusted his journals, for which he seems to have intended publication, to Henry Reeve (1813-1895), who was himself a journalist (he wrote for *The Times*), translator of de Tocqueville, government functionary, and editor of the *Edinburgh Review*. Reeve published expurgated volumes of Greville's *Memoirs* in 1874, 1875, and 1887. These did not escape censure, giving offense to people such as Disraeli and Queen Victoria herself. Greville may have been an acute observer of the world he inhabited, but the candor of his observations, even after expurgation, was still found shocking to many, even if in some instances Greville revised an earlier judgment as he learned new information. The journals were published without expurgations in 1938, edited partly by Lytton Strachey, who grew interested as he researched for his study of Queen Victoria. The Reeve edition includes an elaborate table of contents for each volume, occasional footnotes, and appropriate indexes.

- DA Huish, Robert. *Memoirs of Her Late Majesty Caroline, Queen of Great Britain:*  
 538 *Embracing Every Circumstance Illustrative of the Most Memorable Scenes of*  
 .A2 *Her Eventful Life from Infancy to the Period of Her Decease*. Two volumes.  
 H9 London: T. Kelly, 1821.  
 1821 Octavo. Bound in three-quarter morocco and marbled boards. Engraved illustrations,  
 mostly portraits.

Robert Huish (1777-1850), insofar as he continues to receive biographical notice, was a mildly literate apiculturalist of his time who, in addition to writing about bees, dabbled in history, particularly the scandalous years of George IV and his estranged wife, Caroline, and unfortunate daughter, Charlotte Augusta, who died in childbirth in 1817. Robert Huish produced accounts of all these figures (the first Rhinehart annotations include his *Memoirs of George IV*), none of them (the books) seeming to command much admiration from the community of historians. Indeed, Huish might be seen as something like a tabloid writer before the advent of that form as we now have it, though to be fair, he may have had a genuine

interest in those sad people and their (the parents') sordid lives. Fair play might also see the marriage between George, who was then Prince of Wales, and Caroline as doomed from the start. They were first cousins, Caroline's mother being George III's sister, who were brought together in a state of marriage which the king hoped would put a certain amount of check on the behavior of his son, who was already secretly married. The volumes at hand are elegantly bound and might provide a bit of fascination, but they have a brief index by way of a table of contents and no other apparatus, being little threat to scholarly ambition.

DA Huish, Robert. *Memoirs of Her Late Royal Highness Charlotte Augusta, Princess of Wales, from Infancy to the Period of Her Much Lamented Death, Funeral Rites, etc., and of her Illustrious Consort Prince Leopold of Saxe-Coburg*  
 538  
 .A4  
 H9 *Saalfeld*. London: Thomas Kelly, 1818.

1818

Octavo. Bound in three-quarter morocco and marbled boards. Engraved illustrations and fold-out specimen of Princess Charlotte's musical composition.

Princess Charlotte Augusta (1796-1817), the only child of George IV (then Prince of Wales) and Caroline of Brunswick, seems to have done what she could with a life made difficult by the bitter estrangement of her parents and perhaps the jealousy of her father, who realized his daughter was much better liked by the English people than he was. Princess Charlotte somehow managed good spirits and applied herself to music and other interests. A marriage was proposed between her and Prince William of Orange, but she rejected this when she realized the intent was to send her to Holland for permanent residence. She then married Prince Leopold of Saxe-Coburg but died after the stillborn death of her child in November 1817. It was Princess Charlotte who commissioned the miniature copies of court beauties which Brownell Murphy executed and that Murphy's daughter, Anna Jameson, developed further in narrative to form a book found in the first Rhinehart catalogue (p. 47). As with other Huish books, there is little by way of apparatus in this one, but a melodramatic frontispiece nevertheless. In fairness to Huish, it should be noted that this is the first of his books on the subject at hand, raising the possibility that he was truly dismayed at the fate of Princess Charlotte.

DA Huish, Robert. *The Trial at Large of Her Majesty Caroline Amelia Elizabeth, Queen of Great Britain; in the House of Lords, on the Charges of Adulterous*  
 538  
 .A22 *Intercourse; Containing a Full and Accurate Detail of the Evidence of the Witnesses, the Speeches of Counsel, and All Other Proceedings in This Extraordinary Trial*. Two volumes. London: T. Kelly, 1821.

1821

Octavo. Bound in three-quarter morocco and marbled boards. Engraved illustrations.

The full title of these volumes is explanatory. The second volume concludes with a minimal index. Huish refers to his subject as Queen Caroline, a title which her estranged husband denied. She was briefly popular as the somewhat scandalous woman clearly wronged by an even more scandalous husband. Huish managed to strike while the iron was hot, but then Caroline died and George IV went on to an undistinguished reign.

DA Watkins, John. *The Life and Times of England's "Patriot King", William the*  
539 *Fourth. With a Brief Memoir of Her Majesty, Queen Adelaide, and Her Fam-*  
.W3 *ily.* London: Fisher, Son, and Jackson, 1831.  
1831

Octavo. Bound in half calf and cloth boards. Engraved illustrations, mostly portraits.

Historians and perhaps others will know that William IV became king on the death of George IV, his older brother, in 1830. Adelaide of Sax-Meiningen, his queen, was joined to him in a state marriage in 1818. William was fifty-three and had lived for many years in a stable relationship with his mistress, "Mrs. Jordan." Adelaide was twenty-six. The marriage, which seems to have been a happy one, came about when the death of Princess Charlotte, George IV's daughter, made it necessary for other children of George III to get busy and provide a legitimate heir to the crown. The Watkins account of King William has little to do with his kingship; indeed, the coronation ceremony, in September 1831, appears in the final pages of a long narrative. Most of the book is taken up with William's naval career and his political role in the House of Lords. That we have an account of the "Patriot King," published early in William IV's not long reign, smacks a little of opportunism, though Watkins does not seem in particular to have been that kind of man.

John Watkins (fl. 1786-1831) was born in Devon and educated at Bristol for the non-conformist ministry, which he left to join the Church of England about 1786. He was diligent if not remarkable in his pursuit of biography and produced a number of works. His later publications declare him LLD, though there is no clear record of how he might have come by this degree. The book at hand, over seven hundred pages long, has an index but no table of contents and no footnotes and should be considered a reading volume rather than a scholarly work.

DA Lee, Sidney. *Edward VII: A Biography.* Two volumes. New York: The Mac-  
567 millan Company, 1927.  
.L35

Octavo. Bound in publisher's red cloth, occasional illustrations.

Sir Sidney Lee (1859-1926) was born Solomon Lazarus Lee into a Jewish merchant family in London, taking the name Sidney about 1890. He was precocious from youth and made a strong impression at his college, Balliol, Oxford, from which he graduated B.A. in 1882. It was not long before he was brought to the attention of Sir Leslie Stephen, who was looking for a sub-editor for the projected *Dictionary of National Biography*. Lee joined Stephen, bringing with him an extensive knowledge of English literature and government in the sixteenth century (Stephen was strong in a somewhat later period) and a capacity for meticulous work. When the strain of this huge undertaking began to affect Stephen's health, Lee became joint editor and then sole editor. Sir Sidney Lee was always a formidable Shakespeare scholar and, once the *DNB* project was completed after years of diligent effort, he gave nearly full attention to this interest. His biography of Edward VII was a work of his later years, completed not long before his death. By his own request he was cremated and his ashes buried at Stratford-on-Avon.

DA Cook, Joel. *England Picturesque and Descriptive. A Reminiscence of Foreign*  
625 *Travel*. Philadelphia: Porter and Coates, 1882.  
.C771 Quarto. Bound in three-quarter morocco and marbled boards. Abundant wood  
1882 engravings.

Joel Cook was a Philadelphia journalist who served as financial editor of the *Public Ledger*. Early in his career he wrote *The Siege of Richmond*, an account of the McClellan campaign of 1862. Otherwise his works were mostly travel narratives centering on Europe or the region around his native place. The book at hand is by no means a scholarly work, but the many engraved illustrations are attractive, the text is unpretentious, and a seemingly full index appears as back matter. *England, Picturesque and Descriptive* is inscribed to John Walter (1818-1894), who followed his father of the same name as proprietor of the *London Times*. Walter, educated at Eton and Exeter College, Oxford, was also trained in the law and a member of Parliament. He was much engaged with his newspaper and considered himself a liberal conservative, being on the one hand a staunch Church of England man and on the other a sympathizer with the Chartist movement.

DA Hall, Samuel Carter. *The Baronial Halls and Ancient Picturesque Edifices of*  
660 *England*. Two volumes. London: Willis and Sotheran, 1850.  
.H18 Folio. Bound in full morocco. Illustrated with tinted lithographs and numerous wood  
1858 engravings.

These are very large, heavy volumes that one can imagine viewing satisfactorily by standing at a library table on which they lie open. The tinted illustrations, if they seem limited by Victorian notions of grandeur, came from the work of reputed artists in that time (Samuel Carter Hall maintained close ties with the community of artists) and are pleasant to contemplate if one can get past the implied snobbery. Hall's text, printed on thick paper with generous margins, would almost require examination while standing at a library table, which is not a very good way to read a book. Samuel Carter Hall (1800-1889) appears with his wife, Anna Maria Fielding (1800-1881), in the first Rhinehart catalogue. The sense that she was at least as talented a writer as he is not confined to post-modern gender revisionists. Hall was, however, a man who worked diligently, cultivated his opportunities, and got on. He was born in Ireland, the son of a British army officer, and had some genuine feeling for the plight of the Irish. He did much to bring art before the eyes of the general public and seems in many ways to have been a man who meant well. (What more damning thing to say of a man than that he means well?) His Tory politics and general sense of righteousness have made him the object of a certain amount of smirking despite his seeming commitment to Good Works.

DA Wise, John. *The New Forest: Its History and Its Scenery*. Artist's edition. Lon-  
670 don: Henry Sotheran, 1883.  
.N5  
W8 Quarto. Bound in three-quarter morocco and cloth. Illustrated with Sumner etch-  
1883 ings and Crane engravings. Printed on notably heavy, fine, handmade paper.

The New Forest was established in the late eleventh century by William the Conqueror as a royal hunting preserve. It is now a national park. It lies in Hampshire, just to the north of the Isle of Wight and west of Spithead and Southampton. It is not a true "forest" as Americans think of the term but includes stretches of open ground and bog. It has been timbered on occasions in the past, partly to provide wood for shipbuilding, and is not heavily populated, perhaps in part because the soil is not particularly fertile, but those regarded as "commoners" have long had limited rights to live within New Forest. The volume at hand is the work of John Wise (1831-1890) and appears at a glance to be a modestly elegant coffee table book but turns out to be substantial. Wise was the son of the British counsel-general in Sweden. He was briefly at Lincoln College, Oxford, but left without a degree to travel. From youth he was a naturalist, particularly an ornithologist, having a strong interest also in literature and local vocabulary within various parts of his native land. The New Forest is a little like a travel narrative for people who wish to take, rather than leave, profit at the sites they choose to visit. As indicated by the full title, there is a certain amount of history to find in Wise's effort along with descriptions (and illustrations) of scenery, but an additional feature is the appendices which reflect the author's particular interests. These give an account of words with a local currency and three other systematic listings, one of flora, one of birds, and one of butterflies to be found within New Forest. The whole effect is of a book which might indeed rest on a coffee table but which would reward attentive perusal if it were to be picked up. There is an Index at the conclusion. The illustrations for this book were done by Walter Crane (1845-1915) and Heywood Sumner (1853-1940). Crane, who was friends with William Morris, began to draw at an early age and was perhaps frustrated to know that nothing among his various artistic undertakings was preferred to his illustrations for children's books. Sumner was an engraver, also a man of various interests, who lived in the New Forest and engaged in archaeological excavations there, producing a book, *Excavations in New Forest Pottery Sites* (1927).

DA Allen, Thomas. *The History of London, Westminster, Southwark, and Parts Ad-*  
677 *jacent*. Four volumes in five. London: Cowie and Strange, 1827-9.  
.A43  
1827 Octavo. Bound in half leather and cloth. Many engraved illustrations, two hand-  
colored, and maps. Several are large items that must be folded out.

Thomas Allen (1803-1833) learned engraving from his father, a map engraver. The younger Allen is called a topographer and worked with perhaps more speed than accuracy in his short life (cholera), producing popular histories in response to a market demand. Few would call his graphics inspired, as no particular generosity is extended to his narrative accounts. He seems to have been a journeyman engraver and writer who, if no better than others in his trade, was no worse. These volumes are indexed (only the second part of the third vol-

ume) and are otherwise without apparatus. They are more suited to occasional browsing than scholarly investigation.

DA Nicolas, Nicholas Harris and Edward Tyrell, editors. *A Chronicle of London, 680 from \_\_\_\_\_ to \_\_\_\_\_; Written in the Fifteenth Century, and for the First Time .C55 Printed from MSS, in the British Museum: To Which Are Added Numerous 1827 Contemporary Illustrations, Consisting of Royal Letters, Poems, and Other Articles Descriptive of Public Events, or of the Manners and Customs of the Metropolis*. London: Longman, Rees, Orme, Brown, and Green, 1827.

Quarto. Rebound in half calf and marbled boards. Frontispiece facsimile of Harleian MS. 565.

The full title of this volume is descriptive of its contents. Each year recorded opens with the name of the Lord Mayor and Sheriff at that moment. The contents are a simple chronicle of events, noting particular affairs of state and such matters as the growing season and its effect on the price of wheat. Savage executions appear with some regularity. The British Museum has two manuscripts for this material, one Harleian and one Cottonian. Variants are given in back matter entitled Notes. Also in the back matter appear Illustrations, which offer such things as poems by John Lydgate. Nicholas Nicolas (1799-1848) was briefly in the Royal Navy before studying law at the Inner Temple. He was called to the bar in 1825 but spent most of his adult life in antiquarian research and publication, which he seems to have done quite well and at considerable extent, but without sufficient remuneration for him, his wife, and his numerous children to live in comfort. He died in France, where he may have gone for purposes of economy. The only Edward Tyrell that has been discovered was an impresario and showman who lived 1804-1877. How Nicolas might have joined with this man is something of a puzzle, though if we have the right Edward Tyrell, it may explain why no editors' names appear on the title page.

DA Sims, George Robert, editor. *Living London: Its Work and Its Play, Its Humor 684 and its Pathos, Its Sights and Its Scenes*. Three volumes. London: Cassell and .S59 Company, 1903.

1903 Quarto. Green cloth covers, gilt ornament. Profusely illustrated, mostly photographs. Some hinges fragile.

We should begin with George Sims (1847-1922), both the editor and partially the writer of these volumes. Sims was born to a measure of privilege. His father was a wine merchant and manufacturer of somewhat refined tastes (true of both parents). His grandparents seem to have been typical high-minded Victorians. The parents kept company with progressive, literate people. Sims himself was something of an artistic-minded dandy. At the end of youth he went to the continent, where he picked up some language and an interest in gambling tables as he dabbled in literature. When he returned to England he entered his father's

business but, finding it not to his interest, turned to journalism and miscellaneous writing. At the same time he gave attention to what are presently called social issues. He also wrote for the theatre and came to a moment of considerable remuneration for his efforts, but his facile style and general image as bourgeois lightweight kept him, for all of his presence, toward the margins of the cultural establishment. *Living London*, to which a number of people contributed, is made up of many chapters, not long, with titles like “Criminal London,” “London’s Light Refreshment,” “Library London,” “London Below Bridge,” and numerous others. As noted above, there are many illustrations. These volumes, then, might be seen as something on the order of coffee-table fluff, but in the minds of some they offer a broad, if not comprehensive picture of the great city and its people at the beginning of the twentieth century. George Sims was denied a place in a supplement to the original *DNB* which appeared in the decade following his death but is given a rather full notice in the recent (2004-2008) *ODNB*. In his own time and for a while after there was speculation that he might be Jack the Ripper. He made considerable money but did not leave much estate, having lived well and never forsaken his interest in gambling.

- DA        Davis, Gerald. *Charterhouse in London: Monastery, Mansion, Hospital, School*.  
 687        London: John Murray, 1922.  
 .C4  
 D38        Octavo. Bound in full leather. Several photograph illustrations. Charterhouse seal on  
 1922        top cover.

Charterhouse at London began as a priory of Carthusian monks in the fourteenth century. As such it was dissolved in 1537 (Henry VIII) and became the property of Sir Edward North (c. 1496-1564) and then the Howard family, who renamed it Howard House. In 1611 Charterhouse became the property of Thomas Sutton (1532-1611), who had made a fortune in coal. At his death he endowed a hospital, almshouse, and school. Charterhouse in London is no longer a school for youth (now located at Godalming, Surrey) but a pensioner’s home and site of an advanced school for medicine and dentistry.

Gerald Davis began as a schoolboy at Charterhouse, studied at Cambridge (M.A. 1868), took orders, and then served at the school in Godalming before returning as Master in London. The work at hand, published in 1922, was begun in 1911, the tercentenary of Thomas Sutton’s endowment. Along with the illustrations already noted, there are numerous appendices as back matter and a general index.

- DA        [Caulfield, James]. *Memoirs of the Celebrated Persons Composing the Kit-Cat*  
 687        *Club; with a Prefatory Account of the Origin of the Association; Illustrated*  
 .K6        *with Forty-eight Portraits, from the Original Paintings by Sir Godfrey*  
 C3        *Kneller*. London: Printed for Hurst, Robinson, and Company, 1821.  
 1821        Folio. Bound in half leather and marbled boards. The Kneller portraits are rendered  
               as engravings.

The Kit-Cat Club was a Whiggish body that may have come into being gradually but was fairly well established by 1705. Prominent among its members was the publisher-book-seller Jacob Tonson, of whom more later. The club met at the pie shop of Christopher Catling, whose mutton pies, savored by the club membership, were called Kit-Cats. Later Godfrey Kneller painted portraits of the membership which were only bust representations, shortened so that they could be accommodated within the low-ceilinged room that Tonson had built at Barn Elms, his country seat, for club gatherings. By metonymic extension, portraits of this size also came to be called Kit-Cats.

The Kit-Cat Club may have been, like other clubs of its day, diverse in its shared interests, but politics, unease over the Stuarts and their ambitions, and determination on a Protestant Succession were always particular concerns. The Club flourished in the years leading to the death of Queen Anne and the accession of the Hanovers to the throne of England. Little more is heard of it after about 1720.

On the spine of the volume at hand Godfrey Kneller's name appears. Kneller (1646-1723), though eventually knighted in England, was born in Germany and lived on the continent until he was nearly thirty. He was intended for a military career, but when his true talent became apparent, he was allowed to study art and eventually became one of the ranking painters of his day, in England at least.

Bibliographical notices of this book give James Caulfield (1764-1826) as the author, though the text is of no particular development or distinction. Kneller is the drawing card (the engraver of Kneller's portraits is ignored). Caulfield, who has appeared already in these annotations, was a dealer in prints in an age when there was considerable market for these items. Indeed, he may be responsible for the engravings in his book, but his name does not appear on the title page, nor does he seem to have any particular reputation for his artistry, only for his prominence among print-sellers.

Jacob Tonson (1666-1736) was the first of that name in a printing house that flourished for a century. He wasn't particularly partisan in his printing ventures (which included John Dryden) but was nonetheless a Whig and thought to be instrumental in the operations and success of the Kit-Cat Club.

DA      Carpenter, Edward Frederick, Editor. *A House of Kings: The History of Westminster Abbey*. London: John Baker, 1966.  
687      *minster Abbey*.  
.W5      Octavo. Bound in crimson morocco, Westminster seal in gilt on top cover. Many  
C3      illustrations in a deluxe printing of five hundred copies (number 197), signed by the  
1966      Dean of Westminster.

Edward Carpenter (1910-1998), who became Dean of Westminster in 1974, rose from modest beginnings to a distinguished life in the church. He is considered in biographical notes to have been a productive historian of gifts which he was able to develop without the advantage of a public school education (Eton, Harrow) or higher learning at one of the great universities (Oxford, Cambridge). He did very well at the University of London, however, where he eventually was awarded a Ph.D. in 1941. The book at hand was composed by several

people, listed in the front matter, who were all men of the church, in most cases Westminster Abbey. There is a bibliography as back matter, and the text is indexed. Otherwise there is little by way of scholarly apparatus. The numerous photographs, often of earlier graphic forms, seem carefully chosen.

DA Brayley, Edward Wedlake and John Britton. *The History of the Ancient Palace 687 and Late Houses of Parliament at Westminster*. London: John Weale, 1836.

.W6  
B8  
1836  
Octavo. Bound in full leather. The back matter includes numerous engraved illustrations, some of ruins remaining from the great fire.

On October 16, 1834, the houses of Parliament were destroyed by fire, notably documented in a J. M. W. Turner painting. In the years immediately following, public attention and public debate were much concerned with how and by what they should be replaced. There was considerable sentiment favoring a neoclassic form, after the manner of American public buildings in Federal City (Washington), but this was resisted by those who felt that it would be unseemly to follow a model originating in revolution and republicanism. A gothic plan was adopted and construction begun in 1840 but not entirely completed for thirty years. The book at hand, published in 1836, would have appealed to the interest of many people in the time when new buildings to replace those which had been destroyed were on the minds of the English, much as the same thing has occupied the minds of Americans since the destruction of the twin towers. Edward Wedlake Brayley (1773-1854) and John Britton (1771-1857) are usually identified in biographical notices as topographers. They were both largely self-educated men of decidedly modest origins who met when they were young and then collaborated on books about British landscape and architecture for over forty years. The book at hand might not be considered scholarly (footnotes run to the anecdotal), but it traces the history of Westminster from the time of Edward the Confessor and closes with illustrations that are not without interest and then an index.

DA Ritchie, Leitch. *Windsor Castle and Its Environs; Including Eton College*. Second edition, with additions by Edward Jesse, London: Henry Bohn, 1848.

.W76  
R6  
1848  
Octavo. Bound in full leather. Steel-engraved plates and numerous woodcut illustrations.

This is something on the order of a loco-descriptive narrative. The steel engravings are rather nice. Leitch Ritchie (1800-65) was a Scotsman who forsook a commercial life at home to go to London and set up as a writer. He seems to have specialized in travel books and related subject matter (e.g., Windsor Castle). Edward Jesse (1780-1868) was a writer of natural history and father of John Jesse, several of whose popular histories are to be found in the Rhinehart Collection. This is a reading volume, without apparatus or an index.

DA Drake, James, editor. *Historia Anglo-Scotia: or An Impartial History of All That*  
779 *Happen'd between the Kings and Kingdoms of England and Scotland, from*  
.D73 *the Beginning of the Reign of William the Conqueror, to the Reign of Queen*  
1703 *Elizabeth. Comprehending Their Several Homages, Incursions, Devastations,*  
*Depredations, Battles, Sieges, Leagues, Truces, Breaches, Intermarriages, and*  
*Divers Other Matters Worth Knowing.* London: John Hartley, 1703.

Octavo. Recently rebound in quarter leather and marbled boards.

In the bibliographical entry above James Drake is noted as editor of the work at hand, though he may be responsible only for the Prefatory Dedication, as it is called on the title page, or perhaps he is responsible for more than he chooses to acknowledge. The author's name is not given in the dedication. Drake leaves the impression that he is protecting someone's identity by not revealing a name, but there are other possibilities, as for example, that Drake was himself involved in creating the text. James Drake (c. 1666-1707) was educated at Eton and Caius College, Cambridge, and then went to London, where he further pursued medical studies, eventually becoming a fellow of the Royal Society and also the Royal College of Physicians. Drake also had literary aspirations and wrote plays. He was a Tory partisan whose political passions may have compromised his medical career. *Anglo-Scotia* gave great offense to the Scots and was publicly burned at Edinburgh in 1703. Drake seems to have been a man of considerable medical ability which he neglected to follow, though shortly before he died of a fever he produced a work on anatomy that proved successful, going through three editions in the years following his death. Sir Edward Seymour (1633-1708), to whom this book is dedicated, was a family-proud Tory politician and defender of the high church. Biographical notices suggest that he was not a particularly admirable man, intolerant and inflexible, though sufficiently prudent to accommodate himself to William of Orange as he became King of England.

DA Chambers, Robert. *Domestic Annals of Scotland*. Second edition. Three vol-  
800 umes. Edinburgh and London: William and Robert Chambers, 1859.  
.C44  
1859 Octavo. Bound in three-quarter morocco and marbled boards.

Robert Chambers (1802-1871) was the second son of a Scottish merchant who encouraged learning in his children even as his own business moved toward failure. Robert was born with six digits on each hand and foot. Corrective surgery was not particularly successful, so that the boy was limited in his activities and read much in youth, being strongly interested in Latin, science, literature, and music. Chambers enrolled at the University of Edinburgh but was forced to leave for lack of money to pay fees. He worked at various employments from 1816, finding his way to the bookseller's trade and to writing himself. He had a measure of success which was much enlarged when he joined his older brother William in 1831-2 to establish *Chamber's Edinburgh Journal*, which quickly came to require a run of thirty thousand copies weekly. The publishing firm of W. and R. Chambers followed, giving Robert an outlet for his steadily industrious pen. Among other things he produced *Cyclopaedia of English*

*Literature*, which offered biographical and historical background for literature past and present along with selections from literary texts. This work, in two volumes (1840-43), was a standard resource for literary study for many years thereafter.

*Domestic Annals of Scotland* is an historical narrative that opens with an account of Mary Queen of Scots and concludes with the reign of George II. The Index at the beginning of Volume I is actually a key to works frequently cited by abbreviations in the text. The first two volumes are given a general index at the conclusion of the second, and the third is indexed separately.

DA Napier, Mark. *Montrose and the Covenanters, Their Characters and Conduct*.  
803.7 Two volumes. London: James Duncan, 1838.  
.A3  
N2 Octavo. Bound in three-quarter calf and marbled boards. These volumes are also held  
1838 in the Hulme Collection and are in a better condition than the latter.

Montrose was James Graham, the fifth Earl and first Marquis of Montrose (1612-1650). He studied at Glasgow and Saint Andrews before traveling on the continent. He was back in Scotland, young and ambitious, in time to join with the Covenanters. This enthusiasm waned as he came to realize that the desire for presbyterian government in the church extended to a similar desire for secular government, and that the leveling brought about in such a government would be enforced by an authority more rigid than monarchy. In short, Montrose switched sides, becoming an ally of the royalists. In the period of civil strife that followed he enjoyed considerable success, recruiting highlanders and following hit-and-run tactics that, with his own personal courage and tactical skill, resulted in a series of victories over the covenanters, whom he now opposed. Eventually the royalist cause was defeated, Charles I was executed, and a little over a year later (May 1650) Montrose was himself taken, tried, hanged, and then dismembered. At the Restoration his remains were reassembled and given something like a state funeral and burial. Mark Napier (1798-1879) was educated at the University of Edinburgh and admitted to the Scottish bar in 1820. He is thought to have been a lawyer of considerable learning and skill but made his reputation, such as it was, as an historian of unconcealed jacobite sympathies, which reveal themselves in his books about Montrose. His rhetoric, not often regarded as mild, seems to have contradicted his private character. He is written of as having finally become a genial, even beautiful, old man. The work at hand is not indexed, but each volume carries a detailed table of contents and, as back matter, additional notes and a selection (volume II) of Montrose's poetry.

DA Klose, Charles Louis. *Memoirs of Prince Charles Stuart, Commonly Called The*  
814 *Young Pretender*. Two volumes. London: Henry Coburn, 1846.  
.A5  
K6 Octavo. Bound in half calf and marbled boards. Frontispiece engraved portrait in  
1846 Volume I.  
These volumes offer a highly partisan account of the travails of the Young Pretender,

published, it would seem, as a kind of centennial observance of the collapse of the pretense. Nothing has been found regarding the author, Charles Louis Klose, beyond a brief notice in Allibone's *Critical Dictionary of English Literature* to the effect that "The historical student should own this valuable work." Perhaps an expression of Jacobite angst. Volume II contains an Appendix of Historical Documents.

DA Forsyth, Robert. *The Beauties of Scotland: Containing a Clear and Full Account of the Agriculture, Commerce, Mines, and Manufacturers of the Population, .F73 Cities, Towns, Villages, Etc. of Each County*. Five volumes. Edinburgh: 1805 Printed for Archibald Constable, John Brown *et. al.*, 1805-8.

Octavo. Bound in half leather and marbled boards. Numerous engraved illustrations.

Robert Forsyth (1766-1845) was the son of poor but dutiful parents who managed to educate him with a view to preparing him for the Church of Scotland. He gained a license to preach but grew tired of waiting for a parish and turned to the study of law. Here again he faced disappointment as the Faculty of Advocates would not admit him while he was a preacher. When he resigned from this office he again encountered difficulties because he was suspected of revolutionary politics. Eventually he established himself in the law, but by now he was also engaged in literary activity, which included contributions to *Encyclopedia Britannica*. *The Beauties of Scotland* is probably his most substantial work. It is organized, as the subtitle indicates, by counties. There are numerous engraved illustrations, and each volume conveniently carries its own index. *Beauties*, though a work of its time, probably retains some value for the Scotophile.

DA Browne, James. *The History of Scotland: Its Highlands, Regiments, and Clans*.  
880 Eight volumes. Edinburgh: Francis Nicholls and Company, 1909.

.H6  
B8  
1909 Octavo. Bound in three-quarter leather and plaid paper boards. Photogravure and colored illustrations, the latter of which seem decorative.

James Browne (1793-1841) studied at Saint Andrews for Church of Scotland ministry, then for the bar at King's College, Aberdeen. He gradually turned to literature, becoming a journalist, editor, and miscellaneous writer. He contributed to the seventh edition of *Encyclopedia Britannica*, of which he was an assistant editor, and *Edinburgh Review*. Having once studied for the Presbyterian ministry, he converted to Roman Catholicism, the faith of his wife. He seems to have been a blustery man who once fought a duel in which no one was harmed. His *History of Scotland* was not unsuccessful, and the books at hand are rather handsome volumes, but they are more in the way of armchair reading than scholarly works. Apart from brief endnotes there is no apparatus.

DA Betham, William. *Irish Antiquarian Researches*. Two volumes. Dublin: Wil-  
905 liam Curry, 1826.  
.B56 Octavo. Bound in green boards, rebacked in green morocco. Several illustrations,  
1826 some fold-out, some hand colored.

William Betham (1779-1853) was the eldest son of a father of the same name, also an antiquarian (1749-1839). The younger Betham went to Dublin in 1805 in search of documents relating to a law case on which he was working. There he found, in Dublin Castle and in the office of the Ulster king of arms, many papers unarranged and neglected. The keeper of records at Dublin Castle at that time was the historian Philip Stanhope, Lord Mahon, who upon being made aware of a need for an active deputy, appointed Betham. By his diligent efforts in bringing order out of the records he had encountered, Betham was knighted in 1812 and made Ulster king of arms in 1820. *Irish Antiquarian Researches*, though not an extensive work, appears scholarly. The first volume treats a variety of subjects. The second includes the Book of Armagh, which also appears in Latin as an appendix. These volumes open with an adequate table of contents, but there is no index.

DA Croker, T. Crofton. *Researches in the South of Ireland, Illustrative of the Scen-  
975 ery, Architectural Remains, and the Manners and Superstitions of the Peas-  
.C944 antry. With an Appendix, Containing a Private Narrative of the Rebellion of  
1824 . London, John Murray, 1824.*

Quarto. Rebound in quarter leather and marbled boards. Illustrated with lithograph plates and occasional woodcuts in the text.

Thomas Crofton Croker (1798-1854) was born in Cork, Ireland, the son of a retired brevet major. He was educated locally and entered a mercantile firm in 1813. In 1818 he obtained a clerkship in the Admiralty. Croker was already interested in literary and antiquarian matters and contributed articles to *Gentleman's Magazine*. *Researches in the South of Ireland* appeared while he was still quite a young man. It seems better in its details of the subject matter than in its occasional attempts at reflection. The Appendix, a narrative of the rising of 1798, is thought to have value as a private account of that moment. The lithograph plates seem unremarkable. The whole effect is of an early coffee table book. There is an index. Croker went on to further antiquarian productions that attracted the attention of Scott, Thomas Moore, and, at a later moment, Yeats, who was not generous in his estimation.

DC Bethaune, Maximilien de. *Memoirs of the Duke of Sully, Prime Minister of  
122.9 Henry the Great: with the Trial of Francis Ravaillac, for the Murder of Henry  
.S9 the Great, and an Appendix*. New Edition. Translated by Mrs. Charlotte  
A3 Lennox. Five volumes. Edinburgh and London: Stirling, Slade, *et. al.*, 1819.  
1819 Octavo. Bound in full leather. Engraved portrait illustrations.

Historians will recognize Sully as the chief minister of Henry IV of France. He was a Huguenot, born Maximilien de Bethaune de Rosny at his family estate (Rosny) in 1560 (died 1641). He was presented to Henry of Navarre in 1571 and became his loyal follower. Avoiding the Saint Bartholomew's Day massacre, he studied history and mathematics at the Court of Henry of Navarre. He joined the Protestant army, entered the Netherlands, and was briefly attached to Prince William of Orange. He returned to the service of Henry and advised the latter to turn Catholic while remaining Protestant himself. When Henry was crowned king, Sully became a rich and powerful man. He was a particularly able administrator, widely recognized for his achievements in the domain of finance, though he was active in many ways. He encouraged agriculture, forbade the destruction of forests, drained swamps, and built roads and canals. He had a role in arranging the marriage of Henry IV to Marie de Medici. He was at the court of James I (England) in 1603. His active, efficient, generally principled role in public life pretty much ended after the assassination of Henry IV in 1610. He was not a widely popular man, disliked by the Catholics because he was a Protestant and by others for his wealth, power, efficiency, and perhaps indifference to old-boy machinations and resistance to corruption.

The translation of this notable work in the Rhinehart Collection was done by Mrs. Charlotte Lennox (c. 1731-1804), who struggled always with an improvident early marriage to Alexander Lennox and whose novels were perhaps less rewarding, in money at least, than her efforts at translation. The work at hand, if not exactly a scholarly undertaking, is provided with an extensive index in the final volume.

DC        Montespan, Françoise Athenais. *Memoirs of Madame la Marquise de Montes-*  
 130        *pan.* [translator not identified]. Two volumes. London: H.S. Nichols, 1895.  
 .M78  
 A3        Octavo. Bound in three-quarter morocco and marbled boards. Engraved frontispiece  
 1895        in each volume.

Madame la Montespan (1641-1707) was born into a distinguished family (de Rochechouart) and in youth married Louis-Henri Pardaillan de Gondrin, Marquis de Montespan. She first danced with Louis XIV in 1667 and soon became his mistress, eventually bearing him seven children. She was officially separated from her husband in 1674. In the *Affaire des Poisons* (c.1680) she was suspected of making use of poison or other black arts against rivals for the attention of the king, and her "reign" came to an end. The later part of her life was penitential, perhaps ambiguously so. The volumes at hand were part of a series of similar books published by Nichols and should probably be regarded as armchair reading. There is no apparatus, and Madame Montespan's translator is identified only as P.E.P., who may have been someone of no particular reputation who did contract work for Nichols—or someone with a reputation of some kind to protect.

DC        Goncourt, Edmond de. *The Confidantes of a King, The Mistresses of Louis XV.*  
134        Translated by Ernest Dowson. Two volumes. London: T.N. Foulis, 1907.  
.G6  
1907        Octavo. Bound in three-quarter leather and cloth. Extra-illustrated.

The brothers Goncourt, like their translator, Ernest Dowson, are sufficiently well known to require little by way of a biographical note. Edmond de Goncourt (1822-96) lived many years after the death of his younger brother Jules (1830-70) and continued an active life as a man of letters, even though when both men wrote together their collaboration was remarkably close and complete. As social historians they tended to regard their own time (Second Empire) as vulgar and to look back, somewhat admiringly, to the eighteenth century and the court of Louis XV, extravagant and finally ineffectual though it may have been. The volumes at hand, an example of Ernest Dowson's work as a translator of French, are reading volumes, augmented with many illustrations, several in color, and with appendices that give something of the artistic efforts of Madame de Pompadour and accumulations of Madame du Barry. There is no general index.

DH        Motley, John Lothrop. *The Rise of the Dutch Republic.* Three volumes. New  
186.5        York: Harper and Brothers, 1877.

.M6  
1877        Octavo. Bound in three-quarter leather. Portrait frontispiece in Volume I. The front matter of each volume reveals a tipped-in slip of paper indicating original ownership. The handwriting, strikingly elegant but very faint, suggests that L. H. Barnum was a schoolmaster given these volumes by his scholars. Those were other days.

John Lothrop Motley (1814-1877) has appeared already in Rhinehart I (p.90). The present volumes are concerned with the period 1555-1584, ending with the assassination of William the Silent (William I). Motley's interest in the Netherlands and the Dutch Republic is thought to have been prompted by his sympathy with the struggle of republican-minded people against imperial power, in this case the power of Catholic Spain. Motley was one of the nineteenth century Harvard historians who, in addition to his skills as an historian, wrote so well (a clear, readable narrative style) that he sometimes appears in literary histories. These books, as with those annotated in Rhinehart I, give evidence of scholarly effort. Each chapter begins with a concise summary of contents, and of course there are many notes and a concluding general index.

DL        Bell, James. *Queen Elizabeth and a Swedish Princess, Being an Account of*  
703.7        *the Visit of Princess Cecilia of Sweden to England in*        . Edited by Ethel  
.B4        Seaton. London: Etchells and MacDonald, 1926.

1926        Octavo. Bound in publisher's cloth. Engraved illustrations and a fold-out map of northwest Europe in the sixteenth century. Paper uncut and unopened.

Princess Cecilia was a member of the Swedish royal house of Vasa (1523-1664), an Uppland noble family which held high office from the fifteenth century. She was the daughter

of King Gustav (reigned 1523-60) and sister to Eric XIV (reigned 1560-68), who followed his father on the throne. Eric was also considered once as a match for Queen Elizabeth, but nothing came of it. Not long after her marriage to Christopher, Margrave of Baden, Cecilia and her husband began a journey across northwestern Europe to Calais, where they embarked for England. Shortly after their arrival in London, Cecilia gave birth to a child. Since their travels took about ten months, the child must have been conceived en route, but the couple chose to continue rather than return home. Princess Cecilia and her husband were graciously received by Queen Elizabeth, who treated them with a generosity that proved unfortunate. By the time the couple left England, they had run up considerable debt and were not popular at their departure. A manuscript of their journey to England, prepared by James Bell (died 1606?), found its way to the British Museum but was not published until 1898, edited by Margaret Morrison, and again in 1926, edited by Ethel Seaton (the text at hand). The narrative appears to be a second hand account, perhaps something Bell had from Princess Cecilia's Swedish chaplain.

James Bell was born in Somerset and at the appropriate moment entered Corpus Christi College, Oxford, from which he proceeded B.A. in 1551. In 1556 he was appointed lecturer at Trinity College, Oxford, but resigned to involve himself in the Reformation. His other publications are of a religious nature, as his vocation seems to have become clerical.

DS Hanway, Jonas. *An Historical Account of the British Trade over the Caspian Sea: 257 with the Author's Journal of Travels from England through Russia into Persia; .H25 and back through Russia, Germany, and Holland. To Which Are Added the 1762 Revolutions of Persia during the Present Century, with the Particular History of the Great Usurper Nadir Kauli. Illustrated with Maps and Copperplates.* Third edition, revised and corrected. London: Osborne, Miller, Longman, Dodsley, et. al., 1762.

Quarto. Rebound in three-quarter morocco and cloth. Engraved illustrations as noted above.

James Hanway (c. 1712-1786) was born at Portsmouth into a family that had long been connected with naval service. He was given rudimentary schooling and then sent to London to begin a mercantile life. In 1729 he went to Portugal as a merchant apprentice and remained in Lisbon for about twelve years before returning to England. He joined the Russia Company in 1743, shortly after which he sailed to Riga and then traveled overland to Saint Petersburg. The goal of the Russia Company was to establish a trade with Persia by way of Russia. Hanway proceeded to Moscow and then down the Volga to Astrakhan, from which he then sailed down the Caspian Sea on the *Empress of Russia*, a British ship. When he reached Persia and returned to land travel he was intercepted by Khyars, who stole his goods and forced him to flee in disguise. He returned to Saint Petersburg, where he continued until 1750, when he returned to England. His account of his adventures is given in the volumes at hand, which were regarded in his own time and later as the most readable and entertaining among the many things that followed. Having returned to England, Hanway continued with the Russia Company for several more years while engaging in many public projects, which he sup-

ported with modest philanthropy (he was never a wealthy man) and even more modest (but numerous) publications. It would seem that he meant well and did some good, but he wrote too much.

- E Fiske, John. *Historical Writings*. Eleven volumes of twelve. Boston: Hough-  
178 ton, Mifflin, and Company, 1902.  
.F58  
1902 Octavo. Bound in three-quarter morocco and cloth boards. Many photogravure il-  
lustrations, maps, and charts. Lacking the second volume in a twelve-volume set.

John Fiske (1842-1901) was born Edmund Fisk Green. His father, Edmund Brewster Green, was insecure in his work as a Whig journalist, and Fiske, then Green, was sent to his maternal grandmother and great-grandfather, whose name was John Fisk, to live at Middletown, Connecticut. After the boy's father died and his mother remarried, he agreed to take his great-grandfather's name, being his only male descendant. He gave himself a bit of tone by adding "e" to his name in 1860. Fiske grew up in a pious home but lapsed himself after his wide reading brought him acquainted with the positivist philosophy of Comte and the Darwinian theory of evolution. He entered Harvard as a sophomore and continued there in the study of law but was frustrated in his wish for a faculty appointment, in part because of his enthusiasm for evolutionary thought, which informed much of his writing, including history. It should be noted here that Fiske's thinking was perhaps not rigorously materialist. As with some modern theologians, he considered that evolution in humankind included growth of the soul and consciousness of the unknowable mystery. Nevertheless, evolutionary thought was central to Fiske and led him from Darwin to Herbert Spencer, of whom he became a kind of disciple. John Fiske wrote and lectured extensively and enjoyed a certain amount of success as a popularizer of advanced thinking in his day, but he was held in suspicion by some within the academic community for his method, or lack thereof, in his work. He has faded more than other historians of his time and is not often remembered as a history scholar. The volumes at hand are not heavily annotated (Fiske often relied on secondary sources) but conclude in a somewhat extensive index.

- E O'Hanlon, John. *Irish-American History of the United States*. Introduction by  
178 Thomas Shahan. Volume I only of two. New York: P. Murphy and Son,  
.O36 1907.  
1907 Quarto. Bound in publisher's cloth. Photograph portraits, also engravings and maps.

John Canon O'Hanlon (1821-1905) was born in Ireland and studied at Carlow College before coming to North America with relatives. He landed at Quebec but then moved on to Missouri, where he completed ecclesiastical studies and was ordained priest in 1847. He returned to Ireland in 1853 and had an active life both as a scholar and priest in the Catholic church, eventually becoming a canon of Dublin Cathedral. His scholarly and other publications were substantial, as he seems also to have been diligent in his clerical duties. He also

wrote verse under the pseudonym Lageniensis.

Thomas Shahan (1857-1932) was born in New Hampshire, the son of Irish immigrants. He attended public schools in Massachusetts, then seminary in Montreal, then in Rome, becoming attracted to neo-Thomism. He was ordained a priest, awarded a doctorate in theology, and early in his career joined the faculty of the Catholic University of America, of which he eventually became rector. He had a distinguished career both in the church and academic life.

The book at hand is only the first of two volumes, so that there is no general index, though the front matter is detailed. The text is contained within colored, semi-ornate borders, giving the sense of a pretty book. The footnotes are extensive, however, and appear on almost every page, leaving a final impression of scholarly legitimacy, if perhaps also of Irish advocacy.

F Randolph, Edward. *Writings of Edward Randolph*. Edited by Robert Toppan  
67 and Alfred Thomas Goodrick. Seven volumes. Boston: The Prince Society,  
.R19 1898-1909.  
1898 Bound in three-quarter leather and cloth boards.

Edward Randolph (1632-1703) was born in Canterbury. He seems to have studied at Queens College, Cambridge, and Gray's Inn, but there is no record of graduation or being called to the bar. By marriage he became connected with Robert Tufton Mason, who was able to place Randolph in colonial administration. Edward Randolph may have pursued his various duties conscientiously and efficiently, but his was an authoritarian temperament with perhaps sympathy for the letter of the law, so that he would never have been a popular favorite among people in the colonies. He seems also to have favored colonial consolidation, and that sentiment would not have gained him a great many friends. In short, he may have been a principled man, but his principles seem to have been those of people who brought about the final breach. He died and was buried in Virginia.

The Prince society was formed for the purpose of identifying and publishing documents relating to colonial America. The volumes at hand appear to be carefully edited. They are indexed.

G Ross, John. *Narrative of a Second Voyage in Search of a North-West Passage*.  
650 Paris: Baudry's European Library, 1835.  
1829 Octavo. Rebound in quarter calf and cloth, original covers bound in as back matter.  
.R82 Large fold-out map of northernmost Canada (arctic islands) in front matter.  
1835

Sir John Ross (1777-1856) first went to sea when he was nine years old. He spent time in the merchant service but returned to the navy as a midshipman in 1799. He then saw very active duty, being wounded repeatedly during the Napoleonic Wars. He was made commander in 1812 and saw service as far north as the Russian White Sea. In 1818 he commanded a small ship which accompanied the *Alexander*, commanded by William Edward Parry, to search for

a northwest passage above the Canadian mainland to the Pacific Ocean. Ross made his way through Davis Strait, west of Greenland, to Baffin Bay and then to Lancaster Sound, north of Baffin Island. At some point during this passage Ross saw, or thought he saw, a range of mountains blocking his way. He named them the Croker Mountains and returned to England unsuccessful. His failure led to anger and recrimination in which his nephew, James Ross (eventually Sir James), joined, especially when it was determined that there were no Croker Mountains blocking the passage, as if Ross failed from lack of courage and determination. Ross sought to redeem himself in a second voyage that began in 1829 and did not end until October 1833. Funded in considerable measure by the gin magnate Felix Booth, Ross set forth in a steam-powered vessel, the *Victory*, which was stopped by ice and finally abandoned in 1832. Ross and his crew spent successive winters in the arctic north, surviving on an Inuit diet, but finally returned safely to England. His time in the far north was productive of considerable exploration and discovery, but his achievement was compromised by quarrels with others bent on the same accomplishment. Sir John made a third trip to the far north in 1850-51 in search of the ill-fated Franklin expedition and showed interest in making a fourth, but he was by then an old man, too old for such an arduous undertaking. It is useful to look at a map and realize that any northwest passage would have been through seas considerably north of Alaska (though further east), so that to think of any regular use of this sea course by ships frequently constructed of wood and powered by sails now seems fantastic. But in that time there was neither a Suez nor a Panama Canal. To find a way to the Pacific other than going south around Africa or South America, cutting the length of passage by several thousand miles, would have made a strong appeal to the venturesome. The volume at hand has neither notes nor an index but offers a certain number of charts and technical data in the text. The whole narrative is organized something like a journal of events through a succession of dates. At the conclusion are brief appendices.

HD       Heath, John Benjamin. *Some Account of the Worshipful Company of Grocers.*  
6461       Third edition. London: Privately printed, 1869.  
.G8  
H3       Small folio. A handsome book bound in full leather, printed on heavy paper. Device  
1869       of Grocer's Company on top cover. Occasional engraved illustrations. Frontispiece  
image of Saint Anthony, tutelary saint of grocers. A presentation copy, awarded to  
James Ramsey "on the occasion of his being admitted to the Livery of the Company."

This book, which by its title might seem of no particular consequence, is not only handsome but verges on the scholarly, concluding in numerous appendices and a general index. It was prepared by a man who was himself of some interest. John Benjamin Heath (1790-1879) was born in Genoa, the son of a nonconformist merchant family established in commercial ventures on the continent. At the appropriate moment he was sent back to school in England, where at Harrow he fagged for Lord Byron. He returned to the continent, was for a time consul-general for the kingdom of Sardinia, and then had a distinguished career, mercantile and financial, in England. He was a director of the Bank of England for fifty years among his other activities and interests. He was made a baron of the kingdom of Italy in 1867

and is styled Baron Heath on the title page of the book at hand, which first appeared in 1829. For anyone interested in the English Company of Grocers, this book would be a good place to start.

- JC Raleigh, Walter. *Remains of Sir Walter Raleigh* [various titles given below].  
13.7 London: Henry Mortlock, 1681.  
.R36 Duodecimo. Bound in full calf. Engraved frontispiece.  
1681

This small volume might be regarded as a seventeenth century Raleigh Reader. Its contents are as follows: *Maxims of State. Advice to His Son, His Son's Advice to His Father. His Sceptick Observations Concerning the Courses of Magnificency and Opulency of Cities. Sir Walter Raleigh's Observations Touching Trade and Commerce with the Hollander and Other Nations; Proving That Our Sea and Land Commodities Inrich and Strengthen Other Countries against Our Own. His Letters to Divers Persons of Quality. The Prerogative of Parliaments in England, Proved in a Dialogue between a Councillor of State and a Justice of Peace.* London: Printed for Henry Mortlock, 1681. It is hardly necessary to identify Sir Walter Raleigh (c. 1552-1618) for the reader. The volume at hand seems to have enjoyed some popularity in its time. It was first printed for W. Sheares in 1657 and appeared three more times before Mortlock obtained rights in 1675. Mortlock printed it a second time in 1681 and a third, "with additions," in 1702. It was printed again for W. Mears in 1726.

- JN Bacon, Nathaniel. *An Historical Discourse of the Uniformity of Government of*  
117 *England from the First Times till the Reign of Edward the Third. [together*  
.B2 *with] The Continuation of an Historical Discourse of the Government of Eng-*  
1647 *land until the End of the Reign of Queen Elizabeth with a Preface, Being a*  
*Vindication of the Ancient Way of Parliaments in England.* London: Printed  
for Matthew Walbanck, 1647, 1651.

Small Quarto. The two parts of the Discourse are here bound as one with separate original publication dates given on the title pages.

Nathaniel Bacon (c. 1593-1660) was the younger son of Edward Bacon (1549-1618) and grandson of Lord Keeper Nicholas Bacon and, loosely speaking, nephew of Sir Francis Bacon, who was half brother to Edward. Nathaniel Bacon was at Christ's College, Cambridge, in 1606 and proceeded B.A. in 1611, in which year he was admitted to Gray's Inn, being called to the bar in 1617. Bacon was an opponent of Charles I and the Stuart idea of monarchy as early as 1628 and worked for the parliamentary cause throughout the civil war period. The thinking in the *Discourse* here considered is historical and rational. Bacon takes the position that from Anglo-Saxon times, English government has been contractual: monarchs have ruled with the consent of the governed as constituted by their representative agents, long understood to mean the body of parliament. The Stuarts have violated this contract and thus have no authority under its provisions. Bacon's treatise is greatly persuasive. It is systemically organized

in many short, accessible, printed chapters. Each of the two parts concludes in an index which is called a Table.

JN        Jolliffe, J. E. A. *The Constitutional History of Medieval England: From the*  
137        *English Settlement to*        . Fourth edition (revised). London: Adam and  
.J6        Charles Black, 1967.  
1961        Octavo. Bound in publisher's blue cloth. On the inside top cover is the autograph of Paul Stafford, entered at *Aedes Christi* (Chamber of Christ), presumably Stafford's rooms at Oxford.

John Edward Austin Jolliffe (1891-1964) was educated at Weymouth and then Keble College, Oxford, of which latter he eventually became a fellow. On graduation he became an assistant master at Saint Bee's School 1914-18, returning to Keble College in 1919 as a tutor. He then lectured in medieval history at Oxford for several years before going to Rio de Janeiro, first as a professor of English literature and then as Director of the British Institute at Santos, Brazil. He returned to England, where he was a fellow of Keble College 1934-50 (having been appointed some years earlier) and sub-warden 1937-54. He was also a fellow of the Royal Historical Society. In retirement he lived in Portugal. Jolliffe's *Constitutional History* was a major production of his academic career. There are many footnotes, marginal glosses, and, along with a full index, a bibliographical note as back matter.

KD        Wood, Thomas. *An Institute of the Laws of England: or, The Laws of England*  
660        *in their Natural Order, according to Common Use*. Ninth edition. London:  
.W6        Printed by H. Woodfall and W. Strahan for T. Osborne *et. al.*, 1763.  
1763        Folio. Recently rebound in quarter leather and marbled boards.

The title page further informs readers that this work has been "Published for the Direction of Young Beginners or Students in the Law; and of Others that Desire to have a General Knowledge in our Common and Statute Laws," and also that "The Ninth Edition [has been] revised, corrected, and enlarged by considerable additions from the New Reports and Manuscript Cases, as also from the Statutes, which are brought down to the present Time, and by upwards of one thousand additional References: By a Barrister at Law."

This work was a standard legal primer in England from its first publication in 1720 until it was superseded by Blackstone in 1769. It was created by Thomas Wood (1661-1722), a nephew to the Oxford antiquarian Anthony a Wood. Thomas Wood studied at Oxford (BCL 1687, DCL 1703), was called to the bar in 1692, and advised his uncle in an action brought against him by Henry Hyde, second Earl of Clarendon. Wood left legal practice in 1704 to take orders and pursue a more sedate clerical life in Buckinghamshire. He had formed the opinion that the law should not be confined to the Inns of Court but taught at the universities and given an intelligible order accessible to educated people in general. His *Institute* was thought to have done this and was a book of some importance before the appearance of

Blackstone, not only in England but in North America. There is a concluding index, called a Table, as back matter.

KDC Montgomery, James William and Fletcher Norton. *The Case of Archibald Douglas Esq. and His Guardians against His Grace the Duke of Hamilton, Sir Hew Dalrymple and Others to Be Heard at the Bar of the House of Lords, on Monday, the 17th of January, 1769*. Edinburgh (?): [no publisher given], 1769.

Quarto. Bound in later half calf and brown cloth. Folding table of Douglas pedigree in front matter. Back matter, both bound and tipped in, is discussed below.

Archibald James Edward Douglas (1748-1827) was the surviving twin son of Sir John Stewart of Grandtully (1687-1764) and Lady Jane Douglas (1698-1753) and nephew of Archibald Douglas (c. 1694-1761), Duke of Douglas, who married late (1757) and died without issue. The Duke of Douglas did not approve of his sister's marriage to Sir John Stewart, nor did he accept the twin sons born to her in 1748, when she was fifty. Lady Jane and one of her sons, Sholto, both died in 1753 (Sholto died first by several months). The Duke of Douglas was later persuaded by the wife of his old age to accept his nephew Archibald, who at the uncle's death in 1761 assumed his name and became heir to an estate worth twelve thousand pounds a year. It was not long before the will and settlement were challenged by the Hamiltons, who were collateral relations and stood to gain the Duke of Douglas's property if it could be proved, or a court at least persuaded, that the younger Archibald Douglas was an imposter, that his mother, fifty at the time of his birth, did not have twins but that she and her husband procured children in France as a means to secure the property of the Duke of Douglas. A court of sessions found for the Hamiltons, after which Archibald Douglas appealed to the House of Lords, which reversed the decision in his favor. The court case and everything around it created a sensation in which James Boswell was an active participant. In the minds of many, the case brought into question the whole matter of property and its security for its heirs. Were heirs to property required to prove their blood? There were no DNA tests in the seventeen sixties. To Boswell and people like him the final decision in the Douglas case vindicated the right of established families to determine succession and inheritance. The book at hand, as the title indicates, is an account of court proceedings that led to the reversed decision in favor of Archibald Douglas. It is not surprising that the city of publication and publisher are not given on the title page: there was strong feeling on both sides of the question. The back matter of this volume contains three documents, one bound and two tipped in. The latter two were written in 1753, the first in English and the second in French. They appear to be in the hand of Sir John Stewart. The first of these two was clearly written between the time of Sholto's death and that of his mother a few months later. The first document, the one bound in, is in French and in a different handwriting, sufficiently troublesome so as not to be easily read. It appears, however, to be a log of visitors, perhaps to Sir John and Lady Jane. In any case the back matter in this book should be highly interesting to researchers.

LF Wright, Thomas and H. Longueville Jones. *Memorials of Cambridge: A Series of 109 Views of the Collèges, Halls, and Public Buildings Engraved by J. Le Keux with Historical and Descriptive Accounts*. Two volumes. London: David Bogue, 1847.

Octavo. Bound in full morocco. Many engraved illustrations by Le Keux, who on the spine and title page of these volumes takes precedence over the authors of the text.

John Le Keux (1783-1846) was the son of a pewter manufacturer of Huguenot descent. While apprenticed to his father he became interested in engraving, to which craft his brother Henry was already apprenticed. Showing a talent for engraving, John was transferred by his father to James Basire (1769-1822), from whom he learned the skills for which he was later noted. Le Keux specialized in architectural engraving. *Memorials of Cambridge* is but one of several works in the same vein. Thomas Wright (1810-1877), who appears in the first Rhinehart catalogue, was educated at King Edward Grammar School in Ludlow and Trinity College, Cambridge (B.A. 1834, M.A. 1837). *Memorials of Cambridge* appeared fairly early in an active and productive life of antiquarian studies which centered somewhat on English literature and culture in the Middle Ages. Harry Longueville Jones (1806-1870) was also a Cambridge graduate (Magdalene, B.A., 1828, M.A. 1832). He took orders in the church and assumed his middle name on inheriting property of the same name. He lived with his family in Paris for several years but returned to Great Britain (Wales). His interest in antiquarian matters was united to an intense feeling for Welsh language and culture, which eventually brought him into conflict with authorities who wanted uniformity in education. These volumes contain a bookplate for Noah Hunt Schenck (1825-1895) who was born near Trenton, New Jersey, attended Princeton (B.A. 1844), entered the law and then left it for seminary and an active life in the Episcopal Church. He had parishes in Ohio, Chicago, and Baltimore before ending at Saint Anne's, Brooklyn. These books then passed as a gift to Endicott Peabody in 1902, as indicated by a note on the blank fly leaf in volume one. Peabody (1857-1944) went to England from Boston when he was a youth and attended Cheltenham College and Trinity College, Cambridge. He returned to America and worked briefly as a banker before entering the Episcopal Theological Seminary at Cambridge, Massachusetts. He then went briefly to Tombstone, Arizona, where he had Wyatt Earp for a parishioner. Returning to Massachusetts, he became a founder of Groton School, with which he is perhaps most quickly identified.

N Whitaker, J. Vernon, editor. *The Art Treasures of England. The Masterpieces of 6764 the Best English, Irish and Scottish Painters and Sculptors Represented by Over 100 One Hundred Fine Steel Engravings with Biographical and Descriptive Text*. Philadelphia: Gebbie and Barrie, 1878.

Quarto. Bound in full morocco. On top cover a gilt-stamped name and date: George W. Lyon, Christmas 1878.

As the full title indicates, this is a volume of steel engravings by various hands after painting and sculpture in the British Isles. The accompanying text is not much beyond slight

and appropriately modest. The steel engravings are rather nice and of their time. J. Vernon Whitaker (1845-1895) was the son of Joseph Whitaker (1820-1895), the London publisher and founding editor of *Whitaker's Almanack*, begun in 1868 and continuing to the present. The younger Whitaker was in the East Indies, the military, and America before joining his father's firm in 1875. He had an American wife. The George W. Lyon on the top cover may have been George Washington Lyon (1825-1894), who manufactured harps in Chicago.

N Reynolds, Joshua. *Seven Discourses Delivered in the Royal Academy by the*  
7420 *President*. London: T. Cadell, 1778.

.R4  
1778

Octavo. Recently rebound in period style quarter calf and marbled boards.

Sir Joshua Reynolds (1723-1792), although he came from a somewhat more academic family (his father was an Oxford-educated schoolmaster), bears some resemblance to Shakespeare in that his was in considerable measure an original genius. He had a classical education in a Devonshire grammar school and an apprenticeship of something over three years in London with Thomas Hudson, a leading portrait painter. From this outwardly modest beginning he began painting and did sufficiently well so that by the early fifties he was able to travel to the continent for a direct encounter with the masters of the Renaissance: Raphael, Rubens, Titian, Rembrandt, and Michelangelo. When he returned to London he met Samuel Johnson and his circle, settled in as a portrait painter, and by the sixties found himself established, admired, and somewhat rich. His skill and application were such that he was able to produce many paintings of high quality while keeping intellectually profitable company with Johnson (together they formed the Literary Club in 1764) and indulging a certain amount of social life. When a Royal Academy of Painters was formed in 1769, Reynolds accepted the presidency, a post he held until the last years of his life. His *Discourses* on painting and the grand style eventually numbered fifteen, of which the first seven were published in 1778 (the volume at hand, with a dedicatory epistle by Samuel Johnson, is a first edition). Sir Joshua's pronouncements are often seen as equivalent in his art to Pope's strictures in the *Essay on Criticism*: enduring art follows nature, that is, just representations of general human nature, free of the particular distortions found in individual examples (one wonders how this is to be reconciled with Reynold's portrait of Samuel Johnson squinting through eyeglasses). In a word, Reynolds was a neoclassical theorist and critic who strove in his own art (one thinks of the full length portraits) to express an ideal, not a sycophantic idealization of the subject who would pay for the painting, but the formalist ideal of a human likeness captured on canvas.

Sir Joshua Reynolds aspired to historical painting, which he considered the highest art, but his portraiture is what makes him, among the British at least, one of the ranking painters of his age. The volume at hand, in excellent condition and generously printed, is without scholarly apparatus.

N Caw, James L. *The Scott Gallery: A Series of One Hundred and Forty-six Photo-7598 gravures together with Descriptive Letterpress*. Two portfolios. Edinburgh: T. C. C. and E. C. Jack, 1903.

1903

Photogravure portraits in individual mattes. Letterpress text accompanying the various portraits is on loose sheets arranged as front matter to each portfolio.

These portfolios might be seen as a companion to the five *Scottish Portraits, with an Historical and Critical Introduction* that appear in the catalogue of the first Rhinehart Collection (to which these are being added). The present work offers various photogravure portraits of Sir Walter Scott, his family, and his friends and contemporaries. That such a work would have found a market is one more indication of the place Scott held among his countrymen, if not others, at the start of the twentieth century. Sir James Caw (1864-1950) was educated at Ayr Academy and, after an apprenticeship in engineering, became an engineering draftsman. His interest in art led him to night classes at Glasgow School of Art. He became a water colorist, art critic, and in 1895 curator of the Scottish National Portrait Gallery. In 1907 he became first director of the National Galleries of Scotland. He did much to establish Scottish art as a source of national pride.

N Jameson, Anna. *Sacred and Legendary Art*. Second edition. London: Long-7830 man, Brown, Green, and Longmans, 1850.

.J2

1850

Octavo. Bound in half vellum and cloth. Sixteen etchings and many wood engravings. The original two volumes (1848) are here bound as one.

Anna Jameson (1794-1860) is to be found in the first Rhinehart Catalogue (p. 47) as the source of text prepared for engravings from miniatures painted by her father. Her chief literary effort in the first part of her career was a study of Shakespeare's heroines, which drew considerable admiration. The work at hand was the first in a series on sacred art in her later career which again drew admiration and gained her, in her own time at least, standing, not to say ranking, as an art critic. On the title page of this work, as on others, Anna Jameson styles herself Mrs. Jameson, though she lived apart from her husband, an official in Upper Canada, for years and was left nothing in his will when he died. In her Preface to the first edition, Anna Jameson makes clear that she has "taken throughout the aesthetic and not religious view of those productions of Art which, in as far as they are informed with a true and earnest feeling, and steeped in the beauty which emanates from genius inspired by faith, may cease to be Religion, but cannot cease to be Poetry; and as poetry only [has she] considered them." There is an index.

NA Porter, Arthur Kinsley. *Medieval Architecture, Its Origins and Development*.350 Two Volumes. New Haven: Yale University Press, 1912.

.P67

1912

Large octavo. Bound in publisher's maroon cloth. Profusely illustrated. Some leaves unopened, suggesting that these volumes are in very good condition because they

have been little used through nearly one hundred years.

A. Kingsley Porter (1883-1933) was born at Stamford, Connecticut, of a clergyman father and mother almost certainly of independent means. He was educated at the Browning School in New York and then at Yale. He began his important, full study of medieval architecture while still very young and published a first edition in 1909. He thus established himself as an important archaeologist and went on to other studies and books. He joined the Yale faculty as an art historian in 1915 and then moved to Harvard in 1920. In 1930, while making archaeological studies in Ireland, he acquired Glenveagh Castle, Donegal, where he was to live when he was not at Harvard teaching. Porter was an outdoorsman and disappeared off the coast of the island of Inishbofin (Ireland) in 1933. His study of medieval architecture is considered a classic and was reprinted in 1966. As might be expected, these books contain, with many illustrations, full scholarly apparatus.

NA Gotch, J. Alfred. *Architecture of Renaissance England*. Two volumes. London:  
540 B. T. Batsford, 1894.  
.G5  
1894 Folio. Rebound, half leather over pigskin covers. One hundred forty-five photogra-  
vure plates, one hundred eighty engraved illustrations in text.

These large, heavy volumes are elegantly bound and make a first impression as fine artifacts, but examination of the contents reveals that they would prove highly interesting to architects and students of architectural history. The many engravings in text are of detail, elements to be found within the larger structures recorded on photogravure plates which follow the text. The whole effect is of books one could spend hours in looking through. They are sufficiently large, however, so that reading the text would require some sort of lectory accommodation.

J. Alfred Gotch (1852-1942) studied at the University of Zurich and King's College, London, and worked in architectural offices before setting up his own practice. He had an active life as a practicing architect but also made time to become an architectural historian of some note. He was a member of the Royal Institute of British Architects. Oxford awarded him an honorary M.A. in 1924.

NA Whibley, Charles. *The Cathedrals of England and Wales*. Preface by Henry C.  
5461 Potter, Bishop of New York. Illustrated with plates after water colors by A.  
.W45 Wilde Parsons. New York: E. P. Dutton, 1888.  
1888 Folio. Bound in quarter morocco and marbled boards. The chromolithograph plates  
were produced by Ernest Nister at Nurember. Sepia illustrations in text.

As with the item immediately preceding, this book is striking for the illustrations, colored plates of sixteen cathedrals in England and Wales. The author of the text, Charles Whibley (1859-1930), was at Jesus College, Oxford (B.A. 1883), before entering a career of somewhat high journalism. He was friends with W. E. Henley and later knew symbolist poets

in Paris. His contributions to *Blackwood's Magazine* impressed T. S. Eliot. His first marriage was to Whistler's sister-in-law and, after he became a widower, he married his goddaughter Philippa, the daughter of the latter Sir Walter Raleigh. Whibley was a high Tory who lived as a Victorian well into the twentieth century. Biographical notices seem to treat him more with humor than rancor. Arthur Wilde Parsons (1854-1931), the illustrator, was a water-colorist known for his seascapes. He lived at Bristol and was one of the artists known as the Bristol Savages. This book, without scholarly apparatus, is not small, so that reading the text would be somewhat cumbersome, but the writer was a man of some reputation. and the color plates are lovely.

NA Fulleylove, John. *Westminster Abbey*. London: Adam and Charles Black,  
5470 1904.

.W5 Octavo. Bound in publisher's cloth. Twenty-one full page illustrations.  
S65

1904 The bibliographical item above gives not the author of the book (Mrs. A. Murray Smith, about whom nothing has been found), but the creator of the appealing watercolor paintings reproduced within. John Fulleylove (1845-1908) was apprenticed to a firm of architects in youth, at about which time he also took painting lessons and began to sketch. He concentrated on landscapes and striking buildings (perhaps reflecting his architectural training) both in England and on the continent. He enjoyed some success and had numerous exhibitions of his work. He was an illustrator for Adam and Charles Black, the publishers of the book at hand, which is noted as something to give half an hour's respite to the weary scholar.

NA Poole, George Ayliffe. *An Historical and Descriptive Guide to York Cathedral  
5471 and Its Antiquities, with a History and Description of the Minster Organ*.

.Y6 York: R. Sunter, 1850.

P6 Small folio. Bound in full leather. Numerous engraved illustrations, especially of  
1850 architectural detail. Occasional colored plates.

George Ayliffe Poole (1809-1883) was educated at Emmanuel College, Cambridge (B.A. 1831, M.A. 1838). He was ordained in the Church of England in 1832. The ODNB calls him a "prolific writer" whose main work "was the promotion of the revival of Gothic architecture." He was a high-churchman with a mixed attitude toward the Oxford Movement, more sympathetic in some ways than others. On the title page of this volume Poole is joined by J.W. Hugall, an architect, about whom nothing has been found. As noted above, the book is generously illustrated, including, in the front matter, a floor plan of the cathedral, but there is little of what might be called scholarly apparatus.

A book plate under the top cover reveals that this work once belonged to George Schley Stillman, (1912-1964), an American who studied at Saint Paul's School, then Yale (B.A., 1935), and then Columbia (B.F.A., 1942). He was commissioned in the navy and served in Washington, partly as a White House aide, during the war years. He practiced architecture in

New York 1946-48, then returned to Saint Paul's School as English master 1948-1950, and then was Secretary at the Museum of Modern Art (New York). English-speaking people born to privilege are not confined to the pages of *ODNB*.

NB [Combe, Taylor]. *A Description of the Collection of Ancient Marbles in the British Museum; with Engravings*. Parts 1-3. London: Printed by W. Bulmer and sold by the British Museum *et. al.*, 1812-1818.  
87  
.B7  
1812 Quarto. Bound in full leather. Many engraved full page plates.

The author of this work, Taylor Combe (1774-1826), does not appear on the title page. Combe studied at Harrow and then Oriel College, Oxford (B.A. 1795, M.A. 1798), and received an appointment at the British Museum in 1803. In 1807 he became director of the Department of Antiquities. He was made a fellow of the Royal Society in 1806. He was highly regarded for his museum work, especially for organizing the Townley galleries (about which more below) and superintending the arrival of the Elgin marbles, these latter being known to many by way of John Keats. The volume at hand is the first three of an eleven part series that appeared 1812-1861. Combe died after a long illness, many years before the series was completed, but his contribution in this book, as with his work at the British Museum, has been held in regard.

Charles Townley (1737-1805) was born at Townley Hall, Lancashire, the eldest son of a Catholic family of some means. He was educated in France and came into the family property about 1758. He visited Rome in 1767, returned to Italy for an extended visit in 1771-74, and became a serious collector of antiquities, about which he developed a knowledgeable taste, so that the Townley marbles became something of a London attraction. The marbles were in many cases Roman copies of Greek marbles, and the arrival of the Elgin marbles somewhat later involved a shift of focus, but the Townley collection remains important to this day. Charles Townley never married. He willed his collection to the British Museum but then in a codicil gave control to his family. The marbles ended at the BM, however, where they remain. Charles Townley, whose life for years was perhaps not undissolute, returned to the church as he grew older. He seems to have been a good landlord at Townley Hall and finally a generous man.

Nothing has been found regarding the two book plates under the top cover, but the first, for R. Townley Parker, no doubt represents a family member. The many plates in this book render it as much visual as textual.

NB Smith, John Thomas. *Nollekens and His Times: Comprehending a Life of That Celebrated Sculptor: and Memoirs of Several Contemporary Artists from the Times of Roubiliac, Hogarth, and Reynolds, to That of Fusell, Flaxman, and Blake*. Two volumes. London: Henry Colburn, 1828.  
497  
.N8  
S7  
1828 Octavo. Bound in full calf, rebacked. Portrait frontispiece (Nollekens) in first volume.

Joseph Nollekens (1737-1823) was the son of Joseph Francis Nollekens (1702-1823), a painter who came to London from Antwerp. The younger Nollekens was apprenticed to the sculptor Peter Scheemakers in 1750 and within a decade won money awards for his drawing and modeling. In 1762 he went to Italy to work and have a direct encounter with Michelangelo and other Renaissance masters. He remained there until 1770, on occasion sculpting pieces for English visitors, so that he had a certain amount of reputation by the time he returned to England. From 1771 until near the end of his life, Nollekens was perhaps England's leading sculptor, at least for portrait busts. He was infirm in his last years but remained engaged with his art until he was in his seventies. *Nollekens and His Times* is an anecdotal and not perfectly reliable account of the sculptor. John Thomas Smith (1766-1833) followed his father as an assistant in Nollekens's studio, being also a printmaker and draftsman. He seems to have been a personable man who befriended John Constable and was, after 1816, keeper of prints and drawings in the British Museum, but he had fairly severe money problems and was perhaps embittered when Nollekens, who was quite wealthy, left him practically nothing though he had been more or less a member of the extended family. There is a certain amount of malicious gossip in *Nollekens and His Times*, some of it centering on Nollekens's frugality that is thought to be repayment for Smith's disappointment, all the stronger because he needed money, of which he thought he would have some one day. The second volume of Smith's account is made up, the latter part, of numerous anecdotal biographies of British artists and sculptors in that age. The whole thing is readable and perhaps entertaining, but it is not what one would call scholarly. There are few notes and no concluding index. These volumes contain the bookplate of Sir D' Arcy Power (1855-1951), a distinguished British surgeon and historian of medicine. Power was at New College and Exeter, Oxford (B.A. 1878), and then Saint Bartholomew's Hospital medical school (B.M. 1882), at which hospital he had most of his medical career. He was a skilled surgeon and scholar of his art who gathered a large library that was sold at Sotheby's after his death.

ND Leslie, C. R. *Memoirs of the Life of John Constable, Composed Chiefly of His*  
 497 *Letters*. Two volumes. London: Longman, Brown, Green, and Longmans,  
 .C7 1845.  
 L4  
 1845 Large octavo. Bound in three-quarter morocco and marbled boards. Generously  
 extra-illustrated with Constable's work, some illustrations in color.

John Constable (1779-1834) is sufficiently well known to require little in an annotation. He came from a family of quite prosperous farming people and spent his youth in the countryside he later recorded so memorably on canvas. As he produced many paintings, he also fathered several children after a prolonged courtship of a younger woman, who was consumptive and left him a widower in his later life. Constable, though he was not without some financial means, did not prosper enormously by his work, so that part of his legacy to his children was in the form of unsold paintings.

Charles Robert Leslie (1794-1859) was born in London of American parents. His father, a clockmaker, had taken his family there as he sought to enlarge his business inter-

ests. The family returned to America, the father died, and by the time young Leslie's artistic gifts were recognized, there was not sufficient money within the family to give him training. Eventually patronage of a sort came forward, so that Leslie was able to study painting, first in America and then in England, where he settled and where he had a successful career as a literary genre painter (Leslie was strongly affected by literature), portrait painter, and author. His biography of Constable is considered hagiographic by some. As noted above, it is much illustrated but has none of the apparatus to be expected in a scholarly effort.

ND Hogarth, William. John Trusler, *et. al.* *The Works of William Hogarth, in a Series of One Hundred Fifty Steel Engravings, by the First Artists: with Descriptions and a Comment on Their Moral Tendency, to Which Are Added, Anecdotes A4 of the Author and His Works by J. Hogarth and J. Nichols.* Two volumes. c. 1875 London: London Printing and Publishing Company, c. 1875.

Quarto. Bound in three-quarter leather and marbled boards. Steel-engraved illustrations as indicated in title.

William Hogarth (1697-1764) is sufficiently well known so that little is needed by way of a biographical note. His father was a schoolmaster who published Latin textbooks. Richard Hogarth's goal was to publish a Latin dictionary, but he had financial difficulties, failed to publish his dictionary, and was thus without funds to educate his son. William was apprenticed to a copper-engraver, after which he set up as an engraving jobber, taking various commissions, some of them incongruent with his later achievement. He began to engrave satiric subject matter, including illustrations for Samuel Butler's *Hudibras*. He studied painting with Sir James Thornhill and eventually married Thornhill's daughter, Jane, which gave him a familial connection to the art world. By the 1730's he was established as both a painter and engraver, producing the revelation of eighteenth century life that remains widely known. After his death Hogarth's widow employed John Trusler (1735-1820) to write commentary on her late husband's work. Trusler was educated at Westminster School and Cambridge (B.A. 1757) before becoming a clergyman. He was a man of many projects, some medical, some literary, whose commentary on Hogarth was sufficiently well received to appear repeatedly with the artist's work in the nineteenth century. A particular virtue of these volumes is the variety of its inclusions. Widely known things, such as the series on *The Rake's Progress* or *The Harlot's Progress*, are of course included, but there are other, lesser known things, for example paintings by Hogarth that have been rendered into engravings by other hands.

ND Gower, Ronald Sutherland. *Sir Joshua Reynolds, His Life and Art.* London: George Bell and Sons, 1902.  
497  
.R4  
G7  
1902  
Octavo. Bound in three-quarter morocco and marbled boards. The many plates showing Sir Joshua's art are in some cases taken from photographs of paintings in private collections which Gower, being well connected, was able to secure.

Lord Ronald Charles Sutherland-Leveson-Gower (1845-1916) was the youngest child in a family that had not only peerage rank and a doubly hyphenated name but four grand properties (Wilde's Lady Bracknell requires only three). Lord Ronald was at Eton and then Trinity College, Cambridge, from which latter he did not graduate as "his studies were much interrupted by social activities and foreign travel" (*ODNB*). Poor lad. He visited Garibaldi and entered Parliament as a liberal, but he was strongly attracted to the arts and turned to a life in that domain. He sculpted well enough to be exhibited at the Royal Academy, contributed to Vanity Fair, and kept company with such people as Oscar Wilde, Gustave Doré, and Sarah Bernhardt. He entertained friends at his "house beautiful," Gower Lodge, Windsor. He wrote at some length, but his study of Reynolds does not always appear in biographical notices. Nevertheless it is a book of some interest, containing, as already noted, many plates, a few of them not unerotic, and a concluding index.

NE Brockedon, William. *Finden's Illustrations of the Life and Works of Lord Byron*.  
 1720 Three volumes. London: John Murray, 1833.  
 .F56  
 1833 Octavo. Bound in three-quarter leather and marbled boards. The many Finden engravings are the heart of these volumes.

The Finden brothers, William (1787-1852) and Edward (1791-1857), were highly regarded steel engravers who conceived and executed for John Murray the project reflected in the title of this work, namely, providing Byron's many admirers with visual representations of the places and people contained in his life and poetry. William Brockedon (1787-1854) was the son of a watchmaker and himself a man of many abilities, artistic and mechanical (he was a skilled inventor). Brockedon prepared the text for the engravings of the Findens, often using passages from Byron's poetry along with his own prose. The result was the volumes at hand, which enjoyed considerable attention in their day.

PN Hallam, Henry. *Introduction to the Literature of Europe during the Fifteenth, Sixteenth, and Seventeenth Centuries*. Three volumes. Fourth edition. London: John Murray, 1854.  
 701  
 .H 3  
 1854 Octavo. Bound in full calf.

Many will know that Henry Hallam (1777-1859) was, in addition to being one of the ranking British historians of his day, the father of Arthur Henry Hallam, the subject of Tennyson's long memorial poem. The elder Hallam was educated at Eton and Christ Church, Oxford. He wrote notably on Europe in the Middle Ages and on English constitutional history. His study of European literature, originally published 1837-39, is obviously the work of a scholar, with many long footnotes and a full index at the conclusion. Though some would now consider it dated, it probably remains a good example of both scholarship and taste in its moment.

PN Hotson, Leslie. *The Commonwealth and Restoration Stage*. Cambridge: Har-  
2592 vard University Press, 1928.

.H6  
1928 Octavo. Bound in publisher's cloth. Numerous illustrations. Inside the top cover are loose pieces of correspondence to Hotson from Hyder Rollins and Arthur Colby Sprague, Harvard faculty who presumably had taught Hotson. This book is both uncut and unopened and thus not readable in its present state. A reprint, however, is to be found in the general collection of Belk Library.

John Leslie Hotson (1897-1992) was born in Ontario and then lived in Brooklyn, where he attended the Manual Training High School (a curiosity, perhaps, when one considers all that came later). At Harvard he was awarded a B.A. in 1921, an M.A. in 1922, and a Ph.D. in 1923. Two years from B.A. to Ph.D. He then taught briefly at Harvard and New York University. Through all of this period he spent time (summers, presumably) at the Public Record Office in England, sorting through material that made his early books and established his reputation. He taught at Haverford College 1931-42, served in the Signal Corps in World War II, and then was at Yale and then King's College, Cambridge. The book at hand was widely admired when it first appeared and has remained an important (readable) study of its subject. Needless to say, the scholarly apparatus is full. The loose correspondence inside the top cover acknowledges what was then Hotson's most recent book, a study of Shakespeare (1931). Hyder Rollins also offers a bit of Harvard gossip and an opinion of the value of collegial associates as compared to libraries and research.

PN Cook, Dutton. *Nights at the Play. A View of the English Stage*. Two volumes.  
2594 London: Chatto and Windus, 1883.

.C63  
1883 Octavo. Bound in three-quarter leather, Extra-illustrated with many portraits.

Edward Dutton Cook (1831-1883) was the son of a London solicitor, to whom he was articled after schooling. He was early attracted to literature and, after a few years, left his father's firm for artistic pursuits. For several years ((1867-75) he was theatre critic for the *Pall Mall Gazette* and assistant editor of *Cornhill Magazine* (1867-71). Later he was theatre critic for *The World*, which post he occupied at the time of his death. Cook also wrote novels. *Nights at the Play* is a collection of short pieces taken from Cook's review of plays, many Shakespearean, that were staged at London in his time. Some of them read like the reviews one finds in periodicals of our own time. There is a concluding index.

PN Campbell, Thomas. *Life of Mrs. Siddons*. Two volumes bound as one. Lon-  
2598 don: Effingham Wilson, 1834.

.S5  
C3  
1834 Octavo. Bound in full leather. Frontispiece portrait of Mrs. Siddons. The heavy paper, generous margins, and not small print make this a book easily managed by the reader.

Many will need little introduction to Sarah Kemble Siddons (1755-1831). She was the

daughter of Roger Kemble and sister of John Philip Kemble, two prominent theater people among others of the same profession in her family. She began a romance in her mid teens with William Siddons (1744-1808) over her parents' objections and persisted in her attachment until her parents accepted the match, which was made in autumn 1773. The marriage produced several children but no great happiness. Her husband became a philanderer and an unsatisfactory manager of money she made. There was something of an informal separation. After her husband's death, Mrs. Siddons became close to the portrait painter Thomas Lawrence, who at various times was seriously interested in two of her daughters. His relationship with Mrs. Siddons, for that matter, may not have been perfectly platonic. Students of the theatre will know that Sarah Siddons' genius was for tragic roles, beginning with Belvidera in Otway's *Venice Preserv'd* and extending to Lady Macbeth, for which she increased her already established fame. She once cross-dressed and took instruction in fencing so that she could play Hamlet. Biographical notices suggest that among women on the English stage, she was the greatest of all tragic actresses, though one may wonder how comparisons are made of people living in different eras, witnessed by different audiences (the same might be said of pronouncements regarding the genius of David Garrick). Sarah Siddons gained much fame, considerable wealth, and many friends, being of a character that gave her an entrance into what is called good society.

Thomas Campbell (1777-1844) was educated at Glasgow University with a view to entering the Church of Scotland. His father's business in tobacco importing suffered in the American War of Independence, however, so that Thomas and his siblings were forced to get on by themselves. Gradually Thomas Campbell established himself as a man of letters. His liberal opinions drew him to certain causes, particularly with regard to Poland. His biography of Mrs. Siddons, whom he had known for thirty years, appeared in 1834. There is no index to this pleasant book, the footnotes for which appear more discursive than scholarly. The *ODNB* calls Campbell a writer more of competence than distinction.

PQ\_ Rabelais, Francis. *Five Books of the Lives, Heroic Deeds and Sayings of Gargantua and His Son Pantagruel*. Translated by Thomas Urquhart and Peter  
 1685 *Antony Motteux*. Introduction by Anatole de Montaiglon. Illustrations by  
 .E5 *Louis Chalon*. Two volumes. London: Lawrence and Bullen, 1892.  
 U7

1892 Small folio. Bound in three-quarter leather and marbled boards. Occasional plate illustrations, other decorations. Each volume concludes with a colophon on the final verso page.

Francois Rabelais (c. 1494-1553) is sufficiently well known to require little introduction. In youth he was in a monastery, which he left to study medicine. He is called a satirist but seems as much to have been a good humored iconoclast who gave considerable uneasiness not only to the Roman Catholic Church but to authority in general (though he was somewhat under the protection of Francois I). Later criticism has ranged from calling him an atheist to a Christian humanist. He is frequently as bawdy as Swift or Sterne, but more like Sterne in seeming positive about life and its possibilities. After four and a half centuries there is nothing

like consensus about what Rabelais actually believed.

The translations at hand are the long-accepted work of Sir Thomas Urquhart of Cromarty (1611-1660) and Peter Anthony Motteux (1663-1718). Urquhart was a Scotsman, educated at the University of Aberdeen (he did not graduate), who had something of a literary career but is most remembered for his translation of Rabelais. The first two books appeared in 1653, the third posthumously in 1693. Peter Motteux (1663-1718) was a French Huguenot who came to England about 1685 and lived as a miscellaneous writer. He was acquainted with many literary figures in his adopted land. He translated the final two books of Rabelais, revised Urquhart's work, and published the whole, with a life and preface, in 1694 and again in 1708. He also translated *Don Quixote*. He was active in the English theatre, though less so after 1708.

These books are not so much scholarly as reading volumes one might find in the library of gentry, British, American, or at least those for whom English is the first language. They are handsome books, small enough not to be cumbersome, with clear, sufficiently large print and generous margins.

PR        Fields, James. *Yesterdays with Authors*. Boston: Houghton Mifflin Company.  
453        1882.

.F4  
1882        Octavo. Bound in three-quarter morocco and marbled boards. Six engraved portraits in the New Illustrated Edition.

James Thomas Fields was junior partner in the important nineteenth century publishing house of Ticknor and Fields, from which the publisher at hand, Houghton Mifflin, evolved. *Yesterdays with Authors* is not a book to read for critical insights, but rather a reminiscence, anecdotal and sentimental, of Field's acquaintance with literary figures of his time: Thackeray, Hawthorne, Dickens, Wordsworth, Mary Russell Mitford, and Barry Cornwall (Bryan Proctor). The tone of the book is not really offensive, but still one against which the modern sensibility has hardened. Fields was briefly editor of *Atlantic Monthly*, which was, in modern parlance, a Ticknor and Fields property.

PR        Linton, William, and Richard Stoddard, editors. *Dramatic Scenes and Characters*. London: Kegan Paul, Trench, 1884.  
1175

.L5  
1884        Duodecimo. Bound in half calf and marbled boards.

This is a somewhat curious volume, offering snippets of mostly dramatic verse that begins with Chaucer and then moves quickly to the renaissance and stops before taking up again in the nineteenth century, including a few pieces by writers now forgotten. The book concludes in brief end notes of no particular value. In short, this is armchair reading. William James Linton (1812-1897) was a wood engraver, political radical, and journeyman of letters who was born in London and later came to America, settling at Hamden, Connecticut. He set up a press which produced many things and attracted enough attention to be awarded a degree at Yale. Richard Henry Stoddard (1825-1903) was in considerable measure self-educated. He

wrote poetry, especially for children, and with Hawthorne's help found a position in a custom house. He was briefly a confidential clerk to General George McClellan.

PR [Lilly, Joseph, editor]. *A Collection of Seventy-nine Black Letter Ballads and*  
1181 *Broadsides. Printed in the Reign of Queen Elizabeth.* London: Joseph Lilly,  
.C74 1870.  
1870 Octavo. Bound in half leather and marbled boards. Top cover detached. Except for a  
bit of decoration, the print is not black letter but Caslon.

This book opens with a Preface signed by Lilly. The Introduction that follows is not signed. Lilly, however, is conjectured to have been the editor of everything. There is no note for Lilly in the *ODNB*, but he had sufficient standing to use the library of Henry Huth (1815-78), the son of a German banker who came to London by way of Spain. Henry Huth made an impressive collection of books. He purchased, among other things, part of the collection of George Daniel (1789-1864), a London businessman with literary interests who wrote satiric poetry and was particularly attracted to books of the Elizabethan period. This volume concludes in end notes that appear somewhat careful. It should appeal to students of the English ballad.

PR Rhys, Ernest, editor. *Modern English Essays.* Five volumes. London and New  
1366 York: J.M. Dent and E.P. Dutton, 1922  
.M5  
1922 Small octavo. Bound in three-quarter leather and cloth.

These are reading volumes, without apparatus, of essays by most of the widely known names in British essays late in the nineteenth century and in the first part of the twentieth. They include a certain number of things that many of us should know and perhaps don't, Matthew Arnold on Spinoza, for example. They were assembled and edited by Ernest P. Rhys (1859-1946), who with Yeats formed the Rhymer's Club. Rhys passed up the opportunity to attend Oxford and began a life in literature, thinking of himself as a poet and essayist. Perhaps he was these things in some measure, but his major contribution to the realm of literature was to act as editor of the Everyman's Library, underwritten financially by the publisher J.M. Dent. The Everyman's logo does not appear on these books, nor the quote from the medieval morality play to be found in the front matter of all books in the series. These are too expensively bound to be part of that enterprise, but they appear to be a high-toned spinoff all the same.

PR Ellis, George. *Specimens of Early English Metrical Romances.* New Edition,  
2064 Revised by J. O. Halliwell. London: Henry Bohn, 1848.  
.E6  
1848 Duodecimo. Bound in publisher's blind-stamped cloth. Book plate and autograph of  
Rupert Potter, father of Beatrix Potter, grandfather of Peter Rabbit.

George Ellis (1753-1815) was educated at Westminster School and Trinity College,

Cambridge. As a young man he contributed to the Whiggish Rolliad, which satirized the Pitt administration. Later, perhaps in reaction against the French Revolution, he became, with Canning, a founder of the Tory Anti-Jacobin. His acquaintance with Scott grew into friendship. *Specimens of Early English Metrical Romances* was considered a valuable contribution to its subject, especially the third edition (1848), which was revised, as indicated on the bibliographical entry above, by the Shakespearean scholar J. O. Halliwell (1820-1889).

PR Spenser, Edmund. *The Works of Edmund Spenser, with a Selection of Notes from 2351 Various Commentators and a Glossarial Index*. Edited by Henry John Todd .T65 with *Some Account of the Life of Spenser*. Eight volumes. London: Rivington, Payne, Cadell, Davies, and Evans, 1805.

Octavo. Presumably rebound in half leather and marbled boards.

Edmund Spenser (c. 1552-1599) is sufficiently well known so that we shall go directly to the editor, John Henry Todd (c. 1763-1845). Todd was a boy chorister at Magdalen College, Oxford, educated at its school and later its college (B.A. 1784, M.A. 1786). He took orders in the church and was sufficiently well connected to be presented with clerical situations that permitted him also to have a life as a literary scholar. It always is an advantage to have a snug berth. Early in his career Todd produced an edition of *Comus* (1798). This was followed in 1801 by a larger edition of Milton's *Poetical Works*, which was well received, was reprinted on four occasions, and was in the opinion of many the standard edition for half a century. Todd then turned his attention to Spenser. His edition appeared first in 1805 and was perhaps less admired than the Milton. He produced a new edition of Johnson's dictionary in 1818. Though his later work centered on the Bible, theology, and the church, he always maintained literary interests. His editorial method in this domain is seen as anticipating the variorum editions of the twentieth century, providing full scholarly apparatus. Todd should perhaps be seen as a competent rather than a great editor.

PR Spenser, Edmund. *The Works of Edmund Spenser, with a Selection of Notes from 2351 Various Commentators and a Glossarial Index*. Edited by Henry John Todd .T65 with *Some Account of the Life of Spenser*. London: Edward Moxon, 1850. 1845

Octavo. Bound in full leather. Frontispiece portrait of Spenser. The bibliographical entry given above, with its date of publication, appears to be a second title page tipped in directly behind the original, which gives the date of publication as 1845. Directly behind this second title page is another, inscribing the edition to Alfred Tennyson, Esq., and dated May 1845. It will be recalled that Tennyson became poet laureate in 1850, which may explain the second title page.

The book at hand, a one-volume reproduction of the entry directly about, is reflective of its era, sturdy and complete with footnotes and a glossary, but a challenge to anyone without strong vision. It is a book for a proper Victorian wishing a complete Spenser on the bookshelf.

PR Beaumont, Francis and John Fletcher. *Works*. Seven volumes. London:  
2422 Jacobs Tonson, 1711.

1711

Octavo. Recently rebound in quarter leather and cloth boards. The books themselves are in remarkably good condition to be three hundred years old.

Beaumont and Fletcher, though their names are quickly recognized by anyone with a literary education, are not much read now except by specialists, nor are they staged. In their own time they were active and productive, but not of the fifty plays with which they are credited in this edition. Francis Beaumont was born twenty years after Shakespeare (1584) and later died the same year (1616). John Fletcher, cousin to the poets Giles and Phineas, was born about 1579 and died in 1625. At most the two men worked together for perhaps ten years, wrote together no more than fifteen plays (in which Philip Massinger may also have had a hand), and are credited with much more because doing so made for effective marketing.

These books have none of the notes nor index that would readily suggest an editor. They are noted without any indication of an editor in the original *Cambridge Bibliography of English Literature* (1941) and in Tannenbaum (1938). *The New Cambridge Bibliography* (1974) adds an editor in brackets, Gerard Langbaine (1656-1692), son of a father of the same name, who was provost of Queens College, Oxford. Both men were recognized for meticulous work, so that the text of the works here discussed might be considered reliable in their time. It should be noted, however, that Langbaine the younger died nineteen years before these books were published. Jacob Tonson, the bookseller, must have come into possession of this material and then chosen to bring it forth at what seemed an opportune moment. In any case we have here fifty plays, though authorship of individual pieces or of passages within pieces is a matter for scholarly dialectics.

PR Prior, James. *Life of Edmond Malone, Editor of Shakespeare with Selections*  
2972 *from His Manuscript Anecdotes*. London: Smith, Elder, 1860.

.M3

P7 Octavo. Bound in half morocco and marbled boards. Extra-illustrated with thirty  
1860 portraits, some of them thought to be rare.

Students of literature and perhaps others will know Edmond Malone (1741-1812) as the pre-eminent editor of Shakespeare, up to his time. He was a member of the celebrated Literary Club established by Samuel Johnson and Sir Joshua Reynolds. He revised Boswell's *Tour to the Hebrides* and greatly aided Boswell in preparing the *Life of Samuel Johnson*, of which he (Malone) edited later editions (Boswell pre-deceased Malone by seventeen years). He undertook to edit Spence's *Anecdotes*, which was published uncompleted after his death and beneath Malone's usual standard.

Sir James Prior (1790-1869) was born in Ireland. In youth he went to sea as a surgeon and eventually functioned as surgeon to three of the royal yachts. He married twice, was knighted, and in addition to his naval career was something of a biographer. He lived for some years at Hyde Park, a gentleman of letters. His *Life of Malone* closes with a long section of Maloniana. The book is indexed.

PR Montagu, Elizabeth. *An Essay on the Writings and Genius of Shakespeare in*  
2975 *Comparison with the Greek and French Poets. To Which Are Added, Three*  
.M7 *Dialogues of the Dead*. Sixth Edition. London: Priestly and Lea, 1810.  
1810 Octavo. Bound in full leather, rebacked.

Elizabeth Robinson Montagu (1718-1800) was born into a family of considerable wealth and position. While she was still in youth her grandmother remarried to Conyers Middleton (1685-1750), a Cambridge scholar. Elizabeth spent considerable time thereafter at Cambridge and learned languages while also acquiring a substantial literary education. In 1742 she married Edward Montagu, who was fifty years old. He was grandson of the Earl of Sandwich and possessed sufficient means so that Elisabeth Montagu was able to have the sort of refined life she desired among people like herself. She is considered to have been one of the prominent bluestockings, of whom the reader no doubt knows something. As a writer she is remembered for the work contained in the volume at hand, more for her *Essay on Shakespeare* than for her three *Dialogues of the Dead*, which were attached to similar work by Lord Lyttelton. Montagu's *Dialogues* are not very lively and convey, sometimes indirectly, bluestocking polemics. The *Essay on Shakespeare*, while not generous toward Samuel Johnson, has more, and perhaps a more deserved, reputation. Edward Montagu died in 1775 and left his widow sufficient wealth so that she had another twenty-five years of a quite full life. In spite of her literary inclinations and refined taste, she took an interest in business affairs and in building houses. She is reputed to have been a generous but somewhat imperious woman. The volume at hand, printed in 1810, is unadorned with apparatus of any kind and appears to have been an armchair diversion for civilized readers in its time.

PR Forster, John. *The Life and Times of Oliver Goldsmith*. Second edition. Two  
3493 volumes. London: Bradbury and Evans, 1854.  
.F6  
1854 Octavo. Bound in full calf. Elaborately extra-illustrated by various means. Other things tipped in, including autograph letters and short notes written by James Prior, Charles Butler, William Godwin, Peter Cunningham, and James Northcote. The two volumes are each in two parts, making four books.

John Forster (1812-1876) was born into a Unitarian family, attended Newcastle Royal Grammar School (head boy), and then studied law, which he left for a literary career, in which he might be regarded as a productive journeyman. He became friends with many writers of his time, however, particularly Dickens, and exercised sound judgment in practical matters as they were inherent in publication and general management of a literary career. For this latter he was held in some regard as he seems to have been liked as a man. His book on Goldsmith was first published in 1848 and then expanded to the work at hand, which appeared in 1854. As noted above, it is profusely extra-illustrated and contains autograph letters, if not also some of the extra illustrations that make it a unique copy. Some of the signed correspondence is slight—the note from William Godwin, for example—but more than one piece is of some length, and the only way to judge the value of this is to give it something beyond a cursory

perusal.

A word or two should be given about the people whose letters are tipped in. James Prior (1790-1869) was a naval surgeon and biographer of Goldsmith (1837) who accused Forster of plagiarism in his own work on the same subject. Washington Irving did not escape censure by acknowledging his debt to Prior in his own biography of Goldsmith. Charles Butler (1750-1832) was a lawyer and Catholic apologist. William Godwin (1756-1836) will be known to many as the novelist and ultra-progressive who was nonetheless uneasy when his daughter ran away with Shelley. Peter Cunningham (1816-1869) was a British government clerk, student of the city of London, and miscellaneous writer. James Northcote (1746-1831) was an artist and author. He served an apprenticeship under Sir Joshua Reynolds and wrote about his mentor, not always to the satisfaction of others.

PR Swift, Jonathan. *Works*. Edited with a *Life* by John Hawkesworth [with]  
3721 *Letters*, also edited by Hawkesworth. Twenty-four volumes. London: C.  
.H39 Bathurst, T. Osborne, T. Davies, *et. al.*, 1766-69.  
1766-9 Octavo. Bound in full calf. Copperplate engravings for *Tale of a Tub* and *Gulliver's Travels*. Engraved musical score in back matter of seventh volume. This work was first undertaken by Hawkesworth for publication in 1755 and involved many printers and booksellers, only some of whom are given above, before it was completed, incorporating later editions of some of the material first printed earlier, in 1769.

Swift's collected writing was first published at Dublin by George Faulkner (c. 1703-1775) in 1735, ten years before the death of Swift and prior to Swift's arriving at a condition when he would have been unable to give Faulkner the help he apparently did in preparing everything for publication. The first consequential publication of Swift's work following his death was that of John Hawkesworth (c. 1720-1773). Hawkesworth worked for Edward Cave at *Gentleman's Magazine* in the 1740's, becoming friends, fairly close in that time it would seem, with Samuel Johnson. Indeed, when Johnson gave up his *Rambler* in 1752, Hawkesworth followed with his *Adventurer* (1752-54), to which Johnson was a contributor. It may be assumed that perhaps before he was done with the *Adventurer*, Hawkesworth had started on the Swift that first appeared in 1755. This was a project that grew as further editions were called for until it reached the twenty-four volumes at hand, which reveal variations on the title page of different volumes, not least the publishers involved and the precedence they receive in being listed. Osborne (he who Johnson once clobbered with a folio volume) seems to have been quite involved at one point, but he was dead by 1767, before the present books were done. So also was Thomas Davies, he of the very pretty wife with whom Boswell was drinking tea (with them both) when Samuel Johnson walked in their bookshop. These are very interesting books to examine. The *Life* with which Hawkesworth opens the first volume is thought to be something of a milestone in literary biography. The poems, particularly those of scatological tendency, somehow look different, are more striking, in an eighteenth century text. It is easy to see why the ladies were shocked. There is a full index at the end of the eighteenth volume, where the collected works end, but none at the end of the twenty-fourth.

PR Dryden, John. *Fables Ancient and Modern; Translated into Verse from Homer,*  
3418 *Ovid, Boccace, and Chaucer: with Original Poems.* London: Jacob Tonson,  
.F3 1700.  
1700

Folio. Bound in full leather.

This book must be considered one of the prizes of the Rhinehart Collection, a first edition, published not long before Dryden's death on May Day, 1700 (born 1631). Many readers will know that with the Bloodless Revolution of 1688/89 Dryden, who could not swear allegiance to William and Mary, lost his offices as poet laureate and historiographer royal. He had been a major presence in English letters for years, and suddenly he was short, at least shorter, on money. In the final decade of his life, not always in good health, he took to translations that led, among other things, to *The Works of Virgil* (1697) and the book at hand. Of particular importance is the Preface, one of Dryden's many prefatory critical essays, in which he calls Chaucer "the Father of English Poetry, [holding] him in the Same Degree of Veneration as the Grecians held Homer, or the Romans Virgil." He discusses Chaucer neither at length nor exactly in brief and concludes "Here is God's plenty." The same might be said of Dryden and his remarkable literary life, although his "translation" of Chaucer would once have been contested by Dr. Henry Lilly, late of the English Department of Appalachian State, who held that Chaucer's language was already English and was merely "rendered." Being a first edition, this book is without apparatus beyond a Table of Contents.

PR Herbert, George. *The English Works of George Herbert.* Edited by George  
3507 Herbert Palmer. Three volumes. Boston: Houghton Mufflin, 1905.

.A38  
1905 Octavo. Bound in three-quarter leather and marbled boards. Bookplate of English bookseller Henry Blackwell in each volume. The elegant binding is conjectured to have been done by Blackwell's firm for himself. The volumes contain several illustrations.

The devotional poetry of George Herbert (1593-1633) is well known by students of literature as well as church-goers, who will find his lyrics set to music in a hymnal. Herbert belonged in his time to the school of Donne and, like Donne, suffered an eclipse in the neo-classic era but was strongly revived in the twentieth century by T. S. Eliot among others. This edition exhibits scholarly effort, but the biographical material is probably not a threat to Izaak Walton's performance in the *Lives*. George Herbert Palmer (1846-1926), the editor here, was educated at Cambridge (B.A. 1869) and then took orders. He was a cousin of George Grove (the musical dictionary) and himself an organist and musicologist. His biographical note in the *ODNB* makes little of his edition of George Herbert except to note that his attempt to put the poems in chronological order was not a particular success.

PR Barham, Richard Harris. *The Ingoldsby Legends, or Mirth and Marvels by*  
4058 *Thomas Ingoldsby*. Third edition. Two volumes. London: Richard Bentley,  
.15 1846.

1846

Octavo. Bound in full leather. The engraved cartoon illustrations are not acknowledged on the title page, but certain of them in text are signed by Cruikshank or Leech.

Richard Harris Barham (1788-1845) was the only (and illegitimate) son of a father bearing the same name and Elizabeth Fox, a housekeeper (the elder Barham's?). The son was educated at Saint Paul's School and Brasenose College, Oxford (B.A. 1811). He studied law briefly and then took orders in the church. A chance encounter led to a minor appointment at Saint Paul's Cathedral. Once in London, Barham's desire to have something of a literary life came to fruition (his clerical duties were not neglected). It helped that Richard Bentley was an old school friend. Barham invented a character, Thomas Ingoldsby, whose prose and verse legends centering on Tappington Everard in Kent began to appear in *Bentley's Miscellany* in 1837 and became widely popular. Printed by themselves, beginning in 1846, they went through many editions in the nineteenth and earlier twentieth centuries. A People's Edition of 100,000 copies in 1881 sold over 60,000 on publication day. Barham also wrote for the magazine of another friend, Thomas Hood. His attempts at the novel were without much success. He is reputed to have been a genial man and excellent conversationalist.

PR Gilchrist, Alexander, *et. al. Life of William Blake with Selections from His Po-*  
4146 *ems and Other Writings*. New and enlarged edition. Two volumes. London:  
.G5 Macmillan and Company, 1880.

1880

Octavo. Bound in full morocco. Numerous engravings by Blake throughout the text.

Alexander Gilchrist (1828-1861) was educated at University College School and the Middle Temple. He was called to the bar in 1849 but then did not practice law, choosing instead to establish himself as an art critic. He published articles in the *Eclectic Review*, wrote a life of the painter William Etty, and made the acquaintance of Thomas Carlyle and became his next door neighbor. By the end of the fifties he was working in earnest on his biography of Blake. In the spring of 1861 he met D. G. Rossetti and his brother William, both of whom were to assist in completing the work on Blake when Gilchrist died of scarlet fever in November of that year. Anne Gilchrist (1828-1885), Alexander's widow and also a writer, participated in this work which saw completion and publication in 1863. The volumes at hand, as the title page advertises, is the new and enlarged edition that appeared in 1880. In addition to the people already noted, there are short pieces by Frederic James Shields, James Smetham, and Samuel Palmer in the latter part of the second volume, which concludes with an index to the first volume. Gilchrist's biography of Blake is sufficiently important to receive notice occasionally in later times.

PR Dallas, Robert Charles. *Recollections of the Life of Lord Byron, from the Year*  
4381 *to the End of* ; *His Early Character and Opinions, Detailing the*  
.D3 *Progress of His Literary Career and Including Various Unpublished Passages of*  
1824 *His Works*. London: Charles Knight, 1824.

Octavo. Bound in full leather. On a front verso fly leaf appears stanza nine, canto two, of *Childe Harold's Pilgrimage*, written in long ago.

Robert Charles Dallas (1754-1824) was born in Jamaica and educated in Scotland and at the Inner Temple, London, before returning to Jamaica to assume the estate of his deceased father. He returned again to England, married, and then was again in Jamaica, which he left for good when the climate proved difficult for his wife. He spent time in France, the United States, and again France, where he died. His sister was married to George Anson Byron, uncle to the poet. His brother, a Philadelphia lawyer and politician of some prominence, was father to George Mifflin Dallas, who was vice president under Polk and for whom the Texas city was named.

Dallas had known Byron's parents by way of his sister. After *Hours of Idleness* appeared, he wrote the poet and struck up an acquaintance that lasted for several years. His later intent was to write a recollection of those years, indicated in the title given above, which would be embellished by correspondence in his possession. Some of this was blocked by Byron's executors, but Dallas, who died the same year as Byron and had not had much contact with him after 1814, went ahead with the rest. Robert Dallas had a literary career of no particular distinction. The book at hand, which probably adds nothing to Byron scholarship, might be regarded as something for hours of idleness. It is not indexed.

PR Galt, John. *The Literary Life and Miscellanies of John Galt*. Three volumes.  
4708 Edinburgh and London: Blackwood and Cadell, 1834.

.G34

Octavo. Bound in half leather and marbled boards. In the front matter of the first two volumes are autograph letters written by John Galt in what is sometimes called a spidery hand. These have been tipped in. The letter in the second volume bears the wax with which it was sealed after folding.

John Galt (1779-1839) was born at Irvine, on the west coast of Scotland. His father was a sea captain. Galt was not a vigorous youth and, staying much at home in the company of his mother and her friends, may have acquired there the Scots argot that he used to good effect when he became a writer. He had some grammar school education, moved to Greenock with his family, and returned there to live again in the last years of his life. Galt had a varied career. He began writing when little more than a youth but also attempted a mercantile enterprise in London and spent two years in Ontario, where two of his sons later had distinguished lives in government. He met both James Hogg and Byron, eventually writing a life of the latter (1830). He wrote quite a bit—novels, poetry, drama, and essays. The best of his work (some of which is not memorable) centered on West Scotland, which he evoked so efficiently that G.M. Trevelyan recommended certain short novels (*Annals of the Parish*, 1821; *The Provost*,

1822) as authentic social history. In the first volume of the work at hand John Galt offers his literary life. The other two contain miscellaneous pieces, including a few things in dialect sufficiently Scottish to prove a challenge.

PR Cornwall, Barry. *Charles Lamb: A Memoir*. London: Edward Moxon, 1866.  
4863  
.P694 Octavo. Bound in three-quarter green morocco and marbled boards. Extra-illustrated  
1866 with many contemporary and later engravings.

Of Charles Lamb little need be said except perhaps this: anyone who has read the “Dissertation on a Roast Pig” probably imagines the author as a Dickensian character, corpulent and jolly, but if the frontispiece in this volume is to be believed, Lamb in his younger years was as handsome as Byron.

Barry Cornwall was the pen name of Bryan Waller Proctor (1787-1874). Proctor was educated at Harrow and then articulated to a solicitor, first in Wiltshire and then London. While still a young man he came into enough money so that, while working as a solicitor, he was also able to set up as a man of fashion and a writer. In this latter role he was unremarkable though, being quite personable and socially adept, he had many friends in the literary community. Among these was Charles Lamb, the memoir of whom was Cornwall’s (Proctor’s) last work before his health began to fail and he declined into old age. *Charles Lamb* is not a scholarly work, and there is no scholarly apparatus beyond a few appendices.

PR Moore, Thomas. *The Poetical Works of Thomas Moore, Collected by Himself*. Ten  
5050 volumes. London: Longman, Orme, Brown, Green, and Longmans, 1840-  
.E40 41.  
1841 Duodecimo. Bound in green morocco with gilt trim. Engraved frontispiece and fore-  
edge painting for each volume. A remarkably fine set.

These books give the impression of a carefully arranged venture between the publishing house of Longmans and Thomas Moore. The set is markedly well preserved and the fore-edge paintings, which might strike some as an affectation, charming. As may be seen from the title in the bibliography entry above, Thomas Moore seems to have acted as his own editor. The books contain occasional footnotes and a concluding index, but this is more a publication for literate gentry than for scholarly readers.

We shall begin with the fore-edge paintings, for which Mr. Rhinehart has provided identification: Volume I depicts Dublin, Volume II the Royal Exchange, Volume III Trinity College, Volume IV Waterford, Volume V a statue of George III, Volume VI High Street, Belfast, Volume VII the linen market, Belfast, Volume VIII Blarney Castle, Volume IX Newry seen from Treason Hill, and Volume X Londonderry. Fore-edge painting, begun fairly early in Italy, was taken up in England in the late seventeenth century, practiced occasionally in the eighteenth and nineteenth, and revived to serve the demand of collectors in the twentieth. The modern enthusiasm seems to have led, unfortunately, to a certain number of forgeries.

Books of an earlier moment have received fore-edge decoration at a later time and then been purveyed as if the art work was original with the book. The present examples are nevertheless lovely and give added interest.

Of Thomas Moore (1779-1852) it is not necessary to write much by way of annotation. The poet of the *Irish Melodies* is well known. In addition to poetry, Moore wrote a novel, *The Epicurean*, a biography of his intimate friend Byron, and a history of Ireland (this latter not successful). Moore was a man of many abilities. His education at Trinity College, Dublin, was followed by law studies at the Middle Temple, London. Indeed the Rhinehart Collection includes a four-volume history of the English law that once belonged to Thomas Moore. Each volume contains his autograph.

PR Rossetti, William M., ed. *The Collected Works of Dante Gabriel Rossetti*. Two  
5240 volumes. London: Ellis and Elvey, 1890.  
.E90 Quarto. Bound in three-quarter calf and marbled boards. Printed on laid paper and  
1890 bound in gatherings of eight leaves.

Dante Gabriel Rossetti (1828-1882), poet, artist, and translator, was born in London to Italian Gabriele Pasquale Giuseppe Rossetti and his English wife of Italian heritage, Frances Mary Lavinia. He was the second eldest of four children in a close, literary family. His siblings all distinguished themselves in the literary world as adults: notably, his sister, Christina Rossetti, a poet, and his brother, William, a literary editor and art critic. In the late 1830s, Rossetti and his brother attended King's College, London, where their father was a professor of Italian and a Dante scholar. Rossetti developed an interest in art during his tenure at King's College and continued artistic study when he attended the Antique Academy of the Royal Academy (1845). Rossetti disagreed with the Royal Academy's conservative artistic approaches, however, and he left in 1847 to study with Ford Madox Brown. Rossetti began writing poetry during this period and started to translate Dante. Rossetti is known as a founder of the Pre-Raphaelite Brotherhood (PRB), a group of writers and artists who rejected standard artistic conventions of the mid-nineteenth century in favor of revisiting the artistic merits of the Italian Renaissance. Rossetti's colleagues in the PRB included J.E. Millais, Holman Hunt, Thomas Woolner, James Collinson, Frederick Stephens, William Morris, and Edward Burne-Jones. Rossetti exhibited work in the infancy of the PBR with success, but in 1850 he received negative reviews. This reaction caused him not to exhibit his work again, and instead work solely on commission.

Rossetti's writing was inspired by his artistic and literary circle of friends and by women close to him personally and who appeared as subjects in his painting. In 1860 Rossetti married one of his long-time art subjects, Elizabeth Siddal, who died in 1862. Rossetti's distress at her death was evident in his painting and in his decision to bury her with an unpublished manuscript of his poems. Rossetti later regretted this move and recovered the manuscript by disinterring his late wife in 1869. The recovered manuscript was published as *Poems* in 1870. After the death of Elizabeth Siddal, William Morris' wife, Jane, appeared in many of Rossetti's paintings and inspired his poetry. Fanny Cornforth was another long-time, intimate

friend of Rossetti's who sat for his paintings and inspired verse.

Rossetti's brother, William, edited *The Collected Works of Dante Gabriel Rossetti*, the title at hand. William and his brother enjoyed a close relationship, including being active members of the PRB. This unity of artistic views and familial ties is evident in William's publication. William provides a biographically-oriented preface and end notes that reflect his involvement in his brother's work. This edition includes many things published during Rossetti's lifetime, as well as a selection of previously unpublished works. Volume 1 includes literary papers of poems and prose. Volume 2 includes translations and prose notices of fine art. After Dante's death and his sister Christina's (1882, 1894), William published successive editions of this title, as well as other books related to his siblings' lives and writings.

PR Shelley, Percy Bysshe. *Poetical Works*. Edited by Harry Buxton Forman. Re-5402 issue with notes of Mary Wollstonecraft Shelley. Four volumes. London: 1882 Reeves and Turner, 1882

Octavo. Bound in three-quarter leather and marbled boards. Frontispiece illustrations in each volume.

This is a particularly fine set of books, edited by a man who was, in his time, a Shelley scholar of some consequence and a meticulous editor of both Shelley and Keats. Unfortunately, he collaborated with T.J. Wise on forgeries that have sullied the reputation of both men, whose bibliographical work would also be held in esteem if it were reliably honest. Henry [Harry] Buxton Forman (1842-1917) was the son of a naval surgeon. He was born in London but moved with his family to Devon, where he had a happy childhood and education at Thorn Park School (where, shortly after, Edmund Gosse was also a pupil). He had a long, effective working life in the British postal service, pursuing his avocational interest in literature with a diligence that resulted in editions of Shelley and Keats that were, in their time, much admired. He was interested in the Rossettis, William Morris, and Elizabeth Barrett Browning to good purpose. He met T.J. Wise through the Shelley Society and joined him in forging literary pieces and including these forgeries in bibliographical lists that, but for the forgeries, were thorough and useful. It is thought that in some of these bibliographies there are still false pieces that have not been discovered. There was money to be made in what Wise and Forman did. Forged, seemingly rare pieces could be sold for a handsome sum. Ego may have also played a role in the whole enterprise, about which Forman seems finally to have grown uneasy. Nonetheless the work at hand, though now dated, might well be of interest to the Shelley scholar. There are appendices in every volume and a general index in the fourth, which also includes Shelley's translations and juvenilia. And, of course, Mary Shelley's notes.

PR Stevenson, Robert Louis. *The Letters of Robert Louis Stevenson*. Edited by  
5493 Sidney Colvin. Two volumes. London: Methuen, 1900.  
.A3  
1900 Octavo. Bound in full calf. Frontispiece portrait in each volume.

Robert Louis Stevenson is sufficiently well known so that little need be written here. It is perhaps not quite widely known that Stevenson, for all of his weak lungs and fairly brief life span (1850-94), was not without vigor. He entered the University of Edinburgh to study engineering, then switched to law and was admitted advocate in 1875, and was pretty much established as a man of letters by the early eighties, at the end of which decade he bought a property on Samoa. His health improved in a South Pacific environment, but then he died, not of lung disease but a ruptured blood vessel in his brain. He was buried on Samoa. In addition to books known by many (*Kidnapped*, *Treasure Island*), Stevenson produced a variety of other things and was also remarkable for his correspondence, the volumes at hand.

Sidney Colvin (1845-1927), who edited Stevenson's letters, was educated at Trinity College, Cambridge, and was later Slade Professor of fine art at Cambridge and keeper of prints and drawings at the British Museum. He published biographies of Landor and Keats and studies of European painters. His edition of Stevenson's letters includes introductory matter and a full index.

- PR        Thackeray, William Makepeace. *The Virginians*. Two volumes. London:  
5620        Bradbury and Evans, 1858.  
.A1  
1858        Octavo. Bound in later half morocco and marbled boards. Steel and wood block illustrations by the author.

Readers of the English novel will know that *The Virginians* is a sequel to Henry Esmond, giving an account of his (Esmond's) twin grandsons and their adventures in England and America in the later eighteenth century. As with the novel it follows, this one introduces historical figures into the fiction, here Washington and Wolfe. *The Virginians* first began to appear in serial form in November 1857 and ran until September 1859. The volumes at hand represent the first edition *in totum*. The many illustrations reveal a competent but perhaps not gifted talent.

- PR        Melville [Benjamin], Lewis. *The Life of William Makepeace Thackeray*. Two  
5631        volumes. London: Hutchinson and Company, 1899.  
.B4  
1899        Octavo. Bound in three-quarter calf and cloth. Twenty-five portraits and illustrations.

Lewis Melville was the name employed by Lewis Saul Benjamin [1874-1932] in his published works. Benjamin was born in London and was on stage 1896-1901 before turning to literature, specializing in English writers approximately from the emergence of Sterne to the death of Thackeray. He does not appear often in biographical or literary reference works, and opinion of his efforts seems mixed. He was sufficiently productive, however, to have numerous items listed in the *National Union Catalogue*. His biography of Thackeray concludes in an index, followed by a bibliography of Thackeray's published work. This latter may not be complete, but then it may include things overlooked in other resources.

PR Melville [Benjamin], Lewis. *Some Aspects of Thackeray*. Boston: Little, Brown,  
5638 and Company, 1911.  
.B4  
1911 Octavo. Bound in three-quarter leather and cloth. Numerous illustrations.

Though issued in a later year by a different publisher, this should probably be seen as a companion piece to the biography directly above and is identically bound. Apart from infrequent footnotes, there is no apparatus. The impression is of a work by a gentleman of letters more than a careful literary professional. Still, one occasionally finds a perception in a gentleman of letters that is not to be discovered elsewhere.

PS Whittier, John Greenleaf. *The Poetical Works of John Greenleaf Whittier*.  
3250 Household Edition, Boston: Houghton Mifflin, 1887.  
.E87  
1887 Octavo. Bound in full calf. Portrait frontispiece and other illustrations.

John Greenleaf Whittier (1807-92) is sufficiently well known, both for his poetry and his strong stand against slavery, to need little by way of a biographical note. What may be less well known is that Whittier produced more than "Snow-Bound" and a few anthology pieces. The volume at hand, called by its publishers a Household Edition, offers over four hundred fifty pages of poetry. There are several pages of end notes and an index of titles. Whittier was a thoughtful man, but his poetry was (and is) sufficiently accessible so that little may be required by way of scholarly annotation. This seems a satisfactory book of its kind, of interest to anyone who is attracted by American poetry.

Q Sprat, Thomas. *The History of the Royal Society for the Improving of Natural  
41 Knowledge*. London: Robert Scot, 1702.  
.L86  
S7  
1702 Small quarto. Bound in full calf in remarkably well preserved condition. Occasional plates. The title page declares this book The Second Edition Corrected.

The Royal Society, as it is generally called, began in meetings among natural philosophers (scientists) in the sixteen fifties and then was established more formally in November 1660, the Restoration year. Thomas Sprat (1635-1713) became a member in 1663. Sprat was educated at Wadham College, Oxford, and then entered the church, rising to become Bishop of Rochester in 1684. He is sometimes regarded as having been the Vicar of Bray of his time. The Vicar of Bray, it will be remembered, was an English legendary if not also historical figure who shifted ecclesiastical allegiance repeatedly to accord with the power of the moment, his principle being always to be Vicar of Bray. Sprat was not a scientist and may have become a member of the Royal Society because it was an opportune thing to do. Nevertheless he wrote well and is remembered today for his *History* as much as for anything. The first edition of this book appeared in 1667, not many years after the formation of the Society, so that what we have is a rather short history. It is a significant publication all the same, offering something of the rationale for such a society and fleshing out the whole with various accounts of scientific

activities undertaken, making for a book of four hundred thirty-eight pages. Occasional marginal glosses are offered, but no index.

- UA Groves, John Percy. *Historical Records of the 7th or Royal Regiment of Fusiliers*  
652 *Now Known as the Royal Fusiliers (The City of London Regiment)*,  
.R8 Guernsey: Frederick Guerin, 1903.  
G8  
1903 Octavo. Bound in cloth, rebacked. Chromolithograph plates illustrating fusilier uniforms.

John Percy Groves, on whom little has been found, was a military historian and, at the time this book was published, a lieutenant colonel in the Royal Guernsey Artillery. The reader is given a narrative of the Royal Fusiliers, who were at the Battle of Cowpens in 1781, the Crimean War, and the Boer War among other conflicts. The various appendices provide extensive lists of the officer cohort. Military accounts offered by someone from within the service cannot be relied upon for their objectivity or freedom from self-admiration, but this book might nonetheless prove useful to a historian of nineteenth century Great Britain.

- Z [Nottingham Library Staff]. *The Roe-Byron Collection, Newstead Abbey*. Not-  
8139 tingham: Corporation of Nottingham, 1937.  
.N55  
1937 Octavo. Bound in three-quarter leather and marbled boards. One of twenty-four copies on handmade paper. Several illustrations.

The Roe-Byron Collection was made by Herbert Charles Roe (1873-1923), a Nottingham hosiery manufacturer with literary interests. After his death his collection was bequeathed to the city of Nottingham and found a permanent home at Newstead Abbey, the ancestral family seat that Byron sold to a school fellow, Colonel Thomas Wildman, in 1817 and that became a property of the city in 1930.

This handsome volume is properly a bibliographical catalogue that appears complete and carefully organized but not especially easy to use. There is no general index in the back matter and, though the plan of the catalogue is laid out at the beginning, it still might be necessary to leaf through several pages to see whether a desired item is to be found. The final pages of the book offer a good many thumbnail biographies of people who appear within.



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