



The Eighteenth Century Views the Past

THE
EIGHTEENTH CENTURY
VIEWS THE PAST

An Exhibition of Books Selected from the Collections
of The University of Chicago Library



The Joseph Regenstein Library. April through September

1978

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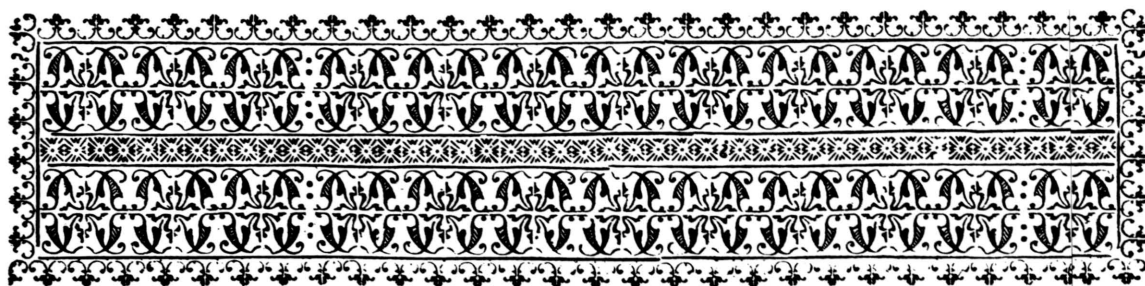
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Foreword

❖❖❖❖❖❖ I ❖❖❖❖❖❖ IF IT WERE POSSIBLE TO ISOLATE THE PUBLICATIONS OF the eighteenth century from the shelves of the Regenstein Library and other parts of the University of Chicago Library, it would be found that this period has been especially favored. The richness and complexity of that century have created deep traditions of teaching and scholarly inquiry which have had a continual influence on library resources.

From these resources and the myriad possibilities they contain, we have attempted to assemble an exhibition of considerable breadth to honor the first meeting in our city of the American Society for Eighteenth-Century Studies. The eighteenth century's preoccupation with its own past has been chosen as the theme of our exhibition, but in so doing an immediate limit had to be enforced to include only works written in English. We anticipate that this obvious injustice to other views and other pasts will be excused in accordance with the eighteenth-century sentiments of Oliver Goldsmith who noted that "the language of the natives of every country, should also be the language of its polite learning." For those bibliographically inclined, it should be stated that first editions of all writings have been displayed, except where publication history would indicate that a subsequent edition was preferable. Such exceptions are noted in our text.

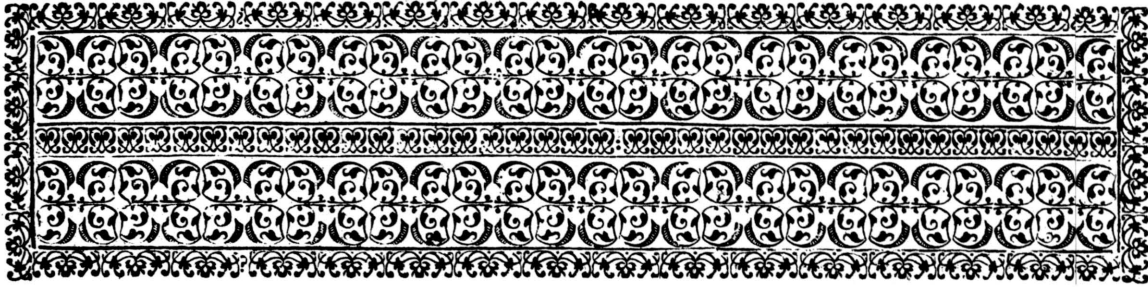
By far the most difficult task in making this assemblage has been its selection, description, and arrangement, the past remaining recalcitrant to anything more

than the most obvious and gross categorizations. Thus our viewers will find complex books and elusive ideas mustered together under the simple rubrics of history, literature, the plastic arts, music, and science. Given the possibilities, many desirable choices have had to remain on the shelves. In the description of the books, wherever possible, the authors have been allowed to speak for themselves.

The shaping and writing of this exhibition has been in the hands of Suzanne Barnacle, a graduate student in the Department of English. Her work was done with the advice of Professors Gwin J. Kolb and Edward W. Rosenheim, Jr. Professors Francis H. Dowley, W. J. T. Mitchell, and Authur L. Donovan were also consulted. Suzanne Barnacle's efforts were then brought to physical reality by Edith Brinkel who coordinated many hands and minds and took responsibility for installing the exhibition. The catalogue was designed by an old friend of the University Library, and eighteenth-century typography, Greer Allen, Esq. To these persons, and the many others from earlier generations who, in the first place, saw to it that the books reached our shelves, the University Library expresses its profound appreciation:

ROBERT ROSENTHAL
Curator
Special Collections


April, 1978



History

“The school of example, my lord, is the world: and the masters of this school are history and experience.”

BOLINGBROKE, *Letters on the Study
and Use of History*, 1752.

 JAMES BOSWELL. *The Life of Samuel Johnson, LL.D.* London: Printed by Henry Baldwin for Charles Dilly, 1791. 2 volumes. ¶ “The common remark as to the utility of reading history being made;—JOHNSON. ‘We must consider how very little history there is; I mean real authentick history. That certain Kings reigned, and certain battles were fought, we can depend upon as true; but all the colouring, all the philosophy of history is conjecture.’ BOSWELL: ‘Then, Sir, you would reduce all history to no better than an almanack, a mere chronological series of remarkable events.’” This conversation recorded by James Boswell, reflects the difference, current in the eighteenth century, between those who emphasized factual historical information and those who were primarily interested in generalizing from the ideas and events of the past in order to illustrate either the progress or the degeneration of human wisdom and society.

Library Purchase



HENRY ST. JOHN, LORD VISCOUNT BOLINGBROKE. *Letters on the Study and Use of History*. London: Printed for A. Millar, 1752. 2 volumes. ¶ Bolingbroke's eight letters to Lord Cornbury advocate the study of history as a source of examples by which mankind might be improved in wisdom and virtue. Despite their lofty purpose, the letters proved controversial. The skeptical treatment of scriptural chronology in Letter III provoked an attack by the devotional writer James Hervey, and a defense by Voltaire. Furthermore, Bolingbroke's justification, in Letter VIII, of his own conduct in negotiating the Treaty of Utrecht elicited a vehement rebuttal from Horace Walpole. When the works of Bolingbroke appeared under the editorship of David Mallet in 1754, Dr. Johnson remarked: "Sir, he was a scoundrel, and a coward: A scoundrel for charging a blunderbuss against religion and morality; a coward because he had not resolution to fire it off himself, but left half a crown to a beggarly Scotchman, to draw the trigger after his death!"

The Helen and Ruth Regenstein Collection of Rare Books



EDMUND BURKE. *Reflections on the Revolution in France*. London: Printed for J. Dodsley, 1790. ¶ Burke's *Reflections on the Revolution in France* expresses the belief that European civilization was founded upon certain unchanging principles of human nature, documented throughout the course of history. Burke feared that the Revolutionary party in France, in their ignorance of these principles, had "wrought underground a mine" that would "blow up at one grand explosion all examples of antiquity." ¶ The *Reflections* grew out of the author's correspondence with an anonymous "young gentleman at Paris" and retained the epistolary form when, after months of reflections and revision, the work was published. It underwent five unrevised impressions between 1 and 15 November, 1790. One of the most immediate responses to Burke's tract remains one of the most memorable—the publication, within four months, of Thomas Paine's *The Rights of Man*.

The Helen and Ruth Regenstein Collection of Rare Books



SIR WALTER RALEIGH. *The History of the World, in Five Books*. Edited by William Oldys. London: Printed for G. Conyers *et al.*, 1736. ¶ In the preface to his *History of the World*, first published in 1614, Sir Walter Raleigh wrote that history “hath triumphed over time, which besides it nothing but eternity hath triumphed over.” Raleigh’s history did not approach the critical standards of historiography established during the eighteenth century. But the “triumph” of his history over time is evidenced by its series of ten editions during the seventeenth century. An eleventh edition was commissioned by London booksellers in 1735. The task of editing and composing a prefatory life was assigned to William Oldys, a well-known antiquary and collector of rare books and manuscripts. Oldys’s work was highly regarded by eighteenth-century readers.

The Reuben T. Durrett Collection



EDWARD GIBBON. *The Miscellaneous Works of Edward Gibbon, Esq; with Memoirs of his Life and Writings*. Edited by Lord Sheffield. London: Printed for A. Strahan and T. Cadell, 1796. Proof Sheets. 2 volumes. ¶ The young Edward Gibbon entertained the hope of writing a life of Sir Walter Raleigh which would be free of what he considered to be the servile panegyric of Oldys’s biography which prefaced the 1736 edition of Raleigh’s history. He found, however, that the reigns of Elizabeth and James I had already been studied by several contemporary historians with whose work Gibbon was reluctant to compete. He feared, furthermore, the consequences which Raleigh himself described: “Whosoever, in writing a modern history, shall follow truth too near the heels, it may haply strike out his teeth.” Gibbon, concluding that he “must embrace a safer and more extensive theme,” considered therefore Raleigh’s own topic, “The History of the World.” The outline of this unfinished project was published posthumously, along with other pieces, in his *Miscellaneous Works*, edited by John Baker Holroyd, first earl of Sheffield. The *Miscellaneous Works* appears here in the proof sheets with Sheffield’s manuscript corrections.

Gift of Martin A. Ryerson



OLIVER GOLDSMITH. *The Roman History, from the Foundation of the City of Rome, to the Destruction of the Western Empire*. London: Printed for S. Baker and G. Leigh *et al.*, 1769. 2 volumes.

¶ Goldsmith's design in the compilation of his *Roman History* was to produce "a concise, plain and unaffected narrative of the rise and decline of a well-known empire." He realized, however, the limitations which brevity imposed upon his work; in his words: "It was impossible to furnish a cheap Roman history in two volumes octavo, and at the same time to give all that warmth to the narrative, all those colourings to the description, which works of twenty times the bulk have room to exhibit." The success of Goldsmith's design, nevertheless, is clearly evidenced by the warm reception of the finished work, which, although a compilation rather than an original composition, was reprinted frequently during the eighteenth and nineteenth centuries.

Gift of Professor Ronald S. Crane



EDWARD GIBBON. *The History of the Decline and Fall of the Roman Empire*. London: Printed for W. Strahan, and T. Cadell, 1776–88.

6 volumes. ¶ Although Gibbon's *Decline and Fall* is now considered to be the highest achievement of eighteenth-century historiography, this monumental work was not unanimously acclaimed by its contemporary audience. In particular, Gibbon's ironic—and hostile—treatment of the rise of Christianity subjected the history to severe criticism. For example, Richard Hurd charged the work with betraying a "false taste of composition" and a "free-thinking libertine spirit": "Mr. Gibbon survived, but a short time, his favorite work. Yet he lived long enough to know that the most and best of his readers were much unsatisfied with him. And a few years more may . . . leave him without one admirer." Luckily the verdict of posterity is properly put in such words as those of J. B. Bury, Gibbon's great nineteenth-century editor: "Gibbon," he writes, "ranks with Thucydides and Tacitus, and is perhaps the clearest example that brilliance of style and accuracy of statement—in Livy's case conspicuously divorced—are perfectly compatible in an historian."

The Helen and Ruth Regenstein Collection of Rare Books



JOHN MILTON. *The History of Britain*. London: Printed by J. M. for Spencer Hickman, 1671. ¶ “I will someday recall in song the things of my native land, and Arthur, who carried war even into fairyland.” Although the aspiration Milton set forth in “Mansus” (1630) was never realized in verse, the ancient British legends recorded by such chroniclers as Bede and Geoffrey of Monmouth were incorporated into *The History of Britain*. Milton’s history reflected the early stages of scholarly interest in Anglo-Saxon language and literature. His treatment of these early materials was not entirely impartial, of course. One passage, in which Milton criticized the Interregnum government and clergy by comparing that period to the chaotic epoch in British history following the departure of the Romans, was struck from the first edition, and not restored until 1738.

From the Bequest of Lessing Rosenthal



DAVID HUME. *The History of Great Britain*. Edinburgh: Printed by Hamilton, Balfour, and Neill, 1754; London: Printed for A. Millar, 1757. 2 volumes. ¶ Hume’s *History of England* appeared in six volumes between 1754 and 1762. In Volume I (1754), “containing the Reigns of James I and Charles I,” Hume sought to reveal, among other things, the origins of the governmental system of his own period. Volume II (1757) brought the narrative through the Commonwealth and the reigns of Charles II and James II. Then there appeared in 1759 two volumes turning backward in time to examine the *History of England under the House of Tudor*. Finally, two more volumes, published in 1762, began with “the invasion of Julius Caesar” and recounted the history up “to the accession of Henry VII.” A consolidated eight-volume edition, entitled the *History of England from the Invasion of Julius Caesar to the Revolution in 1688*, appeared in 1763. Although criticized for misstatements of fact and a Tory point of view, the *History*, encompassing far more than political events, ranks as the first great English history, a standard work for generations of readers.

Library Purchase

✱✱✱✱✱ ✱ OLIVER GOLDSMITH. *The History of England, from the Earliest Times to the Death of George II.* London: Printed for T. Davies et al., 1771. 4 volumes. ¶ Goldsmith's *History of England*, "written on the same plan" as his "Abridgement of Roman history," was intended to be "a plain unaffected narrative of facts, with just enough ornament to keep attention awake, and with reflection barely sufficient to set the reader upon thinking." "The books which have been used" in the compilation, Goldsmith tells us, "are chiefly Rapin, Carte, Smollett, and Hume Of these I have particularly taken Hume for my guide, as far as he goes; and it is but justice to say, that wherever I was obliged to abridge his work I did it with reluctance, as I scarce cut out a line that did not contain a beauty." At the same time, Goldsmith expresses reservations about Hume's views on religion, and uncertainty about some of his "opinions respecting government." Goldsmith's *History* was reprinted frequently during the remainder of the eighteenth century and well into the nineteenth.

Gift of Professor Ronald S. Crane

✱✱✱✱✱ ✱ JOSEPH STRUTT. *Horda Angel-Cynnan: or, A Compleat View of the Manners, Customs, Arms, Habits &c. of the Inhabitants of England.* London: Sold by Benjamin White, 1775-76. 3 volumes. ¶ In a letter dated 1 August 1773, Joseph Strutt, artist, antiquary, and engraver, wrote: "I would not only be a great Antiquary, but a refined Thinker: I would not only discover Antiquities, but would, by explaining their use, render them useful." Strutt found that in medieval illuminated manuscripts, biblical subjects were portrayed in contemporary costumes and settings. Strutt's work on ancient English customs and artifacts drew upon the information contained in such manuscripts. *Horda Angel-Cynnan* is unique for its time, not only in the nature of its sources, but also for the precision with which the manuscripts were researched, evaluated, and reproduced.

Library Purchase

✱✱✱✱✱ ✱ EDWARD HYDE, FIRST EARL OF CLARENDON. *The History of the*
 ✱ 12 ✱ *Rebellion and Civil Wars in England.* Oxford: Printed at the
 ✱ Theater, 1702-04. 3 volumes. ¶The first seven books of
 ✱✱✱✱✱ ✱ Clarendon's history are largely the result of the combination of two
 manuscripts: a "history" composed in the years 1646-48, treating the period up
 to March 1644, and a "life," dealing with the years 1609-60, and composed in
 exile without the aid of many books or documents. With the exception of Book
 IX, Books VIII-XVI were written still later, again without access to many
 supporting materials. Much of the *History* is therefore, by necessity, factually
 inaccurate. The principal value of the work arises from the first-hand, though
 often biased, accounts of significant events in which Clarendon himself par-
 ticipated, and from the detailed, perceptive, and lively portraits of Clarendon's
 contemporaries, praised even by the skeptical Samuel Johnson: "We cannot
 trust to the characters we find in history, unless when they are drawn by those
 who know the persons; as those, for instance, by Sallust and by Lord
 Clarendon."

The Helen and Ruth Regenstein Collection of Rare Books

✱✱✱✱✱ ✱ GILBERT BURNET. *Bishop Burnet's History of His Own Time.*
 ✱ 13 ✱ London: Printed for Thomas Ward [etc.], 1724-34. 2 volumes.
 ✱ ✱ *¶Bishop Burnet's History of His Own Time*, published post-
 ✱✱✱✱✱ ✱ humously by his sons, is valuable for its accounts of the political
 transactions of which Burnet had personal knowledge. However, the work
 clearly displays a bias in favor of the broad-church policies of which its author
 was an exponent, and invites accusations of intentional misrepresentation of fact.
 Jonathan Swift, one of Burnet's harshest critics, remarked: "This author is in
 most particulars the worst qualified for an Historian that I ever met with. . . . His
 characters are miserably wrought, in many things mistaken, and all of them
 detracting, except of those who were friends to the Presbyterians." Samuel
 Johnson's comment was scarcely more positive: "I do not believe that Burnet
 intentionally lyed; He was like a man who resolves to regulate his time by a
 certain watch; but will not enquire whether the watch is right or not."

Gift of Dorothy and Graham Aldis



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COTTON MATHER. *Magnalia Christi Americana: or, The Ecclesiastical History of New England*. London: Printed for Thomas Parkhurst, 1702. ¶ Mather's ecclesiastical history was intended to stand as an example to the people of New England of the justice of Providence: "If in process of time, when they are greatly increased they should so far Degenerate, as to forsake the Holy Ways of God, . . . Then this Book may be for a Witness against them; and yet thro' the Mercy of God, may also be a means to reclaim them." It may be doubted that the work was effective in attaining its stated goals. However, the *Magnalia*, a combination of narrative history and biography, constitutes the most important source of information concerning the customs and the legends of the early Puritan colonists. In the writing of the *Magnalia*, Mather departed from the Puritan plain style in favor of "massy" prose, marked by rhetorical flourishes, quotations, and learned allusions.

The William Vaughan Moody Collection



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HENRY BOURNE. *Antiquitates Vulgares; or, The Antiquities of the Common People*. Newcastle: Printed by J. White for the Author, 1725. ¶ Like Mather's *Magnalia*, Bourne's research into the ancient customs and ceremonies of the common people of Europe was intended to further the cause of religion. It attempted to expose "the Produce of Heathenism" and "the Inventions of indolent Monks" in folk rituals. Interest in the secular aspects of his subject matter, however, became so keen in subsequent years that the treatise was revised, expanded, and republished in several versions during the eighteenth and nineteenth centuries. The Reverend John Brand's account of publication and sales clearly reflects the increasing popularity of antiquarian curiosities of all kinds. He explained that in 1777 Bourne's treatise had become extremely rare and consequently very expensive. Brand, an antiquary and topographer, republished the book in that year in a somewhat enlarged form. In 1795, he observed that "that volume, too, by those who have mistaken accident for merit, is now marked in catalogues at more than double its original price."

Library Purchase



HENRY HOME, LORD KAMES. *Sketches of the History of Man*. Edinburgh: Printed for W. Creech, Edinburgh; and for W. Strahan, and T. Cadell, London, 1774. 2 volumes. ¶ In his *Sketches*, Lord Kames drew upon available data concerning the advancement of select primitive peoples and thence inferred the development of the entire species. Concerning this method, Lord Kames's eighteenth-century biographer, Lord Woodhouselee, remarked: "To readers of a metaphysical turn, and even to those of a lively imagination and sanguine temperament, who are caught by a beautiful and artful hypothesis, such inquiries afford the highest pleasure; while by the more sober, cautious, yet penetrating intellect, they are received with jealousy, scrutinized with phlegm, and in the end coldly laid aside, as airy, vague, and unsubstantial speculations." Lord Kames divided his treatise into three books dealing, respectively, with the progress of men as individuals and as members of society, and with the progress of the sciences.

Library Purchase



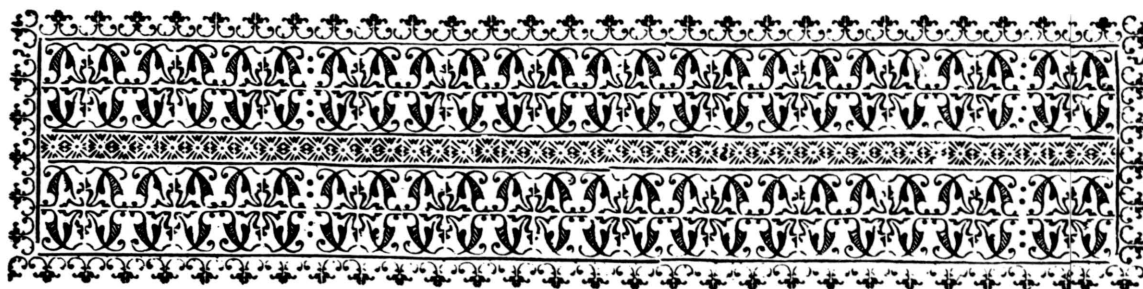
ADAM SMITH. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: Printed for W. Strahan; and T. Cadell, 1776. 2 volumes. ¶ Adam Smith's impressive knowledge of the economic and political arrangements of the past constitutes one of the most important instances of the use of the past for the improvement of the future in the arts and sciences of eighteenth-century England. The publication of *The Wealth of Nations* is generally acknowledged to have marked the beginning of the study of political economy as a separate discipline of scientific inquiry. Smith's work is remarkable not only for the range of historical knowledge it displays, but for the author's judgment, ingenuity, and literary skill. *The Wealth of Nations* was immediately and profoundly influential. The application of some of its principles may be observed in Lord North's imposition of the house tax (1778) and the malt tax (1780) during the American revolution, and in Pitt's shaping of the French Treaty of 1786.

Library Purchase



FREDERICK MORTON EDEN. *The State of the Poor: or, An History of the Labouring Classes in England*. London: Printed by J. Davis for B. & J. White *et al.*, 1797. 3 volumes. ¶ Frederick Morton Eden (1766-1809), the chairman of the Globe Insurance Company in London, was not the first person to turn his attention to the history of the poor and of the laboring classes, but he was among the first to do so in a detailed, systematic way. His *State of the Poor* reveals a familiarity with Lord Kames's *Sketches of the History of Man* and with Adam Smith's *Wealth of Nations*. The author's observations on diet, dress, and customs permit him to draw conclusions and to make prescriptions which often differ from those of earlier social and economic historians. The quantity of data in Eden's history, and in the parochial reports he includes, make the work an important source of information for modern students of England's Poor Laws.


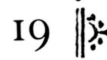
Gift of C.C. Bowen



Literature

“Authors, like coins, grow dear as they grow old;
It is the rust we value, not the gold.”

ALEXANDER POPE, *The First Epistle*
of the *Second Book of Horace Imitated*, 1737.

 WILLIAM TEMPLE. “Upon Ancient and Modern Learning,” in *Miscellanea. The Second Part*. London: Printed for Ri. Simpson and Ra. Simpson, 1692.  The first edition of Temple’s *Miscellanea. The Second Part* appeared in 1690 and is most notable for its inclusion of the essay “Upon Ancient and Modern Learning.” With the essay’s appearance there began what has been called a belated skirmish in the war between the adherents of the Ancients and the Moderns, which had raged on the Continent for years. Beyond the controversy which it initiated, Temple’s essay has a certain interest of its own: George Sherburn has observed that it is, in fact, a “classical denial of the idea of progress at the very moment when that idea was in England gaining its first momentum.” *Miscellanea. The Second Part* went through a number of editions and was translated into French in 1693. The edition of 1692, here displayed, was announced as the third, “corrected and augmented by the Author.”

Library Purchase



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WILLIAM WOTTON. *Reflections Upon Ancient and Modern Learning*. London: Printed by J. Leake, 1694. ¶ William Wotton was the first to answer Temple's essay "Upon Ancient and Modern Learning." In *Reflections Upon Ancient and Modern Learning*, Wotton, in a sense, acted unofficially as spokesman for the Royal Society. His qualifications for the task were impressive: at the age of five he had achieved competency in Latin, Greek, and Hebrew; he had taken his degree at Cambridge at twelve years; a year later, he had added Arabic, Syriac, and several modern languages to his repertoire. Wotton was learned as well in the physical sciences, history, and divinity. Despite his prodigious accomplishments, many of the materials for his rebuttal of Temple are said to have been supplied by several colleagues, including Richard Bentley and John Evelyn. The third edition of the *Reflections* (1705) contains Wotton's *Defense of the Reflections*, in which he both glosses and attacks Swift's *Tale of a Tub*.

The Frederic Ives Carpenter Memorial Collection



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CHARLES BOYLE. *Dr. Bentley's Dissertations on the Epistles of Phalaris, and the Fables of Aesop, Examined*. London: Printed for Tho. Bennet, 1698. ¶ Upon the advice of his tutors, the young Charles Boyle, later fourth earl of Orrery, undertook to edit the epistles of Phalaris, an author "likely to inspire a young Man of Quality with Sentiments agreeable to his Birth and Fortune." In the preface to his edition, published in 1695, Boyle ironically acknowledged "the singular humanity" of Richard Bentley, the King's librarian, who had limited his access to a necessary manuscript. Bentley responded two years later in a *Dissertation upon the Epistles of Phalaris*, not only asserting the spuriousness of the epistles but assailing Boyle's scholarship. In *Dr. Bentley's Dissertations . . . Examined*, more commonly known as *Boyle against Bentley*, Boyle assumed, less than successfully to non-partisan eyes, the role of David against Goliath. His efforts were liberally assisted by his tutor, Francis Atterbury, and John Freind, the noted physician.

Library Purchase

RICHARD BENTLEY. *A Dissertation upon the Epistles of Phalaris. With an Answer to the Objections of the Honourable Charles Boyle.* London: Printed by J. H. for Henry Mortlock and John Hartley, 1699. ¶ Although Bentley's *Dissertation upon the Epistles of Phalaris* is inferior to *Boyle against Bentley* in wit and spirit, its superiority in critical thoroughness is indisputable. By examining the dialect in which the epistles were written, the great scholar proved their spuriousness beyond further dispute. His treatment of the manuscript incident and his attack upon the young scholar's edition subjected him, however, to the characterization of "a Mean Dull Unmannerly Pedant" and "a severe critic sowr'd into a fit of unmannerly Rage, against an innocent Gentleman." In the present volume, in which Bentley answered the satiric charges of Boyle and his collaborators, the King's librarian was forced to respond to a long succession of rather trivial inaccuracies in Boyle's treatise, which seemed to substantiate the charges of pedantry and dullness.

Berlin Collection

JONATHAN SWIFT. *A Tale of a Tub . . . To Which is Added, An Account of a Battel between the Ancient and Modern Books in St. James's Library.* London: Printed for John Nutt, 1710. ¶ The volume which first appeared in 1704 and contained Swift's *A Tale of a Tub* also included his *Battle of the Books* and the "Fragment" of *A Discourse Concerning the Mechanical Operation of the Spirit*. Although the *Battle* most directly reflected the issues and events of the Ancients-Moderns quarrels, the same controversy accounts for much of the satire in the other two pieces. The *Tale* appeared in three editions in 1704 and a fourth in 1705—none of which present significant, substantive variants. In 1710, however, there appeared the fifth edition, here displayed. This edition contains, for the first time, Swift's relatively serious "Apology" for the *Tale*, as well as the anything-but-serious notes written in mockery of Wotton's attacks on Swift in his *Defense of the Reflections* (1705); a number of the notes, often signed W.W., are actual transcriptions of explanations which Wotton—whom Swift derisively calls the "learned commentator"—had offered in connection with passages in the *Tale*. From almost every standpoint, the fifth edition of the *Tale* is the most important one that was to appear.

Library Purchase

JOHN DRYDEN. *Fables Ancient and Modern*. London: Printed for Jacob Tonson, 1700. [Dryden's favorable comparison of Chaucer to Ovid in the preface to *Fables Ancient and Modern* foreshadows the nationalistic fervor of the ballad revival of the mid-eighteenth century. Dryden's appreciation of the skill of "the Father of English poetry" in rendering colorful and detailed portraits of his contemporaries reflects a passion for the medieval nearly as pronounced as that of Bishop Percy. Unlike the scholars of later years, however, Dryden, declaring that "words are not like landmarks, so sacred as never to be removed," undertook to modernize the diction, regularize the numbers, and expurgate the bawdy mirth of *The Canterbury Tales*.

From the Library of Professor George Williamson

JOHN JORTIN. *Remarks on Spenser's Poems*. London: Printed for John Whiston, 1734. [John Jortin's *Remarks* consists of a thorough and systematic collection of footnotes to Spenser's *Faerie Queene*. The notes serve to explicate archaic language and proper names, and to identify Spenser's allusions to, and parallels of, classical, biblical, medieval, and Renaissance sources. At the conclusion of his book, Jortin suggested that the criticism of Spenser might be greatly improved by "a careful collation of Editions, and by comparing the Author with himself." The *Remarks* are highly commended in Thomas Birch's 1751 edition of *The Faerie Queene* as a model of comprehensive and objective scholarship, and as a valuable aid to the reader.

The Frederic Ives Carpenter Memorial Collection

EDMUND SPENSER. *The Faerie Queene*. [Edited by Thomas Birch]. London: Printed for J. Brindley and S. Wright, 1751. 3 volumes. ¶ Jortin's recommendation for a collation of the early texts of Spenser's epic poem was first carried out in Thomas Birch's 1751 edition of *The Faerie Queene*. Although far from a faultless text by modern standards, Birch's edition constituted a considerable improvement over the corrupt texts of earlier editors. Birch emphasized the quarto editions published during Spenser's lifetime and selected the edition of 1590, with Spenser's list of "Faults Escaped," as the copy text for the first three books. The "Life of Mr. Edmund Spenser," prefixed to Volume I, was the best-documented biography of the poet that had yet appeared. A glossary is also included. ¶ The illustrations were designed and engraved by William Kent, who, together with Lord Burlington, led the Palladian movement in eighteenth-century English architecture. Kent also sculpted the bust of Shakespeare in the Poets' Corner in Westminster Abbey.

From the Library of Professor John Matthews Manly

RICHARD HURD. *Letters on Chivalry and Romance*. London: Printed for A. Millar and W. Thurlbourn and J. Woodyer, 1762. ¶ Richard Hurd (1720–1808), bishop of Worcester, was a distinguished classicist, editor, and critic. In his *Letters on Chivalry and Romance*, Hurd attempted to analyze the complex structure of Spenser's *Faerie Queene* and to determine its place in the historical context of epic poetry. The striking dissimilarity of plot and characters among the several books, he argued, forces the critic to judge the poem's artistic value by a set of criteria different from that of the classical epic. Hurd used a metaphor drawn from architecture in order to establish this distinction: "Judge the *Faery Queen* by the classical models, and you are shocked with its disorder: consider it with an eye to its Gothic original, and you find it regular."

Library Purchase



THOMAS RYMER. *A Short View of Tragedy; . . . With some Reflections on Shakespear*. London: Printed and are to be sold by Richard Baldwin, 1693 [for 1692]. ¶ Rymer's treatise, although concerned with the literature and poetics of the past, may be said to be antihistorical. His strict rationalism was suited to measuring isolated productions against a preformulated standard, rather than analyzing their individual attributes and placing them within the context of literary development. Rymer is best known for his condemnation of Shakespeare's failure to adhere to the classical unities. He, perhaps, contributed most constructively to eighteenth-century Shakespearean scholarship by eliciting responses from such critics as Dryden, Pope, and Johnson. These writers developed the concepts of "genius," "originality," "gusto," and "the spirit of the age," in order to defend the bard against the charge of irregularity.

The Frederic Ives Carpenter Memorial Collection



COLLEY CIBBER. *The Tragical History of King Richard III*. London: Printed for J. Tonson, and J. Watts, 1737. ¶ Colley Cibber's *Richard III*, first produced in 1700, was among the most often performed and reprinted of the many adaptations of Shakespeare's plays which appeared during the Restoration and early eighteenth century. It is known to have appeared in at least 55 different editions before 1900. An actor and manager as well as a playwright, Cibber was more interested in good theater than in good literature; and his play attests to that priority. Scenes in which Richard does not appear have been deleted; elements from several other Shakespearean histories have been incorporated for their theatrical value. The result is somewhat more regular than Shakespeare's play, but lacking in the psychological interest and the emotional power of the original.

The Celia and Delia Austrian Study



WILLIAM SHAKESPEARE. *The Plays of William Shakespeare . . . To Which Are Added Notes by Sam. Johnson*. London: Printed for J. and R. Tonson *et al.*, 1765. 8 volumes. ¶ In the preface to his edition of Shakespeare, Johnson placed common sense above the “rules” of Corneille, Rapin, and Rymer. The unities, he said, “have given more trouble to the poet, than pleasure to the auditor.” He similarly defended the mixture of comedy and tragedy as both natural and pleasurable. Johnson’s empirical approach to criticism considered “length of duration and continuance of esteem” to be the best criteria for judging imaginative works. The measure of greatness was not antiquity, but rather timelessness, an appearance of truth not circumscribed by age or place. As Johnson said, “Nothing can please many, and please long, but just representations of general nature.” While Shakespeare did not escape Johnson’s censure in many particulars, he earned his praise, above all modern writers, as “the poet of nature.” ¶ Within Johnson’s lifetime, his *Shakespeare* underwent four London editions.

Library Purchase



JOHN TOLAND. *The Life of John Milton*. London: Printed by John Darby, 1699. ¶ The social and political climate of Restoration England did not favor an impartial appreciation of Milton’s work. The years from 1688 to 1695, however, saw the publication of five successive editions of *Paradise Lost*. This new interest and objectivity was evident in the statement of purpose with which John Toland began his biography of the Puritan poet: “I am neither writing a Satyr, nor a Panegyric upon Milton, but publishing the true History of his Actions, Works, and Opinions.” ¶ Toland, himself, was no stranger to religious controversy. He was anathema to many an orthodox churchman—including Swift. In 1697, his *Christianity not Mysterious*, which enunciated Deist principles, had been burned by the common hangman and its author exiled from his native Ireland. The following year, Toland was commissioned by London booksellers to prepare Milton’s life and prose works for publication, in the conviction that his notoriety would be favorable to sales.

Library Purchase

***** JOSEPH ADDISON. *The Spectator*, Number 267 (January 5, 1712).
 32 ***** London: Printed for Sam Buckley, 1712. ¶ In the early years of
 ***** the eighteenth century, Milton's reputation as a poet was some-
 ***** what dimmed by his failure to adhere rigidly to the rules of the
 classical epic. This trend is demonstrated in Addison's series of eighteen weekly
Spectator papers on *Paradise Lost*. The critic called attention to such irregulari-
 ties as the mixture of pagan myth with Scripture, and of the conventions of
 tragedy with epic. But Addison's essays also display the growing tendency of the
 age to place imagination and genius above "correctness." His analysis and praise
 of the beauties of *Paradise Lost* were instrumental in establishing Milton's
 reputation among the greatest of ancient and modern poets.

Library Purchase

***** WILLIAM BLAKE. *Milton a Poem in 2 Books to Justify the Ways of*
 33 ***** *God to Man*. London: Published by The Trianon Press for the
 ***** William Blake Trust, 1967. ¶ Although Blake composed many of
 ***** his great poems in the eighteenth century, he was spiritually akin
 to the romantic poets of the next generation. His view of Milton reveals the
 belief that English neoclassicism fostered the usurpation of desire by reason. In
 the preface to *Milton a Poem*, composed between 1800 and 1804, Blake spoke
 out against the pernicious effect of the "rules": "Shakespeare and Milton were
 both curb'd by the general malady & infection from the silly Greek & Latin
 slaves of the Sword. . . . We do not want either Greek or Roman Models if we
 are but just & true to our own Imaginations." Blake's *Milton* is an allegory,
 representing the reconciliation of reason and Christianity to imagination and the
 will. ¶ The present volume is a facsimile made from the Lessing J. Rosenwald
 copy in the Library of Congress. Four illuminated manuscript copies of the
 poem are known to exist.

Library Purchase

34 JAMES MACPHERSON. *Fragments of Ancient Poetry*. Edinburgh:
 Printed for G. Hamilton and J. Balfour, 1760. ¶ An intense na-
 tionalism and an increasing interest in Celtic antiquities among his
 fellow Scots contributed to the immediate popularity of James
 Macpherson's *Fragments*. In England, too, these poems appealed to a profound
 interest in ancient national traditions and tongues and an admiration for primi-
 tive forms of art. *Fragments* was the first of several alleged "translations" of
 ancient Gaelic poetry supposed to have been written by Ossian, the legendary
 third-century Scots bard whose epic writings Macpherson claimed to have
 discovered. It was followed within five years by *Fingal*, *Temora*, and a collected
 edition of Ossian's works. Even today there is some doubt as to the degree to
 which these works are the product of sheer invention, of Macpherson's shaping
 and embroidering of fragments, or of transcribed oral communications. It is
 clear, however, that Macpherson did not produce a single manuscript; and the
 observation of Dr. Johnson, one of the earliest challengers of the poems'
 authenticity, still is eloquent: "The Erse language was never written until very
 lately . . . a nation that cannot write, or a language that was never written has no
 manuscripts."

Library Purchase

35 HUGH BLAIR. *A Critical Dissertation on the Poems of Ossian, the Son
 of Fingal*. London: Printed for T. Becket and P. A. De Hondt,
 1763. ¶ In his *Critical Dissertation on the Poems of Ossian*, Hugh
 Blair assumed the authenticity of the Macpherson forgeries and
 expressed his preference for them above the poetry of classical antiquity. Blair's
Dissertation contains a very clear expression of a current belief that "the times
 which we call barbarous" were most conducive to the writing of poetry. Blair
 pointed out a fundamental similarity in the style of the literary productions of all
 primitive societies. He praised, however, Ossian's "tenderness and delicacy of
 sentiment" more highly than the "roughness" of Homer.

Library Purchase



THOMAS PERCY. *Reliques of ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets.*

London: Printed for J. Dodsley, 1765. 3 volumes. ¶ Thomas

Percy began his clerical career as a Northamptonshire vicar and was made chaplain to the duke of Northumberland, through whose patronage he became dean of Carlisle and ultimately (1782) bishop of Dromore in Ireland. ¶ Percy's *Reliques* (1765) is not the first eighteenth-century collection of ballads, but its popularity and influence make it a landmark in antiquarian pursuits. Percy's work began with his acquisition, around 1758, of a folio manuscript of old ballads. In collecting additional ballads, he was encouraged by such acquaintances as the poet Shenstone and Thomas Warton, the literary historian. Percy's limitations as an editor have been acknowledged almost since the first appearance of the *Reliques*; like other amateurs of his day, he was not averse to "improving" texts, for example. The "dissertations" and little introductory essays included in the *Reliques* are uneven. But where they succeed, they are among the finest examples of scholarship on early English literature that appeared before Warton. It is clear that these essays were of use to Warton in his *History of English Poetry*.

Library Purchase



THOMAS CHATTERTON. *Poems, Supposed to have been Written at Bristol, by Thomas Rowley and Others.* London: Printed for T.

Payne and Son, 1777. ¶ In the 1760s Horace Walpole and other

students of literature became aware of a number of poems supposedly written by Thomas Rowley, a fifteenth-century priest. It was soon discovered that these "medieval" poems were actually the work of Thomas Chatterton, an attorney's apprentice in Bristol, who had begun their composition while still a child. Despite their lack of authenticity, the poems are remarkably good. Extreme poverty drove "the marvellous boy" to suicide at the age of seventeen, but his reputation continued to grow in the estimation of Johnson, Wordsworth, and other Romantic poets.

Library Purchase



WILLIAM WORDSWORTH AND SAMUEL TAYLOR COLERIDGE. *Lyrical Ballads, with a Few Other Poems*. London: Printed for J. & A. Arch, 1798. ¶ The *Lyrical Ballads* of Wordsworth and

Coleridge constituted the culmination of the antiquarian movement heralded by Percy's *Reliques*. Although now considered to be one of the great landmarks of English literature, the poets' experimental use of conversational diction and ballad conventions were, at the time, widely misunderstood. In the *Critical Review* for September 1798, Robert Southey characterized the experiment as a failure, "a Dutch attempt at German sublimity." He found the poems "perfectly original in style as well as in story," and considered them, therefore, poor imitations of the ancient ballads. Wordsworth and Coleridge, however, drew upon traditional balladry as a source of inspiration rather than as a model for imitation. The critic's failure to recognize the poets' design points more to the revolutionary nature of their undertaking than to any deficiency in their accomplishment.

Library Purchase



ELIZABETH ELSTOB. *The Rudiments of Grammar for the English-Saxon Tongue*. London: Printed by W. Bowyer, 1715. ¶ The national-ism and enthusiasm for things medieval which character-

ized the ballad revival were manifested earlier in the field of philology. In 1705, George Hickes published his monumental *Linguarum Veterum Septentrionalium Thesaurus Grammatico-Criticus et Archeologicus*, containing the grammars of the Anglo-Saxon, Gothic, Old High German, and Icelandic languages. Ten years later, Elizabeth Elstob, a student of Hickes, published *The Rudiments of Grammar for the English-Saxon Tongue*. Although a memoir in the *Gentleman's Magazine* characterized her as "the first English woman that had ever attempted that ancient and obsolete language, and . . . also the last," Miss Elstob was not content to be the only woman in her field. She wrote her grammar in English in order to "invite the Ladies," unschooled in Latin, "to be acquainted with the language of their predecessors and the original of their mother tongue."

Library Purchase



JOHN FREE. *An Essay towards an History of the English Tongue. The Fourth Edition with Additions.* London: Printed for the Author, 1788. ¶ John Free's work was undertaken at the request of Frederick, Prince of Wales, for the education of his son, later George III. It was first published in 1749. The title is somewhat misleading, since the book deals only with the languages spoken in Britain before the advent of English, including Latin, Welsh, "Pictish," and Erse. The advertisement suffixed to the first edition indicates that the author planned a second part which was both to trace the development of the language from the evolution of Anglo-Saxon to the present and to offer suggestions for its standardization. Although this second part was never published, a dissertation on Old English was added to the third edition (1773). Free's *Essay* owes much of its contemporary popularity to its coincidence with the Celtic revival of the mid-century, which also gave rise to Macpherson's *Ossian* and Percy's *Reliques*.

Library Purchase



SAMUEL JOHNSON. *A Dictionary of the English Language.* London: Printed by W. Strahan, 1755. 2 volumes. ¶ Johnson's *Dictionary* did not, perhaps, revolutionize the field of British lexicography. It did, however, unite the finest theory and practice which had been introduced into the art during the seventeenth and eighteenth centuries, and thus equalled the work of the French and Italian academies. Johnson's was, in England, the first standard and standardizing dictionary, containing a memorable preface, a history of the language, a grammar, and an extensive list of words, defined and illustrated by many quotations. The accomplishment is the more impressive for being the work of a single individual; as such, like other man-made productions, it inevitably exhibits human limitations. When asked, for example, why he had defined "pastern" as the "knee" of a horse, Johnson replied, "Ignorance, madam, pure ignorance."

The Reuben T. Durrett Collection



THOMAS WARTON. *The History of English Poetry, From the Close of the Eleventh to the Commencement of the Eighteenth Century*. London: Printed for and sold by J. Dodsley *et al.*, 1774–81. 3

volumes. ¶ Thomas Warton was the first person to attempt a real history of English literature (notably poetry), which drew heavily on the accomplishments of previous scholarship. Warton's contribution was weakened, however, by substantial defects, among them an almost total ignorance of Anglo-Saxon and a faulty knowledge of Middle English. Furthermore, his narrative extends only to the first years of Elizabeth's reign. Although he admired much in medieval and Elizabethan literature, he regularly criticized earlier poetry according to neoclassical standards of decorum and correctness. He intended, he said, to "pursue the progress of our national poetry, from a rude origin and obscure beginnings, to its perfection in a polished age." Nevertheless, Warton deserves enormous credit for introducing into England both a detailed conception and a partial realization of literary historiography.

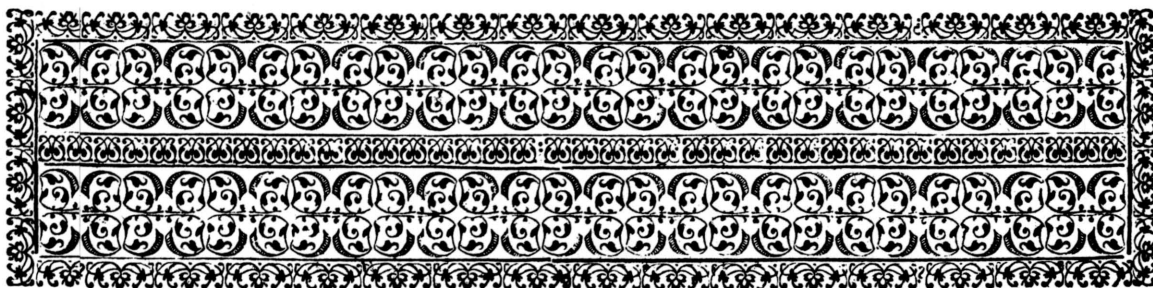
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SAMUEL JOHNSON. *Prefaces, Biographical and Critical, to the Works of the English Poets*. London: Printed by J. Nichols, 1779–81. 10

volumes. ¶ The first four volumes of Johnson's *Prefaces, Biographical and Critical* (or, as the work was soon titled, the *Lives of the Most Eminent English Poets*), containing twenty-two lives, appeared in 1779; the last six, containing thirty lives, in 1781. The original scheme of the London booksellers had envisaged Chaucer as the initial poet in the enterprise. Actually, however, the *Prefaces* begin with Cowley, whose life Johnson considered the best in the series, and conclude with Gray, whose poetry (excluding the *Elegy Written in a Country Churchyard*) Johnson did not much admire. Other notable lives include those of Milton, Dryden, Addison, Pope, and Swift. Some of the accounts—especially Milton, Lyttelton, and Gray—gave rise to heated criticism and extended controversy. Although allowances must be made for the author's prejudices and lack of pertinent information, it is generally recognized today that the *Lives*, the product of an "honest desire of giving useful pleasure," ranks among Johnson's finest works and is the greatest combination of biography and criticism in the language.

Library Purchase



Art

“Art helps nature,
and experience art.”

THOMAS FULLER, *Gnomologia*, 1732.

✻✻✻✻✻ GEORGE TURNBULL. *A Treatise on Ancient Painting*. London:
✻ 44 ✻ Printed for the Author, 1740. ¶ Turnbull's *Treatise* is an un-
✻ ✻ usually thorough discussion of the relations of poetry and painting.
✻✻✻✻✻ Given the basic assumption of *ut pictura poesis*, the problem of
priority is posed both chronologically and systematically. Turnbull also follows
tradition in emphasizing the value of the sister arts in moral education, stating
that “virtue is the supreme Charm in Nature, Affections, in Manners, and in
Arts.” The illustrations are engraved by J. Mynde after Camillo Paderni and
reproduce fifty ancient paintings discovered in Rome, including the famous
Aldobrandini Wedding. They are valuable in preserving many paintings since
lost or deteriorated.

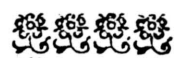

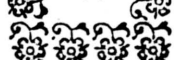
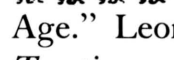
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†††† JOSEPH SPENCE. *Polymetis: or, An Enquiry Concerning the Agreement Between the Works of the Roman Poets and Remains of the Ancient Artists*. London: Printed for R. and J. Dodsley, 1755.
 †††† [Second edition.] ¶ By casting *Polymetis* in the form of a dialogue, Spence endeavored to enliven his subject and to avoid the conventions which he believed made criticism appear "like a mere scold and Antiquity like an old pedant." Despite his efforts, *Polymetis* did not escape the charge of dullness. John Nichols recorded, in his *Literary Anecdotes*, the observation of one critic, who remarked: "It was thought the name of the Author would have supported it. But it has sunk by its own weight; and, I will venture to add will never rise again." *Polymetis*, however, remains important as an indication of the earlier eighteenth-century attitude toward Roman art and is valued for P. L. Boitard's elegant engravings after ancient reliefs and medals. The frontispiece was engraved by the scholar George Vertue, who is famous for his notebooks.

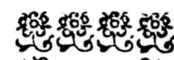

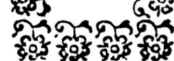
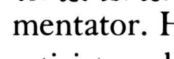
The Frederic Ives Carpenter Memorial Collection

†††† JOSHUA REYNOLDS. *A Discourse, Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December 14, 1770*. London: Printed for Thomas Davies, 1771. ¶ Sir Joshua Reynolds's third *Discourse* advocates the study of ancient sculpture in learning to express "the real simplicity of nature." Simplicity, one of the essential attributes of "the great style," required in particular the sublimation or elimination of all details and peculiarities of nature or fashion in the sitter. The duty of the painter, according to Reynolds, is to improve nature and to depict "that central form . . . from which every deviation is deformity." The application of this principle is clearly seen in "Mrs. Siddons as the Tragic Muse." Reynolds's portrait of the great actress displays a flawless standard of beauty, which, in life, the lady did not enjoy. When, a year later, Gainsborough painted her, he declared, "Damn the nose, there's no end to it," and he immortalized the rather charming "deformity" on canvas.

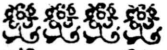


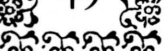

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 LEONARDO DA VINCI. *A Treatise of Painting*. Translated by John Senex. London: Printed for J. Senex and W. Taylor, 1721. ¶ In Turnbull's *Treatise on Ancient Painting*, Leonardo was acclaimed as "one of the compleatest Scholars and finest Gentlemen of that Age." Leonardo's genius was viewed by John Senex, the translator of the *Treatise*, as an example of the paradox of the ancients and moderns: "I know not how our Painters will answer it, if their Art should seem to decline, at a time, when the knowledge of Nature and of Geometry which are the very Basis whereon it is built, is so wonderfully improved." ¶ The best Italian publication of Leonardo's treatise was the famous edition of 1651, for which Nicolas Poussin provided some illustrations. In the same year there appeared in Paris a French edition, prepared by the famous writer on painting and architecture, Fréart de Chambray, whom Senex acknowledges in the preface.

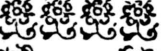
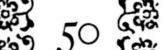

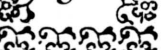

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 WILLIAM HOGARTH. *The Analysis of Beauty. Written with a View of Fixing the Fluctuating Ideas of Taste*. London: Printed by J. Reeves, 1753. ¶ Although William Hogarth attempted history painting, he was more successful as a humorist and social commentator. He was scorned by "the connoisseurs," but admired by Fielding as a satirist and by Walpole as "a writer of comedy with a pencil." Hogarth's advocacy of the serpentine line in *The Analysis of Beauty* was a particular target of ridicule. He defended, however, the antiquity of his position by appealing to the manneristic formulae of Lomazzo, possibly derived from Michelangelo. Hogarth quoted the observation of the latter that "he should alwaies make a figure Pyramidall, serpentlike, and multiplied by one two and three . . ." Plate I illustrates the derivation of "the line of beauty" from nature and from ancient sculpture and demonstrates its efficacy in lending grace and elegance to depicted forms.

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 JOSHUA REYNOLDS. *A Discourse, Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December 10, 1771.*
 49  London: Printed for Thomas Davies, 1772. ¶ Reynolds' fourth
  *Discourse* of 1771 examined the attributes of "the grand style" in what he considered to be the highest form of the painter's art. "An history-painter paints man in general; a portrait-painter, a particular man, and consequently a defective model." In history painting, "the grand style" consists in the elimination of all unnecessary detail and the strict adherence to the rules of decorum. As the portraitist must occasionally sacrifice the particulars of his sitters' appearance to some idealization, so the history painter "must sometimes deviate from vulgar and strict historical truth, in pursuing the grandeur of his design."

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 ROBERT ADAM. *Ruins of the Palace of the Emperor Diocletian.*
 50  London: Printed for the Author, 1764. ¶ In July of 1757, Robert Adam, accompanied by Charles-Louis Clerisseau and two other
  draftsmen, embarked for Spalato in Dalmatia to explore and delineate the ruins of the palace of the Emperor Diocletian. The Venetian governor suspected the party of espionage and restricted their massive research to a period of only five weeks. By the time their findings were published, Adams and his brothers had established a large and influential clientele. The text of the *Ruins* provided Adam with an opportunity to expatiate upon his own theories of domestic architecture, and to solicit the patronage of George III, to whom the lavish folio was dedicated. The sixty-one plates were produced by at least seven engravers, including most notably Francesco Bartolozzi, Domenico Cunego, and Antonio Zucchi.

Berlin Collection

❖❖❖❖❖❖ 51 ❖❖❖❖❖❖ JAMES STUART AND NICHOLAS REVETT. *The Antiquities of Athens*. London: Printed by John Haberkorn, 1762-1830. 5 volumes. ¶ James Stuart and Nicholas Revett studied Athenian architectural remains in minute detail during an extended tour commissioned and financed by The Society of Dilettanti. Despite the enthusiastic reception of the first volume, the work had only a partial and temporary success in turning the public taste from Roman to Greek architecture. Stuart, who received most of the acclaim for the work and purchased exclusive rights to it in 1777, became known as "Athenian Stuart." He is credited with the designs for the Doric Temple at Hagley (1758), the first neo-Grecian building in England, and Thomas Anson's house on St. James Square, the facade of which is the first in London to exhibit a Greek order.

Gift of Professor Robert L. Scranton

❖❖❖❖❖❖ 52 ❖❖❖❖❖❖ INIGO JONES, WALTER CHARLETON, and JOHN WEBB. *The Most Notable Antiquity of Great Britain . . . The Chorea Gigantum . . . Vindication of Stone-Heng Restored*. London: Printed for D. Browne Junior and J. Woodman and D. Lyon, 1725. ¶ The republication in 1725 of three seventeenth-century treatises concerning the origin of Stonehenge may be attributed to the revival of interest in British antiquities, whether Roman or indigenous. Inigo Jones, in his work edited posthumously by his protégé John Webb in 1655, attributed the monument for its magnificence and order to the Romans. Dryden's friend, Walter Charleton, in his treatise of 1663, argued that "this formless uniform Heap of massy Stones" and the great antiquities of Rome were as dissimilar as "a Welsh Mountainer's Cottage, and the Royal Palace at Hampton Court." He attributed its construction to the Danes. A year later, Webb defended the thesis of his master. Himself an architect well versed in Vitruvius, he maintained that Stonehenge belonged to the Tuscan order, "a Plain, Humble, Gross, and Giant-like manner of Building."



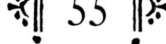
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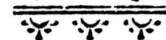
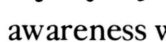
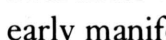
The American Museum, or Universal Magazine, Vol. 11 (1792). Philadelphia: From the Press of M. Carey, 1792. ¶ The names of George Washington, Benjamin Franklin, and Edmund Randolph head the list of subscribers to the first volume of the *American Museum*, a periodical published monthly in Philadelphia from 1787 until 1792. This "Universal Magazine" reflected American reactions to contemporary social trends and scholarly pursuits in Britain. The item concerning "Remarkable Antiquities in Interior America" of May 1792 gives evidence that the European interest in the relics of past ages had crossed the Atlantic by the end of the century: "Many tokens remain, on both sides of the Mississippi, of that country being, in ancient ages, as well cultivated and as thickly inhabited as the country on the Danube or the Rhine; which fully proves, that the literati have been too hasty in denominating America *a new world*, or an original present to the Europeans from the hands of rude nature."

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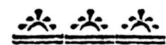
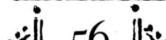


COLIN CAMPBELL. *Vitruvius Britannicus, or The British Architect*. (London: Printed for the Author, 1717-71). 5 volumes. ¶ As the title implies, *Vitruvius Britannicus* is a survey of British architecture, emphasizing many buildings designed in the new Palladian style. Also included is the baroque Royal Hospital, designed by Inigo Jones and John Webb as a palace for Charles II. Donated by William and Mary "for the Relief of decay'd and disabled Seamen," it was declared by Campbell to be "for Magnificence, Extent, and Conveniency, the first Hospital in the World." The influence of the Italian baroque clearly evident in the facade subjected the building to charges of disproportion. It was, however, considered by Campbell to be one of the greatest achievements of British architecture. Sir James Thornhill's ceiling in the great hall received from the author and engraver special praise: "Here Foreigners may view with Amazement our Countrymen with Pleasure, and all with Admiration the Beauty, the Force, the Majesty of a British Pencil!" Thornhill indeed was the only eminent painter of his time who was a native of Great Britain.

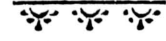

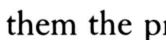
Gift




BATTY LANGLEY. *Gothic Architecture Improved by Rules and Proportions . . . To Which is Added an Historical Dissertation on Gothic Architecture*. London: Printed for I. & J. Taylor, 1742.




(Eighteenth-century England's growing historical self-awareness was reflected in a revival of interest in Gothic architecture. One of the early manifestations of this interest is evidenced in the works of Batty Langley, an antiquarian, an architect, and an engraver. Langley asserted that the Goths had built nothing in the British Isles; he therefore preferred the term "Saxon architecture" to the more usual "Gothic." Greatly influenced by Burlington, Kent, and the Palladians, Langley applied to "Saxon" buildings rules of proportion close to Vitruvius. Langley was considered an unsuccessful designer in a new mode, and the Gothic style was not seriously applied until Horace Walpole reconstructed Strawberry Hill.

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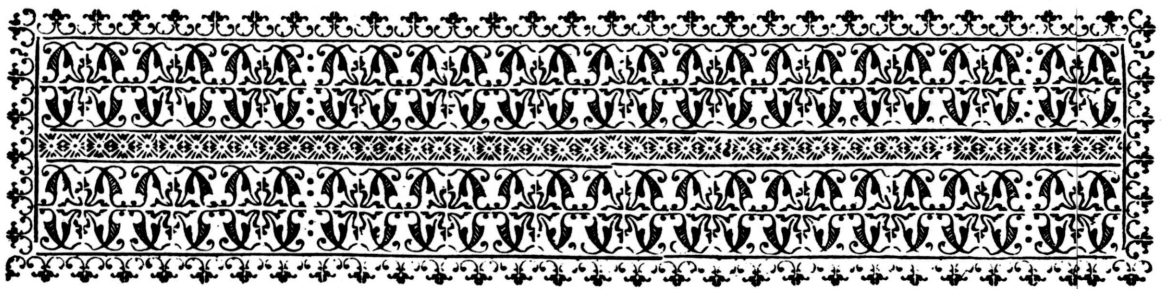



PAUL DECKER, the Younger. *Chinese Architecture, Civil and Ornamental*. London: Printed for the Author, 1759.  A mandarin




was invited to appear at a meeting of the Society of Antiquaries of London in December of 1756. John Nichols quotes the following observation of one member upon that occasion: "Their great antiquity makes them the proper subject of an universal Antiquary. What I have read of them shews that they are the descendents of Noah and his wife, after they came out of the Ark; and that they are the likeliest persons in the known world to read the Hieroglyphical Signatures of Thebes and Egypt, not being used to read by an Alphabetical Character, as the manner was in more enlightened later ages." Thus, the charms of remote antiquity, as well as of intrinsic beauty, recommended oriental designs to the eighteenth-century taste. Paul Decker's elegant engravings illustrate ways in which oriental motifs might be adapted to English building, decorating, and gardening. The style is influenced by Batty Langley, but developed in a more rococo vein.

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❖❖❖ HUMPHRY REPTON. *Observations on the Theory and Practice of*
❖❖ 57 ❖❖ *Landscape Gardening*. London: Printed by T. Bensley, 1803. ❖ In
❖❖❖ his *Observations on the Theory and Practice of Landscape Gardening*,
Humphry Repton identified three basic styles of architecture: the
horizontal, or Grecian; the vertical, or Gothic; and that “which is neither vertical
nor horizontal”—the Chinese. Although the general romantic preference for
the rustic and the picturesque in both nature and art was well established
by 1803, Repton’s theories were still somewhat influenced by Lancelot
“Capability” Brown. Repton prohibited the mixture of elements of the three
basic styles—except where deviation from the rule was necessary—as here, in the
improvement of the entrance to Blaize Castle. Furthermore, he maintained that
“where man resides nature must be conquered by art: it is only the ostentation of
her triumph, and not her victory, that ought to offend the eye of taste.”

From the Library of Sir Shane Leslie. Presented by Louis H. Silver



Music

“How old England grew fond of old Tunes of her own,
And our Ballads went up, and our Opera’s down.
Derry down, down, hey derry down.”

“Old England’s Garland:
or, The Italian Opera’s Downfall.”
Anonymous Eighteenth-Century Ballad.



ARTHUR BEDFORD. *The Great Abuse of Musick*. London: Printed by J. H. for John Wyatt, 1711. ¶ Arthur Bedford (1668–1745) is probably best known for his participation in the campaign led by Jeremy Collier against what Collier termed the “immorality and profaneness of the English stage.” *The Great Abuse of Musick* is one of three books in which Bedford attacked the degradation of sacred music and advocated a return to a simpler, purer style. In later years his religious views were also expressed in opposition to Sir Isaac Newton’s revision of scriptural chronology in *The Chronology of Ancient Kingdoms Amended*. Bedford’s animadversions upon Newton were published in 1728. In the same year, Bedford returned to his earlier topic and publicly denounced the supposed immorality of John Gay’s *Beggar’s Opera* in a well-known sermon preached at St. Botolph’s, Aldgate.

Library Purchase

JOHN BROWN. *A Dissertation on the Rise, Union, and Power . . . of Poetry and Music*. London: Printed for L. Davis and C. Reymers, 1763. ¶ Although best known for his observations on contemporary society in *An Estimate of the Manners and Principles of the Times* (1757), John Brown made a notable contribution to the eighteenth century's study of the past in *The Rise, Union, and Power . . . of Poetry and Music* (1763). Like Hugh Blair, Brown pointed out the basic similarities of primitive compositions. He conjectured that "the natural love of measured melody, which time and experience produce, throws the voice into song, the gesture into dance, the speech into verse or numbers." Civilization, in Brown's view, was a corrupting force, bringing about the separation of these forms of expression. He identified the interest in opera, oratorio, and Scottish songs as an attempt to restore union. Brown, nonetheless, criticized opera as an unnatural revival of Roman tragedy. He lamented the subordination of poetry to music in oratorio and considered native ballads generally praiseworthy, although trivial.

Library Purchase

CHARLES BURNEY. *A General History of Music, from the Earliest Ages to the Present Period*. London: Printed for the Author, 1776-89. 4 volumes. ¶ The first volume of Charles Burney's history of music, published in 1776, was a pioneer attempt at a systematic study of music history in England, and one of the earliest in Europe. Burney's *History* was well received from its first appearance, and was more successful than a similar work by John Hawkins published in the same year. While Hawkins was perhaps a more accomplished antiquarian, Burney possessed the insight of a gifted practical musician. Many prejudices, however, are manifest in Burney's history. The *History* betrays Burney's dislike of madrigals and all English secular music before Purcell, as well as an unusual reverence for Italian musicians and a corresponding distaste for the French. The work is the product of years of planning and of extensive travel on the Continent.

Library Purchase



JOHN DRYDEN. *King Arthur, or, The British Worthy*. London: Printed for Jacob Tonson, 1691. ¶ Charles Burney defined the opera of Dryden and his contemporaries as “a drama that is declaimed or spoken, and in which symphonies are introduced; differing from real opera where there is no speaking, and where the narrative part and dialogue is set to recitative.” *King Arthur* was first elaborately staged in 1691, with music by Henry Purcell and choreography by Josiah Priest. In its printed form, it was reissued twice during that year. Dryden’s text was attacked by Jeremy Collier in his *Short View of the Immorality and Profaneness of the English Stage* for the indecorous mingling of natural and supernatural personae. Nevertheless, the opera was frequently staged in the early eighteenth century. It was adapted by Thomas Arne, the composer of “Rule, Britannia,” in 1770, and revived in 1784, 1803, and 1842.

Library Purchase



JOHN DENNIS. *An Essay on the Opera’s after the Italian Manner*. London: Printed for, and to be sold by John Nutt, 1706. ¶ In the first decades of the eighteenth century, the musical dramas of such writers as Dryden, Colley Cibber, and Nahum Tate were supplanted in the public favor by the introduction of Italian opera upon the English stage. Among those who decried this novelty most vocally was the literary and theatrical critic John Dennis. Like others, he opposed the Italian opera because he believed it effeminate and decadent: “An Opera in any Country can be only advanc’d by the same Degrees that the Taste of Men is debauched for more generous Arts.” Furthermore, he believed the Italian opera to be unsuited to the national character of the British and feared dangerous consequences of the overthrow of traditional English forms of drama. In Italy, Dennis stated, the opera was “a beautiful harmonious Monster, but here in England ’tis an ugly howling one.”

The Frederic Ives Carpenter Memorial Collection



JOSEPH ADDISON. *The Spectator*. Number 18 (March 21, 1711). London: Printed for Sam. Buckley, 1711. ¶ "I cannot forbear thinking how naturally an Historian who writes two or three hundred Years hence, . . . will make the following Reflection, 'In the Beginning of the Eighteenth Century the Italian Tongue was so well understood in England, that Operas were acted on the publick Stage in that Language.'" Joseph Addison, in *Spectator* 18, thus satirized the performance of operas in the Italian language. He also ridiculed the common practice of translating Italian lyrics to conform to the numbers, rather than to convey the sense of the original. He offered, as an example, the translation of "Barbara si t'intendo &c," in Marcantonio Bononcini's *Camilla*, as "Frail are a lover's hopes &c." Addison remarked ironically: "It was pleasant enough to see the most refined Persons of the British Nation dying away and languishing to Notes that were filled with a Spirit of Rage and Indignation."

Library Purchase



MARCANTONIO BONONCINI. *Songs in the New Opera Call'd Camilla*. London: Sold by I. Walsh and I. Hare, [1706]. ¶ Despite the popularity of *Camilla*, Addison was not its only detractor. William Rufus Chetwood, in *A General History of the Stage*, described the English version of Silvio Stampaglia's libretto as "an odd medley . . . Valentini courting amourosly in Italian, a Dutch woman, that committed Murder on our good old English, with as little Understanding as a Parrot." *Camilla*, translated by Owen MacSwiney, the manager of Drury Lane, was first produced on 30 April 1706. This production featured the controversial first English appearance of the noted Italian castrato, Nicolini Grimaldi. The practice of castrating young singers before puberty had been accepted in Italy for nearly a century before these singers appeared in England. Despite early opposition, castrati continued to perform regularly in London until 1800.

Library Purchase

GEORGE FREDERICK HANDEL. *Apollo's Feast or The Harmony of the Opera Stage*. London: Printed for and sold by I. Walsh, [1726]. ¶ It was essentially as a composer of Italian opera that George Frederick Handel first arrived in England in 1710. The prevalence of classical and scriptural material in his operas and oratorios suggests that here, as in literature, audiences were well pleased with events of the remote past. Handel's popularity was enormous, despite a certain amount of musical controversy depicted in the following anonymous lines:

Some say, compared with Bononcini
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt Tweedeldum and Tweedeldee!

Handel's operas generally went through a number of editions, and individual songs reached the public in such collections as *Apollo's Feast*. This edition, published by Handel's printer, John Walsh, employs plates used for previous editions and collections. The same frontispiece is employed in several other Walsh publications.

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GEORGE FREDERICK HANDEL. *Esther, a Sacred Oratorio, in Score, Composed in the Year 1720*. [London: Samuel Arnold, ca. 1794.] ¶ Oratorio is thought to derive originally from the moralities, mysteries, and miracle plays of the thirteenth and fourteenth centuries. It took more or less its present form in the sixteenth century when San Fillipo Neri instituted the singing of hymns, psalms, and prayers by one or more voices in his chapel after mass. With the rise of opera in England, a similar form of entertainment was sought, which could be performed during Lent without protest by the bishop of London. Hence, oratorio was imported. *Esther*, the earliest English oratorio, was first produced in 1720, and in an enlarged version at the King's Theatre in 1732. The transition from the stage to the concert platform is clearly seen in the relatively secular treatment of a biblical subject, and in the operatic quality of the choruses.

Lillian Van Alstyne Carr Bequest

GEORGE FREDERICK HANDEL. *Saul, a Sacred Oratorio, in Score Composed in the Year 1740*. [London: Samuel Arnold, ca. 1792.] ¶ The editions of *Esther* and *Saul* displayed here represent numbers 135–139 and 111–117 respectively, of Samuel Arnold's edition of the complete works of Handel, issued to subscribers in 180 numbers between 1787 and 1802. Despite Arnold's title, *Saul* was composed in the summer of 1738. The first public performance of the oratorio based on the biblical account of the relations between David and Saul opened on 16 January 1739. It was again produced by the Academy of Ancient Music in London in the following year. Selections from the oratorio were also performed at the Handel Commemoration in Westminster Abbey in 1784.

Olga Menn and Paul Menn Foundation Library

NEWBURGH HAMILTON. *Samson. An Oratorio . . . Adapted to the Stage from the Samson Agonistes of Milton. Set to Musick by Mr. Handel*. London: Printed for J. and R. Tonson, 1760. ¶ Although the first performance of *Samson* on 18 February 1743 was generally applauded, it received harsh criticism from Horace Walpole in a letter dated six days later: "Handel has set up an oratorio against the opera, and succeeds. He has hired all the goddesses from the farces, and the singers of roast beef from between the acts of both theatres, with a man with one note in his voice, and a girl without ever an one; and so they sing and make brave hallelujahs, and the good company encore the recitative if it happens to have any cadence like what they call a tune." Handel began the composition of *Samson* immediately after the completion of the *Messiah* in September 1741, and he was known to have preferred the later work to its more famous predecessor.

Library Purchase



JOHN GAY. *The Beggar's Opera*. London: Printed for John Watts, 1728. ¶ Alexander Pope, in a note to the *Dunciad*, had high praise for Gay's *Beggar's Opera*, which, he said, "drove out of England for that season the *Italian Opera*, which had carry'd all before it for ten years; that idol of the Nobility and the people which the Great Critic Mr. Dennis by the labours and outcries of a whole life could not overthrow, was demolish'd by a single stroke of this gentleman's pen." In the ballad opera, in general, and the *Beggar's Opera*, in particular, the English people did indeed find an engaging combination of native tradition (the familiar tunes to which Gay's words were originally set) and the novel conceit of a "Newgate pastoral." Today's scholars are not in complete agreement as to the degree to which the work satirically attacked the Walpole government, but they are virtually united in recognizing the qualities of sheer delight which have made it one of the greatest successes in the history of the British stage.

Celia and Delia Austrian Study



Memoirs Concerning the Life and Manners of Captain Mackheath. London: Printed for A. Moore, 1728. ¶ The *Memoirs Concerning the Life and Manners of Captain Mackheath* was published on 14 May 1728. It is but one of the many items of the *Beggar's Opera* memorabilia which appeared in that year, perhaps the most curious of which was a deck of playing cards inscribed with Gay's lyrics. The *Memoirs* are recommended in the *Craftsman* for May 18 to those who have "been lately imposed on in so many senseless and insipid Pamphlets especially with Relation to the *Beggar's Opera*." In his burlesque of the sermons preached against Gay's comedy, the anonymous author makes much the same satiric point as the play itself: "It is worthy our Labour to look back a little, and to enquire into the Reason of the present Degeneracy of our Morals: Let us see then how, and by what Degrees, a brave, a great and a generous People became so corrupt, to be capable to look on and laugh at Fraud and Rapine, and to mistake a Highwayman for a Heroe."

Celia and Delia Austrian Study



JOHN GAY. *Polly: An Opera, Being the Second Part of The Beggar's Opera*. London: Printed for the Author, 1729. ¶ *Polly*, Gay's sequel to the *Beggar's Opera*, was banned from the stage by the Lord Chamberlain on 12 December 1728, after its first rehearsal.

It is likely that the play was more offensive to the Whig government than to public morals. Gay offered the play to the public in printed form, in order to vindicate his work of immorality and himself of "having written many disaffected libels and seditious pamphlets." When the Duchess of Queensberry, Gay's friend and patroness, was found to be canvassing for subscribers to *Polly* within the palace—where neither Gay nor his works had been welcome—she was dismissed from court. The incident was commemorated in two occasional ballads: "The Banished Beauty: or, A Fair Face in Disgrace," and "The Female Faction: or, The Gay Subscribers."

Celia and Delia Austrian Study



JAMES JOHNSON. *The Scots Musical Museum*. Edinburgh: Printed and sold by James Johnson, 1787–1803. 6 volumes. ¶ *The Scots Musical Museum* includes 184 lyrics composed by Robert Burns.

Some were original productions, while others were alterations of traditional ballads. Burns, a correspondent of the editor-publisher, James Johnson, also wrote the introductions to the volumes and participated in the editing of the work. In a letter to Johnson, Burns expressed his admiration for the latter's antiquarian activities: "Perhaps you may not find your account lucratively in this business, but you are a patriot for the music of your country, and I am certain posterity will look on themselves as highly indebted to your public spirit." Johnson died a pauper in 1811. He is remembered for *The Scots Musical Museum*, and according to his obituary in the *Scots Magazine*, as "the first who attempted to strike music upon pewter." *The Scots Musical Museum* was reprinted twice during the nineteenth century.

Library Purchase



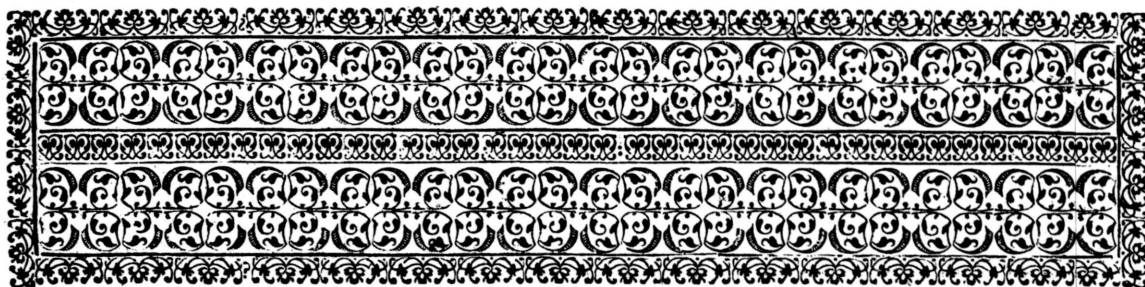
EDWARD JONES. *Musical and Poetical Relicks of the Welsh Bards*. London: Printed for the Author, 1794. ¶ The gifted but eccentric musical antiquary, Edward Jones, possessed the title of “Bardd y Brenin,” or the King’s bard. An accomplished harpist, he gained employment at court in 1783 as bard to George Augustus Frederick, Prince of Wales, later George IV. The following year, he dedicated *The History of the Bards*, based on original research among unpublished Welsh manuscripts, to his royal patron. In 1794, the enlarged second edition, represented here, was published. A second volume, entitled *The Bardic Museum of Primitive British Literature*, was added in 1802. Jones published a portion of a third volume in 1820. So extraordinary was the interest in traditional ballads in the early nineteenth century that Jones’s works were collected and reedited by John Parry and published in 1839 under the title *The Welsh Harper*.

Library Purchase



The American Musical Miscellany. Northampton, Mass.: Printed by Andrew Wright, 1798. ¶ The preface to *The American Musical Miscellany* indicates that the ballad revival was not confined to the British Isles. The editors state that “their aim has been to cull, from a great variety of ancient songs, such as have been at all times, generally approved; and have endeavoured to avoid such as would give offence to the delicate ear of chastity itself.” Although preference was given to American productions, songs from English ballad operas by Charles Dibdin and William Shields are represented among the III selections. Although the printing of music from movable type, represented in this publication, was introduced in America in 1752, the punching or engraving of music on copper or pewter plates was more usual during the hand-press period.

Library Purchase



Science

“If I have seen further . . . it is
by standing upon the shoulders of Giants.”

SIR ISAAC NEWTON,
Letter to Robert Hooke.
February 5, 1675–76.

75 SIR ISAAC NEWTON. *The Chronology of Ancient Kingdoms Amended*. London: Printed for J. Tonson *et al.*, 1728. ¶ Sir Isaac Newton, by the employment of astronomical and mathematical calculations, challenged the chronology contained in Scripture and in the works of ancient historians. The project was begun as a pastime while Newton was at Cambridge. Many years later, Queen Caroline, wife of the future George II, expressed interest in the subject, and Newton obliged her with a manuscript. A second copy, presented by Newton to the Abbé Conti, found its way into the hands of M. Fréret, a Paris antiquary, who translated it and published it with a refutation. Newton replied angrily in the *Philosophical Transactions* for 1725. The treatise appeared in its complete form the year after Newton's death, but the controversy continued. William Whiston, one of the many who animadverted upon Newton's work, remarked: “Sir Isaac was of the most fearful, cautious, and suspicious temper that I ever knew; and had he been alive when I wrote against his *Chronology*, . . . I should have expected it would have killed him.”

The Joseph Halle Schaffner Collection

76

 GEORGE COSTARD. *The History of Astronomy, with Its Application to Geography, History, and Chronology*. London: Printed by James Lister, 1767. ¶ Costard's *History of Astronomy* applies scientific principles to ancient history and was intended chiefly for the instruction of students. The narrative is illustrated with demonstrations of astronomical principles and with explanations of the way in which one discovery led to another. Costard was the author of several earlier studies in the history of astronomy and the relationship of that science to chronology. The best known of these is *A Letter to Martin Folkes, Esq., President of the Royal Society, Concerning the Rise and Progress of Astronomy among the Ancients* (1746), in which Costard argued that exact astronomy originated with the Greeks and owed little to the earlier Egyptians and Babylonians. Costard's works provide valuable stores of classical and oriental erudition, and are still consulted by scholars for their many citations from little-known Greek, Hebrew, and Arabic sources.

Professor Marcus Jernegan Collection

77

 NATHANIEL WANLEY. *The Wonders of the Little World: or, A General History of Man*. London: Printed for T. Basset *et al.*, 1678. ¶ Nathaniel Wanley was an Anglican divine, whose reputation is eclipsed by that of his son Humfrey, the distinguished antiquary. The elder Wanley was nonetheless a man of broad learning and considerable open-mindedness. *The Wonders of the Little World* is intended to display the prodigies of human nature by means of a collection of anecdotes excerpted from sacred and profane history, folklore, and the literature of science. Its rather wild miscellany of headings includes not only such topics as witchcraft, alchemy, physiognomy, and "national character," but such questions as "How long some have slept, and others gone without it." Subsequent editions of the work include those of 1774 and 1806-07.

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78 WILLIAM FALCONER. *Remarks on the Influence of Climate, Situation . . . on the Disposition and Temper, Manners and Behavior . . . of Mankind*. London: Printed for C. Dilly, 1781. ¶ The notion that the character and temperament of peoples are shaped by climatic and other geographical factors was popularized in the sixteenth century, chiefly by Jean Bodin's *De la république*. Speculations on this topic continued in the eighteenth century, when the concept of "national character" was championed by Montesquieu and opposed, in part, by David Hume. Bodin and Montesquieu emphasized the need to adapt forms of government to the temperament of the people. William Falconer, on the other hand, like Hume, argued that legal and social conventions are among the forces which combine to produce the national character. ¶ Falconer was a distinguished physician at Bath General Hospital from 1784 to 1819. He wrote many treatises on the efficacy of the Bath waters in curing diseases, as well as works on plant taxonomy and landscape gardening.

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79 *The Microcosm of the Macrocosm or a Dissertation to Prove the Vertue of the Magnet to Cure or Alleviate the Gout*. Eighteenth century. ¶ In this anonymous manuscript, the metaphor by which Nathaniel Wanley and other seventeenth- and eighteenth-century writers likened man to the earth is carried to its illogical extreme. The satirist, in the persona of a modern physician, gives a detailed account of the mineralogical composition of man's body. A preponderance of quicksilver he observes to be "very manifest, in the mercurial & volatile Humour of the French; of late too much imitated by the English, who are grown quite Ubiquitarians." Observing further that gout is caused by "ferrigeneous Particles" in the composition of the body, the physician prescribes the use of a magnet to effect a cure.

Library Purchase

❖❖❖❖❖❖ 80 ❖❖❖❖❖❖ RICHARD BROOKES. *A History of the Most Remarkable Pestilential Distempers that have Appeared in Europe*. London: Printed for A. Corbett, 1721. ¶ Little is known of Richard Brookes's life, except that he practiced medicine in rural Surrey and travelled in Africa and America. He left, however, a large body of unpublished works on a wide variety of topics. One of his earlier writings was *A History of the Most Remarkable Pestilential Distempers*. Bound here with a number of contemporary pamphlets on the plague, Brookes's treatise is unusual in its discussion of the diagnosis and treatment of the disease within an historical context. Brookes's numerous other publications include a dissertation on *The Art of Angling* and a translation from French entitled *The Natural History of Chocolate*. Brookes's best-known production, *The General Gazetteer: or, Compendious Geographical Dictionary*, appeared in 1762 and enjoyed many editions throughout the eighteenth and nineteenth centuries in Britain and America.

Library Purchase

❖❖❖❖❖❖ 81 ❖❖❖❖❖❖ JOHN FREIND. *The History of Physick; From the Time of Galen to the Beginning of the Sixteenth Century*. London: Printed for J. Walthoe, 1725–26. 2 volumes. ¶ John Freind is as well known for his many political and literary associations as for his medical writing. He assisted the young Boyle in his attack upon Richard Bentley in the Battle of the Books controversy. He served as physician in the campaigns of Lord Peterborough and the Duke of Ormond. In March of 1722–23, Freind was charged with treason and committed to the Tower for his implication in the plot led by Bishop Francis Atterbury, his former tutor at Christ Church, Oxford, to restore the Stuart monarchy. While imprisoned, he planned the two-volume *History of Physick*. Soon after his release, said to have been accomplished through the machinations of his medical colleague, Richard Mead, he accepted the appointment of royal physician to Queen Caroline's children—a matter of dismay to his high Tory associates. The *History of Physick* was intended as a continuation of Daniel LeClerc's *Histoire de la médecine*.

Billings Collection

JOHN COAKLEY LETTSOM. *History of the Origin of Medicine: An Oration*. London: Printed by J. Phillips, 1778. ¶ John Coakley Lettsom, a prominent physician and antiquary, addressed the Medical Society of London concerning what he termed the “natural and Fabulous Medicine” practiced prior to the Trojan War. In the introduction to the published version of his work, Lettsom points out the importance of the study of such remote times and emphasizes the tremendous advances made by modern man in the arts and sciences. The information presented in the text is drawn from the writings of ancient authors and the artifacts discovered by explorers of Africa, the Middle East, and the Americas. The hand-colored frontispiece represents a chaplet or crown discovered in Senegal and owned, at the time of publication, by Sir Ashton Lever. The chaplet consists of leather, cloth, and antelope horns, and bears small packets or “grisgris,” containing passages from the Koran copied on slips of parchment.

Gift of Mortimer Frank

THOMAS BOWEN. *An Historical Account of the Origin, Progress, and Present State of Bethlem Hospital*. London: Printed in the Year, 1783. ¶ The *Journal of the House of Commons* for 22 February 1763 records a report that “the private madhouses require some better regulations; . . . that the admissions of persons brought as Lunatics is too loose and too much at large, depending upon persons not competent judges; and that frequent visitation is necessary for the inspection of the lodging, diet, cleanliness, and treatment.” It was not until 1774, however, that such regulations were passed. Further legislation enacted in 1782 provided for the government of these institutions by members of the Common Council of the City of London. Bowen’s *Historical Account* was intended to demonstrate the beneficial effects of these recent reforms in the context of the institution’s long history, and thus to attract the contributions of philanthropic readers.

Library Purchase



MATTHEW HALE. *The Primitive Origination of Mankind*. London: Printed by William Godbid, 1677. ¶“A little knowledge in Philosophy may perchance make a proud empty Man an Atheist, but it is impossible that Atheism can lodge in a mind well-studied and acquainted with Natural Philosophy.” In this paraphrase of Sir Francis Bacon, Matthew Hale expressed the compatibility of science and religion, a relationship to which *The Primitive Origination of Mankind* was intended to stand as evidence. This work represents a systematic inquiry into the natural history of man, designed to document the Mosaic account of creation. Although Hale’s extensive learning in theology, mathematics, physics, chemistry, and anatomy is clearly demonstrated in this treatise, he was principally known as a jurist of remarkable impartiality. He defended Archbishop Laud in 1643, served two terms in Cromwell’s Parliament, and was appointed chief justice of the King’s Bench in 1671.

The Joseph Halle Schaffner Collection



OLIVER GOLDSMITH. *An History of the Earth and Animated Nature*. London: Printed for J. Nourse, 1774. 8 volumes. ¶In an article in the *Public Ledger* for 22 August 1761, the anonymous author—who has been identified as Oliver Goldsmith—remarked that “the connexion between the polite arts and the sciences, is at present closer than formerly; the same man at present is often found eminently to possess a spirit of investigation and a nice distinguishing taste.” That Goldsmith himself possessed a share of these characterizations is nowhere more evident than in his *History of the Earth and Animated Nature*. This eight-volume compilation presents geological, zoological, and anthropological information in a simple and perspicuous style. He drew his materials from travellers’ tales, and from the scientific works of classical antiquity and of such contemporary authors as Buffon, Linné, and Thomas Pennant. Throughout this work, Goldsmith displays an interest in the exotic and the remote, which reflects contemporary trends in art and literature.

Gift of Professor Arthur Friedman



GEORGES LOUIS LECLERC, Comte de Buffon. *The Natural History of Animals, Vegetables, and Minerals*. Translated by W. Kenrick. London: Printed for and sold by T. Bell, 1775-76. 6 volumes.

¶ The expressed purpose of Comte de Buffon's mammoth *Histoire naturelle* was to give "an account of all the Knowledge of Nature." Thirty-six volumes appeared in print during Buffon's lifetime: one volume introducing general problems, fourteen concerning mammals, nine on birds, five on minerals, and seven supplementary volumes containing *Epoques de la nature*, separately published in 1778. In the latter work, which exercised a major influence upon eighteenth-century notions of geology, Buffon estimated the age of the earth to be 85,000 years and distinguished seven stages in the cooling of the earth's crust. The fossil remains of animal and plant life which appeared in various geological strata were studied to determine a chronology of successive species. Buffon was a colorful writer as well as an influential thinker, and his work attracted a large popular audience in France and in England. William Kenrick (1725?-1779), the translator of the present edition, was noted for his translation of Rousseau's *Héloïse*, and achieved some notoriety as the libeler of nearly every successful author and actor of his time.

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JAMES HUTTON. *Theory of the Earth, with Proofs and Illustrations*. Edinburgh: Printed for Messrs Cadell, Junior, and Davies, London; and William Creech, Edinburgh, 1795. 2 volumes. ¶

After practicing medicine less than a year, James Hutton turned to the study of mineralogy and geology. His lengthy and intensive researches in these fields culminated in a paper, published in the *Transactions of the Royal Society of Edinburgh* for 1788 under the title "Theory of the Earth. . . ." Hutton later reworked and expanded his theory, resulting in the publication of the *Theory of the Earth, with Proofs and Illustrations*, in 1795. Like Buffon, Hutton observed the arrangement of geological strata and argued that the surface of the earth had been shaped by the action of heat and water. He stressed the continuing nature of these processes and denied the influence of any supernatural agent, stating categorically: "In the economy of the world, I can find no traces of a beginning, no prospect of an end." Hutton's writing was frequently obscure, and his work was not widely read until its explication by John Playfair in 1802.

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